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## Deciphering Urban Breccia: A Research on Hidden and Visible Layers of Mecidiyeköy Liquor Factory

Psychoanalysis of Urban Space

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### ABSTRACT

From a phenomenological perspective, the urban space that is physically destroyed, rebuilt or transformed, and simultaneously lived, felt and perceived, exhibits the quality of ‘breccia’ by forming complex and multi-layered relational systems, in which visible and hidden layers can be described as the psychoanalysis of urban space. The aim of the study is to analyse this breccia structure with its visible and hidden layers through both semantic and syntactic approaches. The contribution of space syntax in making the information about the hidden layers of space visible will be investigated. The meanings produced by the space will be deciphered by simultaneous readings of syntactic analysis, inferences from phenomenological studies and cognitive maps. In the study, the hidden and visible layers and the relational systems created by them will be tried to be uncovered by researching on the Mecidiyeköy Liquor Factory Campus, which is one of the earliest examples of modern industrial architecture in Istanbul and also a vivid urban space that offers a meeting and a memory place for the citizens. It is thought that such a study will contribute to works that avoid examining the urban space only in terms of form or only in terms of meaning and aim to address the city as a whole from structural, social and psychological aspects.

### KEYWORDS

Space and Memory, Breccia, Phenomenology, Space

## 1 INTRODUCTION

Urban space is in a continuous process of change and reconstruction as being a material organization, a socio-cultural and socio-psychological episteme. Socially produced space, as in



its social and cultural components, is in a state of rapid and continuous transformation. In order to see and comprehend the change of urban space with a holistic perspective, it is necessary to think simultaneously and spatially of this multidimensional structure, complexity and contradictions it has. As a requirement of such an understanding, memory has become a critical concept that needs to be examined as the source of phenomenological interaction, experience and perception with urban space. With such an understanding, in the space described by memory, urban layers thought to be destroyed are just as valid as their physical ones. A phenomenon that has taken its place in the urban memory at any time in the city and a behaviour pattern that has occurred in the routine of daily life automatically maintain their places in the urban memory as a 'hidden layers', even if they are destroyed. The city creates complex and multi-layered relational meaning systems including visible and hidden layers due to the destroyed, reconstructed and transformed urban space and the constant repetition of these actions.

In the scope of the work the dynamic, blurry, sometimes discontinuous, ambiguous semantic relationship networks formed in the memory and space intersection of the change of the urban space are conceptualized as a research object with the concept of "urban-breccia". These complex relational networks cannot be interpreted with one-dimensional conventional representation approaches consisting of categories and substances defined with sharply determined beginnings and endings, within the linear understanding of history based on the succession of past, present and future tenses. In order to explain the meaning of the urban space, it is necessary to think spatially with a holistic understanding of its multidimensional structure, complexity and contradictions.

The aim of the study is to analyse the urban space through a research object formed by visible and hidden layers containing these semantic and syntactic relationship networks. In the study, the hidden and visible layers and the relational systems created by them will be tried to be uncovered by researching on the Mecidiyeköy Liquor Factory Campus, which is one of the most noteworthy examples of modern industrial architecture of early republican period in Istanbul and also a lively public sphere that offers layers of meaning related to experience, memory and everyday life. The study's fundamental questions are as follow: How can these constantly changing relations between the visible and hidden layers of urban-breccia be explored? How can these invisible layers in urban breccia be deciphered? This conceptualized breccia structure is explored in the scope of the study using both semantic and syntactic approaches. The contribution of space syntax in making the information about the hidden layers of the space visible is investigated. Despite the widespread theoretical distinction between abstract-concrete, measurable-immeasurable, experiential-analytical, phenomenology and spatial syntax are two methods that offer complementary tools for the analysis of urban-breccia, which is the research object constructed in the methodology of the study. While phenomenological studies seek for the essence of human experience, space syntax makes non-discursive characteristics of space discursive and puts the space into a more extensive debate through its scientific and analytic tools



(Dursun, 2009). A palimpsestic reading of the tools of these two methods and their representations can be overlaid to examine the urban breccia along with the visible and hidden layers and to evaluate the phenomena belonging to physical environment, experience, memory, conceptual and perceptual frameworks. In order to investigate all these relations of urban-breccia in the unity of phenomenology and space syntax, a number of thinking tools have been created as indicators: Movement, co-existence and border. These thinking routes, which also include social structure and social meaning, have the potential to create an intellectual map that enables simultaneous semantic and syntactic approach to the visible and hidden layers created by urban-breccia.

## 2 CONCEIVING URBAN SPACE AS BRECCIA

*Palimpsest* is a meaningful and expressive concept for approaches that examine spaces around variables in time-space relationship and human-centered perspectives. As is known, palimpsest is derived from the Greek words ‘palin’ (again) and ‘psa’ (to scrape), meaning ‘to scrape and use again’. Historically, palimpsests were manuscripts that were sometimes reused multiple times due to scarcity and hard-to-find parchment on which medieval texts were written. It appears as a useful metaphor for examining the cultural topography of cities, as it offers a simultaneous experience in which the old text can be read while the new text is being read. It can be seen that palimpsests are formed in three different ways:

1. The original (old) text has been completely scraped and the new text has been added to it.
2. The original text has been partially scraped and the new text has been added.
3. The new text is placed between the lines of the original text.

Thus, palimpsest is inherently two opposite actions: transforming things into visible and invisible. The action of scraping or deleting the existing text makes the text invisible; adding a new text with reuse creates the states of making it visible. Upon the repetition of these actions, a complex and intricate system of visible and hidden layers emerges. The urban palimpsest, in which many temporal, social, cultural and economic dimensions come together as visible and hidden layers and form complex relational networks, cannot be grasped within a linear understanding of history based on the succession of past, present and future tenses, with categories defined with sharply defined beginnings and endings. With this understanding, contrary to the approaches that see, evaluate and document the city through fixed and permanence, more accurate determinations can be reached that can reflect today's time-space understanding by trying to identify and define the changing stratification planes and to describe the urban space through these changes. Instead of one-dimensional perspectives in which the physical, cultural and psycho-social phenomena and relations of the urban space are explained with a certain succession, this study is based on a holistic approach that aims to explore the coexistence of these urban phenomenomen, most of which intersect, overlap, sometimes continuously or in a loop, and sometimes discontinuously. With this holistic approach, the change



of physical, social and cultural components of urban space is sought at the intersection of memory and space, and urban space is sought to be understood through dynamic, dynamic, blurry, sometimes interrupted, ambiguous semantic relations networks. With the proposed methodology, urban space has been reconceptualized in the center of such a holistic idea, based on the strong relationship of the discipline of psychoanalysis with memory and space. The way of perceiving and understanding the urban space suggested in the study is related to Bachelard's approaches to space and image. Every element of image has a spatial dimension. How images appear in human perception is more important than how they are covered by space in the outside world. The place where images are attached ceases to be an external space and becomes the human soul itself. Thus space can be considered as an analysis tool related to the human spirit (Bachelard, 1994, p. 48). While talking about space also means talking about image, concepts such as consciousness, unconscious and memory are included in the perception of space.

