Transfer of Social Uses, Meanings and Values through Landscape Design; Case of Karagöz Square

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Abstract

In this study, how landscape architecture students associate the traces of the past of a given site with their conceptual approaches and spatial components in the design process is discussed. Karagöz Square, located in the city center of Trabzon, has undergone dramatic and mostly negative changes from the past to the present in functional, visual and semantic terms. the area which is under urban transformation process in order to revitalize, to make it a part of urban life and in this context to regain its old functions has been given to students as the subject of design within the scope of Environmental Design Project IV course. Within the scope of this paper, how students investigated the past of design area and physical and social dimensions of collective memory, how they reflected on their conceptual approaches and main design decisions, and then through which spatial components and usage types these decisions were reflected on projects are determined and explained. In a design group of 9 students, 5 designs, conceptual approaches of which were based on the history of the city and the design area and traces left in collective memory were discussed in detail. As a result of the content analysis of the presentations and reports of the students it was determined that some students were inspired by the past functional (such as socialization) and semantic dimensions of the area (such as entertainment and play) or the physical components of the area (such as olive trees, amusement park-entertainment equipment). The other students were inspired by the historical features of the city of Trabzon (the empires of the past) or the traces of cultural features in the society such as Trabzonspor and determined their design approaches based on these. In line with these, spatial components and usage types-activities in the final products are detailed in this study. How collective memory can be a tool for determining conceptual approaches in landscape design is also discussed.

INTRODUCTION

No such urban landscape exists without bearing the traces of any social class." (Halbwachs, 2018)

The objective of the urban landscape designs is to create a preferred landscape with the ability to remain lively and vivid within the day and throughout the year, fulfill its functions successfully and tally with the collective identity and the memory of the society it belongs. Urban outdoor landscapes, which can be defined as the infrastructure, stage, actor, trigger, influencer of and affected by the daily life of the society (Gehl, 2010; Carr et al., 1992; Mehta, 2014) are required to be the sites for meeting, reconciliation and amalgamation of the individuals, incidents, values and feelings. Therefore, it is aimed to propound an urban landscape which is to be adopted and used by the society it belongs. In this direction, approaches focusing on the user and society, considering the spatial behavioral factors, that is, defining concepts that are the product of human-space interaction (such as sense of place and identity, belonging, etc.) often make an appearance. Attributing a meaning associated with the society to the landscape, establishing a landscape reflecting the societal identity and creating a sense of place for the users, presenting its own values and meanings to the society through landscape are the expansions of these approaches. Urban areas contain the memories of the urbanites as well as physical and social characteristics thereof. The collective memory where these memories are shared with other urbanites; "can affect some key theme areas of social sustainability such as social networks, health, identity of community, civic pride, neighborhood perceptions, and community participation (Jahanbakhsh et al., 2015)." For this reason, in this study, conceptual approaches based on memory and past are particularly emphasized in the designs of the urban landscape.

Even though the world has been constantly evolving, ties with the past are associated with the people knowing their roots and connected to one place and other people. Lowenthal (1975) acknowledges this as one of the most basic needs. "Without the past as tangible or remembered evidence we could not function (Lowenthal, 1975)." Therefore, according to Lowenthal (1975), the ongoing status of the past to the present is a general source of comfort. Hoelscher and Alderman (2004), referring to the relationship between the changes and the past, stated that "ours is an age of both rapid social transformation and a search for roots, of time-space compression as well as people looking for a past seemingly removed from the unrelenting social–political–economic forces that have come to be called globalization." Halbwachs (2018) stated that although everything is constantly evolving, the society has to convince its members that it has not changed at least for a certain period of time and to the extent of certain points. "The built environment is just one of the factors for communities to feel rooted in a location and to construct a local identity with values and meanings attached to place, and social capital

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may be even more important, but urban design which is respectful toward the past can help. (Van Dijk & Weitkamp, 2018)." For this reason, concepts such as the past, memory, cultural heritage, and conservation frequently come to the fore in the urban outdoor landscape designs and research thereof.

The collective memory creates a sense of mutual past within the society by means of the objects and places remained from the past and has an influence on the attachment to the urban environments (Jahanbakhsh et al., 2015). Dwyer, (2004) asserts that "there can, in effect, be no memory-less places since the process of producing a place requires that a portion of space must be imbued with meaning. Likewise, a primary condition of enduring collective memories is the linkage of meaning with place". A consequence of the supporting of the landscape and the memory concurrently is that the entire landscapes are sort of remembrance-commemoration area — they must have loaded with a memory to occupy a place in the mind (Dwyer, 2004).

"Landscapes of memory" appearing at the intersection of space and memory are defined as a social phenomenon and include daily life activities and association thereof with collective memory (Maus, 2015). According to Maus (2015) landscape and memory concepts require a holistic approach. Discourse plays a substantial concept in comprehension of the association and correlation between the components constituting the landscape and the memory. Discourse expresses an abstract view in society, which can be written or verbal, and it is reported that discourses lead to the collective decisions of the society, and this results to a "tangible landscape element" (Schein, 1997).

Schein (1997) states that the cultural landscape has transformed into a tangible example of a materialized discourse with the formation of the process of discourse. Discourses integrated with the cultural landscape introduce insight through a particular region, inhabiting people, social interactions and the culture accordingly. On the basis of the tangible landscape elements of the past, defining the past discourses appears as a method for researching the relationship of the memory-space. For instance, Sympson (2016) defined discourses such as "the value of familial ties ", "nostalgia and the value of the past" and " being prideful in one's hometown", based on the ruins of the past amusement park landscapes and the memories of the people visiting.

