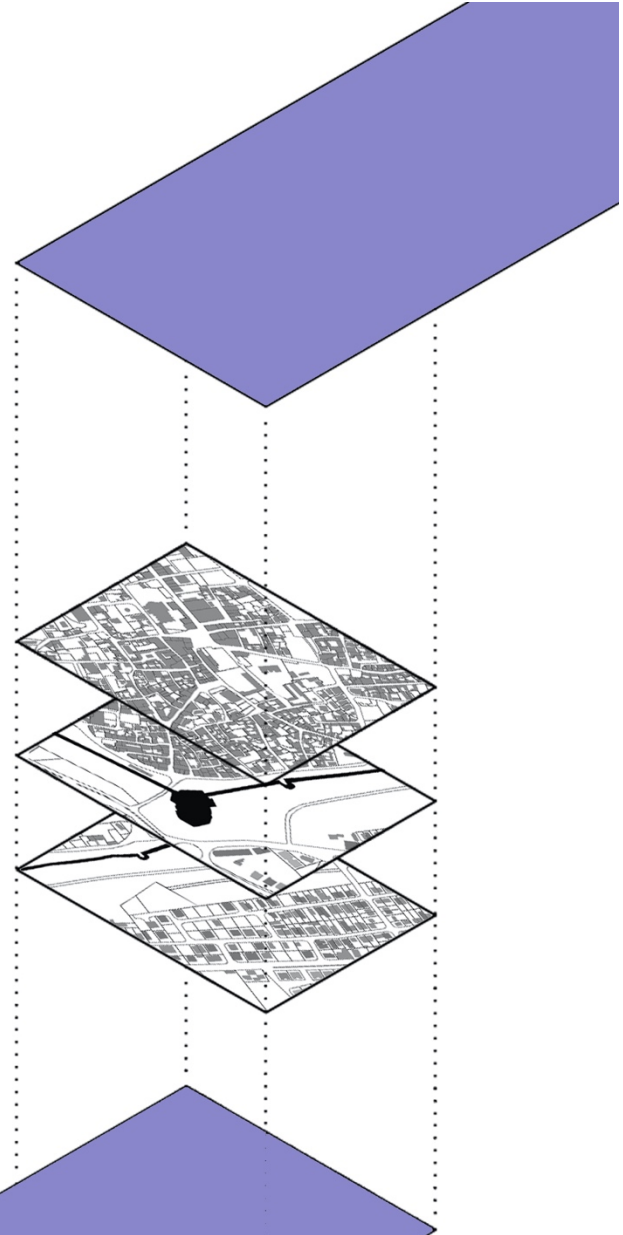


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## Editorial

### CyNUM 2nd Regional Conference: 'Transformation and Conservation of Urban Form in South-Eastern Mediterranean Cities'

We have reserved this issue of our journal for a specific conference on urban morphology.

The *Cyprus Network for Urban Morphology (CyNUM)* - one of the regional networks of the International Seminar on Urban Form (ISUF) - hosted its second regional conference in Famagusta, in Northern Cyprus, on 7<sup>th</sup>- 9<sup>th</sup> April 2022, as a virtual event, with the central theme of *'Transformation and Conservation of Urban Form in South-Eastern Mediterranean Cities'*.

The conference aimed to address current issues related to urban form from an interdisciplinary and transdisciplinary perspective, focusing on "transformation" and "conservation" while engaging various actors and stakeholders.

As has been discussed in the 1<sup>st</sup> Regional Conference of Cynum, *"Over the past few decades, South-Eastern Mediterranean cities have become radically altered in the sense of scale, scope, and complexity because of globalization, increased mobility at all levels, massive internal movements of labor, climate change, technological developments, economic fluctuations, unemployment, and urban conflicts. Migration flows, internal displacements, and the movement of refugees, demographic, spatial, and socio-cultural changes have profound consequences on city life and have created an increasingly diverse and continuously transformed urban population. In these parts of the world, contemporary everyday life is characterized by diverse manifestations of instability which continuously challenge and redefine everyday living patterns and cities' infrastructures and urban form."*

With these discussions in mind, CyNUM's 2nd Regional Urban Morphology Conference aimed at establishing a common platform to discuss further *how cities transform over time by concentrating on their urban morphological characteristics in the context of the south-eastern Mediterranean*. The conference set up an academic and professional arena in which urban morphology was explored through heritage conservation-based urban transformation, regeneration-based urban transformation, and

(re)development-based urban transformation within the rich urban context of south-eastern Mediterranean cities.

Learning from cities in the South-Eastern Mediterranean region can provide significant input to urban planning, architecture, and design fields. To this end, the conference helped develop links with other organizations (universities, NGOs, research centers, and planning authorities) concerned with the built environment, other regional ISUF networks, and the central body of ISUF.

We invited to our conference submissions from academics, researchers, practicing professionals, and interested persons from any background. The organizing committee encouraged the submission of articles that address the general theme of the conference, *"Transformation and Conservation of Urban Form in South-Eastern Mediterranean Cities"* as well as relevant topics of interest such as:

- Transformation of Urban Form
- Sustainability of Urban Form
- Architecture, Heritage and Urban Form
- Conservation of Urban Landscape
- Morphology of Historic Urban Landscapes
- Current Tools and Methodologies in Urban Morphology
- Urban Morphology and Contested Spaces
- Public Space Network

Accordingly, we had thirteen presentations in four sessions, three keynote speeches and three special panel sessions on urban morphology. The conference was a success thanks to all presenters; to our distinguished scientific committee – Ali Alraouf, Cana Bilsel, Olgu Çalışkan, Naciye Doratlı, Sergio Garcia, Perez, Payam Mahasti, Marco Maretto, Ayşe Sema Kubat, Guiseppa Strappa, Tolga Ünlü and Malgorzata Hanzl; and to our distinguished keynote speakers - Professor Francisco Javier Monclús Fraga, Professor Robert Saliba (RIP) and Dr. Ceren Boğaç.

The organizing committee – Gizem Caner, Alessandro Camiz, Nevter Zafer Comert, Ilaria Geddes, Nezire Özgece, and Sebnem Onal Hoskara, have selected four papers among the congress presentations to be published in JURD. And one of our keynote speakers has kindly agreed to submit her speech as an article to be published in the JURD. Thus, after our regular peer-review process, we are proud to share five articles with five case studies from the south-eastern Mediterranean. Two articles, among five, present two major cities in Cyprus. On the one hand, the first article by Ceren Boğaç focuses on the Famagusta Ecocity Project, a historic case study for sustainable and inclusive urban development aiming to foster peace and harmony in a post-conflict setting. On the other hand, the last article by Corrado Scudellaro presents the Buffer Zone of

Nicosia, the last divided city in Europe, discussing its memorial, historical, and symbolical characteristics. Then we have three cases from Turkey. Two of the articles present the morphological transformation of public spaces throughout history. The article by Gürkan Okumuş shares a morphological analysis of the urban interface-sculpture relationship in the case of Eskişehir Governmental Square in Turkey, whereas the article by Beliz Büşra Şahin presents us a case from Adana and evaluates the effects of its transformation in the modernization of the city. Last but not least, the article by Hasan Sercan Sağlam focuses on the harbor town of Enez in Thrace and its castle/fortifications from a historical perspective.

We hope you enjoy the fourth issue of the Journal of Urban Research and Development and invite you to contribute to the following issues.

Editors

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# Praxis of Urban Peacebuilding in Famagusta Cyprus

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## Abstract

Urban design and development have experienced significant changes, shifting away from traditional top-down decision-making methods. This shift has emphasized the importance of community engagement and participatory design, particularly in contested cities. Famagusta, a city affected by the ongoing division in Cyprus, highlights the urgent need for innovative approaches to rebuild and reconcile communities. Varosha, the city's former tourist resort, has been inaccessible to the public since the island's division in 1974 due to military restrictions. This study focuses on the Famagusta Ecocity Project, a case study for sustainable and inclusive urban development that aims to foster peace and harmony in a post-conflict setting. The study examines the project's 10-year journey towards urban peacebuilding and highlights key insights from the process. The findings reveal that an ecocity presents a transformative solution, offering a comprehensive approach to establishing a resilient "peace infrastructure" in a contested city.

## Keywords

Urban Peacebuilding, Community Engagement, Participatory Design, Ecocity, Famagusta

## Introduction

Urban peacebuilding has emerged as an increasingly significant and challenging undertaking in numerous conflict-ridden regions across the globe (Ljungkvist & Jarstad, 2021). One such region is the island of Cyprus, situated in the eastern Mediterranean Sea, which has been home to diverse civilizations for centuries. Currently divided into the Republic of Cyprus in the south, predominantly populated by Greek Cypriots, and North Cyprus in the north, predominantly inhabited by Turkish Cypriots, the island's fragmentation can be traced back to internal conflicts in the late 1950s (Boğaç, 2023), escalating to the brink of war in 1974 (Ker-Lindsay, 2011). These conflicts resulted in the separation of towns and villages, with

each ethnic group seeking refuge in their respective areas.

In the context of urban peacebuilding, the Famagusta case in Cyprus holds significant relevance. Famagusta, situated 7 km south of the ancient cities of Salamis and Enkomi, is comprised of various residential districts, including the walled city that provides natural protection for maritime vessels. The former tourist resort within Famagusta is Varosha, which developed outside the walls of the old city along the southern coastline. Since the division of the island in 1974, Varosha has been within a prohibited militaristic zone and inaccessible to the public. However, in October 2020, Varosha partially

reopened<sup>1</sup> after 45 years of inaccessibility, albeit through a process lacking transparency.



Figure 1. Map of Famagusta (Author, 2023)

Famagusta, with its rich historical and architectural tapestry, has stood as one of Cyprus' most cherished settlements for centuries. Unquestionably, the city's most poignant chapter lies within Varosha, a forsaken district encircled by barbed wire since 1974. Varosha possesses the power to leave an indelible psychological imprint on all who encounter it, with numerous scholarly investigations delving into these effects as they manifest within its space (Boğaç, 2009 and 2020). Over the years, these interwoven psychological dynamics have engendered a diverse array of yearnings for peace among individuals, giving rise to various scenarios envisioning the city's future should a lasting peace be attained on the island.

Restoring a peaceful order in an island marred by physical division for over four decades poses significant challenges. The enduring conflicts since the events of 1960 have severed the social fabric, leaving individuals displaced and creating a sense of disarrayed belonging throughout the entire island. Intruding upon these spaces presents both ethical quandaries and political conundrums. Therefore, a holistic approach becomes imperative in redefining, organizing, and even creating places with the ultimate aim of attaining enduring peace. Division, rather than fostering peace, only leads to discord, while boundaries serve to

separate rather than unite. Tools that facilitate peacebuilding are indispensable, with the language of peace being an essential element within these tools.

The prospect of reopening Varosha, an area held under military occupation for four decades, situated within the historic boundaries of Famagusta on Cyprus' Eastern coast, affords a distinctive occasion to glean wisdom from past errors and commence anew towards a more auspicious future. Nevertheless, this venture is not devoid of substantial perils. According to Cunningham and Byrne (2006), urban division is a common occurrence, and without careful consideration, there is a risk of further unsustainable development within an already overcrowded Mediterranean tourism sector. This situation could perpetuate Famagusta as the second partitioned city in Cyprus, following the capital city, Nicosia.

This study focuses on the inspiring efforts of the Famagusta Ecocity Project<sup>2</sup> as a case study for sustainable and inclusive urban development, with a specific emphasis on fostering peace and harmony in a post-conflict setting. Ecocities, which embody the essence of sustainability, go beyond the conventional understanding limited to environmental considerations, thus demanding urgent attention (Register, 2016). They also encompass economic sustainability, moving beyond excessive indebtedness and hasty construction aimed solely at mass tourism. Moreover, ecocities epitomize political sustainability, necessitating the cultivation of enduring systems that foster harmony and balance (Roseland, 1997). Consequently, this study approaches the concept of an ecocity as an umbrella framework for establishing sustainable peace in contested urban areas, serving as a tool for urban peacebuilding.

In light of this, the study initially explores paradigmatic shifts in urban design, particularly focusing on community engagement and urban peacebuilding. Subsequently, it delves into the journey of the Famagusta Ecocity Project toward urban peacebuilding, analyzing the project's documented timeline activities, observations, and relevant media sources for external validation. By providing a comprehensive overview of the project's trajectory, the study concludes with a summary of key insights derived from this process.

## Paradigmatic Shifts in Urban Design: Community Engagement and Urban Peacebuilding

Over the years, the landscape of urban design and development has undergone a remarkable

<sup>1</sup> BBC (2020). "Varosha: Turkey reopens deserted Cyprus resort but tourists will wait", <https://www.bbc.com/news/world-europe-54465684> (01 July 2023)

<sup>2</sup> Famagusta Ecocity Project (2014). "Famagusta Ecocity Project: Uniting through sustainability", <https://www.ecocityproject.org> (01 July 2023)

transformation, marked by a discernible departure from conventional top-down decision-making approaches. Scholars such as Arnstein (1969) and Friedmann (1987) have noted this shift, highlighting the emergence of more inclusive, participatory, and collaborative methods.

In times past, urban design and planning decisions were predominantly steered by a select group of experts and professionals, with limited engagement from the very communities they sought to serve (Fainstein, 2000). During the 1980s, numerous case studies and approaches to community design highlighted the significance of collaboration, participation, and social responsibility in the design process. For example, Mark's (1983) study emphasizes the role of architects and designers in engaging with communities to develop meaningful and responsive designs that align with the needs and aspirations of the people they serve.

The following wave of paradigmatic shifts has brought about a profound recognition of the importance of involving a diverse range of stakeholders, including residents, community organizations, and local businesses (Landry, 2006). This understanding seeks to empower communities and grant them an active role in shaping their neighborhoods and cities. To achieve this transformative vision, direct engagement with communities has become an imperative, facilitating a redefined relationship between designers, planners, and the communities they serve (Agyeman et al., 2003). Henry Sanoff's studies have made significant contributions to the field of participatory design, particularly in the context of urban environments. His work has focused on involving community members, stakeholders, and end-users in the design and decision-making processes of urban projects (Sanoff, 2000; 2008). Through this more democratic and collaborative framework, cities are now poised to embrace greater community input and involvement in the pursuit of urban development that truly reflects the collective aspirations and needs of its inhabitants.

Parnell and Pieterse (2010) emphasize the importance of the right to the city in reshaping urban governance and advocate for a more inclusive and participatory approach to urban development. According to the authors, urban planning processes and governance structures that facilitate meaningful citizen participation and social inclusion are crucial for realizing the right to the city. They argue that such approaches contribute to the advancement of more equitable and sustainable urban futures.

Today, in addition to physically divided cities due to political disputes like Nicosia, Jerusalem, or Belfast, administrative reorganizations that lead to the formation of new divisions, rapid urbanization and

population growth resulting in the formation of new neighborhoods or suburbs, and urban regeneration projects also contribute to separations within previously neglected or underutilized areas, thereby leading to divisions (Hamnett, 2003). Consequently, implications for peacebuilding, particularly in contested cities, arise as the understanding of community engagement and urban design undergoes paradigmatic shifts (Cunningham & Byrne, 2006).

Famagusta, a city profoundly impacted by the ongoing division on the island of Cyprus, exemplifies the pressing need for innovative approaches to rebuilding and reconciling communities. Björkdahl (2013) argues that integrating critical peacebuilding and urban studies offers a valuable starting point to effectively address and alleviate tensions and ethnocentric spatial practices in the city, emphasizing the need to urbanize peacebuilding in response to emerging challenges in an increasingly urbanized world. This article aims to explore the intersection between the transformative potential of community engagement and urban design, and the pursuit of urban peacebuilding.

According to Björkdahl (2013) urban peacebuilding revolves around the transformation of urban space and the achievement of peace and its dividends. This involves diverse strategies such as reshaping the values and attitudes of urban residents, mediating disputes over territorial claims to urban space, and addressing grassroots issues. Urban peacebuilding encompasses intentional and methodical planning and design strategies with the objective of cultivating peaceful, inclusive, and harmonious urban environments. Its core focus lies in the creation of physical spaces and structures that facilitate social cohesion, encourage conflict resolution, and foster community engagement (Bollens, 2006; Björkdahl & Kappler, 2017). The ultimate aim of urban peacebuilding is to tackle the underlying drivers of conflict, and establish sustainable peace within urban areas.

In this context, urban peacebuilding involves a systematic approach that takes into account various factors and considerations. It encompasses thoughtful spatial organization, architectural design principles, and the integration of amenities and facilities that foster positive social interactions and promote community well-being (Bollens, 2006). By facilitating connectivity and shared experiences, urban peacebuilding seeks to establish an environment conducive to harmonious coexistence.

Key elements of urban peacebuilding include the development of public spaces that encourage community gatherings and dialogue, the incorporation of design features that address potential sources of

tension or conflict, and the promotion of inclusive decision-making processes that involve diverse stakeholders (Agyeman et al., 2003; Bollens, 2006; Björkdahl & Kappler, 2017). By addressing the root causes of conflict, such as socio-economic disparities, unequal access to resources, or cultural divisions, urban peacebuilding endeavors to create a foundation for lasting peace and stability.

The significance of urban peacebuilding lies in its capacity to shape the physical and social landscape of urban areas. By intentionally designing spaces that facilitate interaction, understanding, and collaboration, it aims to forge a sense of belonging and shared ownership among residents (Landry, 2006). Through this approach, urban peacebuilding serves as a proactive strategy to prevent and mitigate conflicts, promote social integration, and cultivate environments that support the well-being and cohesion of urban communities (Bollens, 2006; Cunningham & Byrne, 2006).

This study approaches urban peacebuilding as a systematic and purposeful approach that aims to create urban environments characterized by peace, inclusivity, and harmony. It acknowledges the complexity of urban dynamics and employs design principles to address conflicts, foster social cohesion, and ultimately contribute to the establishment of sustainable peace in urban areas. While considering the case of Famagusta, the study identifies the most significant challenge in peacebuilding as the capacity to establish a united city that can sustain a peaceful system among citizens, the built environment, and nature. As emphasized by Björkdahl (2013), urban peacebuilding concentrates on the revitalization and reconstruction of urban spaces impacted by conflicts. Consequently, the definition of urban peacebuilding in this study encompasses conflict resolution through mutual dialogue, the use of empathetic language, and the collaborative design of a well-balanced and integrated environment that incorporates nature.

### **The Ecocity Project's Path to Urban Peacebuilding**

Urban peacebuilding poses significant challenges, particularly in countries like Cyprus, where physical division has persisted for over forty-five years. As mentioned before, the fragmentation of the island in 1974 resulted in the separation of social spaces, leading to a chaotic sense of belonging as individuals were detached from their homes and neighborhoods. Consequently, negotiating the concept of place becomes an extremely sensitive issue. At this juncture, architecture and urban design possess a unique potential to collectively create or, if necessary, recreate a peace infrastructure.