In the study, urban space is 'reconceptualized' through Freud's psychoanalysis, conscious and subconscious concepts in the context of space and memory relations. The concept of psychoanalysis is a set of approaches used by Freud (1991) for the first time, from a psycho-social perspective, which states that there are components that appear both consciously and subconsciously in the mental life of the individual. These components are in a constant relationship of consensus and conflict. Freud explains the unconscious as processes that the individual cannot comprehend although they affect human behavior, and he defines psychoanalysis as the whole of the methods that enable the components described as subconscious to be transferred to the consciousness (Freud, 1991, p. 19). In other words, psychoanalysis makes the hidden and covered elements in the inner world of the individual expressible and visible. According to psychoanalytic thought, space enters into a transformation with the forms of life that take place on it in a way of inseparable from memory. The space of memory brings all physical and abstract components on the same plane in a timeless dimension, because memory cannot be separated from space. According to Freud, the unconscious is a parallel process that operates according to its own logic, it uses its own codes, signs and symbols, establishes its own connections, prohibits, represses and all these are experienced on the psycho-social space of daily life. In other words, psychoanalysis is first and foremost a spatial discipline (Pile, 2014, p.77).

Friedman (2017) argues that psychoanalysis represents a profound epistemological break in the history of knowledge. It has turned the way of understanding space, society and subjectivity upside down. Freud showed that thinking does not have a fixed center, but is a conflictual process made up of complex spatial and temporal relationships. Freudian thinking is not perceived as a linear, uninterrupted, gapless process with distinctions on contrasts, but instead is seen as a paradoxical, complex process with curvatures, breaks, folds, gaps, displacements (Friedman, 2017, p.7). Freud carries this process to a different subjective dimension from the level of "the thinker exists" with the concepts of dreams, forgetting, remembering and the



subconscious. This way of thinking for urban spaces points to the discovery of a network of intertwined mental relations separate from static substances, multiple sets of meanings formed by abstract and concrete concepts, and the search for symbols that show their traces. Space and time work as intuitions that structure experiences, away from the Euclidean nature.

The potentials at the intersection of psychoanalysis and architecture within the framework of memory and space that are discovered during the study allowed the urban space to be reconceptualized in the study as *'urban-breccia'* in a way that makes it possible to decipher the *'subconscious of space'*. *'Urban-breccia'* is conceptualized as the research object as a whole of meaning where discourses intersect from certain physical, social and mental perspectives. Freud (1991) uses the breccia analogy to illustrate the components of the dream, denying that a dream is a logical orderly narrative as a coherently designed chain of images. Breccia is a piece of rock composed of coarse sedimentary deposits of various origins that come together due to intense heating and pressure from a fault wall or volcano. He argues that a dream is a piece of breccia made up of several pieces of rock held together in a binder effect, so the designs visible on it do not belong to the original rocks embedded in it (Freud, 1991, p. 216). According to Freud, the components of a dream are made up of various data, feelings, ideas and sensations. The dream emerges as a whole from these different characteristic elements with this connector called the subconscious. The important characteristic of the breccia concept is that the parts that make up the breccia have different origins and that these parts do not have a chronological sequence within themselves. The concept of breccia is evaluated within the relationship of cultural heritage and built environment as an analogy that describes a situation of being side by side rather than in a chronological order (Bartolini, 2014). But when breccia is considered in the context of the old-new and existing-added, relations over the concept of memory, it opens the door to a new way of perception and research that covers all spaces of the city. It is noteworthy that this analogy is transferred to the layers of the city; because unlike the chronological formation that urban history indicates, breccia positions memory at its central point and illustrate the concept of *'the space of memory'*, which brings together the physical, socio-cultural and socio-psychological layers of the urban space in memory-specific temporality. Accordingly, the acquisition of knowledge leads to finding the roots, signs, indicators and codes that change the urban-breccia by leaving a chronological time tracking. As Freud defined the subconscious as the *'binding substance'*, in the methodology established in the study for a representation of the city, this binding substance is *'semantic and episodic memory'*. So the place of memory can be called breccia. In this case, urban breccia is the research object of the study as a structure consisting of visible and hidden layers that can be described as the subconscious of the urban space defined by memory (Figure 1).

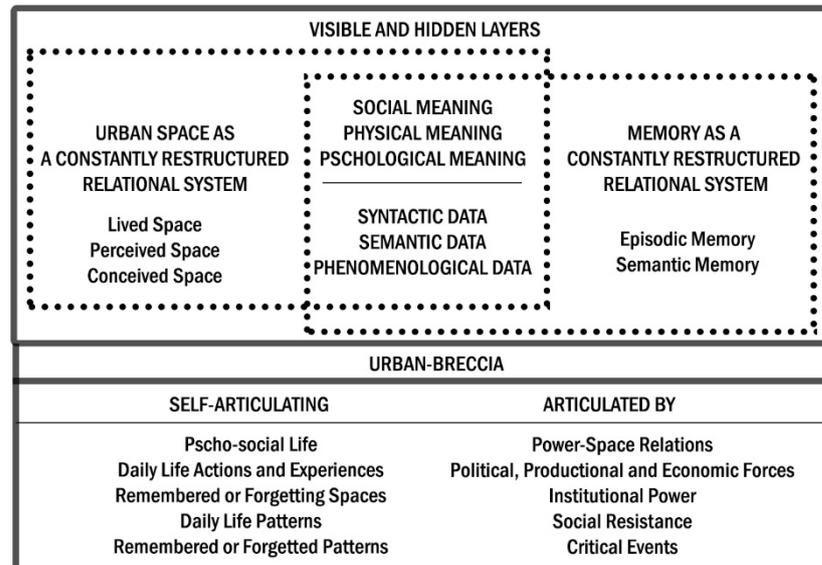


Figure 1: Urban-breccia

Memory is the ability to store and retain experiences, sensations, impressions and insights for re-enactment. Urban breccia points out mainly two kinds of long-term memory: Episodic memory represents a series in which we can reconstruct our experiences, specific events, actual events that happened at any point in our lives. It is the memory of clearly articulated autobiographical events encoded by time, place, associated experience, emotions, and other contextual information. Individuals tend to see themselves as actors in these events, and the entire context, social, cultural, political processes surrounding an event is often part of the memory. It stores information about the self of a subjective and autobiographical nature. Semantic memory is a semantically structured record of facts, meanings, concepts, and knowledge about the external world that we have acquired. Personal experiences gained with semantic memory are recorded in a semantic and factual framework, not in a chronological order of space and time. Semantic memory is relational, related to the meaning of concrete, abstract and verbal symbols. Semantic memory stores the knowledge of verbal symbols, signs, relations between concepts, formulas and algorithms established with these symbols (Tulving, 1972, p. 21).