These entire discourses, in the context of the landscape design, hold the potential to be a design concept. In this case, for the purpose of establishing a connection between society/individual and the space in an urban landscape design, the questions come to mind such as which discourses the designers are required to choose from the social memory, which concepts they transform in their designs, with which landscape components they materialized and what kind of an impact they endeavor to create on the society with that. Herein, how the cultural, functional, physical and semantic components of the past have been defined and transformed into a design concept through an urban square designed by

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the landscape architecture students will be discussed. The process of reflecting this concept to the spatial components and elements and the activities supported by them through landscape design shall be explained in detail, and the memory functions indicated by them shall be addressed accordingly. The project process and the outcomes thereof within the scope of the course Environmental Design Project IV of the students of the Department of Landscape Architecture of the Karadeniz Technical University shall be examined. Karagöz Square, which is the design area located in the city center of Trabzon, has experienced dramatic and adverse changes in functional, visual and semantic terms from past to present. The area, which was considered as an urban transformation process for the purpose of restoration, becoming a part of the city life again and restoring its former functions in this context, has been evaluated as a study subject by the students. In a design group consisted of 9 students, 5 design projects, of which conceptual approaches were based on the history of the city and the area and the traces remained in memory have been addressed and discussed accordingly.

From Landscape to Memory-From Memory to the Landscape

The landscape and the human memory are in an interaction and interrelation- memories retain the landscape from changing to greater extents, while the landscape maintains a certain type of recall (Unt, 2008). Landscape is both a material entity and a symbolic meaning, it is both formally permanent and can undergo changes semantically. In this context, it is expressed that a memory landscape is required to be defined not only as a background where the activities take place, but as a scene actively constructs the performance (Maus, 2015). In another approach, it is further expressed that the objects secure the time, in this context, the landscape consisting of objects embodies memory and secures the social and individual past to the space (della Dora, 2009). Halbwachs (2018) stated that in the event that the material environment surrounding people is not preserved, impressions would chase each other and that for the revival of any category of memories, space is required to be the thing people should be focused on (Halbwachs, 2018). "… Thanks to its constancy feature, it is only the image of space that offers us the illusion of not changing over time and finding the past in the present." (Halbwachs, 2018). Pierre Nora's concept of "sites of memory" (cited from Hoelscher and Alderman, 2004) compels the attention to the various spatial components of the memory. According to Nora, memory is attached to concrete and physical spaces, as well as the intangible sites (the celebrations, ceremonies, rituals that remind the past). Therefore, sites of memory encompass, geographical locations, monuments and buildings, historical figures, social performances and commemoration ceremonies (Hoelscher & Alderman, 2004). In other words, the fundamental relationship between memory and space is observed most clearly in the field of material culture, which is the landscape, while at the same time, practices such as rituals, festivals, performance parades, social

dramas and civil ceremonies involving bodily activities and daily activities are the acts of remembrance practiced by the societies (Hoelscher and Alderman, 2004). Maus (2015) further advocates a similar approach and states that landscapes of memory contain numerous commemorative performances and corresponding monumental arrangements, namely, it emphasizes the physical space and performances within it (Maus, 2015). Mitchell (2003) further defines the two basic components of memory landscapes through monumental areas as follows: monumental spaces always contains the interplay of the "fixed" (1) components such as monuments, stages, structures, flags or lights and "mobile" (2) components such as remembering, ritual and gatherings. In this study, this approach has been adopted to understand the intersection of memory and space in the design of the students, and the spatial components proposed in designs, namely the physical space, and the types of activities these will support, such as the performances, are addressed accordingly.

Collective Memory-Space Intersection; Functions and Contributions to the Social Life

Another aspect required to be considered in the designs is for which purpose the physical and activity components of the past are included within the design. Revealing the answer to this question requires a better understanding of the functions undertaken by the collective memory in urban outdoor landscapes and the axes of the social life. Thus, it is aimed to discuss the reflections with the societal aspect of the design decisions students make in the spatial aspect.

Contributing to social sustainability: Collective memory contributes to social sustainability by forming the social perceptions of time or a past which is shared. It further supports the creation of personal identity and space identity. This reveals the identity of the society, and this identity gives rise to the pride of being the urbanite, which is one of the substantial concepts of social sustainability (Jahanbakhsh et al., 2015). It can also be used as a teaching tool of collective memory in the context of social sustainability. According to Wang (2008), the senior member of a community can use the shared past to socialize young people, and thus the moral and intellectual continuity and social cohesion of the society are ensured accordingly.

Belonging to a group-society:

Collective memory refers to the reservoir of memories based on the collective identity of a society by members of the society (Hirst & Manier, 2008). It is regarded and considered by most of the thinkers as belonging to the community, creating a consensus on the common memories and experiences of the group, as a feature of collective memory. In a sense, it is underlined in sharing the common past, accepting to be a member of the community and internalizing the culture, identity, traditions and beliefs of that particular community (Doğu & Varkal Deligöz, 2017). Similarly, Harris et al. (2008) state that the main function of collective

memory is to serve the requirements such as group identity, group cohesion, and the creation and maintenance of a sense of group continuity. This function of the collective memory is closely associated with the social sustainability. Therefore, making a complete distinction between these two functions is not feasible. Wang (2008) further expressed that collective memory maintains its identity and makes the continuity of cultural cohesion and social life possible by going through its association and correlation with the identity. The collective memory is a binder in establishing the relationship between the space and the identity. In case the space consists of physical location, activity, and meaning, collective memory creates a clear sense of past by binding the memories with places and strengthens the sense of meaning and place associated with the place by revealing meanings and identities (Jahanbakhsh et al., 2015).