The eco-city framework emerged during the 1992 United Nations' "Earth Summit" conference, resulting in the creation of "Agenda 21" for sustainable development. This led to the recognition of the need to redesign cities and empower their bioregions. "Ecocity Builders" was established in 1990 by Richard Register (Roseland, 1997), followed by the "Ecocity Standards" initiative in 2010 (<http://www.ecocitystandards.org>). According to Joss (2011) eco-city developments are driven by environmental challenges, socio-economic pressures, business development, cultural branding, political leadership, and international cooperation. They aim to address climate change, urbanization, and resource efficiency while promoting green technologies and sustainable urban living. These initiatives involve various stakeholders, including governments, businesses, and international networks, fostering knowledge sharing, innovation, and collaborative efforts for a greener future.

The Ecocity Framework (developed by Ecocity standards initiative, 2010) encompasses 18 standards that are organized into four distinct categories: urban design, bio-geophysical conditions, socio-cultural features, and ecological imperatives. Within the urban design dimension, four standards are identified, namely "access by proximity", "safe and affordable housing", "green building", and "environmentally friendly transport". The bio-geophysical conditions category includes standards such as "clean air", "clean and safe water", "healthy soil", "responsible resources/materials", "clean and renewable energy", and "healthy and accessible food". The socio-cultural features category comprises standards including "healthy culture", "community capacity/governance", "healthy and equitable economy", "lifelong education", and "quality of life". Lastly, the ecological imperatives category encompasses standards of "healthy biodiversity", "earth's carrying capacity", and "ecological integrity".

The adoption of the Ecocity Framework has proven successful in various cities worldwide, serving as inspiring models for sustainable and inclusive urban development. Cities like Curitiba in Brazil, Portland in the United States, and Freiburg in Germany have demonstrated the positive impact of embracing the principles of the Ecocity Framework (Joss, 2011). These cities have integrated sustainable practices, community engagement, and environmental consciousness into their urban planning processes, resulting in thriving and peaceful urban environments.

By implementing the Ecocity Framework and its standards, cities can align their development goals with the principles of urban peacebuilding. The pursuit of sustainability, inclusivity, and environmental consciousness can contribute to the transformation of

cities affected by physical division and conflict, fostering a sense of place, belonging, and ultimately, peace.

During the 1960s, Famagusta experienced growth and became a popular resort area in the Mediterranean, but after the 1974 internal conflicts, Varosha and other districts of Famagusta underwent significant changes. Greek Cypriots involuntarily left their homes in Varosha and moved to the south, while Turkish Cypriots from the south relocated to the north, leading to the division of Famagusta into different zones. The coastal segment of Varosha was declared off-limits, and Kato Varosha was assigned to Turkish Cypriot refugees and immigrants from Turkey. The Eastern Mediterranean University's increasing student population in the 1990s contributed to urban sprawl in the northwest axis of the city, and the presence of dry riverbeds and open reservoirs also influenced the city's development.

Stoltza et al. (2014) stress that ecocity projects are more holistic planning approaches. Building upon this understanding, the following discussion highlights how these ecocity projects have garnered contributions from diverse and globally significant sources. The Ecocity Project's path to urban peacebuilding involves a range of activities, which will be elaborated upon in a step-by-step manner below:

### Step 1: Team Set-up

As mentioned previously, in the case of Famagusta, the ecocity framework has been embraced as an overarching concept for urban peacebuilding. Dr. Emily Markides, a permaculture professor, and a Famagusta refugee herself, initially introduced this concept to the United Nations and the European Union in 2006. This vision was embraced and developed by the project's core team, which convened for the first time in 2013. The team took into account various urban problems in the city, including the absence of public transportation, the abandoned and fenced-off condition of Varosha, the need to preserve wetland biodiversity, the presence of fragmented enclaves, and inadequate infrastructure, among others. In her book "The Human Condition", Hannah Arendt (1958) argues that while individuals can survive without work, they cannot lead meaningful lives without action. She posits that action is a fundamental aspect of human existence within society. This understanding served as the primary motivation for the team to initiate the project.

To initiate the project and document the story of the team and The Famagusta Ecocity Project, a Kickstarter campaign<sup>3</sup> was launched with a fundraising

goal of \$30,000. The campaign garnered a total of \$33,842 in donations between 14 October 2013, and 13 November 2013, spanning a period of 30 days. This successful fundraising effort served as the initial impetus for the project.

The project core team convened multiple times throughout the year with the aim of engaging various experts, civil society initiatives, citizens, and researchers, inviting them to participate in the project. The experts were carefully selected from a pool of specialists to encompass the ecocity framework, considering their expertise in areas such as urban design, bio-geophysical conditions, socio-cultural features, and ecological imperatives.

As a foundational step, media campaigns were strategically executed to introduce the purpose, motivation, goals, and guiding principles of the project, thereby capturing widespread attention. Notably, within a mere three days of being featured by the esteemed British Broadcasting Corporation (BBC)<sup>4</sup>, the project resonated with a staggering readership exceeding two million individuals.

### Step 2: Design Studio

Sanoff (2000) advocates for the utilization of participatory design exercises that actively involve community members in the design process. These exercises may include activities such as mapping and scenario-building, providing participants with the opportunity to express their needs, preferences, and aspirations. Drawing inspiration from these ideas, the "Famagusta Ecocity Design Studio", a crucial phase of structured work, was meticulously planned and supervised by the esteemed architecture expert, Professor Jan Wampler. Sixteen postgraduate students from the University of South Florida's M.Arch Program, along with eleven postgraduate students specializing in architecture and civil engineering from both the Turkish Cypriot and Greek Cypriot communities in Cyprus, participated in the design studio. This workshop, situated in Famagusta, transpired within the confines of the buffer zone, spanning multiple days and attracting a diverse audience comprising local residents and international bureaucrats invested in the development of Cyprus.

Sanoff (2000) furthermore suggests organizing collaborative workshops or charrettes where community members, designers, and stakeholders can come together to brainstorm, share ideas, and collectively design solutions. According to him, these workshops create a platform for open dialogue and collaboration. Throughout the Famagusta Ecocity

<sup>3</sup> Kickstarter (2013). "Waking Famagusta (documentary film)", (01 July 2023) <https://www.kickstarter.com/projects/320929240/the-famagusta-ecocity-project-a-documentary>

<sup>4</sup> BBC (2014). "Varosha: The abandoned tourist resort", <https://www.bbc.com/news/magazine-25496729> (01 July 2023)



Project workshop, a series of comprehensive analytical studies were undertaken, delving into various aspects including Famagusta's historical legacy, coastal landscapes, emerging zones for development, existing watersheds, and the environs surrounding Varosha, all supported by the invaluable collaboration of local residents. Moreover, meetings were convened with both the Turkish Cypriot and Greek Cypriot mayors of Famagusta, who had served in leadership roles within both the northern and southern regions, under the auspices of addressing the formidable challenges and impediments obstructing the revitalization of Famagusta. Distinguished personalities, such as the Cyprus Nobel Laureate Professor of Economics, the Presidents of the Famagusta Chamber of Commerce and Industry and the Cyprus Turkish Chamber of Commerce, and notable executives including the Austrian Ambassador, whose unwavering commitment has remained resolute throughout his tenure, as well as workshop staff, civil society representatives, bureaucrats, and local residents of Famagusta, engaged in candid dialogue, seeking answers while maintaining a certain sense of distance.

The project's ambit was initially broached with the incumbent Turkish Cypriot mayor, entrusted with the leadership of the city's current administration, as well as the Greek Cypriot mayors duly elected by their respective populated cities. During these interactions, the project's purpose, objectives, and intended outcomes were succinctly elucidated, while soliciting vital support.

Accompanied by enlightening city tours and guided by experts in art history, the project's volunteers, observers, and stakeholders were afforded the opportunity to perceive the urban potentialities inherent within the landscape.

Within the purview of the design workshop, a cohort of 86 experts hailing from both communities shared their profound insights with the public. These panel presentations were meticulously organized under nine main categories:

1. History, Culture, and Community
2. Peacebuilding and Conflict Resolution
3. Economics for the Creation of Sustainable Employment Opportunities
4. Business Stakeholders
5. Renewable Energy and Sustainable Agriculture
6. Urban Planning
7. Civil Engineering
8. Coastal and Environmental Engineering
9. Architecture

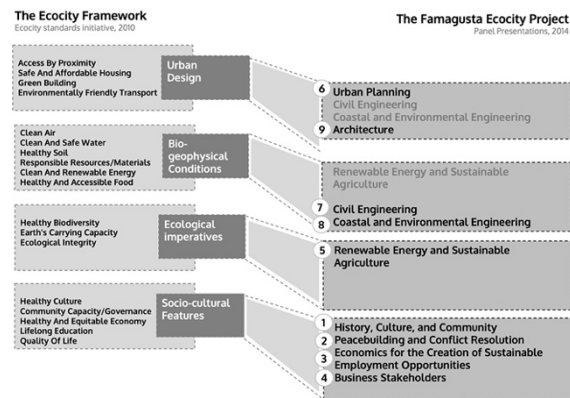


Figure 2. The relation between the Ecocity Framework and the Famagusta Ecocity Project panel presentations (Author, 2023)

Bollens (2012) advocates for grassroots strategies, acknowledging the power of emotions and emphasizing the need to address structural issues. During these presentations, citizens and other participants demonstrated the resilience and courage to pose a diverse range of questions to the experts, reflecting their own perspectives and expectations. These inquiries encompassed both the historical legacy and contemporary essence of Famagusta and the entire island. By maintaining an unwavering focus on a shared language of reconciliation and peace, any adversities that occasionally arose between local residents and experts were overcome through inclusive dialogue. Within these discussions and presentations, the interplay between the old and new aspects of Famagusta became apparent, highlighting the intricate tapestry of its past and present.

To Sanoff (2000), holding design review meetings where community members can provide feedback and critique design proposals ensures that the designs reflect the collective aspirations of the community and allows for iterative improvements based on community input. The process of design production unfolded within two key locales: the Famagusta Municipal Cultural Center in Deryneia and the Famagusta Walled City Association (MASDER) building within the historic confines of the Famagusta Walled City. At Buğday Mosque (formerly St. Peter and Paul Church), five distinct design teams, led by innovative students, played crucial roles in shaping the vision for Famagusta. By unveiling their proposals<sup>5</sup> within the mosque's sacred ambiance, they opened up avenues for discussion, fostering a profound perception of its special atmosphere. According to Stoltz et al. (2014), for a city to achieve sustainability, it is crucial to establish ambitious yet achievable goals and

<sup>5</sup> Cyprus Profile (2014). "Urban innovation as part of Famagusta Ecocity Project", <https://www.cyprusprofile.com/articles/urban-innovation-as-part-of-famagusta-ecocity-project> (01 July 2023)



effectively plan and organize the urban environment. While the participants warmly embraced endeavors such as the establishment of green corridors, the development of a comprehensive public transportation network, and the enhancement of coastal arrangements, certain approaches—including the construction of a Varosha war memorial and architectural practices that deviated from the city's inherent character—were met with rigorous criticism. A comprehensive workshop review was conducted by students from the University of South Florida, who carefully examined these proposals. Over a period of four months, the students developed their design ideas and shared them with project participants, panel presenters, as well as foreign and local diplomats, during a live video conference hosted at the Goethe Institute. The Goethe Institute is located within the buffer zone of Nicosia.

### Step 3: Publicity

The main aim of the Famagusta Ecocity Project has been to provide a platform for discussing the future of Famagusta with various stakeholders. Therefore, publicity has played a vital role in fostering transparency, inclusivity, and accountability within the participatory planning process. It is believed that transparent planning builds trust as it demonstrates that decisions are not made in isolation but with the involvement and input of the community (Hansson, 2018). As a result, every endeavor undertaken in collaboration with stakeholders was candidly shared with the wider public during a press conference of significant magnitude, boasting widespread participation.

Castells (2009) emphasizes the role of communication technologies, media systems, and networks in shaping power structures and driving societal change. The project core team, comprising representatives from both communities who joined forces within the project's ambit, continued to foster synergistic collaborations, creating compelling content across diverse platforms<sup>6</sup>. Their tireless efforts ensured that the Famagusta Ecocity Project resonated far beyond the confines of the island, permeating numerous international conferences, meetings, and gatherings.

Publicity played a crucial role in preventing the exclusion of certain groups and ensuring that planning outcomes aligned with the needs and aspirations of the entire community. However, it is worth noting that different groups demonstrated varying priorities regarding the future of the city. Moreover, the implementation of publicity measures established a system of checks and balances, reducing the potential for corruption or biased decision-making. The increased awareness and engagement of the public acted as safeguards, ensuring that the interests of the community were thoroughly considered and protected. Furthermore, the use of publicity facilitated collaborative decision-making by providing a platform for dialogue, information sharing, and deliberation among stakeholders. It fostered a sense of ownership and support for the project, which in turn contributed to increased cooperation, support, and the successful implementation of urban development initiatives.

### Step 4: NGO Set-up

According to Bevir (2006), citizens and associations need to undergo coherent changes and adaptations while constructing new roles and mechanisms for governance in society. These changes are necessary to uphold participatory democracy, foster pluralism, and facilitate the pursuit of dialogue. In the year 2017, an influential non-governmental organization known as the Ecocity Project emerged, serving as a guiding light for both local and global initiatives.

The transformation of the Ecocity Project initiative into a non-governmental organization (NGO) was considered important for multiple reasons. Firstly, the establishment of an NGO provided a formal legal framework and organizational structure, facilitating clearer governance, defined roles and responsibilities, and a more efficient project operation. NGOs are typically perceived as independent and transparent entities, dedicated to addressing social or environmental issues, which enhances trust and support for the initiative (Arenas, Lozano, & Albareda, 2009). By becoming an NGO, the Ecocity Project aimed to gain credibility and legitimacy in the eyes of various stakeholders, including local communities, government entities, and potential partners or funders.

<sup>6</sup> CNN (2014). "Can eco-city plans bring Cypriot ghost town back to life?", [https://edition.cnn.com/2014/05/27/business/varosha-famagusta-one-square-meter/index.html?hpt=ie\\_u\\_t4](https://edition.cnn.com/2014/05/27/business/varosha-famagusta-one-square-meter/index.html?hpt=ie_u_t4) (01 July 2023)

London School of Economics (2014). "The Fracture and Destruction of the Memory of a City and a New Hope: Famagusta Ecocity Project" Ceren bopaç <https://youtu.be/5qLIT8s-vmo?t=9449> (01 July 2023)

TEDx Talks (2015). "From ghost town to ecocity: A new path to peace" Vasia Markides, TEDxLimassol, <https://www.youtube.com/watch?v=Dhz9Qnf3JUA> (01 July 2023)

Euronews (2017). "Cyprus: the trapped treasures of a divided island", <https://www.euronews.com/my-europe/2017/02/23/cyprus-s-trapped-treasures-and-the-promise-of-reunification> (01 July 2023)

France 24 (2018). "Reunifying Cyprus: Hopes and fears, 44 years on", <https://www.france24.com/en/20180305-europe-now-cyprus-hopes-fears-reunification-turkish-cypriots-famagusta-part-2> (01 July 2023)

Through this transition, the initiative also sought to demonstrate its commitment to long-term sustainability and continuity in pursuing its objectives.

### Step 5: Developing Participatory Planning Tools

In the subsequent year of 2018, under the sagacious guidance of the research director within the Ecocity non-governmental organization, a remarkable quest commenced to imbue urban design with a greater sense of democracy. Through the application of innovative concepts such as gamification, data visualization, and immersive technologies, a participatory planning process for the city began to take shape, fostering inclusivity and empowering the collective vision.

The idea behind the use of gamification was to provide a creative and interactive approach to participation, turning the planning process into an engaging experience that encouraged collaboration and problem-solving. By introducing game-like elements, participants would be motivated to actively contribute and explore different planning scenarios (Christodoulou et. al, 2018).

Data visualization has always played a crucial role in making complex urban data more accessible and understandable to a wider audience (Eilola et. al, 2023). Through visually compelling representations, such as maps, charts, and infographics, the community would be able to grasp and analyze the information relevant to the planning decisions. This would enable informed discussions and empowered individuals to make well-informed contributions.

Immersive technologies, on the other hand, such as virtual reality (VR) or augmented reality (AR), would provide an immersive and realistic experience of future urban scenarios. By virtually experiencing proposed designs or urban interventions, participants could better comprehend the potential impact on the physical environment and make informed choices.

### Step 6: Publications

As the year 2019 unfolded, a chorus of esteemed authors lent their voices to the discourse, expounding upon critical environmental issues, the very essence of sustainability, the profound principles and teachings underlying the ecocity paradigm, and the personal accounts of current and former custodians of the city. They eloquently unveiled how this project brought them together, intertwining their narratives into a tapestry of unity, while illuminating how Famagusta stands as a beacon of peace, not only for the island itself

but also for the broader Mediterranean region (Markides, Boğaç & Kelly, 2019). This momentous compilation, aptly titled the "Famagusta Ecocity Book", was unveiled, inviting readers on a captivating journey into a world where harmony between humans and nature flourishes.

### Covid-19 Pandemic Period

Regrettably, in the year 2020, the noble peacebuilding endeavors encountered an unforeseen obstacle in the form of the Covid-19 pandemic. The formidable impact of this global crisis forced the Ecocity Project to temporarily suspend its tireless efforts, as the non-governmental organization found itself grappling with financial constraints, impeding its steadfast march towards progress.

Nonetheless, even in the face of adversity, the preparations for the documentary entitled "Waking Famagusta"<sup>7</sup> persist. This captivating film serves as a beacon, shedding light on the arduous yet triumphant journey undertaken by the project's core team, unveiling the step-by-step process with unwavering clarity.

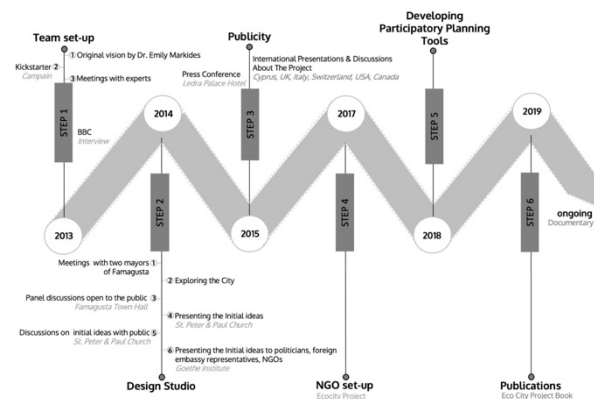


Figure 3. The timeline and process of the Famagusta Ecocity Project

### Key Learnings From the Famagusta Case

According to Roseland (1997), eco-cities also referred to as sustainable communities, embody a vision and trajectory for community development that extends beyond mere marketing rhetoric. He further states that the task at hand is to foster local democracy while operating within the confines of global sustainability and this is how a unified vision for sustainable human settlements is beginning to take shape. In the realm of Eastern Mediterranean and Middle East geographies, the unyielding human yearning to exert dominion over both fellow humans and the natural world has given rise to an enduring state of conflict. The establishment of a sustainable peaceful

<sup>7</sup> Youtube (2017). "Waking Famagusta", [https://www.youtube.com/watch?v=rIA\\_auh4MOs](https://www.youtube.com/watch?v=rIA_auh4MOs) (01 July 2023)

order within this increasingly exacerbated milieu, marked by ignorance and a distressing absence of empathy, presents daunting challenges. The inherent perils of such a societal landscape further compound the intricacies involved. According to Björkdahl (2013), the integration of peacebuilding into urban areas and the inclusion of the city are essential.