Urban-breccia is interpreted by individuals with multiple relational meaning networks in which semantic and episodic factors are effective. This interpretation is a complex process that includes the context of time and space in which the urban image is included, the differences in the experience of the city of individuals, cultural values and urban memory. In this context, urban breccia contains semantic and narrative information codes.

Urban space data, which can be directly revealed through any representation, are considered as the *visible layers of breccia*. The built environment, buildings and their immediate surroundings represented by city plans; spatial textures and patterns created by them; types of parcel use, building plan types, height, rhythm, occupancy-space on the basis of the building, typomorphological analyses are the representations of the visible layers of urban-breccia. Social



information and collective memories of societies exist in spatial systems. This information is transmitted through the space itself and the organization of it, which is called configuration (Hillier, 2007).

*Hidden layers*, on the other hand, are the representations created within the memory structuring, as the interaction patterns in which *psycho-social life* takes place. A large part of people's memories is made up of *daily actions and experiences* in which they interact with their physical, spatial and social environment. Demolished structures that are *remembered or forgotten* during daily life, patterns formed as a result of people's daily habits, movements and encounters constitute hidden layers. The layers of cities thought to have been destroyed are just as valid as their physical ones. Destruction and construction are indeed two equally valid characteristics of immortality (Forty, 1999). In this case, a phenomenon, a structure or a behaviour pattern that has taken its place in the urban memory in any period of time in the city maintains its place in the collective memory and maintains its place in the urban breccia as a 'hidden layer' even if they are demolished or destroyed. Urban-breccia is interpreted with not only its existing, changed, new image, but also among the various acts of remembering and forgetting together with the strong routines, habits and patterns before the change.

*The use of space by power, ideologies of the period, political, productional and economic forces* constitutes another hidden layer of urban-breccia. A large part of the relationship between space and memory can be explained by the dominance of power, production and consumption, consumption culture, social life, economy and rent relations. The use of space as a tool by the power, the ideologies of the period and the forces related to both production and economy point out a common intervention that articulate the urban-breccia. As a result of the production relations formed within the framework of the concept of globalization, the space is organized as a commodity that is bought and sold through these production and consumption relations, and the concept of produced and consumed space emerges. The space perceived through contrasts has evolved into a stage where differences and identities are minimized with the adjectives old-new, traditional-modern, developed-developing, the sameness increases, and thus the space becomes timeless. In response to all these power-space relations, the collective reactions, actions and movements of people against social, political, cultural situations and changes are also a critical hidden component of urban-breccia as social events.

All these cultural and social meaning, which is pointed by visible and hidden layers, becomes observable by becoming the built environment with architecture; in the same way, the meaning of the built environment becomes decipherable with social and cultural dynamics. This duality emphasizes that the built environment, conceptualized as urban-breccia, is an order that is inseparably formed within the framework of spatial organization, social relations and psychological dynamics.



### 3 METHODOLOGY AND SELECTED RESEARCH AREA IN THE CITY

Through the established methodology, urban-breccia, which is formed by the semantic and syntactic relationship networks of the visible and hidden layers, works as a source where the traces of the experiential and analytical dynamics of the space can be traced. Therefore, the relations between the visible and hidden layers of this structure, the relations between concrete and abstract realities are handled with the potentials arising from the use of phenomenology and space syntax methods together.

The function of memory, which connects the visible and hidden layers of the urban breccia structure, reveals the intellectual foundation of the methodology proposed by this study. Freud depicts the mind's perceptual and memory activities with a three-layered tablet metaphor. There is a wax surface at the bottom of these layers, a second layer of wax paper on top it and a hard and durable material that does not wear out at the top. Using wax paper, what is written on the top layer is transferred to the bottom layer, the wax surface. The traces of the writings on the top layer leave traces on the waxed paper in the middle layer and on the bottom wax surface. Despite the fact that the new texts have been deleted from the top layer, the traces of the old texts that remain in the bottom layer are overwritten. Freud compares the transfer and retention of perceptions to memory with these traces that remain on the wax surface but are not easily readable and can only be seen in certain lighting conditions (Forty, 1999). Memory is also a breccia in this respect. This metaphor shows that the formation of memory cannot be evaluated within a purely chronological perception of time. Deleuze also emphasizes the importance of memory in associating and connecting moments, bringing the past into the present (Deleuze, 1991, p. 25). Experience, perception, and memory are subsets of a system whose activities are constantly reconstructed and changing in the synchronicity of past, present, and future time, rather than in chronological order from newest to oldest. As a result, knowledge acquisition departs from a chronological time tracking and seeks the roots, signs, and indicators capable of deciphering the visible and hidden layers via specific tools of phenomenological research and space syntax methods.

It is clear that the acquisition of information from such a dynamic and sometimes ambiguous urban structure cannot be possible with only physical city data or single themed evaluations. This effort requires understanding the multi-layered, variable, complex and chaotic structure of the city, which is called as the subconscious of the urban space in this study. This chaotic structure, which is constantly changing both as image and space, is conceptualized as urban-breccia to be investigated by deconstructing it synchronously, both phenomenologically and syntactically. Thus, the methodology of the study is based on a palimpsestic reading of the two methods' tools, space syntax and phenomenological research, which can be overlaid to examine the urban breccia alongside the visible and hidden layers and decipher constantly changing, blurry, and ambiguous semantic relationships in the urban breccia (Figure 2). One of these phenomenological studies aims to 'read the space' through sketching and mapping techniques learned on-site through

observation and experience. The findings are compared to information obtained from interviews with citizens who have lived in the region for many years, as well as patterns of experience in their memories of the space. Open-ended questions are asked to encourage people to learn about their past and present experiences with the location in their semantic and episodic memories. At the end of the interview, the participants are asked to draw the space with the previous configuration that they have experienced and remembered the most. By specifying the behavior of the users in the different configurations of the space, it is tried to determine the patterns that the concepts of movement, co-existence and border reveal in the space. By overlapping these patterns with the predictions obtained with space syntax tool, the physical, social and psychological meanings of urban breccia are tried to be deciphered in a holistic approach with conflicts, contradictions and consensus.

