Research Article

ICONARP
International Journal of Architecture & Planning
Received 30 Mar 2019; Accepted 31 May 2019
Volume 7, Issue 1, pp: 314-329/Published 28 June 2019
DOI: 10.15320/ICONARP.2019.77-E-ISSN: 2147 -9380

ICONARP

New Uses for Old Buildings: The case of 'Soğukçeşme' Street, İstanbul, Turkey

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Abstract

İstanbul has served as the capital of three great empires and is a cultural centre of outstanding importance not only for Turkey but also for the world as a whole. Its historical and cultural heritage should be fully exploited and its inheritance carefully preserved to serve as an inspiration to future generations. The most effective way of lending educational end inspirational significance to the old buildings that fall into this category is to convert each one of them into a living entity. On the basis of these arguments, this article aims to explore changes to important examples of such original buildings over time and how to convert them to suit contemporary usage values.

Keywords: *Continuity, cultural heritage, re-architecture, sustainability.*

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INTRODUCTION

What make society a society are its cultural values and traditions. Unless these can be protected, it's impossible for healthy development to occur. It is essential that our historical and cultural wealth be properly evaluated and that is accumulation will result in a process that will inspire future generations. Buildings to affect society and in the end the most educational and effective way for each one of them to gain meaning is to make them 'a living inheritance'. There is no doubt that this goal must be for buildings to acquire a functional content, be benefit society and ensure that society lives in it and the neighborhood benefits from it.

On the other hand, the subject is 'cultural continuity'. In order for cultural continuity to have 'identity' approaches have to show that they are based on the past. The re-use of historical buildings can succeed provided that the process engaged in is a sound one. Buildings have been used for new and different purposes throughout history. The place of a building among existing ones, its re-use and the economic, social an environmental results of this usage are as important as the architecture of the building during construction as the 'primary function' and the new dimensions of function, which are added to building through changes over time and in terms of environmental conditions, as the 'secondary function' even if its purpose does not change.

This article is mainly based on research carried out by the authors to investigate and discuss the re-use of old buildings in Istanbul and to illustrate the topic with a specific case. Its purpose is to examine changes to the original buildings over time and how to handle them in terms of contemporary usage values. On the basis of the above-mentioned research, it purposes a function for old buildings from designer's point of view and how to make the international arrangements according to those functions and emphasizes the original specifications of the building with the support of data and information from art historians. The requirements of Istanbul, as one of the main focuses of universal culture and Turkish culture, are also considered and the subject is approached in this study in terms of 'architectural design'. Subjects such as organizations, administration, financing, and optimum performance determination are not considered (Altinoluk 1990).

In the second part of the article a structural analysis as a conceptual framework is established, explaining and discussing 'why the buildings need to be reused', 'how the historical, cultural

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and structural properties of the building can be evaluated' and how Istanbul has developed historically'.

CONCEPTUAL FRAMEWORK: RE-USE AND ITS IMPORTANCE FOR İSTANBUL

Heritage buildings are important in transferring the culture for future generations. So, these buildings are important in demonstrating the cultural identities of cities and, consequently, communities throughout the world. In the contemporary era, adaptive reuse has been considered as a strategy for protecting these buildings for both present and future generations. At present, the 19th and 20th century conservation and restoration theories are the backbone of the contemporary adaptation movement by introducing different forms of adaptive reuse over time (Günçe & Mısırlısoy, 2019; Yazdani Mehr, 2019).

Those who research this subject have adopted the principle of 'protecting essential cultural riches' where it has become necessary to protect buildings that carry universal values (Madran, 1998; Kuban 2000). If we identify a building as the spatial reflection of the social, cultural, economic and political relations in the user's life style that is no longer extant, the character of the historical heritage and how it was used emerges. This situation shows that the essence of contemporary life has to be adapted in order to use these types of buildings (Aydın & Yaldız 2010). The values will be protected by adaptation without their construction as they are replaced with whatever is necessary for the new function and this can be carried out through a process that relies on a 'protection /use balance'. Whatever the characteristic of the function may be, no compensation must be given from what is valuable about a cultural heritage building. In particular a topic discussion of these involves 'authenticity'. According to modern definitions authenticity is not just the first design of the building but it must include the structural and functional changes that have occurred during its existence (Jokilehto et al. 1993).