The parameters that underpin the cultivation of a peaceful order, rooted in the principles of the ecocity paradigm, reveal a steadfast potential to evolve into an autonomous movement, shaping a sustainable future infused with unity and concord. Without a doubt, the role of architecture and urban design, as the artistic manifestation of spatial creation, assumes an indubitable significance within this systemic framework, irrespective of dissenting voices. It becomes evident that a disjointed assemblage of incremental reforms cannot engender a reconciliatory milieu within an order and spatial fabric that has been ravaged and fragmented by conflicts waged against both nature and humanity.

According to Björkdahl (2013), urban peacebuilding strategies have the potential to prevent the transformation of post-conflict urban spaces into ethnic spaces, characterized by the dominance of segregated communities. The "Famagusta Ecocity Project", a laudable endeavor undertaken collaboratively by Greek Cypriots and Turkish Cypriots, stands as a rare and pioneering venture. It transcends the realm of mere spatial planning or the imposition of construction, aspiring instead to dissolve divisions through reciprocal dialogue, fostering a shared living environment within an integrated system of integrity. Björkdahl (2013) also states that urban peacebuilding encompasses the operational aspects at the urban level and includes various components, such as social and spatial relationships, as well as tangible and intangible structures. Within this context, the project has undergone a metamorphosis, emerging as a widely embraced discourse of peace that finds apt expression in the concept of the "ecocity", while concurrently demonstrating how architecture and urban design can function as a potent instrument in this transformative process.

The key learnings from the Famagusta case can be summarized as follows:

1. The pursuit of a sustainable and peaceful order in conflict-affected environments necessitates addressing the human desire for dominance and fostering empathy. This highlights the importance of understanding and addressing underlying psychological and emotional factors that contribute to conflicts.
2. The ecocity paradigm offers a potential framework for shaping a sustainable future that embodies unity and harmony. By promoting environmentally conscious urban

planning and design, ecocities can serve as models for sustainable development and peaceful coexistence.

3. Architecture and urban design play a significant role within the systemic framework of peacebuilding and spatial creation. The physical environment can influence social dynamics and interactions, and thoughtful design can contribute to fostering inclusivity, social cohesion, and reconciliation.
4. The Famagusta Ecocity Project stands as a pioneering initiative that transcends spatial planning, aiming to bridge divisions through reciprocal dialogue and promote a shared living environment. It goes beyond conventional urban development by actively seeking to overcome political and social barriers through collaborative efforts.
5. The collaborative efforts between Greek Cypriots and Turkish Cypriots within the Famagusta Ecocity Project exemplify the potential for cross-community collaboration in post-conflict settings. It demonstrates that shared goals and mutual understanding can facilitate cooperation and create spaces that benefit all stakeholders.
6. The project underscores the importance of an integrated system founded on integrity and embraces the concept of the ecocity as a platform for peace discourse. It highlights the need for holistic approaches that consider social, economic, and environmental aspects to build sustainable and peaceful communities.

## Conclusion

Throughout history, the prevalence of one-sided truths, misinterpretations, myths, and propaganda has contributed to the entanglement of complex and wicked problems (Rittel & Webber, 1973). It is now imperative that we confront these challenges by actively engaging with and acknowledging diverse narratives while fostering a genuine spirit of empathy and understanding. The attainment of peace is not only a highly desirable outcome, but it also represents an essential condition for the continued existence and well-being of humanity. Therefore, recognizing the significance of peacebuilding in conflict-affected regions is crucial for achieving an enduring and sustainable future (Carius, 2006). Importantly, it should be noted that the task of designing in conflict zones has evolved into a global concern rather than an isolated incident. The current climate and ecological crises have transformed the entire world into a global conflict zone, demanding urgent attention.

Bollens (2012) suggests that physical interventions in contested cities have the potential to heal the collective trauma embedded in their social fabric. As urban peacebuilding gains recognition as an

essential aspect of urban design and development, it is crucial to further explore its potential and the practical implications it holds for fostering peace and social cohesion in diverse urban contexts. By acknowledging the transformative power of community engagement and adopting inclusive and participatory approaches, cities can aspire to become spaces of harmony, collective growth, and sustainable development.

This study centered around the remarkable endeavors undertaken by the Famagusta Ecocity Project, serving as a compelling case study for the advancement of sustainable and inclusive urban development, specifically highlighting its role in cultivating peace and harmony within a post-conflict environment. The Famagusta case emphasized the transformative potential of sustainable urban development in post-conflict contexts, showcasing the significance of empathy, collaboration, and integrated approaches in fostering peace and shared prosperity. As Björkdahl (2013) highlights urban peacebuilding focuses on the revitalization and reconstruction of urban spaces affected by conflicts. By prioritizing ecological urban design and planning, we can mitigate the challenges posed by conflicts and create sustainable environments that harmoniously coexist with nature. These efforts not only address the immediate needs of conflict zones but also contribute to global peacebuilding endeavors by promoting sustainable development and nurturing a culture of inclusivity and empathy.

In their seminal work "Toward an Urban Design Manifesto", Jacobs and Appleyard (1987) emphasized the significance of human-scale environments, pedestrian-friendly streets, and the integration of nature within urban settings. Their advocacy centered around the creation of cities that prioritize the well-being and overall quality of life for their residents. The study by Jacobs and Appleyard has had a lasting impact on the field of urban design, highlighting the importance of designing cities with a focus on people and their needs. From an architectural and urban design perspective, it is still crucial to swiftly adopt ecological urban design and planning approaches to counteract threats to our future. These threats include the unsustainable consumption of natural resources, environmental degradation, poverty, unemployment, the erosion of cultural values, and the loss of social memory, all of which contribute to various conflicts. Emphasizing green architecture and eco-cities is vital, as they provide spaces that seamlessly integrate with the web of life, preserving ecological balance and fostering tolerance among individuals. Achieving such places necessitates the adoption of participatory planning approaches, where stakeholders are actively involved in decision-making and peacebuilding processes.

To Forester (2019), negotiation and mediation in public planning should be based on the principles of empowerment and the recognition of underlying community values. This approach necessitates the investment of time, active engagement, and proficient mediation skills to achieve successful outcomes. In this manner, an ecocity emerges as a transformative solution, offering a holistic approach to forge a resilient "peace infrastructure" in the heart of a contested city.

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

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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.



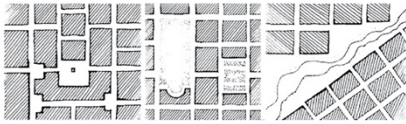
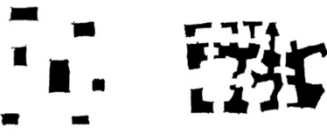


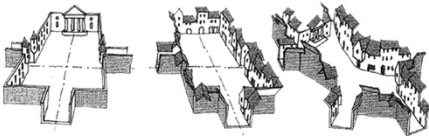
## The Formation Process of Eskişehir Governmental Square

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. Spaces with circulation and vitality, dynamic space; 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>


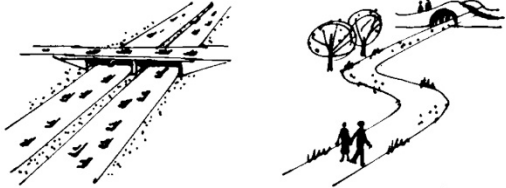

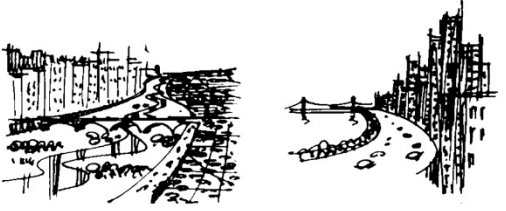
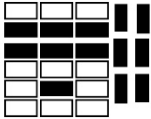
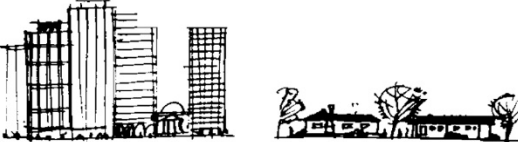
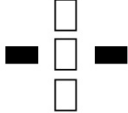
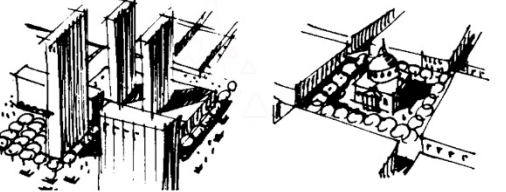
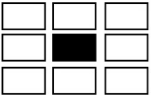






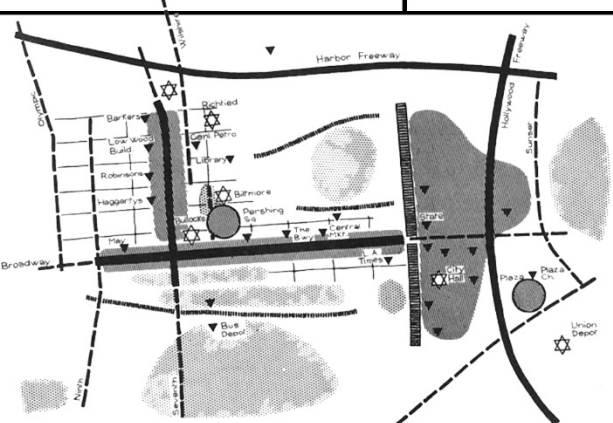
<sup>1</sup> Table 1 has been prepared by the author, benefiting from the work of Paul Zucker, Rob Krier, Roger Trancik, EPOA (Essex Planning Officers Association) and Christopher Alexander.

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).

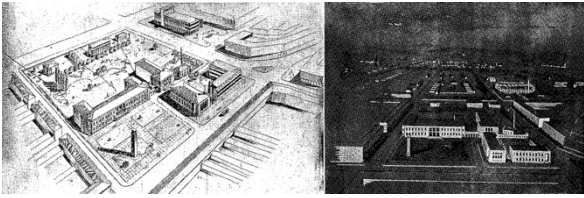


Figure 1. Eskişehir Government Square with the drawings of Mehmet Ali Topaloğlu, Melahat Topaloğlu and Bülent Berksan, who won the first and second prizes in the competition opened by İller Bank in 1952 (Mimarlık, 1952)

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.

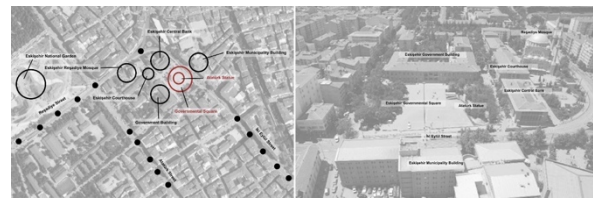


Figure 2. Eskişehir Governmental Square-Atatürk Statue Photograph and Image Analysis (Okumuş, 2021)



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)






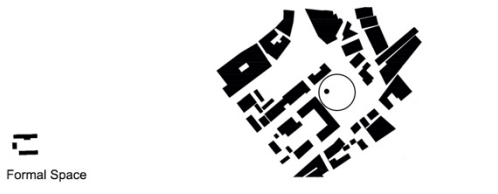

PUBLIC SPACE AND PARAMETERS	ESKİŞEHİR ATATÜRK STATUE AND ESKİŞEHİR GOVERNMENTAL SQUARE	SPATIAL ANALYSIS
<p><b>Public Space and Morphological Context</b></p> <ul style="list-style-type: none"> <li>□ Square</li> <li>○ Circle</li> <li>△ Triangle</li> <li>— Other</li> </ul>		<p>Eskişehir Governmental Square 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)

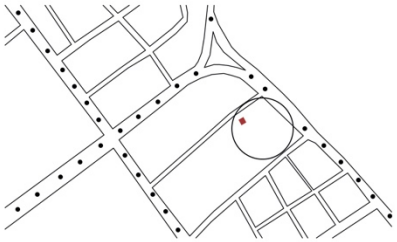
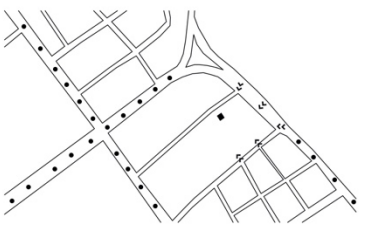
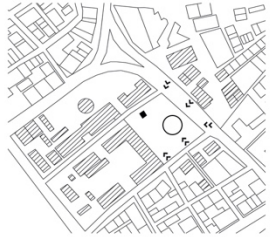




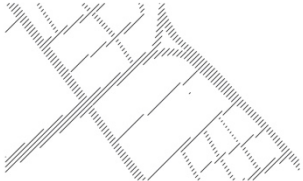

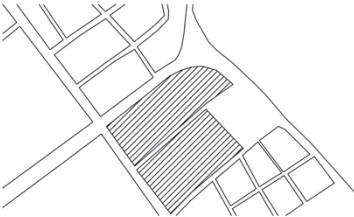
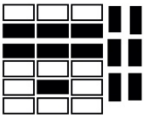

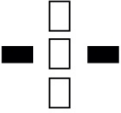
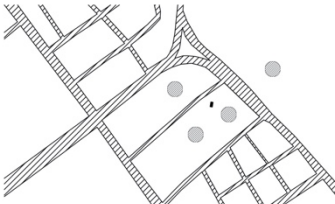
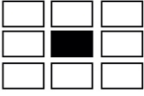
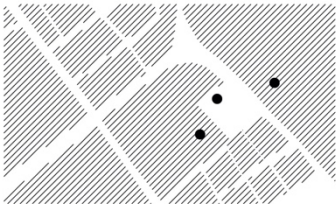





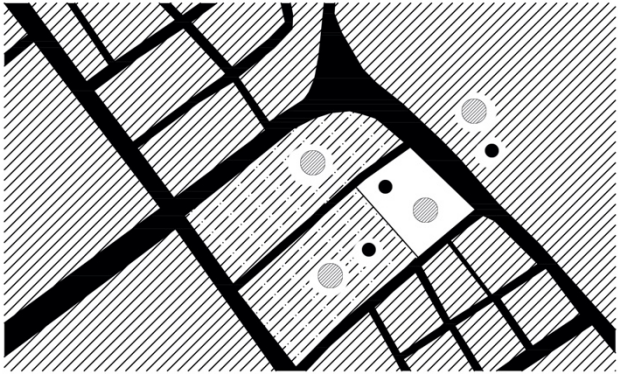
ESKİŞEHİR ATATÜRK STATUE	SPATIAL ANALYSIS	
<p><b>Location and Access</b></p> <ul style="list-style-type: none"> <li>■ Statue</li> <li>— Urban Settlement</li> <li>..... Transport Axes</li> <li>○ Public Space</li> </ul>		<p>The main access point to the square is from Atatürk Boulevard and İki Eylül Street.</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; Gürer, 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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<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,

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).

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# Fortifications of Enez (Ainos) and Urban Morphology: Architectural, Historical and Epigraphic Evidence Revisited

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## Abstract

The ancient city of Ainos in Enez, modern Turkey, was a fortified settlement starting from Classical Antiquity. It kept this characteristic also during the Middle Ages. In this context, its present castle that dominates the site is undoubtedly the most prominent monument today. Moreover, recent studies argued the underground discovery of Hellenistic city walls, which once surrounded the triangular peninsula of Ainos before the Aegean Sea. However, since certain deficiencies are noticed in the literature, this paper critically reconsiders the architectural, historical and epigraphic evidence for the Late Medieval urban morphology of Ainos in comparison to its fortifications and also the topography, as fundamental delimiting elements. The outcomes suggest that a triangular fortification system existed until the late 13th century, which was most probably formed during refortification of a significant urban center of the Thrace region in Late Antiquity, and was eventually replaced by the Castle of Enez.

## Keywords

Architectural History, City Walls; Epigraphy, Fortifications, Urban Morphology

## Introduction

Enez, formerly Ainos, is a harbour town of Turkey in Thrace by the Aegean Sea, more precisely next to the embouchure of River Maritsa. The main physical elements that shaped the morphology of Enez city center can be mentioned as the triangular peninsula surrounded by two lagoons called Dalyan and Taşaltı, two river reaches, and also fortifications (Fig. 1). Although Ainos has been the subject of many studies that particularly focused on its monuments from the Byzantine Period, the Castle of Enez was superficially interpreted as a 6th century reconstruction by origin, which then had supposedly partial alterations during the Late Middle Ages. Moreover, recent studies further argue the discovery of Hellenistic city walls of Ainos through geophysical applications around the perimeter of its triangular peninsula, which formed a basis for hypothetical urban reconstructions for Ainos until the end of Late Antiquity. Yet, it can be said that the longue

durée urban morphology of Ainos in relation with its fortifications was not elaborated from an interdisciplinary perspective centered around proper urban and architectural studies, accompanied by a careful reconsideration of the related primary sources. Therefore, this paper aims to track its Late Medieval morphological changes with a particular focus on former and present fortifications. For this reason, a thorough research was carried out and in addition to critical comparisons with the literature, primary sources like historical testimonies and mural inscriptions were consulted. Architectural history of the castle was also elaborated together with the inner castle and its spatial chronology in relation to nearby monuments area, from an urban point of view. According to the findings, a predecessor triangular fortification system was present actually until the late 13th century and the overall architecture of the present

castle with two main phases corresponds to the Late Middle Ages. The testimony of Procopius and epigraphic evidence imply that the supposedly Hellenistic walls were in fact the ones built by Justinian I and further inscriptions display that the Late Medieval castle on the hillside then secured coastal areas in part with some defensive additions, during the naval supremacy of the Genoese (Gattilusio) period.

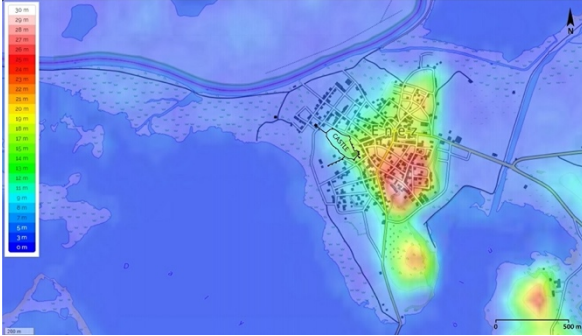


Fig. 1. Topographic map of Enez city center and its surroundings (Sağlam, 2022)

### The Castle of Enez and Former City Walls of Ainos

The Castle of Enez has a northwest – southeast orientation with a concentrated, elliptical layout on a hillside near the coast that remains 350 m in the northwest of the central height of the triangular peninsula with an altitude of nearly 30 m, and it remains roughly 200 m away from the shoreline today. Due to the steep position of the castle, its elevation changes around 8-17 m above the sea level from the west to the east, respectively (Fig. 1). Body walls of the main enceinte are between 2-3 m thick and have a maximum height of 25 m. The inner castle area is approximately 260 x 120 m and 2,4 ha. The wall circuit along its perimeter is roughly 740 m long in total, which is supported by 16 irregularly arranged towers with different forms, though the ones towards the coastline are rather solid bastions due to sharp elevation difference (Başaran, 1998, p. 3). Exterior façade of a palatial residence forms a small part of the northeastern wall course of the main enceinte. The southeastern tip that partially surrounds Hagia Sophia (Fatih Mosque) was heavily fortified with a group of rectangular towers at close intervals. One of them has a crooked protrusion of 30 m towards the hilltop (Fig. 2).