Serving as a bridge in the association among the human, space and time: In the modern times, in where the face-to-face interactions are increasingly replaced by remote communication such as e-mail and social media, memory is regarded as an increasingly substantial social bond in establishing the interpersonal bonds. On the other hand, in rapidly evolving and changing modern societies, sometimes past and present times differ so much that past experiences do not have any value or knowledge, and as a consequence, memory functions may eventually disappear (Wang, 2008). In fact, this condition increases the significance of rendering the spaces related to memory, because urban spaces, which turn into place through memory, maintain the memory constantly alive in the daily life they are engaged despite the rapid changes and prevent these disconnections from occurring.

Coalescing different perspectives, improving social understanding, healing societal griefs:

Looking through the past reflected in the landscape design towards the different point of views and understanding it can create a sense of caring for each other in the city, thus this may render feasible to imagine a more egalitarian future. Despite the fact that the social groups sometimes have radically different understandings of their space, landscape and their past, the respectful-sensitive establishment of the spaces they encounter can encourage a sense of responsibility for justice towards the others (sometimes even no longer alive) (Till & Kuusisto-Arponen, 2015). Moreover, it is stated that the constructive and transcendent structure of collective memory provides the society and the individuals with the opportunity to establish an understanding of the past, transform and heal the pain experienced by individuals. (Wang, 2008).

Creating an archive of the past and serving as a learning tool: Landscape as an area of application of stratified social and material meaning is both a material work and a concretized discourse. It functions as a snapshot and evidence of social and cultural practices of the past, the present and the future (Hannum & Rhodes II, 2018). Meining (1979), with

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a similar explanation, defines landscape as an accumulation. Landscape is a rich source of data about the people and societies involved in the creation of it. Moreover, landscape is an exhibition of consequences (Meinig, 1979). It is further stated that the memory traces remained in the landscape indicate the political, cultural and economic forces effective in seeing and reflecting the society at their respective times (Mitchell, 2003). Through the influence of these entire forces, the landscape as a combination of man-made materials creates a palimpsest-like cultural record in time and space, and these records can be reviewed as symbolic signifiers of meanings (Osborne, 2001).

In the context of this study, the functions indicated by students through design concepts and approaches shall also be emphasized accordingly. For the purpose further understanding the design decisions and products of the students, first of all, the field of study and then the project process of the students were explained. Afterwards, the past and memory-based projects were analyzed accordingly.

MATERIAL AND METHOD
Design area; Karagöz Square of Trabzon

Karagöz Square of Trabzon was defined in the 1950s as the square, the place hosting the entire entertainment activities and where children played ball outside of the religious holidays and festivals. Information received indicates that the place, which is defined as the biggest square in the city, slightly slopped, is surrounded by residences, educational institutions and buildings and the street. It is reflected as a playground where there are various shows hosting a carousel and a swing carousel are mounted during the holidays, apart from that where football is played, and also Karagöz shows (Turkish traditional shadow theatre-the square is named after it) are held on religious holidays (Bal, 2011). Zeytinlik (Turkish version of olive grove) Neighborhood, on which the area expands in the south direction, was a neighborhood covered with the olive trees in the past. Today, Cudibey Secondary School and teacherage are located in the wider parts of the project area. The decision for the urban transformation of the area as Karagöz Square when the construction of these education buildings was completed in another part of the city, has been rendered in 2016 (Figure 1). Many Ottoman-period historical buildings are available enclosing or neighboring the field of study. It is also adjacent to the liveliest as well as old pedestrian shopping street of the city, such as Uzun Street from the North. Another crowded shopping street passes through the south of the area. Its central location has been a feature that increased the conflicts of income. Recently constructed high-rise buildings create a distorted view in the silhouette of the area.

Figure 1. Location of the area within the city center

The students with their analysis study, have determined that the old historical identity feature was disappearing, and the area's circulation and visual attributes contain confusion; they further stated that, with its natural and historical features, the area has the capacity to attract users to the area (Figure 2).
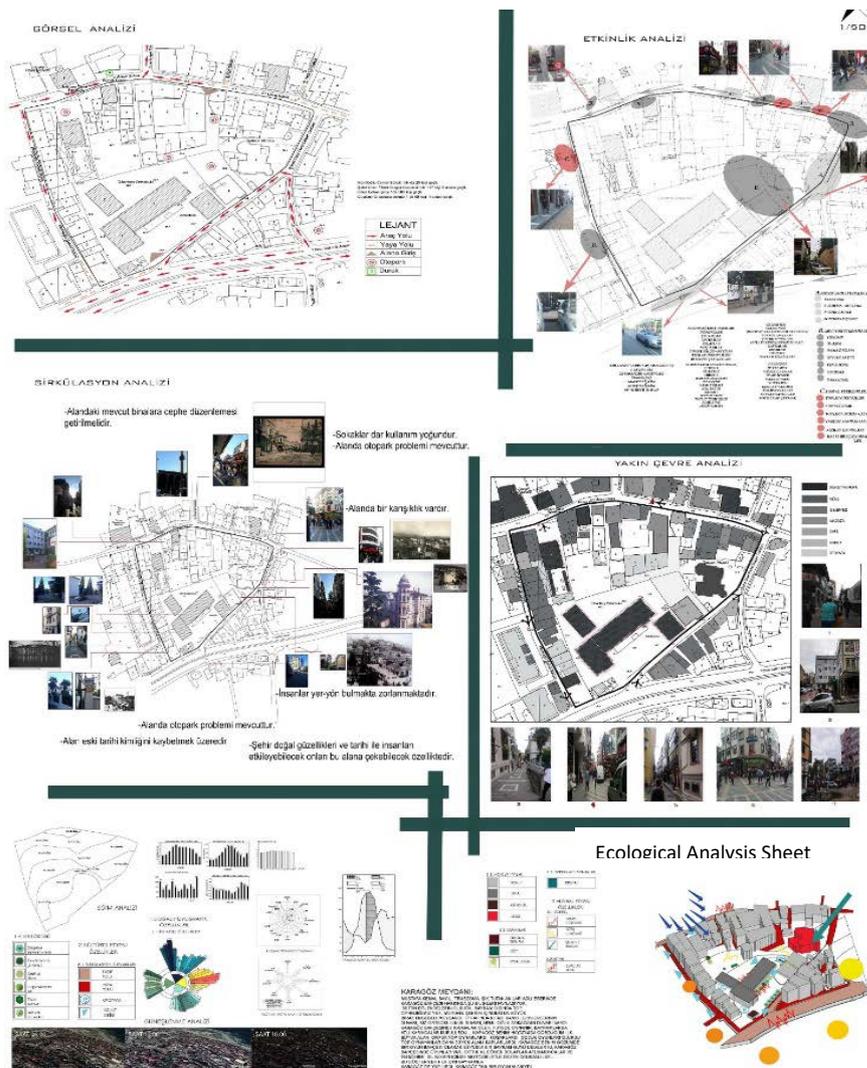
Figure 2. The design group's analysis-synthesis presentation