In addition to what the buildings are being used for –house, school etc.--, the functions of the buildings 'themselves' also constitute a basis for identifying the buildings in accordance with internal-external elements. These are functions of the architectural communications process. These lines which may be classified according to the following functions: (a) connotative, (b) aesthetic, (c) territorial, (d) expressional, and (e) stimulative; it is not exclusive to the architectural field. Every object has a communicative function of a proper type. In this case, the building

values provide the objective basis for functional changes (Altinoluk, 1998). This values can be classified as:

- Intellectual (its place in terms of art history)
- Emotional (its effect in the silhouette of the city or in the natural environment)
- Material (its usage value)

These values can be present in a building singly or collectively. However, it could also be possible that one of these my dominate the others, for example, while the usage value of a building may be low, its aesthetic value can be much higher (Frodl, 1975). Starting from here, one could debate the necessity of studying how the buildings changed from what they originally were over time and what their usage values are today.

THE REASONS FOR THE RE-USE OF THE BUILDINGS

The main reasons for re-use are 'the loss of a building's original function' and the functional ageing of the building'. Despite some buildings such as palace, madrasa (theological school) and caravansary (inn) completely losing their original function, some buildings have aged but remain functional. If one believes that buildings physical properties are longer-lived than their functional, the also may be problems for the buildings that continue to function because of developments in every field. It could be that the function belonging to that building may have completely changed or its function may have developed.

Why buildings have changed of their own accord is social in character and an expectation of catching 21st century quality of life comes to the fore (Coll et al., 1992). In structures in which the planning process was not applied, these expectations most times became the reason for excessive use and degeneration. In commercial buildings especially the growth in the volume of business undertaken produces problems when it grows to be bigger than the models on which that building was created.

Historical and Cultural Reasons: Functional developments or new requirements may cause problems of varying size. We live in a century when conditions, standards of judgment and many other things change rapidly and the social character calls for new forms an arrangement. In time, functions may change but the structures remains. This situation may require new uses with different functions for old and new buildings in the future. That day, that year, that city or somewhere outside that city needed that function and the building with its all characteristics, colours, details, richness or poverty was built according to that data (Warren et

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al., 1998). Today, there may be no need for that function. But the building might have to be used because of historical, social and economic reasons. Looking at old buildings as a way of earning money in addition to evaluating them as important and using them, making them live and passing them on to future generations is a more correct way of looking at cultural products (Groff et al., 1978; Cantacuzino, 1989; Kee, 2019).

Economic Reasons: Re-use of buildings equipped for contemporary functions can either be a result of the products of culture and civilization or its economic dimensions. The economics of re-evaluating an old building for a specific function or constructing a new one for the same function dominates the decision to be made (Johnson, 1998). While a new building requires "energy intensive" effort, giving a new function to an old building requires "labour intensive" effort.

Environmental Reasons: Changes in the environment may cause a new evaluation for the building. For example residential areas may be constrained by trade or it can be decided to use the areas for other purposes. These are reasons for change. Predominate values must be determined on a street scale, a city-block scale or in a limited environment. Artificial objects, old-new buildings, walls, roads, energy lines, city furniture, noise (car, train…), good-bad smell, etc. form the environment and good are bad additions by mankind. One should first research and analyse if they can be re-used. After these analyses, the buildings that would be used can be gathered in four groups:

- Buildings that would be used while preserving their interiors and furnishings;
- Buildings that would be preserved completely but would be given a new function;
- Buildings whose structure would be preserved and given a new function only changing the walls; and
- Buildings that would be used by constructions additions in or near old buildings.