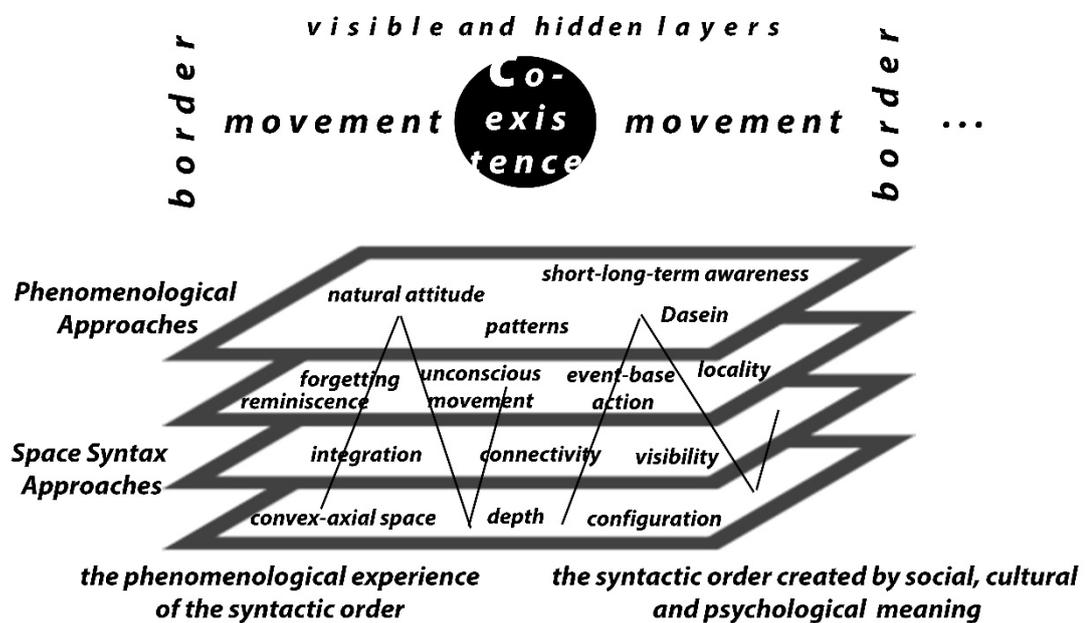


Figure 2: The methodology of the study

*Movement*, as a phenomenon that enables the phenomenological experience of the syntactic order in space, can be considered as the most fundamental of these indicators. While the person is constantly re-establishing her relationship with the objects around her through the act of movement, urban-breccia is also constantly reconstructed. Movement allows the designed space to transform into a space perceived and lived by the user through spatial practices. It highlights the memory-related layers of urban-breccia. It points to the conceptual-physical, abstract-concrete, measurable-immeasurable, experiential-analytical intersection. The relationship that the movement established with the form becomes meaningful within the concept of configuration of the space syntax. Movement produces patterns that contain social information through configuration in the background of visible and hidden layers. A large part of this social information in which contains people's memories is made up of daily actions and experiences. In everyday life, people live in what phenomenologists call *natural attitude*, which is defined as the



unnoticed and unquestioned acceptance of things and experience in daily life. The natural attitude is formed by the *patterns* in which the person routinely continues his daily life without having to constantly become an object of conscious attention (Seamon, 1979). The visible and hidden layers also contain this pattern of unconscious movement occurred within the unity of urban breccia. Space syntax studies basically offers a language that foresee the movement and the patterns created by urban breccia. As one of these basic concepts, *axial spaces* are geometrically expressed by lines that can be drawn straight at maximum length (Hillier, 2007). Unlike *convex spaces*, which describe co-existence, long-term action and activity place, axial space is associated with “movement route, transition from one space to another, circulation flow” (Seamon, 1994). An axial map demonstrates the nodes and the intersections of the movement, which are critical focal points of the configuration of the space. The organization of axial space offers intuition regarding choices of moving users. While people move in the direction of axial spaces, they tend to prefer the longest route with the shortest angle in the direction toward which they aim (Van Nes et al. 2018).

*Co-existence* is another indicator of the urban-breccia that enables to decipher the hidden layers including social interaction. As a social being, a person experiences an encounter with other people for various purposes, such as family, work, commerce, friendship, at the beginning or end of every process in which he/she is in motion in her daily routine. The configuration of urban spaces provides a certain spatial movement area and creates situations of bringing together, keeping together or separating urban actors. Walking routes, rituals of the body in motion, gatherings, borders, dominant axes, hierarchies in which the built environment of the living space is perceived as abstract patterns can be seen as conceptual forms formed by episodic and semantic memory in the urban setting. From a phenomenological perspective, the description of axial and convex space contains experientially important dialectical insights: movement/stability, in/out, residence/travel. The phenomenological connotation of convex spaces supports the activities with the theme of being in the space, *long-term awareness*, *locality* and *event-base action*, which create different settings of co-existence (Seamon, 1994).

Various patterns of movement and togetherness become decipherable with space syntax tools. The measurement of the number of adjacent spaces connected to the space in the spatial configuration gives the connectivity value. *Connectivity* can be defined to be a reflection of the configuration of the space based on the image created in the mind of the user (Ünlü et al. 2007). One of the most important concepts in estimating the motion is the *integration* value of the space. The average depth of the space to other spaces in its configuration is referred to as integration. Spaces with a high integration value have a high level of visibility and permeability. These are spaces where there is a lot of social interaction, movement, and togetherness. Social interaction, on the other hand, is expected to be low in deep and low-integration spaces. The concept of *intelligibility* is decoded by the relationship between the connectivity value and the integration value. If interconnected spaces are also integrated spaces, it means that the configurational



relationship is strong and the space is intelligible. In this case, the space can be perceived from all parts of it (Hillier and Hanson, 1984, p. 15).

*Integration and segregation levels* predicted by space syntax analysis according to accessibility are concepts that can provide important data from a phenomenological point of view. In this context, the concept of depth is one of the most important relatedness data. *Depth* is the state of passing through multiple intersecting spaces in order to reach a space. With its depth value, each space reveals its relationship to all other spaces in the system. The average of these values allows for comparison with other systems as the mean depth value. Urban spaces that are generally designed as deeper than in the past reduce the fluidity along the streets, causing less encounter and therefore a weaker social interaction (Hillier, 2007). The levels of integration and segregation specified by space syntax analysis according to accessibility are concepts that can provide substantial data from a phenomenological point of view. While integrated centers show potential qualities in terms of social actions, movement and co-existence; the segregated centers can be seen as a place of silence and seclusion (Seamon, 1994). The configuration of urban spaces creates situations in which urban actors are brought together and separated.

*Visibility graph analysis*, as another space syntax tool, has the potential to generate phenomenological predictions about how the hidden layers are perceived and experienced while people are on the move or together. An isovist field defined by the analysis depicts a person's panoptical view from a specific point in an urban space (Van Nes, 2011). The obstacles that affect vision in space, perception, and memory can be discussed within the definition of isovist fields. Visibility graph analysis demonstrates the degree of imaginability of convex spaces; thus, the most visible piece of space is the areas whose image can be remembered most easily in the users' memories.

Another component of urban-breccia as a reference that has the potential to define movement and co-existence levels of spaces is the *border*. In the study, the concept of border is divided into two types: those that determine the physical qualities of spaces and those that determine the existential space, which includes social, cultural, political, and semantic dimensions.

The first defined boundary is the representations of visible layers that determine the starting and ending references of the physical space in the built environment. It can be transferred to paper architecturally with conventional representations. The configuration is determined by the relationship between the spaces and the organization of the borders. The configuration, which produces the social structure and social meaning, has the potential to create a roadmap that enables simultaneous semantic and syntactic approach to the visible and hidden layers created by urban-breccia.