Two courses of maritime walls extend towards the coast from the castle. The northern one is 80 m long and has a large, rectangular tower at its end, with dimensions of 17 x 17 m. The southern maritime walls, being 130 m long, has five irregular towers that the last one is slightly larger than the rest with its floor dimensions of 6 x 10 m. In addition, there is a freestanding defensive tower in the west of the northern maritime walls, 240 m away. The main gate of the

castle as a secured bent entrance faces the northeast and is also flanked by two towers. A stepped secondary gate is in the northwest, next to the maritime walls. It links the inner castle and the former coastline. Another postern was on the southern maritime walls, near its junction with the main enceinte, and is now in a ruined state. It provided entrance only to the coastal area between the maritime walls (Fig. 2).

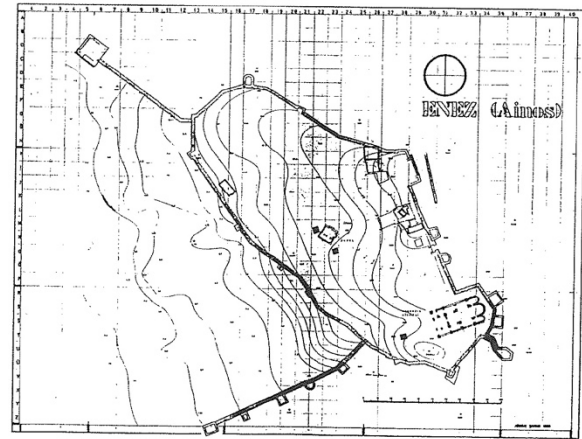


Fig. 2. Plan of the Castle of Enez (Başaran, 1998, p. 4)

Concerning the architectural history of the Castle of Enez, no comprehensive study was found in the literature. During this research, two fundamental construction phases and some repairs were detected with regard to masonry techniques. Speaking generally, the main enceinte is built of middle – small sized, roughly shaped and mixed stones that form more or less regular, longitudinal courses all along the body walls as well as the towers. Small brick pieces and rubbles were frequently inserted between irregular joints, mainly horizontally. Spolia materials are somewhat common, notably at lower parts, for example on a bastion with adjoining walls in the center of the southwestern wall course, and the southeastern tower with inscription, where large limestone blocks were hastily put together with rubbles (Fig. 3-5). On the other hand, the maritime walls, the freestanding tower, the palatial residence, the section around the main gate, and seemingly also the section around the secondary gate and walls next to the circular northwestern tower have a combination that is consisted of middle – large sized and relatively better reworked spolia materials at lower parts with rather distinguishable and tighter joints, while much smaller and roughly shaped mixed stones at upper parts. The courses are fairly regular, where joints were occasionally filled by bricks, rubbles and also flat stones, both vertically and horizontally (Fig. 6-8). The main difference between these phases can be generalized as the quality of the workmanship, particularly at lower levels. One of the repairs with a rather local extent includes very small, mixed rubbles with irregular courses, seen mainly on two collapsed sections on the southwestern wall course facing the



coast. Two adjoining retaining walls with inclined forms and fairly better workmanships were attached also there, against further collapses. Crenellation levels with mixed rubbles around the main gate are likely from later periods, including modern restorations.



Fig. 3, 4, 5. Towers from the NW, SE, and NE parts of the castle, respectively (Sağlam, 2016)



Fig. 6, 7, 8. Towers from the gate and the N and S maritime walls of the castle, respectively (Sağlam, 2016)

The inner castle is currently unoccupied and separated from the modern Enez settlement. The monuments situated there can be listed as Hagia Sophia (Fatih Mosque) fundamentally from the 12th century with later additions; Hagios Gregorios Neokaiserias from the 12th-13th centuries; and Theotokos Chrysopege dated 1422-1423. Outside the castle, there are the so-called Kral Kızı Basilica from the 6th-9th centuries next to the southeastern coastline; Hagios Ioannis Prodromos from the 13th-14th centuries in the Yeni Quarter in the north; the rock cut chapel of Panagia Phaneromene / Agia Triada from the 14th century next to the southern maritime walls; Hagios Euplos (Has Yunus Bey Mausoleum) from the 14th-15th centuries near the cemetery in the south; and an undated Byzantine basilica in the Gaziömerbey Quarter in the east (Eyice, 1963, pp. 150-152; 1969, pp. 348-354; Başaran, 1998, pp. 6-10; Ousterhout & Bakirtzis, 2007, pp. 23-44).

According to Başaran (1998, p. 3), the stepped foundation of the tower at the end of the northern maritime walls belongs to the Hellenistic Period, where double rows of large, rectangular blocks were used with small rubbles in between. However, the brief dating of this technique could not be confirmed during this research, since the tower in question is overall a Medieval structure with significant mortar and brick usage. Any distinguishable Hellenistic masonry was not seen elsewhere on the castle and such stepped foundations are actually common. In this case, a certain date of groundbreaking for the castle is so far undetermined in the literature, though archaeological excavations inside the castle proved continuous occupation since Prehistory and especially during the Hellenistic, Roman, Byzantine, and Ottoman times (Başaran, 1998, p. 1-3; Ousterhout & Bakirtzis, 2007, p. 21). Nevertheless, common scholarly tradition briefly attributes the castle overall to the 6th century as a (re)construction on the former “acropolis” by Justinian I, after the testimony of Procopius, which had further improvements during the 13th-15th centuries with respect to various mural inscriptions (Hasluck,

1909, p. 250; Eyice, 1963, p. 142; Başaran, 1998, p. 2; Ousterhout & Bakirtzis, 2007, pp. 21-22).

Then, once again supposing that the extant Castle of Enez as a whole is essentially a 6th century work by Justinian I, and with the help of a geoscientific multi-proxy methodology based on geophysical, sedimentological and also brief analogical analyzes, a recent scientific research argued that massive city walls equipped with several towers once protected Ainos starting from Hellenistic times, particularly along the southwestern perimeter of the triangular peninsula and partially through consolidated swampy areas, though the Hellenistic Period in question was actually determined as a *terminus post quem* for the construction age of the discovered city walls under the ground, without a proper archaeological excavation and proof yet (Seeliger et al., 2018).

Following studies about Ainos continued to consider the aforementioned hypothesis about Hellenistic city walls and even improved it again with the help of geophysical methods, and eventually suggested that starting from the Hellenistic Period and until Late Antiquity, in fact the whole peninsula of Ainos was surrounded by triangular city walls with long, zigzag courses and strong towers along a sloping route that remains slightly inland from the coastline, since the area between the maritime walls was already silted up during Classical Antiquity. Correspondingly, it has been briefly presupposed once again that the extant castle on the former “acropolis” that fortifies a much smaller area is fundamentally a 6th century construction by Justinian I (Dan et al. 2019; 2020).

### Ainos and its Fortifications in Primary Sources

According to the supposedly mid-4th century BC *Periplus of Pseudo-Scylax*, Ainos in Thrace was a harbor city at that time and its citizens possessed some certain fortresses (Αἴνος πόλις καὶ λιμὴν, τείχη Αἰνίων ἐν τῇ Θράκῃ) that conjecturally included also the walls that protected the city itself (Müller, 1882, p. 55). Diodorus Siculus listed Ainos as a fortified city by the end of the Third Macedonian War (168 BC) (Dindorf, 1855, p. 495). Near the Via Egnatia, it had been a significant administrative center also starting from Late Antiquity. An inscription documented as *spolia* at the main gate of the Castle of Enez indicates that a praetorium was constructed there around the 5th-6th centuries, namely the official residence of a Roman governor (Kaygusuz, 1982, p. 288). Similarly, the 6th century Synecdemus of Hierocles listed Ainos as one of the seven cities of the Rhodope Province in Thrace (Burckhardt, 1893, p. 2). Meanwhile, Procopius stated as of the mid-6th century that (Dewing, 1971, pp. 304-305);

“Beyond the Chersonese stands the city of Aenus ... The circuit-wall of this place was easy to capture not only because of its lowness, since it did not rise even to the necessary height, but because it offered an exposed approach on the side toward the sea, whose waters actually touched it in places. But the Emperor Justinian raised it to such a height that it could not even be assailed, much less be captured. And by extending the wall and closing the gaps on every side he rendered Aenus altogether impregnable.”

Afterwards, in the *De Thematribus* of Konstantinos VII by the mid-10th century, Ainos was still one of the primary settlements of the Rhodope Province (Bekker, 1840, p. 47). On the other hand, from an ecclesiastical perspective, Ainos appeared as an autocephalic archbishopric under the Rhodope Province in the 7th century *Ekthesis* of Epiphanius and also the *Notitiae Episcopatum* from the 9th-10th as well as 12th centuries continued to mention it in this context (Gelzer, 1900, pp. 536, 551, 585). In the anonymous Fatimid cosmography known as *The Book of Curiosities* dated 1020-1050, the city was mentioned as a fortified settlement (حصن عامر) next to a shore towards the west (Savage-Smith & Rapoport, 2014, pp. 102, 484). The anonymous *Historia de expeditione Friderici imperatoris* about the Third Crusade defined Ainos as “a prosperous city ... surrounded on every side by the sea except one entrance” (*opulentam civitatem ... que undique mari preter unum aditum ambiebatur*) by 1189 (Tauschinski & Pangerl, 1863, p. 44).

Ainos was an administrative as well as commercial center also during the 13th century, since the *Partitio terrarum imperii Romaniae* dated 1204 in the context of the Fourth Crusade included it as a “*katepanikion*” together with its warehouses (*Catepanicum Aeni, cum apothecis / Τό κατεπανίκιον Αἴνου σύν ταῖς ἀποθήκαις*), namely a small province as an administrative subdivision (Tafel & Thomas, 1856, pp. 484, 492). The Pisan portolan *Liber de existencia riveriarum et forma maris nostri Mediterranei* dated circa 1200 referred to Ainos several times along different maritime routes, as one of the principal harbor cities of Thrace (Gautier-Dalché, 1995, pp. 112, 137, 142). This was the case also in *Lo Compasso de navegare* dated 1296 as another Italian portolan, where Ainos was a certain harbor in the North Aegean (Motzo, 1947, p. 44). In the context of a successful siege laid by Tatars and Bulgars to Ainos in 1264, the city was mentioned as a “fortress” (Αἴνου φρούριον) by Georgios Pachymeres, a contemporary witness (Bekker, 1835, p. 235). The slightly later testimony of Nikephoros Gregoras included also a similar expression (Αἴνου πολίχνιον) (Schopen, 1829, p. 101)



(for further information about Ainos in Byzantine times, see: Soustal, 1991, pp. 170-171).

Two correlated mural inscriptions in Greek provide information about a significant defensive work in Ainos. The first one, consisted of five rectangular blocks and being significantly long, was documented on the protruding southeastern tower of the castle, which was removed in a later time. The partially deciphered contents of it as follow (Asdracha, 2003, p. 255);

“+ ... ανόμων αιμοχαρών βαρβάρων  
Ταταροβο[υλγάρων] ... τα πομπών μεγίστων δεινών  
ύπεραλγών | [Δούκας Ἄγγελος Κο]μνηνός  
Παλαιολόγος τούτον ὁ πάντα λ[ύων χρόνος] ... κου  
κλήσις Γεώργιος αὐθις δομεῖται | ... σχήμα τρίγωνον  
μεταμείβοι ὀρισαμ[ενος] ... μων δουλ [Α]νδρονίκου  
γαμβρός Παλαιολόγου | ... μου Μιχαήλ καί Μαρίας ὠν  
κλάδος ... σώτερ ἀκρόγῳνε πίστεως λίθε | [εις αἰῶ]νας  
φύλατται ἀτελευτήτους + ετου[ς] ...”

“... iniquitous, bloodthirsty barbarians, Tataro-Bulgarians ... feeling too much pain, Doukas Angelos Komnenos Palaiologos, this one, time that solves everything ... the named Georgios builds again, ordering change of the plan into a triangle (or, the change of the triangular plan into) ... son-in-law of Andronikos Palaiologos ... being a branch of Mikhail and Maria ... Savior, cornerstone of faith ... preserve to infinite ages + In the year ...”

The second mural inscription, consisted of six rectangular blocks and essentially being as long as the previous one, is still on the rectangular tower adjacent to the aforementioned protruding tower but only “... in the year 1284/1285 +” (... Ἐτ[ους] ,Ϛψηγ +) could be read because of excessive wearing over time. Moreover, it has also been argued that further two, relatively brief inscriptions in Greek most probably commemorated some repairs done to the castle in 1307/1308 and 1356. The position of the first, later disappeared one was not documented and the second one was seen actually as spolia in a rather hidden, rear position on the castle (Asdracha, 2003, pp. 256-259).

Ainos was the capital of a dynastic lordship founded by the noble Genoese family of Gattilusio in the late 14th century. Its members set close diplomatic as well as family relations with the imperial Palaiologos dynasty and eventually obtained certain territorial concessions within the Byzantine Empire. The Lordship of Ainos was a regional naval power, which also expanded to nearby islands like Samothrace, Thasos and Imbros. After a prosperous period for the city, the lordship lasted until 1456 (Wright, 2014). Abundant epigraphic evidence in Latin as well as in Greek that remained from this period show that the castle had several alterations under the Gattilusio rule in Ainos. The earliest mural inscription

in this context is located on the single tower of the northern maritime walls. The white marble slab has two rectangular compartments with the Gattilusio and Doria coat of arms and a one-line inscription in Latin engraved above them (Fig. 9). Its date was read either 1382 or 1385 in the literature (Hasluck, 1909, p. 255; Asdracha, 2003, pp. 259-260; Ousterhout & Bakirtzis, 2007, pp. 21-22). Yet, 1385 was proved after a close examination. In any case, it is from the founder as well as the first ruler of the lordship, Niccolò Gattilusio (r. 1376-1409). The inscription as follows;

“+ M · CCC · LXXXV · DIE · PRIMO · MADII >”

“1385, on the first day of May.”

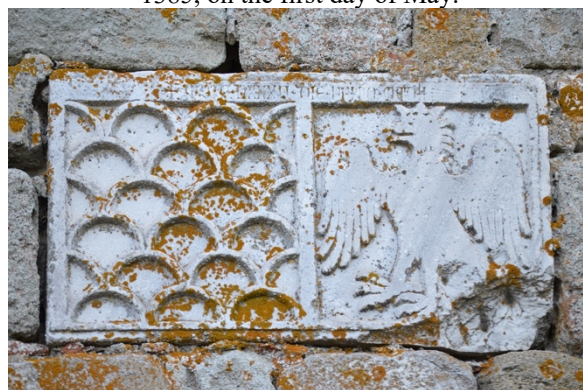


Fig. 9. Mural slab with inscription (1385) on the tower of the northern maritime walls (David Hendrix, 2020).

The second mural slab is on the well-preserved central tower of the southern maritime walls. The rectangular yellowish marble with dimensions of 0,75 x 1,05 m is consisted of the pattern of the Gattilusio coat of arms with a one-line relief inscription in Latin, right above (Fig. 10). Dated 1413, it is from the time of the second lord, namely Palamede Gattilusio (r. 1409-1455) (Hasluck, 1909, pp. 255-256; Asdracha, 2003, pp. 260-261). The inscription as follows;

“+ M CCCXIII : DIE PRIM AGV2TI :”

“1413, on the first day of August.”



Fig. 10. Mural slab with inscription (1413) on the tower of the southern maritime walls (David Hendrix, 2020)

In addition, two lost mural inscriptions in Greek probably commemorated some repairs done to the

castle. The first one was seen somewhere on the northwestern wall course that only its year was read, as 1416/1417. The second one with a large cross and combined Gattilusio-Palaiologos coat of arms was documented in a niche with a pointed brick arch above a tower on the northeastern wall course of the castle, which provided the year 1421/1422 and the name Dimitrianos Trimon as the person who assisted (Παραστεκάμενος) the work in question (Asdracha, 2003, pp. 261, 263-264).

## Discussion

Speaking generally, Byzantine fortifications of the 5th-6th centuries had distinguishing masonry as well as layout characteristics, such as very regular courses of homogeneous, relatively large-sized fine ashlars, well cut to square or rectangle, and with fairly narrow joints. With considerably regular plans, angles and straight wall courses, on one hand they intended to protect larger areas with settlements as a whole, sometimes fronted by outer walls and moats, and had tiny inner citadels as last resorts. On the other hand, there were small military outposts across frontier zones. Frequently arranged towers with tall, massive forms provided crossfire. They were quite advanced military works from both architectural and strategic perspectives, which reflected vast sources of the empire by the 5th-6th centuries (Pringle, 1981; Foss & Winfield, 1986; Crow, 2013). Yet, Byzantine fortifications starting from the 12th century had more or less regular, roughly shaped and middle-sized stonework, often alternated by rather frequent, thin brick courses, and with shelter coat mortars in joints. Notable usages of rich cloisonné and decorative brickworks of this period gradually declined until the 14th century, first to desultory use of brick and eventually to plain, regular masonry of small, coursed stones. The towers had varying forms and other than restoring older walls, the 12th-13th century Byzantine fortifications of reduced cities were relatively small scaled and had considerably irregular layouts in accordance with the topography, on strategic and sometimes even isolated positions that are easier to defend. They were rather shelters at optimum requirements (Foss & Winfield, 1986; Crow, 2017).

In this case, it can be clearly questioned that with its mediocre size, irregular plan, concentrated defensive form, and above all inferior masonry technique, actually no part of the main enceinte of the Castle of Enez resembles the Late Antique Byzantine fortifications at all, and is overall a reminiscent of much later *kastron* examples of the empire. Moreover, as the enceinte walls perfectly encompass the 12th century Hagia Sophia (Fatih Mosque), it sets *terminus post quem*, therefore the layout of the castle must

belong to a period later than the church. Hence, the inscriptions dated 1284/1285 seemingly commemorated the fundamental construction of the extant castle. Also, one of the 14th century inscriptions in Greek was perchance for the rough rubble repairs on the steep southwestern course.

Throughout the Byzantine and Gattilusio periods, Ainos was a “fortified settlement” in broad terms. However, the long inscription from 1284/1285 not only referred to the defeat of 1264, as Pachymeres and Gregoras recalled, but also mentioned a significant “building again” by a certain Georgios, who either changed the plan into a triangle or changed the triangular plan (σχῆμα τρίγωνον) into something else, according to the missing line. Since the layout of the castle that the inscription was placed has nothing to do with a triangular form and is obviously elliptical, the second option mentioned above comes to the forefront. Thus, it can be said that when this predecessor, unknown “triangular plan”, perhaps could not be well-maintained in time, eventually failed during the siege of 1264, it was changed in 1284/1285 and replaced by a shrunk castle. If this was the case, a certain “triangular plan” existed in Ainos until the late 13th century, which was presumably the 6th century work of Justinian I.