A METHODOLOGICAL PROPOSAL THAT CAN BE USED IN RE-FUNCTIONING THE BUILDINGS

We should first separate the re-use of buildings into two main subjects:

- Buildings that the architecture historians and archaeologists evaluate as "a building or buildings that

should be preserved" (historical building, architectural monument),
- Buildings that architectures and constructions engineers evaluate as "can be evaluated/can be used" depending on the amount of capital for building and the construction.

So a functional outline for old buildings should be created just as is done for new buildings, and a plan initiated that included *programming + design + application + usage* phases. The designer has also to determine sources, cost prices, feasibility studies, decisions, functions and everything else that ought to be done. A 'Guidelines for Use' list must be prepared for the usage phase.

Forming a scheme and following through on it to the end would make it possible to see the problems from the start. Tables, lists, programs and actions cards have to support the method chosen and the following is a proposal for re-functioning a building (Fig. 1).

1. To identify the building: (a) the address of the building, (b) Historical- Cultural- Functional- Architectural summary of information about the building, definition.
2. To specify the functions proposed for the building
3. To define the function of the building over time. Program scheme of the existing function
4. To propose functions for the building
5. To prepare a work report
6. To summarize the scheme for the building in the form of: (a) site plan, map, engraving, old plans, (b) map, photographs and plans of current situation, and (c) building: plans, cross sections, views, details.
7. Sources

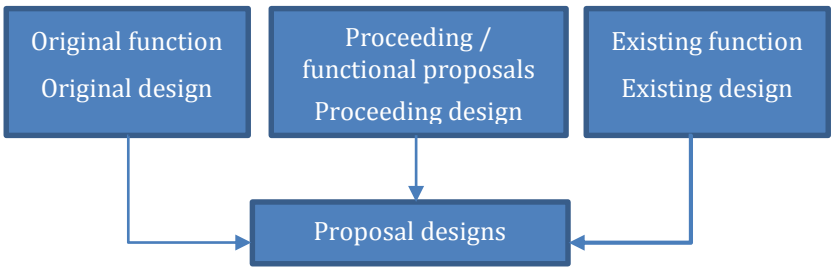

Figure 1. A model of the method for re-functioning the buildings

HISTORICAL DEVELOPMENT OF RE-USE IN ISTANBUL, TURKEY

Turkey possesses many important and valuable works of art and architecture starting from prehistoric times that, in terms of

DOI: 10.15320/ICONARP.2019.77– E-ISSN: 2147-9380

quality and quantity, are very important and valuable for art and architecture history. The variety of these constructions ensures that Anatolia, Turkey's heartland, holds a distinguished place among other countries, as it possesses architectural works that can only be described as milestones.

Istanbul is a major centre of universal culture. In some three thousand years of settlement the city has inherited the art and architecture of the Roman, Byzantine and Ottoman Empires as well as that of the Turkish Republic. Old buildings in Istanbul in particular ought to be evaluated for contemporary use by institutions such as associations and ministries and by the private sector, primarily because of the above-mentioned reasons, and have been from time to time. For example, first and foremost Topkapi Palace was restored and part of this collection of authentic pieces of art was designated a museum in 1924. On July 1, 1927 Ataturk, the founder of the modern Turkish Republic, declared that Dolmabahce Palace would be open to the public. In 1932, he organized science-language-history assemblies and held classes on the Latin alphabet there. St. Sophia Cathedral, which had been used as a mosque, was transformed into a museum in 1935. Ataturk ordered that the princes' rooms at Dolmabahce Palace be transformed into the Istanbul Museum of Painting and Sculpture in 1937. What has been revolutionary for Turkey have been suggestions and measures for ornamentation that take advantage of all the possibilities that modern science and techniques afford for old buildings that normally would stay as ruins or at best be restored and left without any function; that had all their lighting, heating, air-conditioning and fire problems solved; and could be used as music halls, tea-rooms, cocktail party and reception halls, hotels, pensions, museums, conference and ceremony halls and various, valuable cultural and tourism purposes. Turkey is a society accustomed to using historical structures such as schools, hospitals, etc. because of habits and obligations stemming from the last years of the Ottoman Empire and the first years of the Republic; in addition museums, conference halls and hotels as well as areas used for music functions symbolize this new period.