The second boundary, which is taken as a basis in the study as a result of phenomenological research, is the boundary of *Dasein's spatiality*. Heidegger connects existence to the interaction of space and human with the idea of “being in the world” (Heidegger, 1996, p. 49). He describes existence as an inseparable whole with the concept of ‘being-in-the-world through space’. This definition transcends Descartes' physical space and boundaries, which is a three-dimensional extension. This existential spatiality associated with concern is the spatiality of Dasein. While Dasein connects spatiality to temporality, it emphasizes the fact that space is a process. Spatiality is a way of being, not a result or product. By emphasizing existence here, Heidegger emphasizes that it exists spatially rather than in space. He states that space is a way of existence rather than something perceived or grasped. Action is the real creator of space. Therefore, boundaries are made up of relations between beings. These boundaries, which are not as clear and distinct as the boundaries of architectural and built environment elements, show a constantly changing, subjective and blurred quality in the urban-breccia. As a result, the entirety of this urban-breccia emphasizes that space cannot be reduced to conceptual order and function schemes, but must be addressed with the actions and events occurring in the social background, as well as the movements of bodies in space. In the study, phenomenological methods are used alongside space syntax methods to seek these absolute structures of everyday life experiences.

The study examines its methodology through the architectural narrative of the Mecidiyeköy Liqor Factory. Factory campuses have the potential to produce meaning with social functions beyond purely technical ones. Moreover, these social functions can go beyond the context of the workplace established in the factory campus and create an urban pattern spontaneously as a significant part of the urban culture. The Mecidiyeköy Liqor Factory and its campus have been such an urban breccia since it was built in early republican period of Turkey.

#### 4 ANALYSIS ON MECIDIYEKOY LIQOR FACTORY

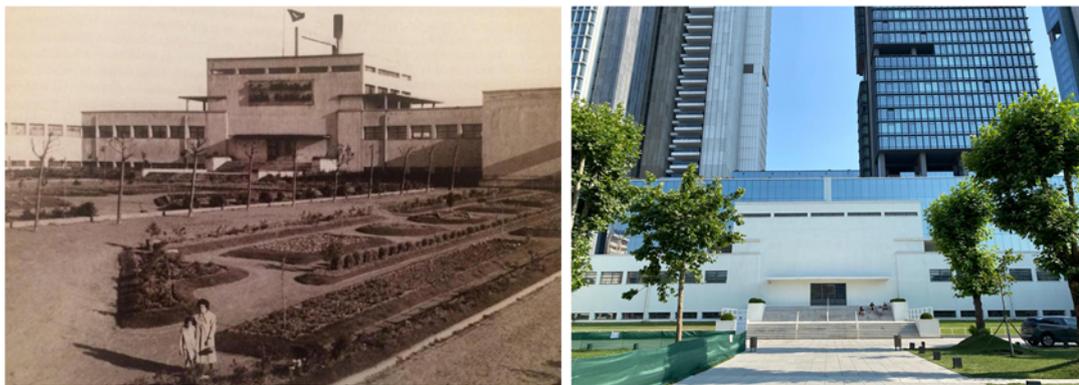


Figure 3: Mecidiyeköy Liqor Factory Campus in 1930s and in 2021 (the first photograph from Cengiz Kahraman archive shared by Deniz İscen, the second photograph from Ozturk Aksoy archive)

Mecidiyeköy Liqor Factory, designed by the French architect Rob Mallet-Stevens with the directives of Ataturk within the scope of the modern development projects of the young republic



era, is one of the first modern industrial buildings of Istanbul. Remziye Salih (1932) included Mecidiyeköy in her thesis titled “Experience of Research in the Besiktas Ihlamur Valley” and mentioned the Liqueur Factory as the only distinctive structure of the area. Therefore, this factory campus can be called the only address that can be identified in this rural area in the 1930s (İşcen, 2016) (Figure 3).

With its horizontal and strong mass balance that shows the modernist tendencies of the period, Mecidiyeköy Liquor Factory is also a remarkable code regarding modern life in the semantic and episodic memory of its users. The building, with its symmetrical flat-roofed cubic structure, horizontal architectural lines, high ceilings, iron joinery, its chimney supported by pillars and lintels, its simplified modern art deco language, is one of the leading brands of rational modern architecture in Turkey. The factory, which was built with more advanced techniques compared to its period, is the symbol of the economy policy of the Republican Period, which aims to develop with industry.

Mecidiyeköy Liquor Factory Campus, with its garden where dozens of plants used in liqueur production are grown, is an urban space that offers rich phenomenological experiences and a memory place for citizens. The activities that people experience in this garden, their daily actions, the movement routes they follow, the habits and behaviour patterns constitute the hidden layers of spatial memory, which offer rich variety of qualities.

In the context of phenomenological and syntactic research, Mecidiyeköy Liquor Factory campus can be evaluated within the frame of two significant events that have changed its configuration: The first is the construction of the Ali Sami Yen Stadium adjacent to the Liquor Factory site in 1964. As a result of the phenomenological researches, it can be derived that the construction of the stadium has created a new layer for the use of the factory and garden by the local people.

The factory, which continued to function almost undisturbed until the 2000s, became dysfunctional and abandoned after the production was moved to the new factory established in Bilecik. The boilers, alembics and machinery for making liqueur in it were scrapped. With a series of renovations made to change its function, the factory structure faced the danger of losing its originality, and the building started to be used as the office building of the Tekel General Directorate. Later, the building was used as the Istanbul Grand Taxpayers Tax Office for a while for two years.

The second event that have considerably changed the configuration of the factory and its site is the process that started with the demolition of the Ali Sami Yen Stadium and the privatization of the factory site in 2010. As Meciyeköy became one of the busiest trade centres in Istanbul over time, the economic rent value on the Liqueur Factory land gradually increased. The factory, which was privatized through a competitive bidding process in accordance with privatization

policies, was demolished and rebuilt in front of two skyscraper structures designed as part of the Fairmont Quasar Project, which included hotel, residence, and office blocks. This situation becomes the subjects of debates and reactions about the protection of cultural heritage. These written and verbal discourses, which argue that demolition and rebuilding are not a method of protection, also continue to exist as one of the hidden layers of the space. Against the reactions, EAA (Emre Arolat Architecture), who is the architect of the reconstruction, argued that the building had lost its original design qualities due to the interventions that it was exposed and that its static structure was weak. He also expressed the restitution project was made with the help of photographs in the archives of the original state of the building, and re-applied almost exactly in its original form. The factory structure was opened as Pilevneli Gallery Mecidiyeköy in 2018 and has been a venue for art exhibitions. After the Ali Sami Yen Stadium, which is in close contact with the factory campus, was demolished in 2010, three skyscrapers designed for residence and office services, named Torun Center, were built in its place. These changes that Mecidiyeköy Liquor Factory campus has undergone are worth examining within this framework. The configuration of Mecidiyeköy Liquor Factory campus in 2010 and its current state after the reconstruction are presented with Figure 4.