Method: Design Process

The Environmental Design Project (EDP) IV course is taught in the 3rd Grade / 5th semester. Previous to EDP IV the students practice topography design in EDP I and residential landscape designs in EDP II and EDP III as prerequisite courses. In the course EDP IV, expansion of the scope by directing the subject towards the urban public spaces and increasing the diversity and capacity in the users come to the fore. Thus, the students are expected to be able to define a more complex design problem in the context of diversifying user needs and the characteristics of an urban public space, define a design concept and approach, and present these with a activity program and scenario.

Students are expected to perform survey, analysis and synthesis studies, along with the design area and the study topic. During the survey and analysis phases, analyzes such as immediate environment analysis, visual analysis, use analysis, and the ecological analysis are performed accordingly. Since the centrally located design area was functioned as an intensely used square in the history of the city, the group emphasized the importance of the archive work and scanning various sources accordingly. The students tried to reveal findings in the documentation such as the uses and physical features of the area, how the users were described it in the memories, as well as the spatial components and elements found in the field, and visual features. While the survey and analysis reveal the collected data and findings, the general situation of the area (problems, opportunities, risks, possibilities and impossibilities) is defined by synthesizing the entire analyzes and the synthesis concurrently (Week 1 and 2). Elements of the past of the design area (such as physical features, types of use, functions, meanings-values) have been addressed at this stage in terms of their reflection on the design concept along with the other elements. Subsequently, each student was requested to define a design problem with his/her own approach in the context of the general state of the site, develop a solution strategy, accordingly, deliver the main design decisions, and accordingly transform the design concept into scenario and use of space (Week 3 and 4) (Table-1).

Inspiration by past of the site or another source is entirely at the student's disposal, the lecturer criticized the chosen subject for providing a productive field of study in terms of landscape design. As a result of the individual layout presentations of the students, 5 students from a group of 9 chose a concept based on the past. The inspiration of the majority of the group from the past indicates the emphasize attached to the subject and the ability of the student to associate the landscape design with this topic. Later, students are requested to organize a design scenario under the subheadings of "who shall perform which activities, when and where, and depending on which spatial features" and to identify them as patches on the map of the site through a land use presentation (Table 1). While the students had discussed an abstract design concept until this stage,

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they started to define the features based on physical space and use in a solid manner. This means that students have delivered their decisions regarding the physical components, types of activities or meanings/values and the symbols thereof they deem appropriate to draw out from the past and reflect on their projects. Subsequently, stages such as sketching, preparing options and selecting from these, revealing the preliminary project and determining the spatial components and elements of the project, deciding elevations, revealing the technical details, planting design (Weeks 5-15) are performed accordingly. Thus, within the scope of EDP IV course, each student presents his/her own unique product. For the purpose of illustrating this process, different stages of works of the student are presented in table 1. However, the phases mentioned herein are presented for the purpose of summarizing and illustrating the main stages of the process, and these phases can be expanded or narrowed through the different approaches.

Table 1. Basic stages of the design processes of the students' projects

Analysis- synthesis	Concept of design	Use of space-scenario

Sketch	Preliminary design	Application project

Profile - Components and Elements of Space, Elevation
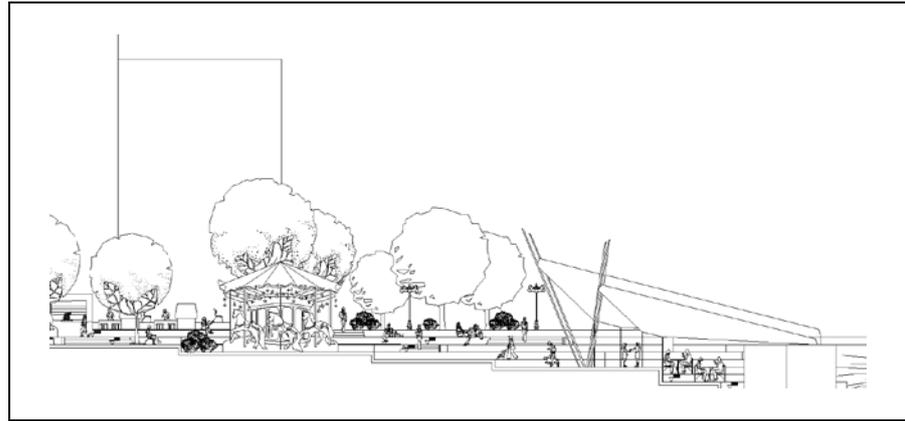
Student projects have been analyzed in the context of the concepts and the spatial components and activities included depending on the past. The presentations of design concept and area use, reports and visuals of the application projects submitted by the students by the end of the term, as well as the observations and experiences of the instructor within the process have been utilized and benefited. Content analysis technique has been applied in the products of the students. Content analysis is a technique that involves systematically defining the content and forms of written or oral materials (Sommer & Sommer, 2002). Researchers have adopted a qualitative approach, thus aiming to emphasize the meaning in the content and reveal the descriptive or distinctive characteristics. The various explanations presented by the students in the prentations and reports as problem definition and design strategy have been grouped and based on these, spatial components and activity types have been identified. Subsequently, spaces-components designating a past use, spatial component or value have been colored on the plans and these were brought together by means of a table (Table 2-6). In addition, the memory components (physical, functional, cultural or semantic) emphasized by the students have also been discussed in terms of the functions they have undertaken.