Today we have to benefit from our cultural background, meet contemporary requirements and transfer this attitude to future generations (Council of Europe, 1977). Every strip of "time," every piece of art is a bridge from past to future. Today's cultural build up is valid now but over time, while functions change, the buildings stay. In the future this situation may require that old buildings too be opened for a new and "contemporary" use, this

time from a different perspective. Constantly changing requirements encroach on old buildings and the situation becomes more complicated in such buildings.

If we examine today's situation, in the big cities and in particular in Istanbul the development of industrial and commercial functions in a rapid, disorganized manner, migration from rural areas and the development of new prestigious areas were the reasons why historic city centre districts became impoverished. Among the successful examples of re-use to protect these types of environments, Sultanahmet Square and its surrounds can be counted and it has been taken in hand for these reasons and examined.

SOGUKCESME 'COLD FOUNTAIN' STREET: A CASE STUDY

In this article, Sogukcesme Street will be used as an example of the first examples on the reuse of a street. The Sultanahmet area in which Sogukcesme Street is located has historical and cultural content. It is one of Istanbul's important historical-urban centres. Here are located such monumental works as Topkapi Palace, St. Sophia Museum, Sultanahmet Mosque, the Binbirdirek Cistern and the Underground Palace Cistern (Fig.2). This region contains Works from Rome (330-395), Byzantium (395-1453), the Ottoman Empire (1453-1922) and the Republic of Turkey (1922).

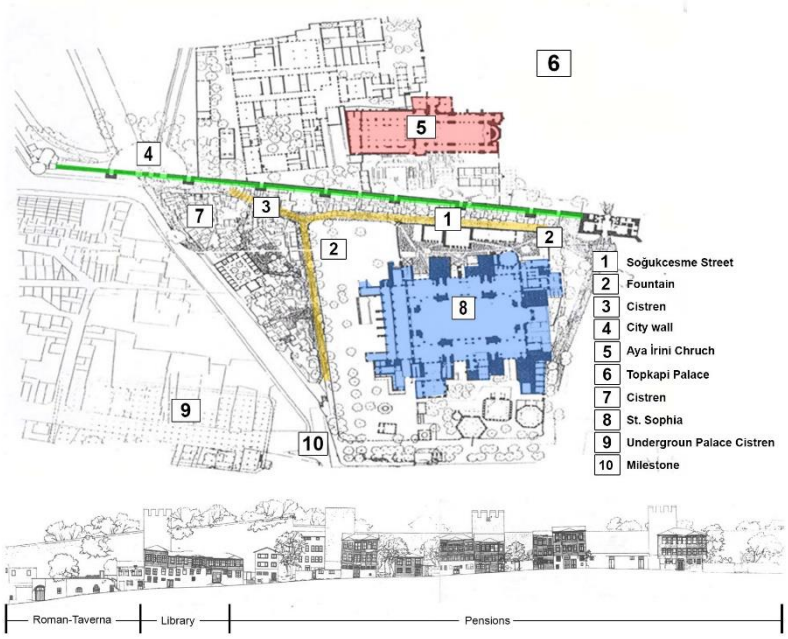

Figure 2. General Layout of Sultanahmet - St. Sophia Mosque Rehabilitation Area and "Sogukcesme Street," (Based on N. Eldem et al; 1980)

The remains of the Lausos Palace that is the single civil architectural example made in the 5th century A.D. to come to us today intact from the ancient world in Istanbul and of the St. Euphemia Church that is part of the Antiochus Palace from the

DOI: 10.15320/ICONARP.2019.77– E-ISSN: 2147-9380

same century are also found in this region. Within Istanbul's historic development, the Sultanahmet area that is an archaeological whole from ancient times to day with the addition of various cultures has an important characteristic at the universal level. The statues brought from Greece and from Rome, all the magnificent works of these cultures during the ages in advance of Rome collected here as well as the senate and the markets. The Byzantines even marked where they thought the center of the earth was with a milestone.