The testimony of Procopius was only superficially considered by the literature and its details were ignored. In the context of a defensive incapacity, the pre-6th century walls of Ainos were not only low but also “offered an exposed approach on the side towards the sea, whose waters actually touched it in places.” What kind of enemy threat would cause a defensive concern regarding this second circumstance? It was probably the siege engine *sambuca*, where a suspended drawbridge to be dropped on top of maritime walls, was mounted on a ship to be rowed inshore, and allowed direct deployment of troops atop. The response of Justinian I included heightening the walls, surrounding the city properly, and also “extending” (ἐπεξαγαγών) the walls, namely lengthening them, according to a modern edition of Procopius (Dewing, 1971, pp. 304-305). If the extant Castle of Enez is that “extended” work of Justinian I, the predecessor, namely Hellenistic walls would cover a much smaller area than even the castle itself, rather than the whole triangular peninsula. However, in another modern edition of Procopius, the action quoted above appears slightly different, as “withdrawing” (ὕπεξαγαγών), therefore was translated as “*a mari paulum seductis*” (Dindorf, 1838, p. 303). It makes even more sense when considered the aforementioned “exposed approach” risk from the sea, so that the walls were probably needed to be withdrawn from the coast, rather than an extension. The supposed course of the



triangular Hellenistic walls that Seeliger et al. (2018) and Dan et al. (2019; 2020) argued their underground discovery, remains slightly inland, on slopes of heights 3-4 m, and consolidated swamps in part, therefore they do not correspond to the pre-6th century walls that Procopius described, which were washed by the sea in places at that time and allowed direct landing. Thus, it can be argued after Procopius that the supposed triangular walls around the city were actually the ones Justinian I rebuilt with a withdrawn / extended and properly surrounding layout, and the former Hellenistic walls, which must have encompassed a much smaller area and touched the sea, are perhaps still waiting to be discovered.

From an urban perspective, for instance, as a densely populated walled urban area in the Late Medieval context, if the average population density of Paris between the 14th-16th centuries is taken as reference, which was roughly 800 p/ha (Musée Carnavalet, 2021), the Castle of Enez could accommodate less than 2000 people, which remains quite less for a central province near the Via Egnatia with administrative, military, commercial and ecclesiastic importance from Late Antiquity. As the castle is architecturally a Late Medieval work and since there were significant extramural monuments even in the 12th-15th centuries, it perchance served as a castle rather than proper city walls, to provide shelter in case of a threat. In terms of defensive strategy, as the southeastern corner tower protrudes towards the main hilltop of the peninsula, which posed a potential enemy encampment, it appears as an independently fortified tower; a concept discussed by Holmes (2012, pp. 180-188) that such towers were especially promoted by Philippe II Auguste (r. 1190-1223) and used elsewhere in Europe -verifying the proposed late 13th century layout of the castle- where a large tower was moved out of the enclosure from its weakest landward corner and had a direct combat role against enemy siege engines. If a castle of a similar size would be built on the dominant hill mentioned above, it would be isolated and easily besieged, therefore keeping a foot in the harborfront was obviously a priority, either for supplies or to escape. By this means, also swamps and the coastline became parts of the defense, since a relatively small portion of the castle faced the direction of potential land attacks from the ridge towards the bent main gate, where the primary boulevard of modern Enez is positioned (Fig. 11).

The later architectural phase of the castle with a rather superior masonry technique was commemorated by the Gattilusio mural inscriptions. The ones dated 1416/1417 and 1421/1422 were seemingly for partial improvements around the circular tower and the secondary gate in the northwestern section, and also the

main gate section that the latter, lost inscription was perchance on the ruined rectangular tower there. Then, around 1385-1413, coastal lands of the harborfront were secured through maritime walls extending from the castle, during the naval supremacy of the Gattilusio period. It is possible to find similar Gattilusio masonry techniques with large blocks and regular courses on the Chora Castle, Samothrace (Androudís, 2013); the citadel of the Mytilene Castle (Kalakallas, 2014); the Tower of Büyük Maden Island, Ayvalık; and the Tower of Mardalıç Island, Dikili (Sağlam, 2018).

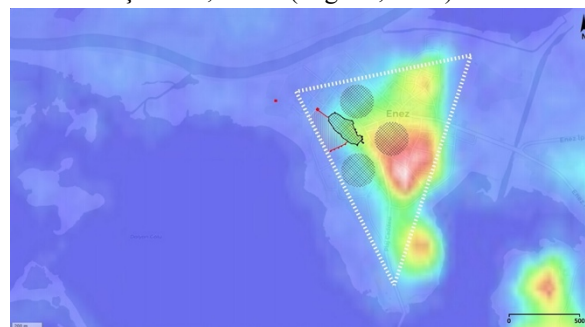


Fig. 11. Suggested Late Medieval urban morphology of Ainos: Pre-1284/1285, probably 6th century triangular fortification system (hypothetical) (white); Byzantine castle dated 1284/1285 with contemporary extramural neighborhoods (black); Gattilusio additions dated 1385-1413 and secured coastal lands (red) (Sağlam, 2022).

## Conclusion

Ainos was a fortified settlement since Classical Antiquity that recent studies discovered its former city walls and briefly dated them to the Hellenistic Period, which supposedly surrounded the triangular peninsula. However, a careful reconsideration of available architectural, historical and epigraphic evidence suggests that they can be in fact the 6th century work of Justinian I, and the present castle is overall a late 13th century monument, which replaced a certain predecessor triangular fortification. The castle had significant repairs and coastal additions during the Gattilusio rule that those defensive works and the topography fundamentally affected the Late Medieval urban morphology of Ainos.

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# The Analysis of the Morphological Transformation of a Public Node: The Case of Adana Atatürk Park

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## Abstract

Significant urban modernization developments took place in the city of Adana in the early Republican years of Turkey. Hermann Jansen, who had a crucial contribution to the urbanization development of Turkey, conducted planning studies between 1935 and 1940 in Adana. Although his development plans weren't implemented substantially, built areas within his plan remain as the most favorite areas in the city. Atatürk Park as one of the first implementations in the city center within the plan was designed as a green area in the newly-built environment. The Park has become a public node with its physical features and monumental structures and survived for almost 80 years by transforming. The purpose of the study is to document the morphological transformation of Atatürk Park and evaluate the effects of the transformation process in the modernization of the city. While the morphological transformation process of Atatürk Park gives significant clues about urban development process of the city, the findings of the study also revealed that focusing on an urban park as an urban element as a potential approach for urban morphology studies is beneficial in terms of evaluating relatively small areas since their imaginary values consist of a significant potential for obtaining crucial information about the development processes of cities.

## Keywords

Morphological Transformation, Public Node, Adana, Atatürk Park

## Introduction

In the early years of Republican Turkey, aiming to establish a civilized country in Anatolia accelerated modernization movements in many cities of Turkey. The city of Adana became one of those while economic and physical developments that were actualized in the pre-republican period already provided convenient circumstances to implement modern Republican policies. These policies concluded with rapid economic growth which also caused migration from surrounding cities. Regarding to these developments, the increment in population required new arrangements in the city,

and, in line with Republican principles, Hermann Jansen, who was entitled to prepare the master plan of the capital of Turkey also, was appointed to prepare master plans for Adana (Saban, 2017). In the initial development plan prepared by Jansen in 1935, the area between the new railway station and the existing city center was demonstrated as development area. Today, reflections of Jansen's planning principles are still barely seen in the urban texture with its street layouts, neighbourhoods, recreational areas and housing blocks (Saban, 2009, pp. 61-62). Atatürk Park, which still

survives, particularly had an essential place since it was the firstly implemented within the developmental plan (Seyhan Valiliği, 1938).

Although the park was built in a location where any organized urban settlement developed in those years, the park and its surroundings transformed rapidly in years due to the urban development. While its physical features as a void facilitate the park to have an urban image value, monumental buildings in the park have also been fundamental for it to be easily recognized. And its physical contrast emerged in years strengthened its uniqueness (Lynch, 2010, pp. 80-86). Having various public facilities and functions during transformation process, the park engraved in public memory. The news based on functions and utilisations of public facilities in the park such as the City Hotel, Ataturk Swimming Pool in past revealed the public's interest in the park (YAN archive<sup>9</sup>). Today, while Ataturk Park is valued with its green area utility, it's actively used and developments in the park are followed meticulously by the public. This study aims to analyze the morphological transformation of Ataturk Park as one of the first urban parks in the first planned urban area in Adana and to follow the traces of this modern development process within morphological analysis.

Moudon (1994) explains urban morphology as urban form and its transformation can be understood by analyzing urban elements in the context of place and time and defends the definition of the urban elements vary based on different ecoles in the field (Conzen, 1960; Caniggia&Maffei, 2001). Moudon (1997) also indicates that morphologists mostly execute their studies based on the elements such as building, plot/lot, and street and their correspondent relations. And Kropf (2009) stresses that even though there's a common language for urban form definition, cities should be considered in the context of their complexity to find various approaches to identify and describe them yet it is still important to use the same set of terms for an effective comparison. And the town-plan analysis method developed by Conzen (1960) emphasizes that the spatial characteristics of an urban form may be systematically analyzed through time with townscape elements and the development of the cultural story of cities and the physical pattern of the settlement may be revealed within the analyzes of these elements. Within this context, the content of any morphological analysis should be determined depending on the features of the place and the purpose of the study. Ünlü's (2006, p. 179) statement which focuses on challenges for observing a transformation of urban form in big scale proposes to focus on a particular urban element as plot or street-block explains Conzen's (1960) emphasis

about determining the content of the study depending on the study field and the purpose. While the method of the study was determined within this understanding, various documents dated back between 1950 and 2022 were collected and Conzen's town-plan analysis method was used for morphological analysis.

The analysis revealed that while the essential transformations observed in the study field emerged between 1950 and 2000, the green area in the park increased with the destruction of many buildings in the park in the late 1990s- to the early 2000s. While these developments enhanced the park to contain more public and green areas, the housing parcels located in the northern part of the study field filled with denser buildings in years without any empty parcels. This development is directly related to the basic features of the rapid urban development that lasted in Adana until 2000 and its effects were obviously seen in the study field. And dense public functions in the study field facilitated the park to have a solid urban memory which provided to document existed buildings in the past in the study field.

## Material & Method

This study aims to examine the physical transformation of Ataturk Park between 1950 and 2022 within morphological analysis based on town-plan analysis method developed by M.R.G Conzen. The street-block that Ataturk Park located determined as the study field within this aim and initial development plan of Adana and the site plan of Ataturk Park prepared by Hermann Jansen in 1935, the aerial maps dated 1950, 1972, 1992 and 2022 were used for the analyzes. Archives of YAN were used and interviews conducted in order to detect the physical features and functions of the buildings in the park.

## Physical Development Process of Adana Atatürk Park

Ataturk Park locates in the city of Adana, in the borders of Kurtuluş neighbourhood. The park covers approximately 56 hectares and its East, South and West borders are Ataturk Avenue, Cumhuriyet Avenue and Ziyapaşa Boulevard in order (Fig. 1). The park was proposed in the initial development plan of Adana prepared by Hermann Jansen and opened in 1937 by Ataturk himself with the statue of Ataturk designed by Ali Hadi Bara in the east of the park in 1935 (Saban, 2021).

<sup>9</sup> Yeni Adana Newspaper is abbreviated as YAN.





Fig. 1. Adana Atatürk Park (Google Earth, 2021)

When Jansen's planning proposals for Adana between 1935-1940 were examined, it is seen that the new development area was determined as the area between the new railway station and the existing city center where today Reşatbey, Cemalpaşa, Kurtuluş, and Çınarlı Neighbourhoods locates. The initial proposal demonstrates the general planning approach which provides to see that the park was planned within a comprehensive system with its housing blocks supported by another park except for Ataturk park, a stadium, three schools, a theatre, and all the green and sports areas connected to each other and to the existing city center within a green axis (Fig. 2) (Saban 2009).

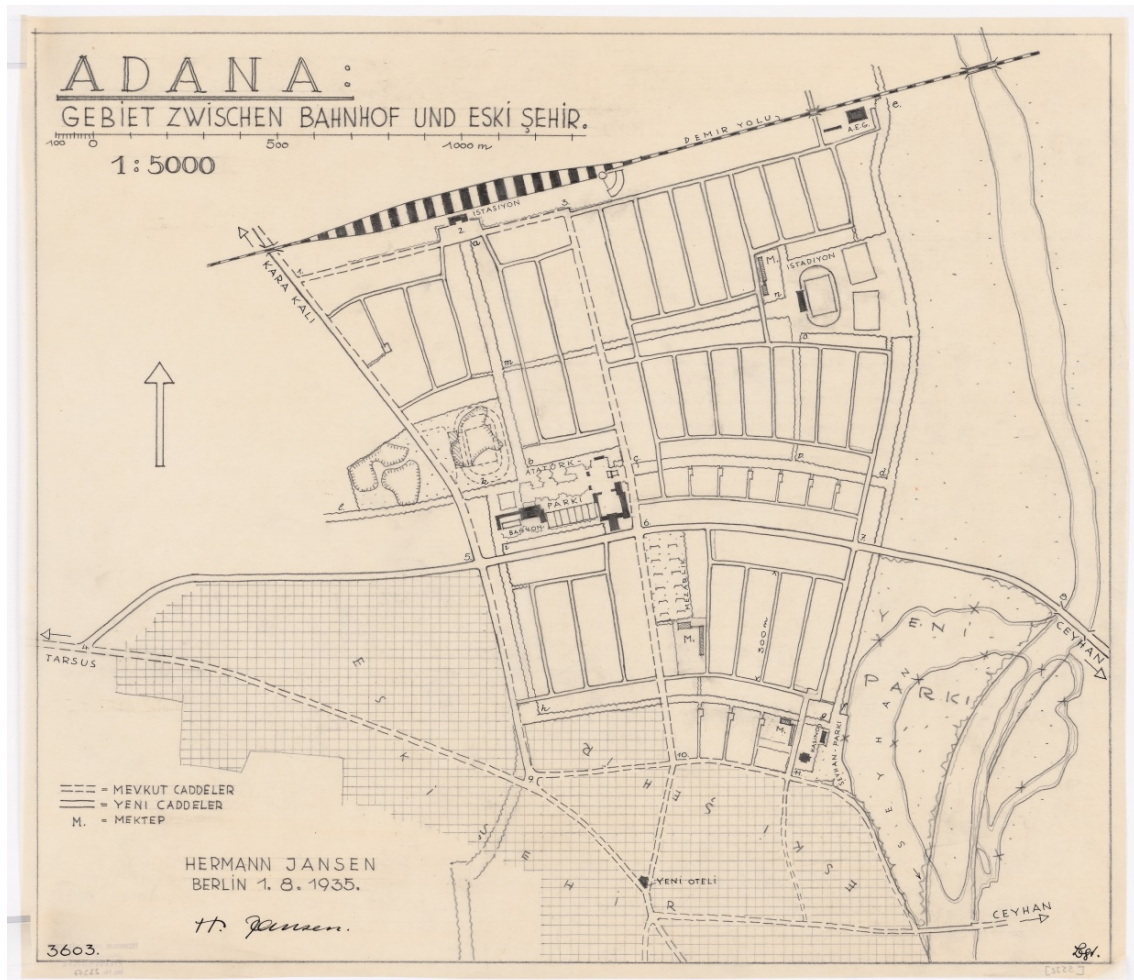


Fig. 2. Planning Proposal for Adana (Jansen, 1935)

Ataturk Park was effected by the urban development for years and the form of the park with the buildings in it transformed. This transformation matters since it gives clues about the features of urban development of the city. Formation, transformation, and destruction in the borders of the park and buildings

existed in the park were discussed. City (Municipality) Hotel, Ataturk Swimming Pool Complex, and Ataturk Youth (Sport) Center buildings were explained according to the collected data. Transformation of Ataturk Park was discussed under the morphological transformation title detailed.



### The City (Municipality) Hotel Building

When the site plan of Atatürk Park examined, there is seen a proposal for a monument pavilion in Northeast, the city hotel, concert area and a casino in Southeast, indoor and outdoor sport facilities in Southwest of the park (Fig 3).