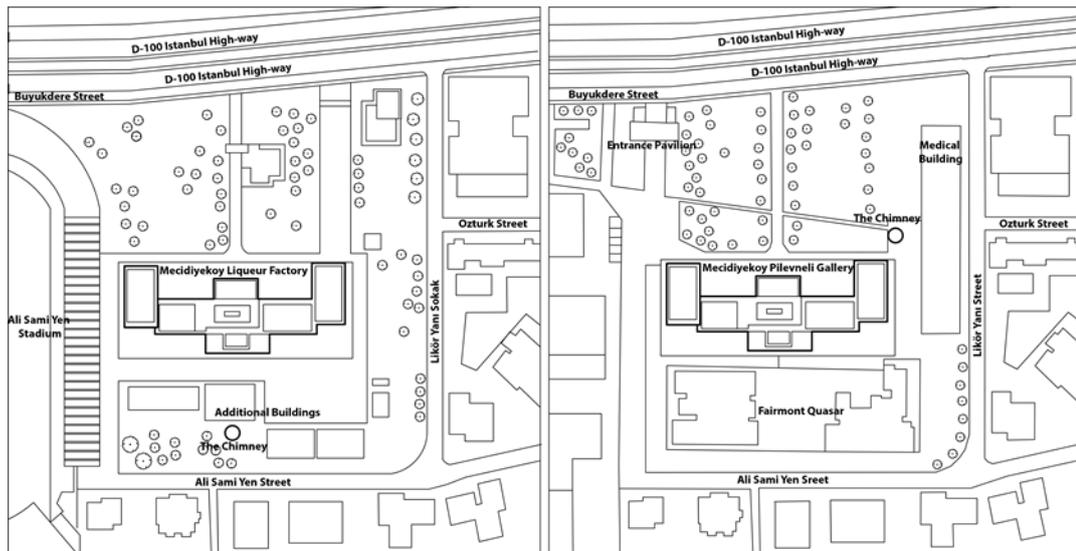


Figure 4: The Configurations of Mecidiyeköy Liquor Factory Campus in 2010 and in 2021 (drawn on the template of Şişli municipal development plan)

On site interviews were conducted in order to explore the experiences of the thirteen people who use the Mecidiyeköy Liquor Factory campus as a part of their daily lives and as well as the phenomenological relations they have established with the place. Participants were asked to recall their experience of using the space in their narrative and semantic memories. In-depth interviews were conducted with participants who experienced the space before and after reconstruction, and they were asked to create cognitive maps. The survey questions were intended to refer to the building's and campus's reconstruction:

- What does the name Mecidiyeköy Liquor Factory mean to you? What comes to mind when you think of Mecidiyeköy Liquor Factory?
- Did you experience the building and its garden before the reconstruction or when the building was functioning as a factory?
  - How often did you experience it?
  - For what purpose did you spend your time on the site?
  - What emotions did the building and its garden evoke in you at the time?
  - What do you remember about the building, its garden or its immediate surroundings?
- Have you experienced the building, its garden, or its immediate surroundings since it was demolished in 2013 as part of the Fairmont Quasar Project?
  - How often do you experience it?
  - For what purpose do you spend your time on the site?
  - What emotional states does the place make you feel in its current state?
- Please draw a sketch of the building, its garden, and its immediate surroundings before it was demolished in 2010 (Figure 5).

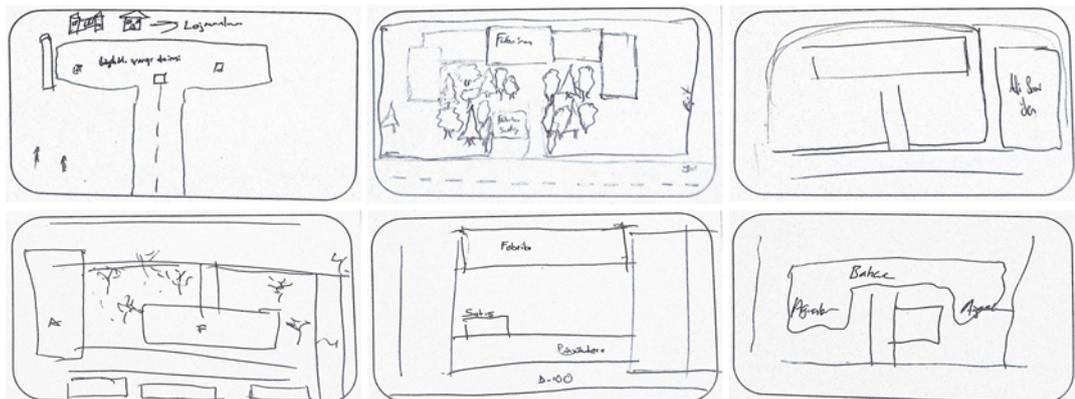


Figure 5: The cognitive maps of the site

In the cognitive maps that the users draw their memories of the building and the site; it is seen that the factory garden is often associated with the Ali Sami Yen Stadium and is also experienced as a meeting place. Through on-site interviews, some patterns related to the co-existence situations that occurred in the past have been determined:

“It was the area where I could see the sky and breathe comfortably.”

“We used to go to get together with friends in the garden.”

“Since it was next to the Ali Sami Yen Stadium, it was the meeting point of the fans, especially on the match days.”

During the interviews, a user states that she visited the factory and the garden two or three times in the company of her teachers during her primary school education. The factory and its garden were also used as a training place where modern production processes could be demonstrated.

Liquor, as a means of gathering culture, also affected the spatial order during the establishment of the factory site. The most important privilege of the factory compared to its counterparts in the world was that it produced liqueur with fresh fruit. Approximately 90% of the factory land was

used for the cultivation of fragment herbs and some fruit trees used in liqueur production. Although this garden, which has become smaller and smaller over the years, sometimes remained closed with barbed wires, it is understood that it carries episodic and semantic memories as a coexistence place for local citizens.

In order to examine the semantic relations of the field regarding the movement network, it is first necessary to understand the situation of the factory at the time of its establishment. The factory was established on Büyükdere Street, on Maslak Road as it was called at that time, which can be considered a rural area surrounded by vineyards and gardens in 1930s. Büyükdere Street, one of the important development axes of Mecidiyeköy, which later developed into one of the commercial centres of Istanbul, and the D-100 highway, one of the main arteries of Istanbul, was built afterwards, create the northern border in front of the factory land, transcending the relationship of the building with movement to a different dimension. This indicates that the area is located on a nodal point in terms of pedestrian movement. Furthermore, the native users' pedestrian movement, movement patterns, and daily routines indicate changes with the transforming configuration around the building in the scene of neoliberal policies that change the site's characteristic. After the Fairmont Quasar and Torun Center projects, it is seen that the area provides more axial spaces in every direction. The illustration of the two configuration of the site demonstrates these changing movement routes (Figure 6).