The palace of the Ottoman sultans with its various kiosks, monumental gateways and gardens was also to be found on this hill for nearly 400 years. Sogukcesme Sokagi is made up of old Istanbul houses [1] where Fatih Sultan Mehmet after he conquered Constantinople had a Wall made that bounded Topkapi Palace on one side and St. Sophia's gardens on the other. The street contains the remains of a school and horse chestnut trees and in back the monumental church, St. Sophia, rises. It is possible to see via the buildings on this street synthesis the three empires (Roman, Byzantine, and Ottoman) created.

But ever since the 1980s the district has become more important for tourists and the problem of accommodating them appeared. This problem was solved when the traditional Turkish houses that made up Sogukcesme Street were converted into accommodation units. The buildings here were taken up as a cultural identity problem. In converting them into functional buildings, they were turned into pensions that recreated the period in the 19th century when they were built through the selection of interior space furnishings and furniture Sogukcesme Street consists of an early-period Byzantine cistern, two cisterns discovered in recent times close to the ground and the other on a lower level, the palace's outer wall, two monumental gateways of Ottoman construction from the period when St. Sophia was used as a mosque, a fountain dated 1800 that gives its name to the street and a guest hamam over time.

According to registers and documents, the houses on this street which are estimated to be 300 years old were used by those who worked in the monumental buildings in the area. Sogukcesme Street always drew attention from of old. In 1830 the British artist Lewis drew an etching of the street, and in the 1840s the Italian Fossati made lithographs of the street and the courtyards of Topkapi Palace from one of the minarets at St. Sophia (Figure 3).

[1] The traditional Turkish house displays a form and plan characteristics suitable for the traditional Turkish family's living culture and customs and it satisfied the peoples' requirements for many centuries. It's most interesting and permanent feature is the existence of a common spatial setting in spite of various regional differences and development over time. Regional differences can be put done to seasonal effects and available construction materials, although the spatial setting, which depends on the formation and orientation of multifunctional rooms, doesn't change. As a result plan types are classified according to the place of the "SOFA," the main circulation space and central area among these multifunctional units, as follows: Without Sofa, External Sofa, Internal Sofa and Central Sofa. The sofa is the main circulation space that connects rooms and serves as the meeting place for the nuclear families living in the home. It also the most appropriate place for social relations and gatherings such weddings, engagements or funerals.

Figure 3. Fossati's Lithograph in 1840

In the 1860s until the 1880s with the coming of photography to Istanbul many photos were taken of this street. Just as in Lewis' etching, the oldest houses on the street were in the character of the traditional Turkish house from prior to the Ottoman modernization process with skylight windows, shelves that could be seen outside, wooden buttresses left in natural form and a wooden floor that turned inwards (Fig.4). In time when the houses were renewed, there began to be room given to decorative elements in the buildings, the wooden buttresses were shaped, form was given to the window casings and the street was lit with gas lamps.