Most of the structures within the plan, even if not with the proposed forms, was built however the park and the facilities transformed. The Hotel building project (Fig. 4) proposed by Seyfi Arkan in the southeast of the park can be seen in Figure 4. (Arkan, 1939, p. 76)

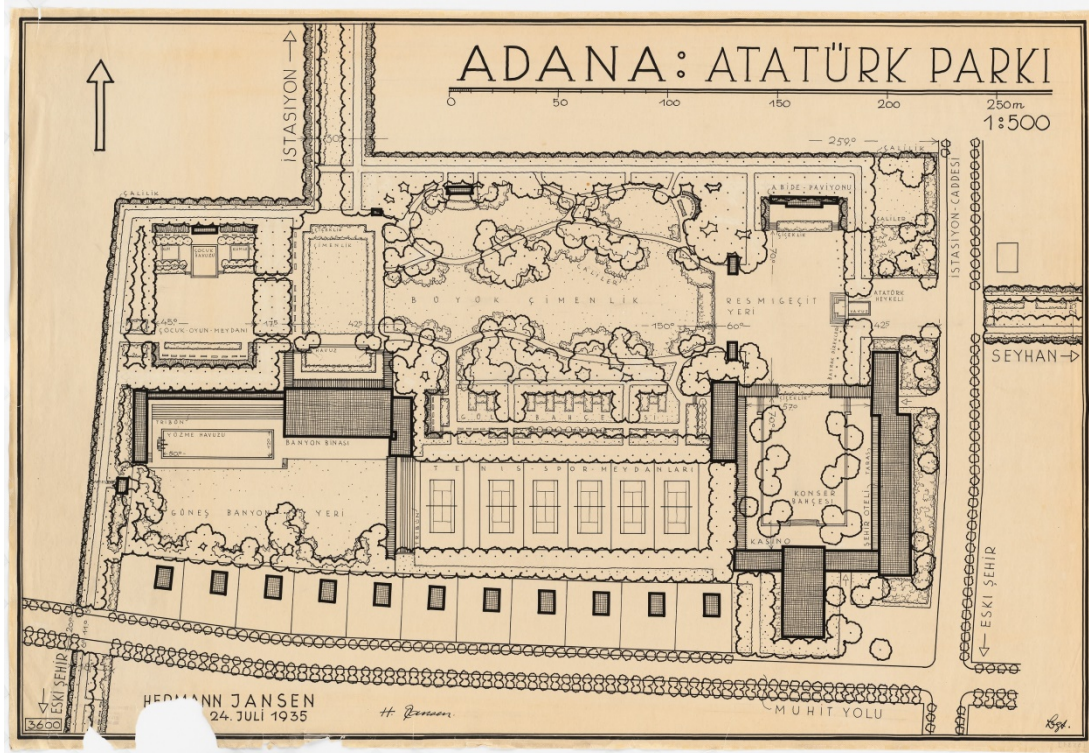


Fig. 3. Site Plan of Atatürk Park (Jansen, 1935)

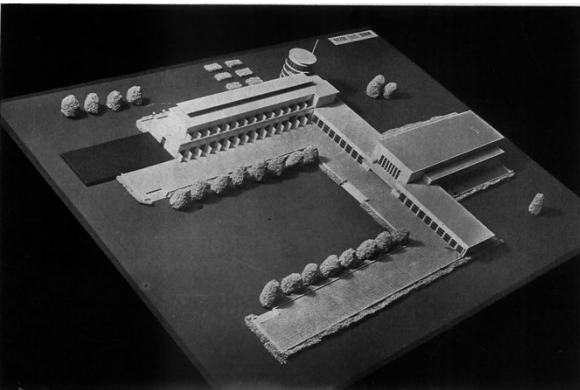


Fig. 4. The model of the City Hotel Project (Arkan, 1939, p. 77)

Although the project proposed by Arkan wasn't implemented with unknown reasons (Akar, 2013, p.70), the hotel building designed by the Muhittin Güreli was implemented in between 1994-1945 (Saban et al., 2006, p. 40). The building had the traces of the architectural eole of that period which was II. National Architecture movement with its colonnaded facades and monumental eaves (Hasol, 2021, p. 116) (Figure 5,6). It is remarkable that the building was mentioned

by the Mayor of Adana, Daniş Arıkoğlu, with its expensive and unfulfillable building process (YAN Archive, 1950) and similar news from close years also reveals the importance of the building for the public's interest (YAN Archive, 1950-1960). Research revealed that the City Hotel was used with the hotel function for a short while and used with various functions from the 1950s. It is known that the building was used as Cukurova College with Cukurova Club in same years and the L form of the building splitted for these apart functions. The longer part of the building which consists of hotel rooms located towards the west of the park used as college and the other part of the building was used by Çukurova Club. The building was also used Adana Academy of Economics and Commercial Sciences in 1970's (Fig. 5). After the academy function ended in 1979, there were several usages revealed in the building as Water and Sewer Department, Health Center, Marriage Office, Market, Cultural Center. The longer part of the building destroyed within the renovation works in the park in 1997 and the shorter part still remain and used as art gallery (Fig. 6) by Adana Metropolitan Municipality (Akar, 2013).



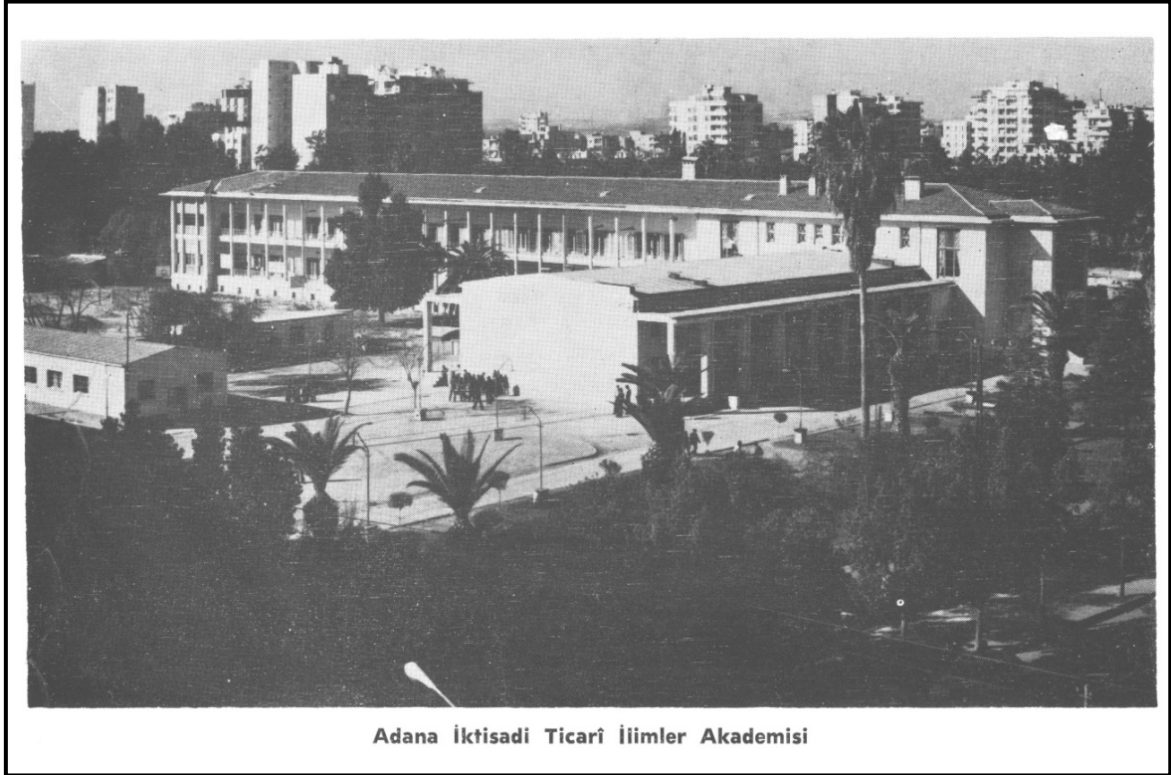


Fig. 5. Adana Economic and Administrative Sciences Academy Building (Adana İl Yıllığı, 1973, p. 44)



Fig. 6. 75. Yıl Art Gallery (Author's archive)

### **Ataturk Swimming Pool Complex**

The second building examined within the study, Ataturk Swimming Pool complex still remain in the same location, in the West of the Ataturk Park, but the physical structure of the complex completely changed

in years. The pool was opened by Turhan Cemal Beriker -who was the mayor of Adana- in 1938 (Adana İl Yıllığı, 1973). The pool is seen in the borders of Ataturk Park in the aerial map of 1950 but after the opening of Ziyapaşa Boulevard in 1960s (Saban, 2021,



p. 5) the borders changed and the pool complex excluded from the park (Fig 18).

The physical transformation of the Ataturk Swimming Pool Complex was obviously seen when old photographs were compared however these materials didn't consist of significant references to make exact determinations about the complex. So, an interview was conducted with Mr. Behçet Kurtiç, who was a user of the complex in the past that witnessed

different periods of the complex with different roles ranging from a record-holder swimmer to the manager of the complex. The interview was conducted based on old photographs and the problem was that the buildings in each photograph were different while the diving board was the common structure in each of them. The diving board as the main reference of the photographs also showed that the photographs were taken from Ziyapaşa Boulevard (Figure 7).

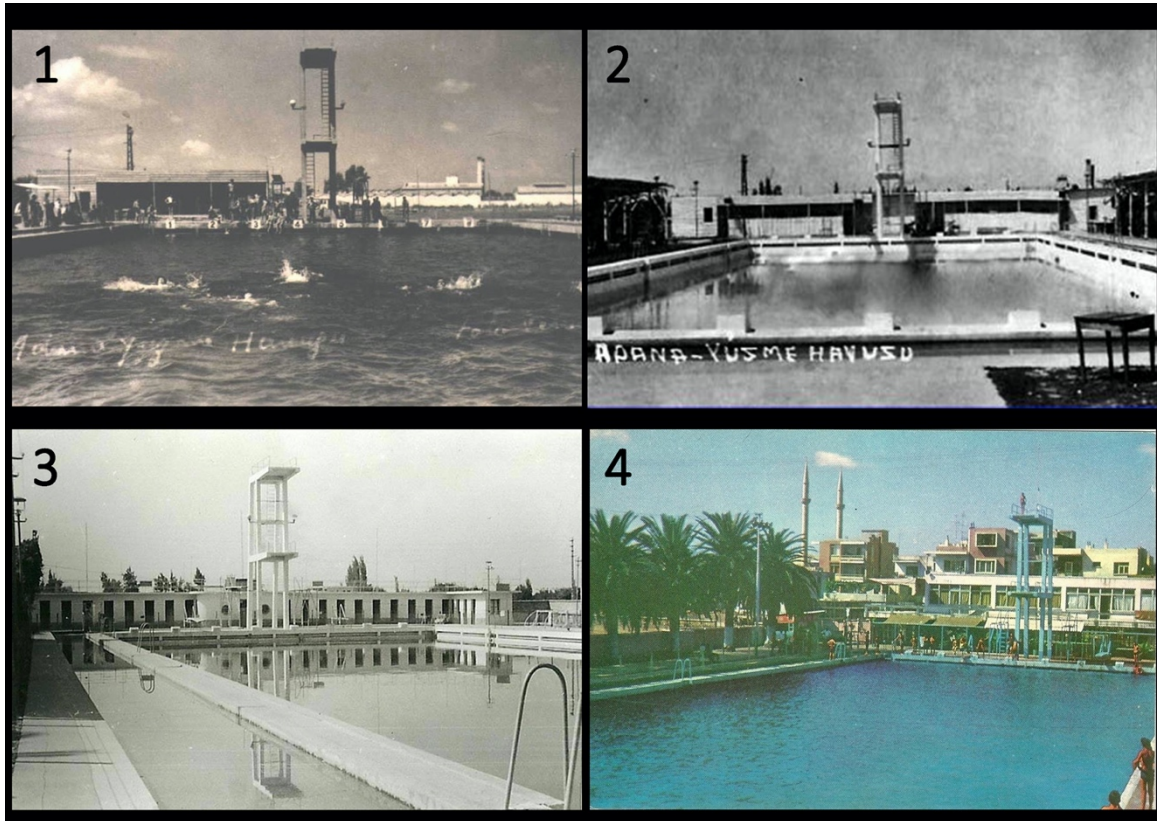


Fig. 7. Ataturk Swimming Pool in different years (Anonymous 1949, A,B,C in order, edited by the author)

Mr. Kurtiç stated that the building behind the diving board in the first photograph (Anonymous, 1949)- was built in 1939 and was used for changing rooms and management. While the building in the second photograph is also behind the same diving board but in a complete different form, it wasn't clearly recognized by Mr. Kurtiç and his assumptions were pointing out that it was belonged to 1940s. Even if the exact period of the building couldn't be detected, the building in the third photograph clarifies that it didn't survive for a long while. The building in third photograph was explained by Mr. Kurtiç as it served with management, changing rooms, security and lavatory functions between 1950s and 1980s. These statements can be interpreted as the building in second photograph may be existed in early 1950's for a short while. Finally, the building in the fourth photograph was elucidated by Mr. Kurtiç, as it was built - after the destruction of the building in the third photograph-

with a basement floor for technical requirements, ground floor for changing rooms and services, and first floor for management and guest house in the early 1980s (Fig. 7).

While other indoor and outdoor swimming pool structures in the same location are seen in Figure 9, their traces were firstly seen in the aerial photograph of 1985 (Fig. 8). According to Mr. Kurtiç's statements, the indoor swimming pool building was used only for training and not for competitions since its physical conditions didn't comply with FINA's (Fédération Internationale De Natation) requirements. The swimming pool complex was destructed in 2008 and a new swimming pool complex opened in the same parcel with the same functions in 2009. Figure 10 displays one of the new buildings and pools in the complex.



Fig. 8. Swimming pool's Location in 1985 (edited with Duygu Saban's archive)



Fig. 9. Ataturk Swimming Pool Complex in late 2000's (Anonymous D)



Fig. 10. Ataturk Swimming Pool Complex (İşisağ, 2015)

## Ataturk Youth Center

Another facility located in the southwest of Ataturk Park was Ataturk Youth Center which was designed by Demirtaş Ceyhun and built in 1964 (Yüreğir, 2008, p. 402). Since there was limited information about the building, another interview also conducted within the study with Mr. Aydın Sihay who was one of the active users of the facility in late 1960s. Few photographs taken in past and Mr. Sihay's sketch prepared for 'Muştı' magazine published by the student members of the center were one of the important documents (Fig 11, 13, 14, 15) that revealed the physical features of the building. The interview also

enabled to reveal the plan scheme of the buildings (Fig 12) and its connection with its surroundings.

Mr. Sihay stated that the Ataturk Youth Center was established to offer socio-cultural activities to successful students in the city and it had an interactive connection with the sport areas around it. According to his statements, its public usage ended in 1970s and used as sport center which clarifies the Ataturk Sports Center definition in the Provincial Annual of 1973 (Fig. 14). He also mentioned the terrace in the west facade of the building was used for watching matches, the building number two was used for table tennis matches and the building number one was a house of the maintenance personnel of these facilities. The plan scheme of the Ataturk Youth Center also revealed that there were a piano room, hobby (chess) room and library in the building (Fig. 12).

While white plastered surfaces, wide windows and terrace roof of the building display the features of modern movement, the concrete structure in the center of the roof may be interpreted as the symbol of the 1960s, which were the period of questing against the monotony of modernism (Hasol, 2021, p. 156) (Fig. 14). As material distinctions were emphasized in the sketch (Fig. 13) drawn by Mr. Sihay, he also indicated there were glass, brick and wood materials used in the building. The building is assumed as it was destroyed in the late 1990s while its physical traces are seen in the aerial photograph of 1992 but not in 2000 (Fig 18).



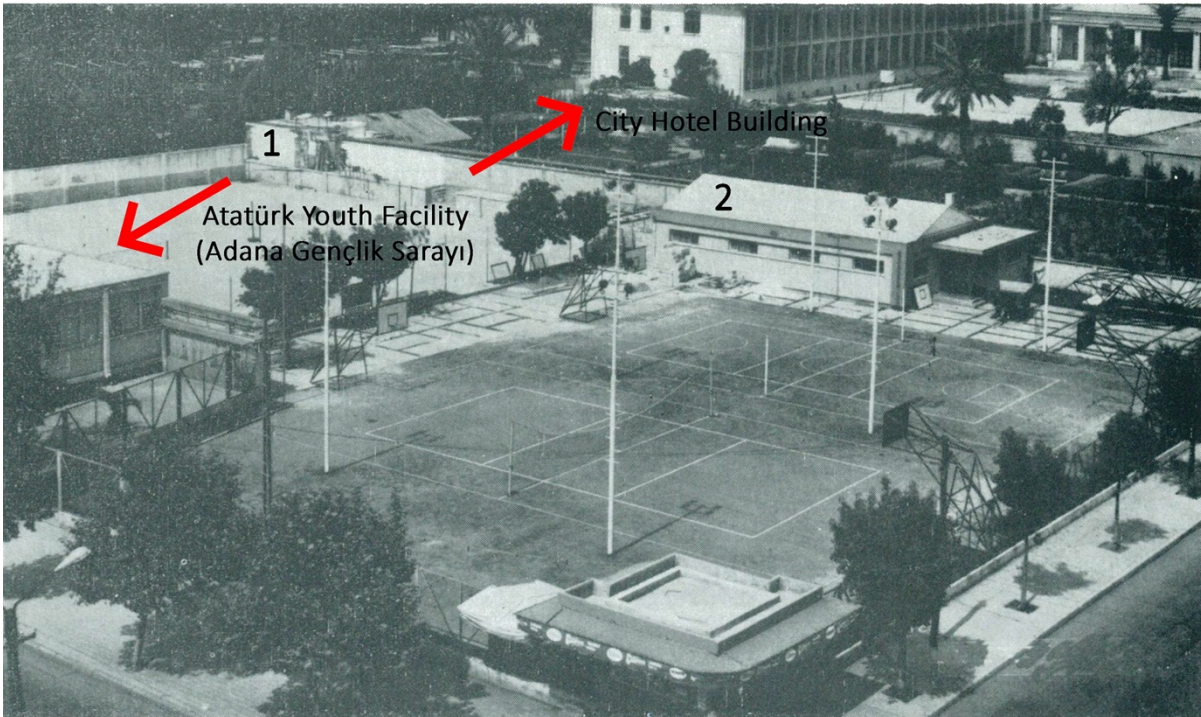


Fig. 11. Atatürk Youth Center and its surroundings (Adana İl Yıllığı, 1973, p. 202)

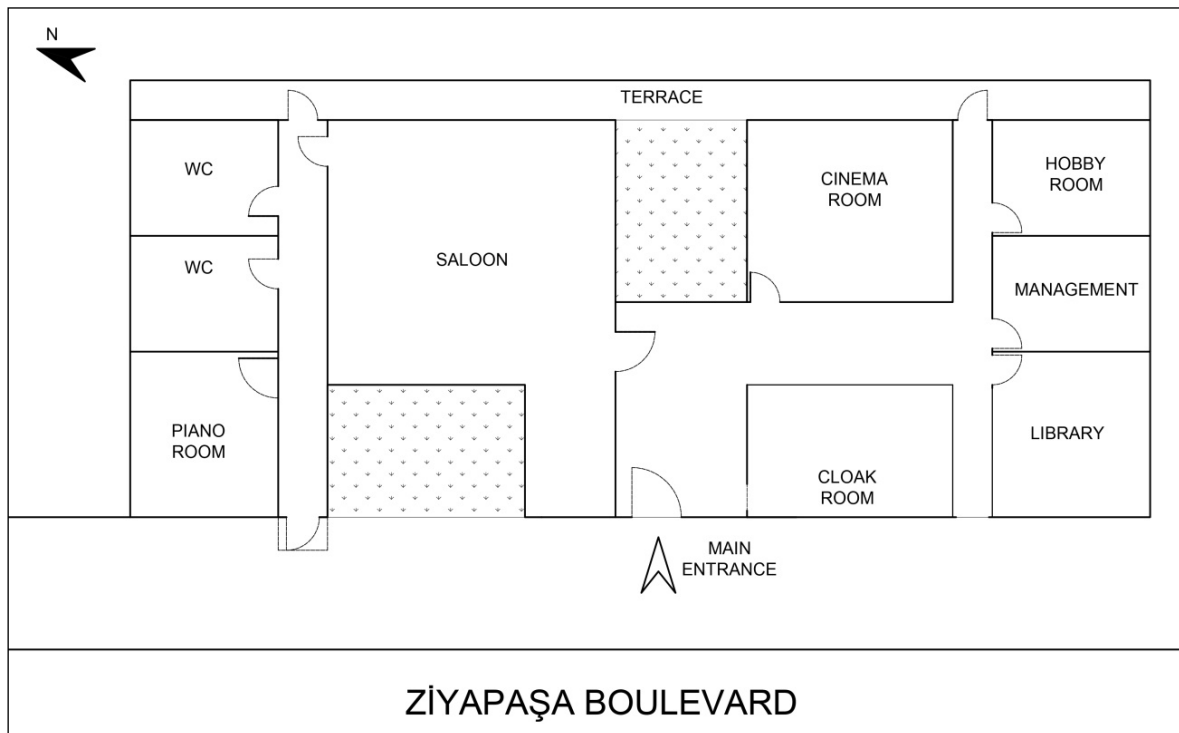


Fig. 12. Plan scheme of Atatürk Youth Center (prepared by the author)





Fig. 13. Sketch of Ataturk Youth Center (Sihay, 1967)

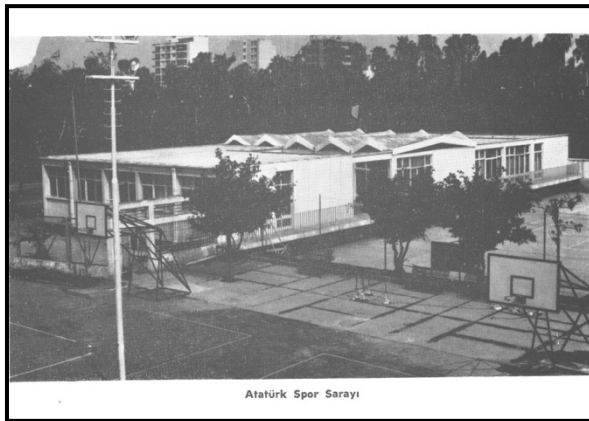


Fig. 14. Ataturk Youth Center (Adana İl Yıllığı, 1973, p. 203)



Fig. 15. The entrance facade of Ataturk Youth Center (Anonymous E)

The survival and transformation of these buildings reveal that sports and cultural facilities in the park were operated in the western part of the park between 1940 and 1960 and after the opening of Ziyapaşa Boulevard these facilities were located in the southwestern part of the park. Even if the borders of the park and functional uses differed over time, it is obvious that Jansen's approach to the park for cultural facilities was taken into consideration in the way of building the park. Today, an art gallery building, a public lavatory, a building for the Çınarlı neighbourhood, and another building used by service

departments of Adana Metropolitan Municipality (Fig. 16) located in the park.