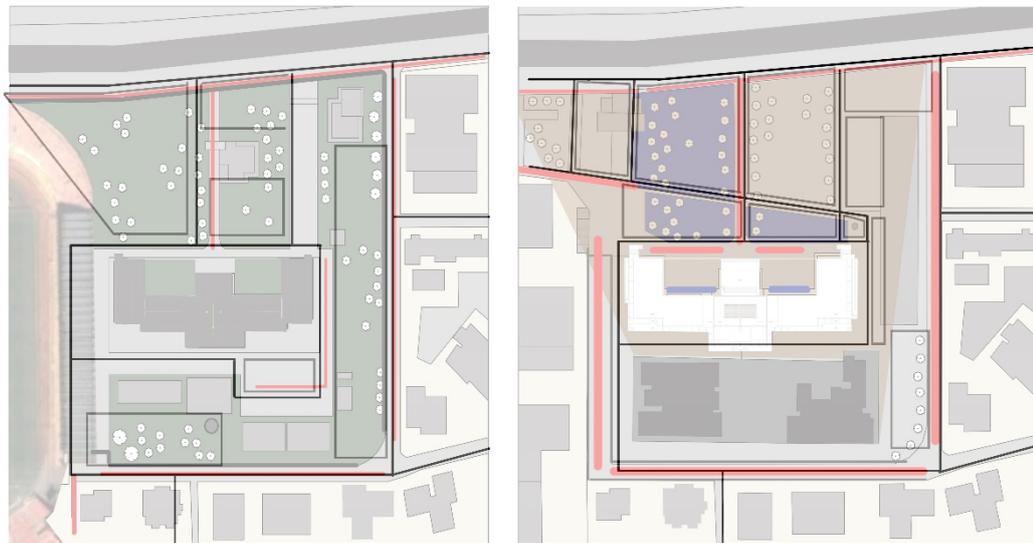


Figure 6: The comparative illustration of the movement axes and the open convex spaces

In the comparative spatial syntax analyses completed according to the two configurations through DepthMapX, connectivity data, integration and mean depth analyses demonstrates insight about the levels of movement and coexistence of the site (Figure 7). Comparing the analyses made for the two cases of the factory settlement, it can be seen clearly that while the connectivity and integration values increase significantly, the mean depth value decrease slightly. The current integration and permeability of the land provides development especially in the east and west

direction. Within this movement network, interrelated and integrated focuses are observed in the both directions of the site.



Attribute	Minimum	Average	Maximum
1 Connectivity	8	22.7826	46
2 Line Length	0.0757637	3.31196	8.23768
3 Choice	0	176.539	1317
4 Choice [Norm]	0	0.0274087	0.204471
5 Entropy	1.64739	1.93813	2.18297
6 Integration [HH]	1.64607	2.96964	4.57242
7 Integration [P-value]	1.64607	2.96964	4.57242
8 Integration [Tekl]	0.707292	0.786153	0.861625
9 Intensity	0.828645	1.33448	1.92902
10 Harmonic Mean Depth	10.2462	22.6053	40.5263
11 Mean Depth	1.94737	2.54859	3.63158
12 Node Count	115	115	115
13 Relativised Entropy	1.27311	1.65851	2.26301

Attribute	Minimum	Average	Maximum
1 Connectivity	4	40.5323	88
2 Line Length	0.0757637	3.00204	8.23768
3 Choice	0	345.073	2284
4 Choice [Norm]	0	0.0113582	0.0751786
5 Entropy	1.46178	1.67223	1.93387
6 Integration [HH]	2.01424	4.13536	6.61111
7 Integration [P-value]	2.01424	4.13536	6.61111
8 Integration [Tekl]	0.740704	0.82988	0.906545
9 Intensity	0.645352	1.27713	1.84578
10 Harmonic Mean Depth	5.70985	32.7903	115.633
11 Mean Depth	1.81781	2.39705	3.68421
12 Node Count	248	248	248
13 Relativised Entropy	1.31569	1.72121	2.56223

Figure 7: Comparative connectivity, integration and mean depth analysis of the site in 2010 and 2021

Accordingly, the old factory campus, the art gallery site as its new function, provides a certain spatial movement area with its configuration, creating the moving paths and the situations of getting people together. Accordingly, it can be said that the new configuration, which has increased connectivity and integration values, makes the space more intelligible and readable. However, as a result of the phenomenological research, it was concluded that the time spent by the users in the place is quite short. According to the inferences made as a result of on-site observations and third-person interviews, large parts of the current experience of the field can be specified as 'using the site as a transit route'. The movement axes around the present site are shown with sketches in this context (Figure 8).

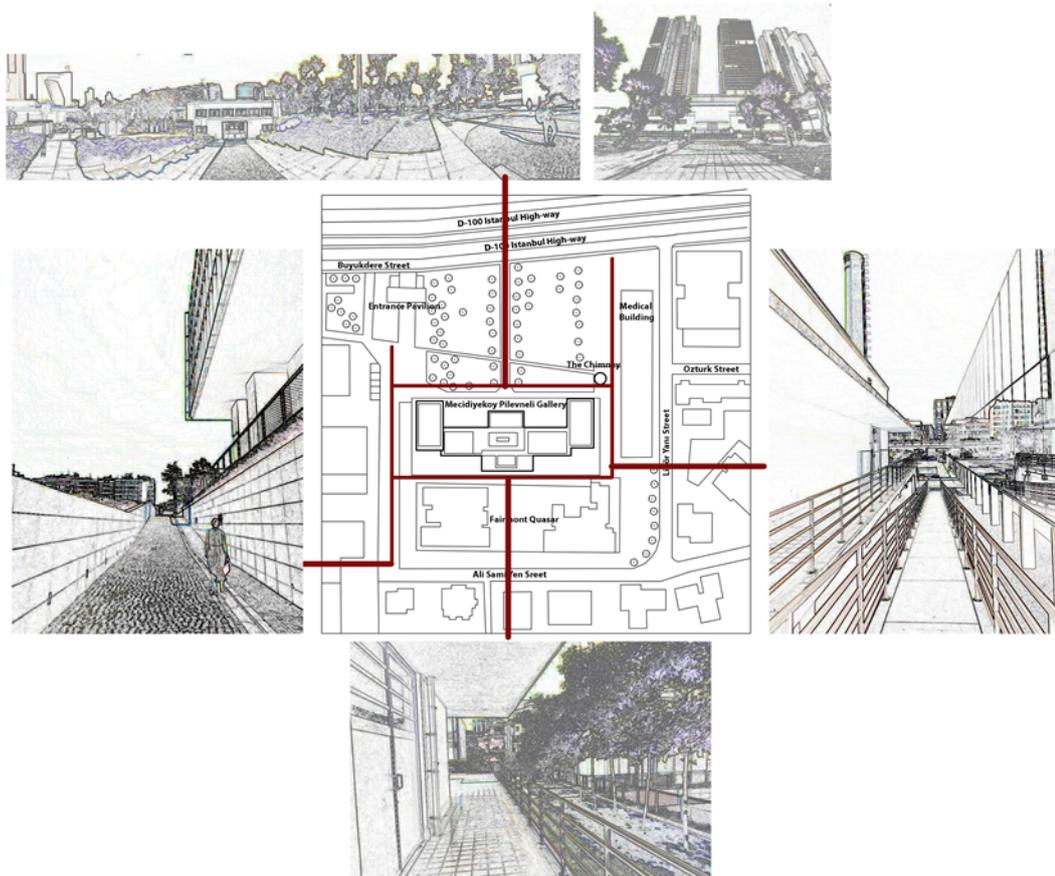


Figure 8: The longest walking routes of the site (images created by Ozturk Aksoy)