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FINDINGS
Discourses Transformed into the Design Concept by Means of the Collective Memory and the Functions Undertaken by the Memory

Analyzes performed on the collective memory have provided the opportunity to define the discourses (such as entertainment, playground, olive grove, Karagöz-Hacivat, festival enthusiasm) in where the uses-functions, semantic, cultural and physical components of the area in the past have been transformed into memory. These discourses inspired the students to define the design concept and scenario. The photographs in limited number (such as carousel, swing carousel) about the past uses of the area have been effective in creating the scenarios of certain students. Some students set out from historical buildings and ruins belonging to Greeks and Ottomans, which they revealed in the design area and in the city. Moreover, documented works on the history of the city and the area

have also been effective in this regard. This situation reveals the significance of maintaining the data sources rich while performing the field analysis of the students.

The discourses of the 5 students initiated the design process with inspiration from the past in their projects or the discourses they identified about the concepts or collective memory include the "Social Heritage", "Reflect Your Identity-Passion of the City", "Journey Among Empires", "Living Square" and "Olive Tree" (Table 2-6.). Upon the content analysis of those, it has been revealed that the students have addressed the concept of past within the scale of;

1) city (Social Heritage, Reflect Your Identity-Passion of the City, Journey Among Empires) or

2) including the boundaries of the area of the immediate surrounding (Living Square, Olive Tree). In other words, students have demonstrated the diversity of reflecting the urban-memory relationship to the design site in micro and macro scales by means of their discourses about the past.

Macro-scale conceptual approaches focusing on the history of the entire city, the Empire of Trebizond and the Ottoman Empire in Trabzon, past achievements of the football club Trabzonspor and the supporters of Trabzonspor, the important social practices associated with the identity of the city, chansonnette events, dance and singing, as well as other cultural activities (such as Karagöz play, drive-in theatre). Among these, the concept of "Social Heritage" is based on the intensity of social activities in the past and the disappearance of strong social ties in parallel with this, and as the student stated that "there are mainly compulsory activities performed in the area, social activities are at a very low level. In the old days, everyone was considerably close to each other and there was sincerity. It was used to be easier to socialize". Socio-cultural practices both at the site and the city in general, defined in the memory with the objectives of "socialization experienced in past times at the area should be active today and keeping the social heritage alive" are further included (Table 2). The problem and purpose definitions expressed herein are primarily related to the functions of memory to contribute to social sustainability and to establish a bridge for the human-space-time relationship.

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Table 2. The design process and memory components of Student 1

Concept of Design : Social Heritage		
Problem Definition and Design Strategy	**Concept Presentation Board**	**Scenario Presentation Board**
Problem Definition: Active recreational use, which took place in the former use of the area, does not manifest itself today. The area is visited for compulsory use, mainly compulsory activities take place, while social activities take place on very few levels. In ancient times, everyone was intertwined with each other, and there was intimacy. It used to be easier to socialize. Although the name of the area is Karagöz Square, Karagöz-Hacivat games are no longer played. Although it is now a weight trading area, there are no areas where users can sit and rest. However, noise pollution and lack of green space are also seen as other problems. **Design Strategy:** Socialization experienced in ancient times in the field should be more active today. In order to keep the social heritage alive, an open-air cinema, a demonstration area where Karagöz-Hacivat games will be played, selling points where peddlers will be located (bagels, chestnuts, corn, ice cream), areas for street demonstrators to play music, fight mania and dance, and flexible spaces where children can play are designed.	EDP IV City Square Project EDP IV City Square Project **Stage Sketch** **Application Project and Components of memory** Music and Dance Performances, Scene	

Another design concept aiming to express or exhibit the identity of "Resident of Trabzon" in urban scale has been identified as "Reflect Your Identity-Passion of the City". It develops and expands over the passion and supporting the football club, Trabzonspor. This student said, "squares have historically been the center of societies and traditionally an auxiliary element to raise the awareness of urban identity. Trabzon is a city that is highly fond of football. This passion for football has become the identity of the city. But the passion for Trabzonspor football club cannot be fully reflected in the city". The student, with this statement of her, brought together the relationship between memory and identity with the space. It is observed that the memory's function of belonging to a group-society gains importance (Table 3).

Table 3. The design process and memory components of Student 2

Concept of Design : Reflect Your Identity; The Passion of The City		
Problem Definition and Design Strategy	**Concept Presentation Board**	**Scenario Presentation Board**
Problem Definition: Squares have historically been the center of societies, and have traditionally been an element that helps raise awareness of urban identity. Trabzon is a very fond city of football. This passion for football has become the city's identity. But Trabzonspor's passion is not fully reflected in the city. **Design Strategy:** Trabzonspor's love, which people love and depend on, should be reflected in the city. For this purpose, the activities in the field are: Trabzonspor can watch the match when there is a match and on days when there are no matches, movies, etc. they are displayed on the amphi with an open-air cinema, Trabzonspor football club's history and founders and other sports were introduced at the same time as a particularly famous footballers, including the presence of various memories and the achievements described and signing of the exhibition area,		
	Phase of Sketch	
	Application Project and Components of memory	
	Scene, Mass match viewing and Demonstration Area, Monument, Sculpture area, Exhibition Area	

Another urban scale approach addresses the concept of "Journey Among Empires". Reflecting the student approach, "the historical traces of cities, socio-economic structure of past societies, a philosophy of life, and aesthetic sensitivity, those are places that have witnessed history and already taken place in the memories of people. In order to ensure cultural sustainability, places with important historical traces at the city scale are required to be preserved, transformed and reutilized. In this context, the study explains that the empire culture the city experienced in the past was forgotten in the urban memory over time and this is the biggest problem" (Table 4). It is observed that the area is once more reminded of the history of the city of which it is a part, and a design purpose is observed in which the forgotten pieces in the collective memory are replaced. This purpose reflects the functions of memory serves as a bridge in the human-space-time relationship, creating an archive of the past and thus, serving as a learning tool.