Fig. 16. (In order) 75. Yıl Art Gallery, Public Lavatory, Çınarlı Neighborhood Management Building, Buildings used by Adana Metropolitan Municipality (Author's archive)

### Morphological Transformation of Atatürk Park

Morphological transformation in the study field examined within the town-plan analysis approach developed by M.R.G. Conzen, and the border of the study field determined as street block that Atatürk Park located. Atatürk Park is seen in the street-block numbered 14322 in the development plan prepared by Seyhan Municipality. However, the northern side of the park is at the borders of the residential parcels, and this intersection doesn't consist of a street surface but a green area included in the park. Since this intersection doesn't fit into definition of the street line that Conzen (1960, p.5) emphasizes, housing parcels included to the study field with the park and the borders of the study field comply with the method of the study can be seen in Figure 17. Physical transformation of the border and the figure-ground pattern of the study field in 1950, 1973, 1992, 2007 and 2000 were examined within the study, and required diagrams prepared with the help of aerial and city maps of the related year.

In 1950 (Fig. 19), it is seen that the borders of the study field sided with Atatürk Avenue in the east, Cumhuriyet Avenue in the south. And the northern and the western borders of the field don't have regular forms like the other sides. Differentiating from the situation in 1940, it is also seen that Atatürk Swimming Pool in the east seems included in the landscape of the park and Ziyapaşa Boulevard ended in the northern part of the park. The construction of the City Hotel also changed the landscape of the park when compared to the situation in 1940 since a new landscape is seen in 1950. The central part of the study field in the east-west direction is distinguished with its green texture however the northern and the southern part of the study

field isn't. Finally, the separate buildings in the northern part are assumed as dwellings related to the new developmental plan.



Fig. 17. Borders of the study field (prepared with Anonymous F)

In 1973 (Fig. 19), the dense texture of buildings is remarkable and it displays the rapid development in and around the study field. Besides being a reflection of the new development plan, the density is also related to the rapid economic growth and increment of the population in the city during that period of time (Çopuroğlu, 2009). Another physical change in 1973 was realized in the study field with the opening of the Ziyapaşa Boulevard in the 1960s, so, the western border of the study field changed and the park became enclosed by 3 main axes of the city. The southern part of the park in 1973 was distinct with the increasement of the buildings, too. Ataturk Youth Facility and City Hotel building –used as Academy in those years- is seen and the study field has 3 exact functional areas; housing parcels in the north, a city park in the center, cultural and educational facilities in South. Although it may be interpreted as the study field consisting of socio-cultural public functions in a newly developed neighbourhood, it was also detected from the newspapers that there was an entrance fee in 1970s since there was a zoo in the park (YAN, 1978).

In 1992 as (Fig. 19), it is seen the northern side of the study field changed with the opening of a new street among new apartments appeared in the street block and

the second major change is seen in the landscape of the City Hotel building. Two buildings located in the south of the Hotel Building seen in 1973 doesn't exist in 1992 and the landscape seems to consist of more vegetation. It is assumed that the change in this landscape was related to the end of the Academy usage in 1979 (Akar, 2013, p.70) after the establishment of Çukurova University in Adana (Adana İl Yıllığı, 1973).

While it is seen that the borders of the study field remained the same from 1992 to 2007, the building pattern in the northern part got denser and the figure-ground pattern in the southern part significantly changed. The first major change in the southern part is the destruction of the longer part of the old City Hotel building that is located towards the West of the park. It is known that it was destroyed in 1997 within the renovation works by the metropolitan municipality (Akar, 2013, p. 71). Secondly, Ataturk Youth Center and the buildings behind destroyed and their lands seem included in the park as green areas. Although the exact year of the destruction couldn't be detected, the satellite map of 2000 provides determine the destruction period was between 1992 and 2000 since the facility also seem absent in the map of 2000 (Fig. 18).

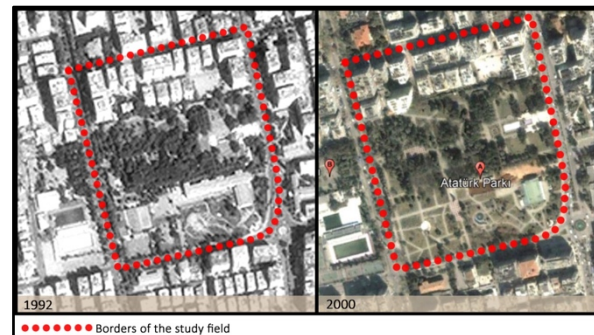


Fig. 18. Study field in 1992 and 2000 (prepared with Duygu Saban's archive and Google Earth 2000)

In 2007, it was detected from that there was a public lavatory, a building used by municipal service departments, a building for Çınarlı neighbourhood management and the survived part of City Hotel building used as art gallery (Fig. 16). All the buildings except for the public lavatory survived and remained the same today.





Fig 19. Borders and the figure-ground pattern of the study field (prepared with Duygu Saban's archive and Google Earth 2007, 2022)

## Conclusions

The study was carried out in a limited area but still had been helpful to identify important data for a specified period. Inferred data from this study confirms Conzen's (1960, p. 6) argument that the pattern of an urban element is an accumulated record of the urban development.

As a result of attempts to establish a modern city in Adana, an urban park was initially designed and implemented in the development area as a contributor

to modern life and became a central place that urban needs were met. Although there wasn't an organized and developed settlement in the study field until the 1950s, the establishment of cultural and sport facilities in the park may be considered as the manifestation of the significance of the study field. Rapid urban growth occurred particularly from the 1950's accelerated transformations in and around the study field and essential changes in the study field observed during the period between 1950 and 2000. Even if the dense

texture of buildings in the park started to decrease in the 1990s, the density continued to increase in the housing parcels in the North of the study field. The overlap of the period of the decline in the density occurred in the study field in the beginning of the 2000s and the repletion period of the urban growth in the city of Adana (Çopuroğlu, 2009) is not a coincidence and is related.

While the study revealed the various public functions evolved over time which enabled the public to have a solid memory of the study field since it was experienced actively, intensifying urban texture over years also strengthened the image value of the park. This strong urban memory of the park played a crucial role to detect the physical and functional features of buildings as Ataturk Youth Center and Ataturk Swimming Pool complexes. This study shows while focusing on urban elements as a potential approach for urban morphology studies is beneficial in terms of evaluating relatively small areas, their imaginary values consist of a significant potential for obtaining crucial information about the development processes of cities.

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# Nicosia and Its Division: A Character-Generating Role For the City

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## Abstract

The city of Nicosia, the last divided capital in the world, is a crucial case study to understand how a division influences a city pattern and character. The aim of this paper is to catch the perceptive feelings, in stressing the symbolic element of the division and the Buffer Zone; to interrogate and assess conservation issues and symbolical values of this area of the city; to recognise the division as a generator of character in the city recognisability; to investigate how a particular space, the one of a divided city, can influence the local population's perception and behaviour in the urban space.

Asking what the division bring, or which social and spatial phenomena occurred in Nicosia from the division, spatial behaviour of the local population will be assessed through direct interviews with local population, local stakeholders, and on-site studies. Investigating the perception of the division and the image of the city, it emerges how the Buffer Zone and the division is rooted in the mind of the interviewed as a place for memory, or better, as a generator of the psychological structure of self-identification in the city, as such, as a generator of the city character.

Thus, the city of Nicosia is seen as a palimpsest, representing a potentially endless circle with continuous and constant modification, either in an additional way – superimposition, extension - or in a subtractive way – demolition, removal, or dismantling. This subtraction can be intentional, but it can also be disruptive and unplanned. The division of Nicosia brought an extra element to the city and modified its character ex-post, meaning that the event's modifications – i.e., the division - assumes a memorial, historical and symbolical value, in function of the perturbation, thus shaping how the city is now perceived and giving the division a character-generator role.

## Keywords

Divided City, Nicosia, Urban Space, User Perception, User Behaviour

## Introduction

The city of Nicosia, the last divided capital in the world, is a crucial case study to understand how a division influences a city pattern and character. The aim of this paper is to catch the perceptive feelings, in stressing the symbolic element of the division and the Buffer Zone; to interrogate and assess conservation issues and symbolical values of this area of the city; to

recognize the division as a generator of character in the city recognizability; to investigate how a particular space, the one of divided cities, can influence the local population's perception and behaviour in the urban space.

Asking what the division bring, or which social and spatial phenomena occurred in divided Nicosia, spatial behaviour of the local population will be assessed through direct interviews and on-



site studies. Investigating the perception of the division and the image of the city, it emerges how the partition is rooted in the mind of the interviewed as a place for memory, or better, as a generator of the psychological structure of self-identification in the city, as such, as a generator of the city character.

Thus, the city of Nicosia is seen as a palimpsest, representing a potentially endless circle with continuous and constant modification, either in an additional way – superimposition, extension - or in a subtractive way – demolition, removal, or dismantling -. This subtraction can be intentional, but it can also be disruptive and unplanned. The division of Nicosia brought an extra element to the city and modified its character ex-post, meaning that the event's modifications – i.e., the division - assumes a memorial, historical and symbolical value, in function of the perturbation, thus shaping how the city is now perceived and giving the division a character-generator role.

### What is a Divided City?

*“The undivided city is a myth and a utopia at the same time”*, as Richard Van Kempen (2006) stated, is a common understanding in analysing a city: a city is always divided in several ways, both for banal district boundaries, zip codes, but also for other aspects: the economical level, with à-la-page district for high-income residents and popular low-income suburbs. A city, as a dynamic element in the social and morphological landscape, is a growing and moving collection of objects and individuals, and always rearranges and replaces itself.

But in some cases, the divisions and the tensions that always undergo a city development can emerge at a breaking point, with unexpected outcomes and results. Thus, the definition of “divided city”, as a breakage, a rupture in the city history and life. There are several attempts at providing a definition of a divided city: The broadest one, from A. Casaglia (2010), states:

*“Divided cities are defined as a territory where one or more borders, symbolic of material, divide ethnic, religious or national groups in conflict”* (p.44)

It is a very general definition: it can be obvious to say, but it is important to state for clarity that every divided city emerge from a

conflict. There is always a certain moment in time or a certain chain of events who led to the impossibility of further coexistence on the same territory of two or more groups of individuals.

Another point of view is expressed by J. Calame and E. Charlesworth (2012): in their analysis, they start considering a divided city as something off-track compared to the idea of city:

*“A divided city may represent a departure from the regular development and structuring of urban environment, and therefore it may even be considered dysfunctional, compared to a healthy city in which unity guarantees its adequate functioning”* (p.18).

One of the most visible aspects for which a city ends up divided into two parts is clearly the feeling of belonging to a specific ethnic group. As J. Nagle (2013) said:

*“Divided cities are defined by a violent conflict of ethnonationalism and characterized by semipermanent ethnic cleavages, high levels of endogamy and social segregation.”* (p.1).

It is already possible to see some common factors in defining what is a divided city. There is the presence of a conflict, a breaking point in history. There are ethnic tensions. There is an adaptation in behaviour and development in cities like those, an input towards reorganization that shift from the general concept of a city. There is the matter of religion, a crucial part of life for several individuals, and the spark for many conflicts. There is culture, in the sense of habits, intangible heritage, with its specificities and its peculiarity belonging to each group and dividing it from the other.

### Nicosia and its Division

*“Although the largest communities, the Greek Cypriots and Turkish Cypriots, have shared the island of Cyprus for the last four centuries, at no time have they integrated on a large scale, owing mainly to differences in language, culture and history”* (p.232).

This sentence, as expressed by D. Oktay (2007), sums up the factors of division that insisted, and still insist, on the city of Nicosia and the whole island of Cyprus. Its physical manifestation is clearly the Buffer Zone: from Kato Pyrgos, in Tylliria, surrounding the small enclave of Kokkina/Erenköy, runs a line until Famagusta, dividing completely the island, and its

capital. This division formed two ethnically homogeneous entity, on the two sides of the island, with two parallel and different government bodies, in a duplication of institutions typical of divided cities. This also brought along a different economical level, manifested in the different purchase power of the different currencies, Euros and Turkish Liras. The hard border also presented a strong social separation, with segregated spaces for both communities; this reflected in the cultural division, helped by a different language, Greek and Turkish – and a different alphabet, too -, and a different religion; nevertheless, it is recognizable in both sides of the island a common background of folklore, traditions, and habits.

### General Methodological Approach

The investigation of the urban modification and the social changes that the division brought to the city is the aim of this contribution. The chosen methodology for the analysis runs on two different aspects. On one side, through the use of the Space Syntax software, the morphological shifting of urban fabric will be address; through this software-run analysis, it will be possible to understand how the city centre of Nicosia moved from being the symbolic and character-generating core to an urban periphery, even if situated at the very centre of the urban conglomeration;

furthermore, it will be visible that the division created two “twin cities”, with two different and recognisable “centres” and a shared border/periphery, the Walled City and its part comprised in the Buffer Zone.

The analysis of segregation and integration of urban fabric, which will be described in the following paragraphs, will be then matched, and compared with a sociological analysis. The division, in fact, also brought a modification in urban behaviour and social customs for the inhabitants of the city. In paragraph §4 this analysis will be introduced, consisting in a series of on-site semi-structured interviews performed by the author; extracts for those interviews are reported in this paper and summed up in common themes, to understand the behavioural modification of the local population.

Finally, the two analyses will be compared to find a match between the urban segregation and urban fabric modification, and the social changes that happened in the divided city.

### Morphological and Network Aspects

The situation did not really change significantly from the initial division to the situation nowadays. A strong political division is felt and perceivable, and the physical and cultural boundary are present.



Fig. 2. Axial map of the degree of integration of each road in Space Syntax in 1991 (elaboration of the author)

The social division probably is on the healing path thanks to the opening of the border crossings in Ledra Street and in Ledra Palace, thus avoiding a complete severing of the city and a sort of dynamic mix (Broome, 2005).

Morphologically, there is great interest in analysing how the city got modified by the division: in fact, such a strong modification of the urban space creates a deep and crucial effect on everyday life of Nicosians and forms a premise for the perceptive and socio-morphological analysis.

In Fig. 1 it is visible a map of the city of Nicosia in 1991. The maps are realized by using the Space Syntax software, using as a main factor the measure of global integration and segregation of a segment, in this case representing a road, or a path, in the city. In this first image, representing the two halves of the city completely divided, is recognizable how the division did not affect the city growth: having a hard border at its centre, the city sprawled to the south, in the southern part, and to north-east and north-west in the north side.



Fig. 2. Axial map of the degree of integration of each road in Space Syntax in 2019 (elaboration of the author)

The hard border gave anyway another interesting result: the appearance of two different city centres in both part of the town: the southern part kept the already established triangle of road - Makariou, Stasikratous, Evagorou – next to Elefteria square, while the northern part established its core in Kyrenia Gate, astride the walled town. As C. Kypris (2019) stated:

*“The division caused the south sector of the*

*town to expand southwards and the focus of the urban life shifted outside the walls around Makarios Avenue [...], nowadays the south-part of Nicosia is still expanding towards the perimeter integrating existing suburban areas” (p.2)*

The map in Fig. 2 represents Nicosia in 2019. The southern part of the city kept sprawling; the northern part is expanding too, even if at a slower pace compared to the other. This map is still useful

though, because it shows the different circulation and integration after April 2003 opening of the checkpoints in the downtown. It is a slight modification, but it shows how the old town gained new interest and new attractiveness (H. Gurdalli, 2016).

It is not by coincidence that usually, those highly integrated segments are the busiest road, the ones that define the city centre and the commercial or business core. Poorly integrated roads are usually peripheric areas, cul-de-sac, and mainly residential zones. This analysis is even more poignant in the case of divided cities because it shows the radical transformation that a divided city undergoes: main roads now lie in the buffer zone, former city centres now found themselves at the edge of the city. And new perceptions emerged in the citizens' life.

### **Perception and Behaviours in a Divided Urban Space**

After the morphological, the social aspect is cardinal to have a base for the investigation of the city character, and to identify if the division is a generatrix of character in Nicosia; the analysis of needs, changing, hopes and perspective of local population is directed to the final aim of understanding the perceptive feelings, in stressing the symbolic element of the division.

The initial point of the sociological analysis, the perceptive analysis, and the symbolic character of the division, is also the final point of the analysis, dealing with the identification of the local population in a city that is characterised by the division. It is a circle, a recurring question, a perceptive analysis not only as a function of the individual, but as a general widespread symbolic-valorial aspect: a new optic of analysis, in this case meaning *tout court* the attribution of a generating role.

To sum up, the research question at the base of the analysis is how space influences and is influenced by the action of the subject, and, specifically for this case study, it investigates how a particular space, the one of divided cities, can influence the local population and its perception and behaviour in the urban space.

### **The Research Question: What did the Division Brought to the City?**

The first step on which to base the analysis is asking, through a deep analysis of the people perception, what the division brought to the city of Nicosia, to understand consequences and strategy, both in the general population and in the historical memory. The research question helps to understand how spatial transformation affect and modify behavioural aspects of the people, and vice versa (P. Corbetta, 2015). It clearly states the dialectical relationship between space and users, both self-influenced by each other, and both generators of transformations: space and users are both agents and subagent, in a non-deterministic process. The layering of tendencies and fluxes is the crucial part for this research because it shows how spatial and behavioural modifications affect the perception of an urban environment, analysing the consequences on space and subjects, on citizens and places. To sum up then, the investigation is about which social and spatial phenomena occurring in Nicosia, from the division up to nowadays, led to a modification of the spatial behaviour for the users of the city.