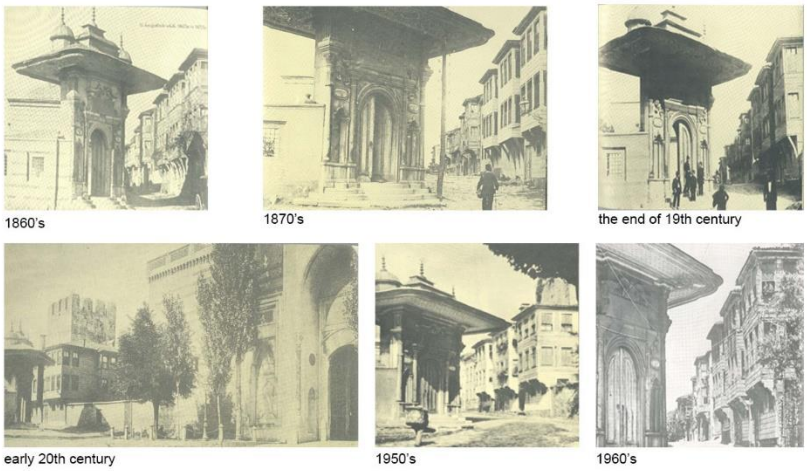

Figure 4. Sogukcesme Street in historical process

Various initiatives occurred over time to renew Sogukcesme Street and in spite of the approval of the Culture and Tourism Ministry of the time (1977), the Council of Ministers (1982) and the President (1983), the Istanbul metropolitan municipality wanted to tear them down and create a park. The right t o Sogukcesme Street was given to the Touring and Automobile

DOI: 10.15320/ICONARP.2019.77– E-ISSN: 2147-9380

Association of Turkey[2] on the intervention of Turkey's president. It began providing the old buildings on Sogukcesme Street with new functions; the houses began to be repaired in 1984 and were opened step by step starting from 1986 as a street with a cultural and touristic character.

[2] Turkish Touring and Automobile Association is a non-governmental organization active in tourism and providing documents for Turks intending to take automobiles abroad or foreigners renewing international drivers' licenses. It was founded in 1923 based on European examples. It has a general assembly of members and is managed by an executive committee selected for a two-year period. The association has published Turkey's first tourist guides, the first historic-cultural books and has done practical work on the re-use of old buildings. The old Istanbul Street - Sogukcesme Street - mentioned in this article, was also given the function of providing accommodations.

Figure 5. Sogukcesme Street before and after the restoration (Based on Celik Gulersoy, 1987)

The types of construction at Sogukcesme Street and their new functions are shown below. As for examples of the re-use of Sogukcesme Street, it is seen in detail in Figure 6.

Building Types		***New Functions***
Biggest house on street	→	İstanbul Library
Other houses	→	Pension chain
Water cistern	→	Roman Taverna
Other palace walls	→	Protected as same
Guest hamam	→	Hamam *(as a part of the pension found there, protected as same)*

Figure 6. The types of construction at Sogukcesme Street and their new functions

The houses that were built during the Ottoman modernizing period have been furnished in the 19th century style, the time when the houses were constructed. Brass bedsteads, mirrors, landscape paintings, etchings and consoles make up the furnishings in the pension rooms. Music played in the buildings, the colour of the buildings, their decoration and the style of the interior furnishings suit that period.

Chain of pensions: The communications center of the street is between the library building and the cistern. Those staying in the pensions get their keys here. There is a key for the outside door and one for the room in which they will stay. The result is that the guest can use the building as if it were his or her own home. On the street there are nine houses with at least five rooms and at

most ten rooms and these are used as a chain of pensions that have a capacity of 120 beds. Names have been given to the rooms such as yellow, blue or green while the houses have been called by floral names such as jasmine, lilac and violet.

Istanbul Library: The biggest house on the street has been made into a library. This house that has been named the Celik Gulersoy Foundation Istanbul Library is a city library in which have been collected books, paintings, etchings and all documents "only connected with Istanbul." This situation has brought an important cultural dimension to the street. The library at the same time has the characteristi c of being a "research library in which one may find books and documents written about Istanbul in foreign languages that are to be printed in Turkish.

Sarnıc Restaurant: The Sarnıc Restaurant at the corner of the street and Gulhane Park is a Roman cistern that became largely filled with dirt over time. It has been cleaned, repaired and made functional as a restaurant within the scope of renovating the entire street. Interior elements like chairs, tables, candlesticks and black iron chandeliers have been made in the style of the Middle Ages.