Table 4. The design process and memory components of Student 3

| Concept of Design : Journey Among Empires		
Problem Definition and Design Strategy	**Concept Presentation Board**	**Scenario Presentation Board**
Problem definition: Historical traces of cities are areas that reflect details about the socio-economic structure, philosophy of life, aesthetic sensitivity of societies in the past; they bear witness to history and are included in people's memories. In order to ensure cultural continuity, places with important historical traces on the urban scale must be preserved and converted and reused. In this context, the forgetting of the imperial culture that the field of study had in the past over time in urban memory has been described as the biggest problem. **Design strategy:** Trabzon is a city that has been home to two empires, each part of which is history. Again, the area that we have identified as the city square is also a historical square. We can feel the texture of this project in the history of the Empire in the foreground two historical, almost we can travel between both of the Empire, culture, tradition, history, seeing, learning, in short, we can think and feeling to spend time with living history as a city square. In this context; Greek dishes in dining areas Ottoman dishes, old carpet weaving art, local music, mosaic art, calligraphy, etc. arts belonging to such empires are included in the organization of space.	**Phase of Sketch** **Application Project and Components of memory** Local Cooking, Street Vendors, Rug Weaving, Craft Making, Scene	

One of the designs based on micro-scale, proceeding through the past of the site and its immediate surroundings, has been introduced with the concept of "Living Square". In the past, the area focused on serving as a playground, entertainment area and an exhibition area for the shows of Karagöz-Hacivat. The student identifying this discourse by reading a book of memories has based her approach on this memory; "it is a place hosting the entire entertainments, a square we used to play ball outside of the festivals… Children used to have minor fights in Karagöz Gardens while playing football and enjoy the carousel in the religious festivals… It was a festival day when they said they were organizing a game in Karagöz Garden. When we went there, we saw the swing carousels and most importantly, teens riding their bikes within the cylinder-tunnel… Such shows and events used to take place at Karagöz in every religious festival. Karagöz was entirely a full-scale playground (Bal, 2011)." Thus, based on the definitions of the space in the collective memory of entertainment and playground, a nostalgic discourse referring to the childhood memories of today's adults with accessories such as swing carousel is emphasized (Table 5). Upon this discourse, the effect of social entertainment on social bonds and socialization processes, the loss of this function and the extent of loss of meanings for the city and its citizens can be discussed accordingly. Thus, it is observed that reference is made to the functions of contributing to social sustainability, serving as a bridge in the human-space-time relationship, and belonging to a group-society.

Table 5. The design process and memory components of Student 4

Concept of Design : Journey Among Empires		
Problem Definition and Design Strategy	**Concept Presentation Board**	**Scenario Presentation Board**
Problem Definition: "The place where all the fun is, where we play ball except for the holiday, is the square. It was the largest, somewhat bumpy Square in the city. ... In the Garden of karagez, there were fights, football was played, and carousels were set up during the holidays. ... Karagöz grew as a playground in my eyes." " On religious festival day, they said that there is a game in the Garden of Karagoz. We went to revolving cabinets, carousels and, most importantly, boys riding motorcycles in cylinders... these shows were held in Karagez on every religious holiday. Karagöz was a playground." In the past, this square, which is the largest playground and		
	Phase of Sketch	
	Application Project and Components of memory	

garden in the city center in the history of Trabzon city, has lost its fun and dynamic feature. It should be made a fun square again by carrying the traces of the past found in the area to the present day.

Design strategy: Designing event spaces that appeal to all age groups to diversify the user audience,
To keep the tradition alive by bringing the old activities that have lost the value of the field back to life,
Its aesthetic quality, which comes from its historical feature, has been considered as bringing it to the forefront with its modern texture.
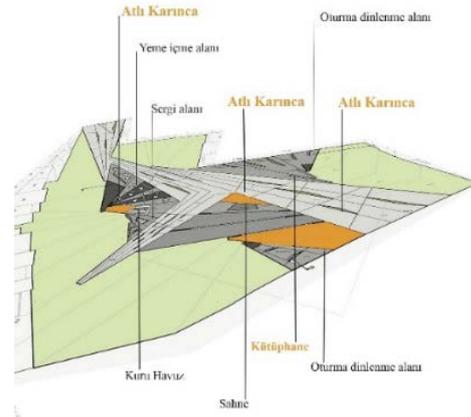
Carouselle, Library, Stage, Exhibition
 Space

Another design, "Olive Tree" concept, based on the site and the immediate surrounding, addresses the relationship between the area and the olive trees eponym of the Zeytinlik Neighborhood next to the area and the nature, existing in the past of the city and decreasing with each passing day. The expression, "the findings reveal that the province of Trabzon has moved away from the olive culture and has come up to the present day only as the name of the neighborhood. It has been known that during the Ottoman period, Trabzon province contributed to the economy with its planted 7662 olive trees. Today, there are no olive trees serving as the eponym of the neighborhood. The main objective is to reunite the society with the olive trees" (Table 6). Thus, the lost values of environmental awareness could be made available for the discussion through the discourse of the ecological connection that the society established with its environment in the past. The aim herein has reflected the functions of memory as an archive of the past and being a learning tool and a bridge in the human-space-time relationship.