#### *Methodological Remarks for the On-site*

##### *Interviews*

To assess and to gather data about the perceptive feeling of the division, the used method is a campaign of in-depth interviews to users of the city, carried on in a period from October 2020 to March 2021. During the interviews, the local population was interviewed through a semi-structured script. The main investigation area of the campaign of interview was the personal experience and perception of Nicosians, divided into residents – inhabitants of the Walled City of Nicosia or its vicinity, including the neighbouring municipalities forming the urban conglomeration of Nicosia – and commuters – people moving daily to Nicosia for work and/or study -. This division in subcategories is helpful to understand the different perception and “use” of the city by the different interviewees, to be considered for the elaboration of desiderata and for the final comparative analysis between people's perception and urban fabric modification.

The interviewees distribute themselves in nine Turkish Cypriots and thirteen Greek Cypriots residents, and four Turkish Cypriots and six Greek Cypriots commuters, which in total sum up as thirty-two total interviewees. The interview script focused on the perception of the division, the image of the divided city, the foreseeable future of the city division and the perceived level of communality and cooperation. In this contribution, the first two main aspects will be analysed and considered, to try and give an answer to the question of the character-generating role of the city.

### **Desiderata, Outcomes, and Analysis**

In this general analysis all the data will be considered, without any distinction of age, sex, and nationality. The aim is to have a general idea of the tendencies and the ideas of the public, keeping in mind the differences in the perception according to the different population group. The analysis is subdivided in macro-themes.

#### *The Perception of the Division*

The division of the city is felt like a scar for most of the interviewed, and only a very few percentages of the total of the sample is happy with the way the city is performing, or at least seeing the positive side of the division, such as the development of other areas of the city:

*“In all senses, and it is hard for us to accept the occupation on our island... so also emotionally the people feel overwhelmed [...] On the urban and architectural point of view I will say that we tried to reborn, you know? To develop our cities and reborn from the crisis of the war... To find new chances for our people”*

*G.A., Greek Cypriot, commuter, 18-30*

*“There are two cities now, probably now even too different.”*

*I.H., Turkish Cypriot, commuter, 31-45*

What was once a single identity of a city is now split into two, with their own characteristics, even though similar and recognizable from both sides. Half of the interviewed still consider Nicosia as a single city; the majority anyway considers “its” city only the part perceived everyday:

*“I am bound to think about the Greek side because is the one I am living in.”*

*M.M., Greek Cypriot, resident, 31-45*

*“No, I don’t think in this city there is any wall or something... I don’t prefer to divide it or call it “parts” or so... I am looking at it as one.”*

*A.S., Turkish Cypriot, resident, 18-30*

This is a sign of the ongoing detachment of the two sides, but it clearly shows a pattern which will be expressed further on: to identify themselves into the city, and thus recognize the characteristics and the character itself of the city, the “genius loci” of the place must be experienced and lived, with continuity and stability. In the case of Nicosia, the division and the checkpoints prevent the perception of the “other half” of the city by the respective groups of citizens, and so they only recognize as “their” city the perceivable part:

*“Obviously [the checkpoints] they are creating black points, you know, like the areas which are not in use because the checkpoint is not there”*

*U.E., Turkish Cypriot, resident, 46-65*

*“I’m jealous from other cities that they can live in their city on the whole city, you know? They don’t have to stop some somewhere... because here you always stop somewhere... you know, I can go for a walk with my dog literally in just few steps I am in Agia Sofia [Selimyyie Mosque]. But then I must go around!”*

*N.P., Greek Cypriot, resident, 31-45*

And this character is given to the city by its division, thus assuming a “generating” role in the character development.

#### *The Image of the City and the Identification of the Character*

It is important to express what is the “character” or the “image” of the city. This expression refers to what in Latin is called “genius loci”. As stated by Christian Norberg-Schulz (1976):



*“Every ‘independent’ being has its own genius [...] this spirit creates and give life to people and places, and stays with them from birth to death, determining their character or essence [...]. The genius represents something that ‘exists’ or that ‘wants to exist’, to use Louis Kahn’s words” (pp.36)*

It can be considered as the sum of all the characters of the environment someone lives into. It is then partially the natural or artificial environment, but also the actions that the man had on the territory. And moreover, it is a factor of culture, of social life, of habits, of customs and of traditions. It is then clear that all those factors create the genius loci, but also that the genius loci express those factors, in a circle. Quoting the same scholar, it is possible to say:

*“The two implicit psychological functions in inhabiting a place can be called ‘orientation’ and ‘identification’. To acquire a sense of security and belonging in a place, the man must orientate itself, so it must know where he is, but it must be able to identify itself with the environment, so it must know how a certain place is. [...] The identification means becoming ‘friend’ with the given environment” (pp.87)*

This means that the identity of a person, and thus the identification of that person with a place, its function of the relation that said person develops with the space and the things composing it. And so, the person identifies to the place he perceives he belongs to via certain aspects, or characters. All those aspects, clearly related with Norberg-Schulz (1976) theory, emerged in the interview, when discussing the “character”, now identifiable with the “genius loci”, of the place:

*“I mean, I cannot distinguish any part or not of old Nicosia as a monument compared to others, because every layer adds something to its character. So, for me, the whole old city, it’s a monument on its own.”*

*O.F., Turkish Cypriot, commuter, 31-45*

The old city of Nicosia is identified as the unification factor between the two realities, due to its undoubted historical importance and similar character across the divide, but it can be considered a deviated narration: in fact, if older generations keep in mind an image of the united city, the younger ones are born without the

possibility of experiencing the other side of the divide, and thus can only get a second-hand narration; even in case of a direct perception, the long decades of division now are prone to make people feel like “outsiders” in the other half of the city:

*“We were born and raised in a place that was always secluded by its neighbour, where the city you live in is not actually perceivable, or better, where you can perceive only half of your city: the other half is still there, only few metres away, but it feels like it is the other side of the world.”*

*A.G., Greek Cypriot, resident, 18-30*

It is an everyday situation for new generations, and it is a difficult memory for older generations: it is a matter of historical memory, of the conflicts and the division. Many of the older inhabitants of the city have very polarized views: for example, some of them hope for a complete elimination of the Buffer Zone from memory, in case of a rapprochement:

*“[I would like to see a] rehabilitation, keeping examples of design and construction, of course, as it is a vital part of the city... I just don’t want the Buffer Zone to be permanent and to be remembered.”*

*K.A., Turkish Cypriot, resident, 66+*

*“I don’t know how it would work the best in political way [the unification] but adding the buffer zone to our life again would be perfect, it is an odd situation and a waste of space.”*

*Y.G., Turkish Cypriot, resident, 66+*

*“Apart from movement, it is painful... [the division] it is a reminder of the past... and a monument to the refusal to find a solution!”*

*K.A., Greek Cypriot, resident, 66+*

It is important to keep in mind that the topic is delicate and that for several interviewed, especially those from the older generations, the division is a traumatic point, because it reminds them of intercommunal clashes, refugees’ issues, and property reclamation from both sides within the Buffer Zone. The Buffer Zone itself, then, became an open scar in the urban tissue, in the historical memory and in the psychological perception of the city: it brings back the negative

aspects of historical stratification, such as war, destruction, drama and abandonment. One interviewee summed it up harshly:

*“Or it stays like that [the buffer zone] or, if we find a solution, we rebuild everything, and our people go back to live there.”*

*P.T., Greek Cypriot, resident, 66+*

### Memory and Identification of the Character

The theme of historical memory is broad and deeply rooted on a psychological, personal level. When examining different case studies is fundamental to act in a respectful manner and to understand the decision-making process behind each of them.



Fig. 3. Young Cypriot at a café next to the Buffer Zone (picture of the author)

A concept to introduce, it the palimpsest. In fact, all cities follow a path, or better, they are a palimpsest, during their “history” and “life”. From the Greek words “*palimpsestos*”, from *παλίν*, “again” and *ψαω* “scrape”, it literally represents the act of writing and then cancelling to write again on a papyrus, a parchment, or a scroll (. It is a very evocative figure, that represents the passing of time, layers and materiality (N.Aksamija, C.Maines, P.Wagoner, 2017). It can be summed up as three phases: writing, scraping, and writing again.

In the case of Nicosia, considering the “writing” part as the city in its history, the “scraping” happened with the division and the conflict, but the “writing again” consists of the new morphological and perceptive elements the division has brought to the city and its inhabitants.

There is a difference from the traditional palimpsests’ definition: in fact, the act of writing and scraping in an endless circle presupposes an intentionality, a decision behind the modification. In case of disruption and temporary-punctual modification of the expected life of a city, it is possible to say that the new modifications can bring a new value ex-post, not only ex-ante the event: a new character then emerges despite historical layering, but due to an abrupt event. The division in Nicosia is such a character, that now defines and shapes the city.

In other words, a character that was before not present, and not even foresaw, can then become the main element to describe the city and to identify it, as a perceptive value, or better, a memorial, of the event that caused its own appearance.

### The Psychological Instance and the Genius loci

As anticipated before, this is the concept of the “*istanza psicologica*” (psychological instance) formulated by Roberto Pane. He worked mostly in the reconstruction of monuments and buildings in Italy at the end of the Second World War, and his theorization is fundamental to understand the value of such a character, as important as the partition of the city in Nicosia’s case, in the psychology of its inhabitants. To quote the same scholar, R.Pane (1987):

*“[...]inside the spaces of the past we feel dilated and enclosed in the forms that surround us, for the very reason that they are an extension of our body. Historical layering is profoundly vital and not extrinsic: it is the generatrix - at the same time remote and actual - of our psychic structure, and thus necessary to our most favourable future evolution” (pp.103)*

The idea expressed by Pane is that the image of the city, or its character, is an extension of the “body”, here intended as the mind, and thus shapes the mindset of someone. It is clear the parallel with the concept of Shultz’s genius loci, in shaping the identity: Pane pushes the theory further, expressing the idea that the historical stratification is not only a way to “shape” someone’s mind, but it is directly generator of the psychic structure, thus being a vital force for the advancement and the evolution of thoughts.

## Conclusion

The two analyses – urban-morphological and social - carried out in this paper are the result of the application of two distant methodologies, but they may identify the same trend and come to the same conclusion. It is a difficult task to assess the character of the city: a living being, the city and its urban landscape are the result of the integration of morphological and social aspects. In this way, it can be possible to tackle part of the significant aspects of the division that define the city of Nicosia, such as the visible aspects - physical, cultural and ethnical division -, the semi-visible aspects – economic and social division -, the underlying aspects - historical and political division- (M.Zorko, N.Novak, 2019).

Morphologically, it was demonstrated that the city shape changed and modified after the partition, and moreover, the places of gathering, the places of commerce, and the real cores of the city shifted from the centre to other areas of the cities. The centre was now a peripheric area, a *cul-de-sac* too close to the border to work efficiently of as the centre of a capital.

The use of Space Syntax showed how the global integration within the whole city shifted after the division, creating segregated areas where once there was the urban core, and creating new centres in other parts of the city; moreover, as already stated, the division created two twin cities, with very few contacts between them (see Fig. 1); if the opening of checkpoint in Ledra Street started to invert the trend (see Fig. 2), the rapprochement of the two sides is still far from coming. But the use of the Space Syntax tools to perform a brief historical *excursus* of the urban fabric, is also useful to understand the link between the urban morphology and the social significance of the urban environment in the collective perception. to quote the work of N.Charamboulos and I.Geddes (2015):

*“The engagement of space syntax research with historical comparative studies of urban form has opened up possibilities for studying the relationship between urban development and social phenomena through time.” (p.81)*

And in the case of Nicosia, the division is the common denominator between urban modifications and social aspects. It can be said that the division, a breaking point in the history of the city, shaped the physical and perceived

landscape for the Nicosians. As stated, for older generations, perceiving the division is clearly a painful experience, remembering the united city and now witnessing the depletion and the disruption of the urban fabric. For younger generations, it is everything they always perceived, and thus it will be inaccurate to dismiss the division as a mere accident and not as something that had a deep and profound effect on the city.

The character of the city is not a static aspect, but it is a result of an historical stratification that created the city perceivable nowadays; it is a dynamic element derived by the same dynamic nature of the city as a device in the territory. The main difference is that the character is a shared subjective aspect, as detailed in paragraph §5, and thus it includes the action, and the reaction, of the population that perceived, and it is invested by it: the character is both the *genius loci*, allowing the identification of the person within a certain space, and the psychological instance, generating and shaping the *forma mentis* of the population.

The historical layering that happened in Nicosia are extraordinary. The division is the last one of it; it is a radical change that modified the morphology of the city, the social gathering areas, the cores in the urban fabric, and the perception of the city. It is another historical layering, of capital importance, steering the helm of the image of the city and becoming a generator of character.

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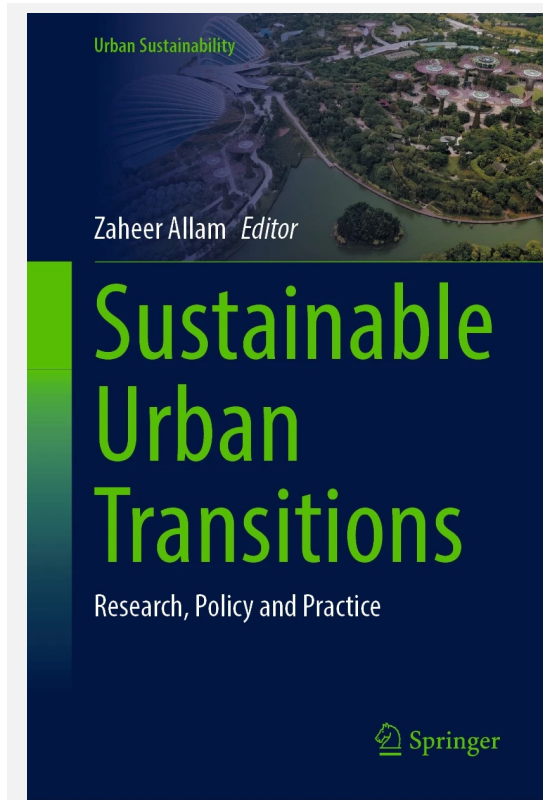
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## Book Review



Book Title: **Sustainable Urban Transitions Research, Policy and Practice**  
 Author's (Editors) Name: **Zaheer Allam**  
 Publisher's Name: **Springer Singapore; 1st edition, 20 July 2023**  
 Reviewer's Name: **Kasra Talebian**  
 ISBN Number: **978-981-99-2694-7**  
 Number of Pages: **XI, 432**

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As cities, once millennia-old, undergo rapid and unprecedented transformations, the need for sustainable, resilient, and culturally enriching environments emerges as paramount. In this context, Urban Sustainability book series by Springer assumes its role as an inter-disciplinary platform covering all four areas of practice, policy, education, research, and their nexus.

The editor-in-chief of the series which currently consists of 12 book titles, is Ali Cheshmehzangi, a well-known figure in the field of urban sustainability, and "Sustainable Urban Transitions" is the most recent book in this series, which is briefly explored in this review, edited by another prolific researcher in this field; Zaheer Allam.

The compilation features a selection of 24 chapters organized into 4 sections. In the initial segment titled 'Sustainable Urban Futures,' delve into the realms of One Planet Living, the advantages of utilizing public transportation, and the strategic application of social media to promote sustainability ideals. In the second section, titled 'Mapping Contemporary Urban Challenges,' the concentration shifts towards the scrutiny of case studies enriched by empirical evaluations and conceptual frameworks. Within this section, while two chapters explore educational contexts, a compelling thematic spotlight

centers on climate-related matters, particularly wetlands and water management. Notably, this focus extends to cities like Izmir, Jakarta, Amsterdam, and Shanghai. These urban landscapes serve as pertinent case studies, shedding light on the intricacies of water management within diverse environments. This thematic exploration underscores the critical importance of sustainable urban practices and resilience strategies amid evolving environmental concerns.

The third section, aptly named 'Policy Advances in Urban Sustainability,' delves into expansive inquiries, shedding light on the intricate mechanisms underlying urban transitions, particularly through a governance-oriented lens. In this exploration, the section serves as a showcase for diverse case studies that exemplify the dynamic interaction between policies and urban transformation including urban mobility, urban livability and smart cities.

Among the contemporary areas of focus within the third section, an intriguing subject of exploration pertains to temporal dimensions. The discussions traverse an array of time-related topics, notably encompassing time geography, the 15-minute city concept, the vibrant realm of urban nightlife, and the emergence of 24/7 cities.

The concluding segment, 'Forecasting Urban Solutions,' underscores urban revitalization and regeneration. It articulates diverse conduits of transformation, nature-based interventions and post-pandemic housings, spiced up with a glimpse into artificial intelligence and net-zero buildings.

Zaheer Allam has successfully orchestrated this series as a scholarly conductor, by carefully selecting authors to contribute to the discourse on transformative urban paradigms.

## JURD

*Journal of Urban Research and Development* (JURD) is a peer-reviewed international and multidisciplinary academic journal published by EMU Press on behalf of Eastern Mediterranean University (EMU) Urban Research and Development Center (URDC), for urban and planning issues, covering a wider range of disciplines contributing to past, current and future concerns of cities and urban development. The journal welcomes contributions from qualitative as well as quantitative research including contemporary comparative urban perspectives and case studies.

### Aims and Scope

*Journal of Urban Research and Development* (JURD) aims to provide a discussion platform for original research on urban and planning issues, covering a wider range of disciplines contributing to issues and challenges in urban development. JURD intends to be an easily accessible resource for researchers and practitioners in the fields of urban and regional planning, urban design, landscape architecture, human geography, urban sociology, urban economics, urban infrastructure, etc. as a unique platform for dialogue and exchange of ideas.

The journal addresses mainly, but not limited to, the following topics:

- Urban Design Theory
- Urban Design Education
- Urban Regeneration
- Urban Conservation & Revitalization
- Urban Culture
- Urban & Regional Planning
- Urban Landscape
- Urban Morphology
- Urban Housing
- Urban History
- Urban Representations
- Urban Image & Identity
- Urban Public Space
- Urban Policy
- Urban Strategies
- Urban Sustainability & Sustainable Urban Design
- Urban Sociology
- Urban & Environmental Psychology
- Urban Economics
- Urban Growth

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- Original research articles, guest editorials
- Book Reviews

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Authors should submit original research articles electronically via the journal's electronic submission system. Articles should be between 5000 – 8000 words. All articles should include the following information:

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3. *Figures and Tables – tables with caption(s) (on individual pages) and figures; figure captions (as a list)*

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Book Reviews should be between 1200 -1500 words. The following information is required about the book being reviewed: Book Title, Author/s or Editor/s Name/s, Publisher, Year of Publication, Retail Price, Number of pages, Hardcover/Paperback, ISBN. The book reviews should critically review the book contents against scholarly discussions focusing on the aims, objectives and key ideas outlined in the book by addressing the target group as well as evaluating its strengths and weaknesses.

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