While there is a 1200-meter-square car park at Gulhane Park that is used by Sogukcesme Street, it was only connected with the street at the end of 1989. There what is deep inside is one of the two Roman cisterns on this ground and it is still used as a water cistern today. The other cistern that has brick bands and domes, two massive stone columns has been made a functional "bar." A greenhouse has been added to the side of the wall and a long marble counter and there are iron chairs that can be carried outside in summer. After the many stages through which Sogukcesme Street passed, it was judged on opening to be a modern place that uses the following characteristics:

- archaeological-historical
- morphological (topographic and spatial)
- functional

In collecting information, about the street: The fundamentals of program, design, practice and usage have been separately identified, and since the day this special street in Istanbul opened no cars have passed by. It has an occupancy rate of 50% in winter and 80% in summer, bring with it a new function for Turkish culture and tourism.

DOI: 10.15320/ICONARP.2019.77– E-ISSN: 2147-9380

CONCLUSIONS AND RECOMMENDATIONS

The environment both influences and leaves traces on life styles. It creates changes in social and economic structures, that line that develops knowing and being able to do, new expectations within the value system that unites these, new preferences and new necessities. Environmental organizations that destroy functions through the new life style will change and be renewed. Basically this is an unchanging process.

The building is a whole with its environment. The building's ability to live, to be united with its environment is possible if it is taken up with its surrounds. While a model is developed, a design field created and this design field tracked, it is necessary to conduct complete studies of the structure of the area, gather all the documents in one central place, publish books with the support of visual material and provide continuity. Bringing the building to life and making it a part of daily life will bring about "cultural continuity." Experiments at the level of the accumulation of documentation, design and application are important for continuity. While evaluating all the data concerning the conditions of the ground and time and without making mistakes in time, evaluating old buildings with the intent of giving a modern usage to them provides them with continuity.

Today people have to know very well what "modernity" is and be conscious of living in a very rich environment. Designers have to the data that comes from art and architecture historians and archaeologists, historical heritage, documents and all these sources in order to use them consciously. It is important to aim correctly to understand just how far old buildings can be used and to what extent they can be given a contemporary function. The basic purpose in giving contemporary function to old buildings must be that of a universal communications centre' that gives importance to 'culture and art atmosphere – communications -, imparting information and just information. Istanbul as the possessor of a universal culture must strengthen this purpose in showing the varieties of civilization that are the products of culture.