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Table 6. The design process and memory components of Student 5

Concept of Design : Olive Tree		
Problem Definition and Design Strategy	**Concept Presentation Board**	**Scenario Presentation Board**
Problem definition: Among the findings that Trabzon province has moved away from olive culture and has only come to the present day as a neighborhood name. During the Ottoman period, Trabzon province is known to have contributed to the economy with 7662 olive trees. Currently, the olive trees that gave the neighborhood its name no longer exist. Bringing society back with olive trees is the most basic goal. **Design strategy:** Nature awareness must be gained in order to improve the quality of life. Outdoor education programs for the environment should be conducted, more awareness should be created. Outdoor education for environmental awareness, public presentation of dishes made with olive products, olive oil narration, increasing the importance of Olives and olive Trabzon made from the display and sale of products, olive trees, exhibiting, and living in the vicinity of the trees, rest and rain water collecting the fruits, the articulation of the children, the trunks of the trees, branches, leaves, and the land is can play with.		
	Phase of Sketch	
	Application Project and Components of memory	
	Olive Trees, Green Space, Scene, Olive Products Sales Units	

Through these macro and micro-scale approaches, students are able to learn from the past functional (such as socialization) and semantic (such as entertainment-game) dimensions of the area, the physical components of the past (such as olive trees, amusement park-entertainment equipment), the historical and cultural identity components of the city (sovereign empires, the affection towards football and Trabzonspor football club) of the urbanites (Table 7). It has been identified that the students tried to reflect these aspects in the scenarios and spatial details they proposed.

Table 7. Analysis of the memory within the designs through different aspects

	Design Concept	Reflected Elements from Memory	Scale Addressed by Memory	Sending Function of Memory
Student 1	Social Heritage	Functional-Cultural	City	Contributing to social sustainability, Being a bridge in the human-space-time relationship
Student 2	Reflect Your Identity, The Passion of The City	Cultural-Semantic	City	Belonging to a group-society
Student 3	Inter-Imperial Journey	Cultural-Semantic	City	Being a bridge in the human space-time relationship Creating an archive of the past and being a learning tool
Student 4	Living Square	Semantic-Functional-Physical	Immediate environment	Contributing to social sustainability, Being a bridge in the human space-time relationship, Belonging to a group-society
Student 5	Olive Tree	Physical	Immediate environment	Creating an archive of the past and being a learning tool, Being a bridge in the human-space-time relationship

Characteristics Reflected on The Landscape by Means of Collective Memory and The Types of Use

The spatial components and types of activities included by the students in their designs through the discourses in the memory have been reviewed (Table 8). It has been observed that the students showed a tendency for the creation of a new and different square design by using various features or components defined in the memory rather than restoring the area to its physical state in the past. Spaces such as the show area-stage, exhibition area, outdoor library (Table 2-6) included in the projects are new suggestions that were non-existent in the past and emerged as the most common spatial types. These reflect functions of providing information and memories of the past rather than bringing back the use intentions of the past, meaning or feature directly to the area. Therefore, students were able to address the memory with tangible and intangible approaches, such as taking some features and intended uses from the past and bringing the past to the space and accompanying the users to the past with such activities.

Table 8. Spatial components based on collective memory and event types and proposals

	Design Concept	Spatial components and elements		Event Types	
		Past	Proposed	Past	Proposed
Student 1	Social Heritage	Game and (Karagöz, open-air cinema) show areas	. Music-dance areas . Cinema-theatre-mania conflict area .Children's play areas	. Local-traditional music making-listening, local dance performances, chansonnette events	. Street artists-music, caricature . Dance shows . Chansonnette events . Local tastes with peddlers .Children's play
Student 2	Reflect Your Identity; The Passion of The City	Square	. Sales and exhibition area . Gathering and demonstration area . Trabzonspor monument and football player statues	. Coexistence of football passion and excitement .Championship celebrations, shows of joy	.Mass match monitoring, demonstration and rally . Football, history of Trabzonspor, exhibitions about former footballers . Peddlers, food and drink .Trabzonspor products-shopping
Student 3	Inter-Imperial Journey	Historical ruins and artifacts in the city	. Local music and dance-show area . Historical-learning and exhibition areas of local arts - carpet weaving, mosaic .Tasting local tastes-cafes	. Music and dance . Crafts	. Listening to music, watching dance shows . Rug weaving, mosaic making. . Tasting local tastes, learning to do . Library . Exhibition
Student 4	Living Square	Game and (Karagöz) show areas, Carouse,l Ferris wheel Motorcycle aerobatic field	. Karagöz-Hacivat shade playground . Carousel . Open-air cinema . Theatre show . Festival .Exhibition	. Karagöz-Hacivat shadow play . Carousel . Children's play	. Karagöz-Hacivat Shadow game monitoring . Open-air cinema, theater viewing . Watching local music and dances . Exhibition
Student 5	Olive Tree	Olive groves	. Olive groves and green areas . Sale of olive products-stands, stores .Local food-cafes	. Olive cultivation and related activities	. Sitting under olive trees, picnicking . Tasting, buying olive products . Olive picking . Nature trainings for students .Integration with nature

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Another common spatial component and type of use are the venues where the local music, dance, and food and the activities related to them are addressed accordingly, these have been found to be more associated with social sustainability and belonging to a group. The design approach emphasizing the identity and belonging to a group has developed over Trabzonspor football club. The most fundamental characteristics of spaces based on memory with the use of monuments and sculptures are reflected in this project proposal. Moreover, the common aspect of these entire projects based on the past is that they contain a show area or stage, the importance of both physical components and the social performances in the spatial aspect of collective memory have often been emphasized. Especially the stage is one of the most fundamental components of commemoration-remembrance acts.