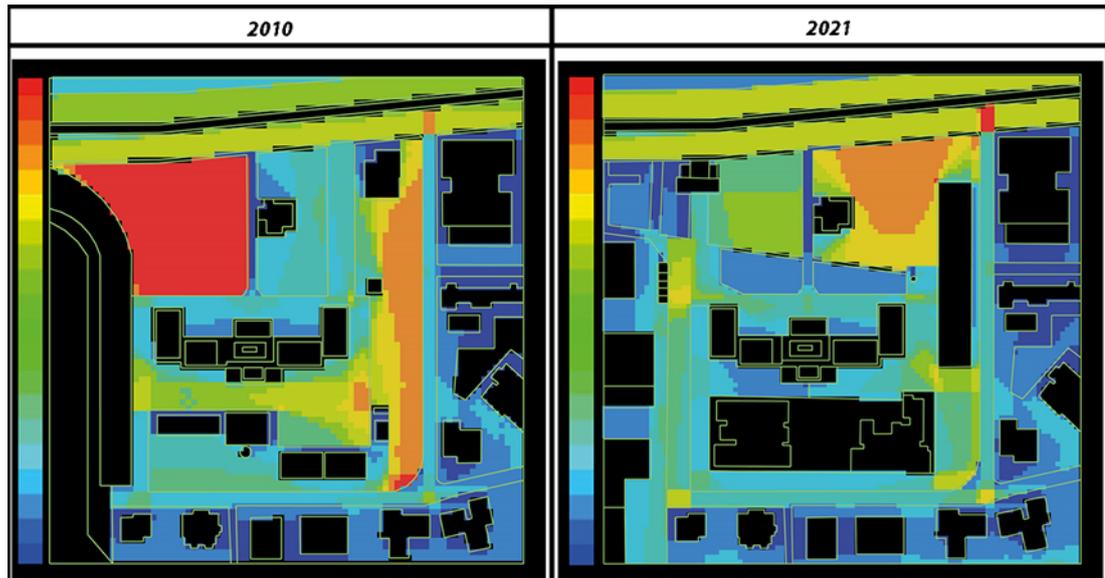


Figure 9: Comparative visibility graph analysis



Figure 10: Social interactions on the site (photographs by Ozturk Aksoy's archive)

Evaluating the visibility graph analysis in the context of possible coexistence, it can be derived that the space in the northern part of the building still supports the most frequent encounters. In the comparative visual graph analysis, it has been seen that the aesthetic centre built in the eastern part of the site reduces the level of visibility of the Liquor Factory and its garden from the point of view on Likör Yanı Street (Figure 9). It can be derived from hybrid analysis that this structure creates a visual border effect and has a negative impact on the potential socialization. This border also makes the site a more private space. Within the framework of today's production-



consumption relations, it is clear that such a factory cannot continue to function in a central place like Mecidiyeköy in today's Istanbul. However, its public garden, which offers rich phenomenological experiences, still preserves its feature of being an open space where people come together in Mecidiyeköy as being a 'semi-private public space' (Figure 10).

Within the context of phenomenological derivations of border, it can be deduced that the two skyscrapers of the Fairmont Quasar project built on the site have a much greater impact than the physical boundary surrounding the site from the south. It can be asserted that dominating effect changes the sense of connectivity and integration of the space. Despite the increasing levels of connectivity and the integration of the site in space, the effect of the skyscrapers located right behind the factory reinforces the perception of the private space of the area. This situation may shorten the time that users spend in the site. A similar space effect also can be expressed for the part of the garden covering the front of aesthetic centre built on the east side of the factory building. Episodic and semantic memories stored in the minds of users can also create phenomenological boundaries regarding the duration of use of the space. During the open-ended questions asked about how the area is perceived, the participants often mention about the fatal work accidents occurred during the construction of skyscrapers. The analysis of urban breccia requires not excluding the layers of meaning in the short and long-term memories of the individual who experiences the space while evaluating the syntactic situation of the space. Within the acquired knowledge set regarding Mecidiyeköy Liquor Factory Campus, the positivist-based approach and hermeneutic based knowledge production mechanisms belonging to the same phenomena are positioned relative to each other. In this way, ways to discover the memory-based knowledge of urban space independent of the chronological follow-up of time are sought.

## 5 CONCLUSIONS

The urban space, which changes physically for various social, cultural and economic reasons, is also constantly reconstructed in the memory of its users. In this complex and multi-layered system, urban space creates dynamic, fuzzy, discontinuous and ambiguous semantic relations networks within the framework of memory. Urban space can be reconceptualized as urban breccia, a research object formed by visible and hidden layers that contain these networks of semantic relations of memory. Urban breccia can be seen as an instantaneous image of this semantic mass that is constantly reconstructed in memory. In this way, urban space can be researched simultaneously with a holistic approach as a physical organization, a socio-cultural and socio-psychological episteme area. Therefore, spatial syntax and phenomenological research offer complementary tools for this kind of research.

Space syntax and phenomenological methods can be overlaid to examine the urban breccia along with the visible and hidden layers and to evaluate the phenomena belonging to physical environment, experience, memory, conceptual and perceptual frameworks. The intellectual axes and indicators, which are movement, coexistence and border, that decipher the meaning relations



in the visible and hidden layers are examined with phenomenological and syntactical readings. These thinking routes, which also include social structure and social meaning, have the potential to create an intellectual map that enables simultaneous semantic and syntactic approach to the visible and hidden layers created by urban-breccia. Axial and convex space characteristics, integration and segregation levels, connectivity and mean depth values are evaluated by superimposing with the phenomenological research findings. By simultaneous evaluation of the phenomenological patterns and the predictions obtained with space syntax tool, the physical, social and psychological meanings of urban breccia are tried to be deciphered in a holistic approach with conflicts, contradictions and consensus. In this way, the hidden layers behind the phenomena related to urban breccia are tried to be deciphered.

As a result, the knowledge gained from the liquor factory campus as an urban breccia can be expressed by the level of relationship between approaches that derive meaning from the built environment and the syntactic order derived from social, cultural and psychological meanings. The first of these is the order of relations, which emphasizes the phenomenological experience of the syntactic order obtained with interpretation-based approaches. The other is syntactic order relations created with social, cultural and psychological meaning. Exploring urban breccia based on memory is possible by analysing the conflicts, contradictions and consensus relations between these two networks of relations.

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