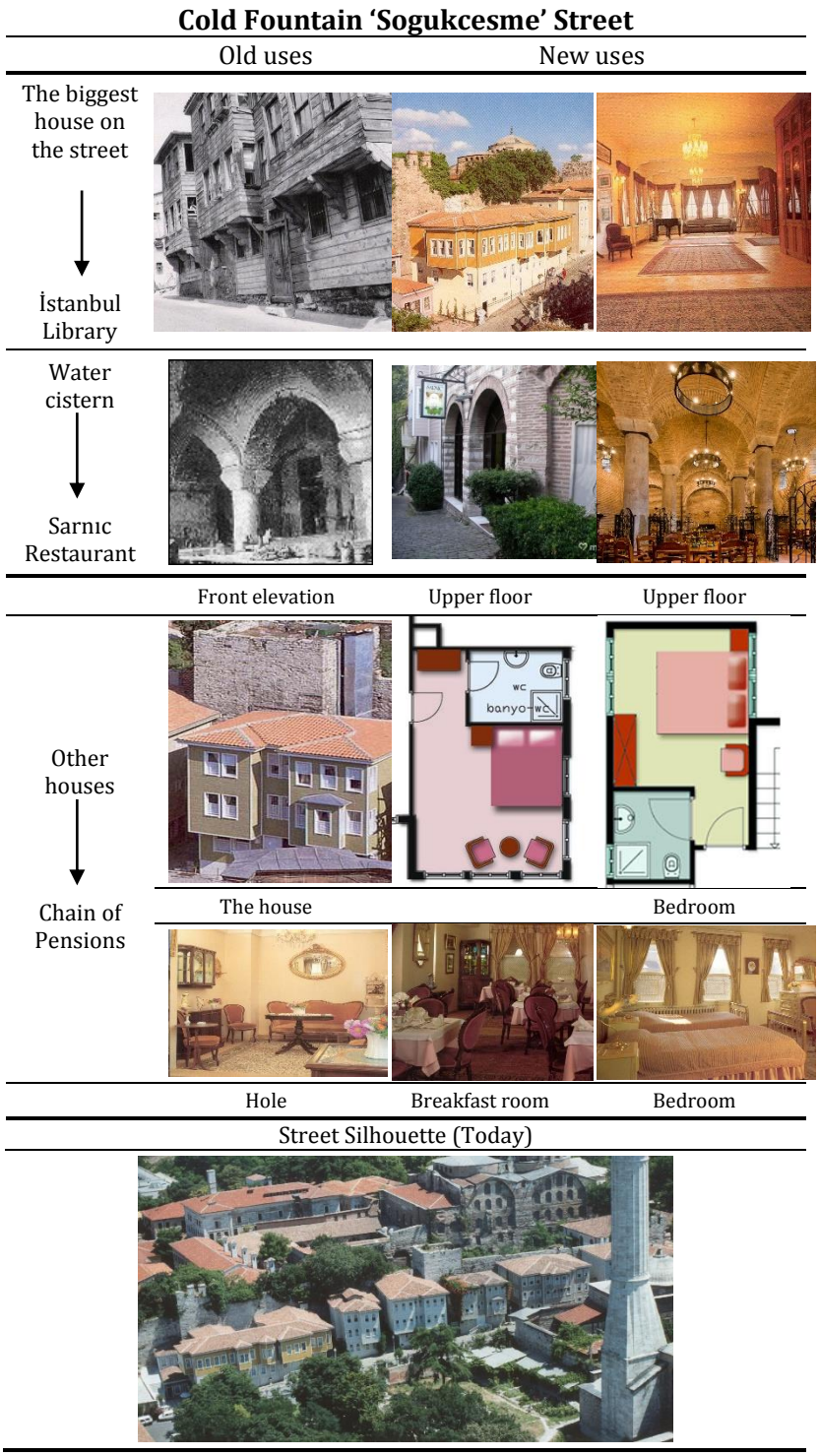

Figure 7. Examples of Sogukcesme Street's Re-use

In a 'certain period in time' in giving function to an old building, imputes like cultural accumulations, technology and whether or not the building will be destroyed are important. Sogukcesme Street has been given functions in line with the fundamentals given above and the environment. On this street that has Roman, Byzantine and Ottoman Period works, every era has been restored according to its own characteristics and given functions. The structural continuation of the buildings in terms of selecting

DOI: 10.15320/ICONARP.2019.77– E-ISSN: 2147-9380

functions and furnishing the interior spaces has been assumed with a view to cultural continuity.

In short, in order to create a human environment, what is important is to succeed in being modern but within the terms of historical consciousness and construction experience. What is essential is an awareness of real and sound history. This is an educational problem. But to provide a lifestyle for man it is not the planner or the architect who does that, but educating the intellectual and the man on the street.

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Resume

Tülay Karadayı Yenice received her Bachelor Degree from Selçuk University (Konya-Turkey), Department of Architecture in 2002. She got her Master Degree with title "Restoration of the Gaziantep Zincirli Bedesten" in Selçuk University, Natural and Applied Science Institution in 2005. She got his PhD degree with title "A Methodology for Conservation of Traditional Aksaray Houses" in Selçuk University Natural and Applied Science Institution in 2012. She has publications and project applications in the fields of architectural history and restoration. Currently, she has been working at Hasan Kalyoncu University (Gaziantep-Turkey), Faculty of Fine Arts and Architecture, Department of Architecture as an Assist. Prof. Dr. since 2012.

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DOI: 10.15320/ICONARP.2019.77– E-ISSN: 2147-9380