Finally, the concept of Karagöz and Hacivat shows and entertainment, for which the area was named, was frequently emphasized in the context of spatial components and elements. The uses and components such as local music, drive-in theatre, exhibition of shadow theatre, carousel are the fine examples of the past entertainment functionality of the area to be adapted to the present.

The spatial components students refer to memory and their positions in their projects are indicated in Table 2-6.

DISCUSSION

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The project area, which had been in a substantial use in the city center in the past, lost its qualification and features over time and included it in urban transformation for the purpose of gaining that particular importance and use again, prompted the entire students to conduct research on the history of the area. Although there was no limitation in a group of 9 students studying the same area, the adoption of a design approach by 5 students connecting with the past was an indication of the adaptability of memory components to design and the importance given to the functions undertaken by the memory. The visual and written archive surveying conducted by the students in the early stages of the design enabled them to identify the traces left by the area in the collective memory and connect with the organization of the space. Likewise, Dwyer and McCourt (2012) have stated that students can apply this knowledge in the production of a potential memorial space once they acquire the required fund of knowledge on the cultural landscapes and remembrance-commemoration. Folkerts (2015) states that in the context of landscape expressing a meaning and enabling remembrance, the historical backgrounds of the areas and their immediate surroundings are frequently used in the Berlin School of Landscape Architecture, and it is aimed to establish a direct relationship between the ecological and social elements of the area and the design. By such an approach, he expresses that the landscape is meaningful and serves as a reminder, the space itself communicates with its user, and that landscape is a storage space for the memories (Folkerts, 2015).

The products revealed as a consequence of a design concept based on the past are actually entirely and completely new and different designs. This situation that can be defined as the present interpretation of the past has also been expressed by Van Dijk and Weitkamp, (2018), and it was stated that the places actually have many past memories and the choice of which to preserve and emphasize on is a normative decision accordingly. In fact, it has been stated that this does not refer to conservation and preservation but creation. Likewise, Tyner et al. (2012) state that there is never a single memory, or a single way of remembrance, and different memories compete in the direction of preserving and presenting the past.

In the projects of the students, identifying and determining a design concept as a consequence of research conducted on memory has yielded different results in various aspects. For instance; design approaches, concepts, spatial components and types of use have been examined in the topics such as addressing memory at the urban scale or on the site and its immediate surroundings, focusing on physical, functional, semantic or cultural features indicated by memory, or directing towards the different functions of the use of memory (Table 7). This situation reveals that the collective memory can be addressed and engaged in a multi-directional and layered way within the design process, and it provides the students with the chance to demonstrate the diversity and flexibility while identifying their approach. In conclusion, these students, engaged in the same project area, produced completely different products from each other over the space of the area in the social memory.

The analysis of the projects of the students has revealed that the two fundamental components of the memory are noticed and regarded accordingly. These two components are defined by Mitchell (2003) as fixed and moving elements. The show area and stage were included in the entire projects of the students, as well as "components" (fixed components) such as exhibitions, monuments, sculptures, carousels were frequently included in the projects. The exhibition of the Karagöz-Hacivat Play, local music and dance performances, visiting exhibitions, obtaining information from the outdoor library are also defined as elements of remembrance (moving components).

Ultimately, the functions of memory such as social sustainability, bridging the past, belonging to a group, and being a learning tool have further been discussed. Research on collective memory has reflected that the past is generally considered as associated with the trauma in landscape design (Dwyer, 2004; Folkerts, 2015; Gallier, 2015; Stephens, 2014, Tyner et al., 2012). However, in this study, it has been observed that the students did not establish such an association, and that they adopted various discourses such as social bonds, entertainment, urban belongingness, identity within the daily life of the city. In other words, collective memory and encompassing landscapes, contrary to the common view, are not only a record of traumatic events, but also include activities, meanings and environments in the daily routine of urban life.

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These ordinary and insignificant elements of daily life are actually very important because our experiences and evaluations about cities are mainly based on these.

CONCLUSION

The spatial behavior concepts in design of the urban squares required to be the landscape of the entire citizens such as establishing bonds with the past, having the sense of roots and as a result of those, development of an identity or identification of the spatial identity as well as the formation of the sense of sense of place are of utmost importance. The landscape design, the physical and social components of the landscape through the past are required to be regarded and considered at these areas.

How the landscape architecture students starting off with this approach have been inspired by the past with their design approach and how they reflect the past to the present are analyzed in this study with the spatial components and activity types. Reviewing of various sources by the students in visual and written, printed and electronic, field and archives, that is, analysis based on collective memory, helped them to identify various spatial characteristics and types of use or social practices in the past, that is, discourses about the past, and reflect them to a design concept. During the design process, the students have applied to define new areas and their intended uses based on the past rather than to preserve certain features in the memory area. In fact, it is a new product selected and produced by students, inspired by the past rather than being inspired by the past itself.

These applications of the students regarding the history of the area and the physical and social traces in the city not only made them qualified and well informed with this project, but also provided them with experience for the subsequent cultural landscape project applications and increased their sensitivity to concepts such as past and memory. However, the design products discussed herein belong to a single group. Addressing other studies of the students in line with factors such as the professional experiences of the project lecturer, personal awareness and conscious levels and cultural backgrounds of the students shall provide a better understanding of the elements of collective memory. Moreover, comparing urban and rural areas in other functions shall enriched the research topics such as the memory landscapes and the use of collective memory in the landscape design. However, the student designs discussed in this study have been demonstrated that defining the past and historical background of design site provides conceptual diversity and affluence in the design scenario with the components of the space.

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Resume

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