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Interrelated Values of Cultural Landscapes of Human Settlements: Case of Istanbul

Çiğdem Canbay Türkyılmaz*

Yildiz Technical University, Beşiktaş İstanbul 34349, Turkey

Abstract

With the rapid social and economic development, cultural landscapes are the most fragile and threatened sites on earth. This paper identifies interrelated values of cultural landscapes to preserve and requalify cultural landscapes. This value sets explore how the sense of place, cultural identity and heritage can become touchstones for the study on the transformation of cultural landscapes. In the scope of the study, cultural landscapes mean a cultural as well as historic property consists of all its cultural resources. This term can address not only an entire landscape but also a sculptural object, a landmark, or building.

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Keywords: landscape; culture; transformation; Istanbul

* Corresponding author. Tel.: 902123832603; fax: +0-000-000-0000 .
E-mail address: ccanbay@yildiz.edu.tr, cigdemcanbay@gmail.com

1. Introduction

According to the European Landscape Convention (ELC, 2002), “landscape is the way how people perceived the environment”. Landscape perception tends to focus on what rather than why and how should the environment be perceived by the public (Rosley et al., 2013). According to Shamsuddin et al. (2012), the landscape is the result of the different interaction between components of the natural, cultural and historical environment. The landscape expresses the significance of the history and depicts the intangible aspects of the urban culture.

The landscape is a term widely used by people to visualize a certain scenery or event. For many people, the landscape can be natural or manmade depicting concept gardens, forests, a roadside planting of trees, the desert, the sea (Jalal and Abdullah, 2012). The cultural landscape described as human activities on land and past experiences are the elements that shape identities, traditions, beliefs, values, norms and cultural meanings to the place (Jani et al., 2014). The term cultural landscape does not mean just to show the status of progress and sophistication of an area. It could also indicate the identity, culture, social and local economics (Zakaria, et.al., 2014).

Taxonomy of the cultural landscape can divide into many types. UNESCO categorized cultural landscape into three types. First, the landscape that is intentionally designed and created by men such as garden, park. Second, the landscape that has evolved as a result of changes in society, economy, administration, religion, and belief. Finally, the landscape is involved in religion, art and culture or natural elements. Moreover, cultural landscapes are divided into historic sites, historic designed landscape, historic vernacular landscape and ethnographic landscapes (Nunta, Sahachaisaeree, 2012).

The research, documentation, analysis and evaluation of cultural landscapes require a comprehensive, multi-disciplinary approach. Although the transformation of cultural landscapes has extensively studied, there are limited approaches that considering how a particular landscape should be transformed to continue its cultural traditions, social values, and inspirations. During to mid to late 20th. Century, researchers on cultural landscapes began to interest the symbolic dimensions of human activities and the relevance of historical understanding, using interpretive methods of investigation.

Some more formalized models of landscape have developed from a variety of disciplinary perspectives in recent years. Among them, which aim to offer an integrated approach to the cultural landscape concept briefly explained in the following paragraph.

The model of definitive elements of the landscape is developed by Crumley and Marquardt (1990) suggest that landscape determined by physical structures and socio-historical structures. Physical structures are comparatively independent of human such as climate, topography, and socio-historical structures are a class, trade, laws. Darvill (1999), proposes that any cultural landscape is a set of structures and devices agents in society. For him, a landscape includes space as experienced by individuals and social groups, and it is time-dependent. Landscape architect Spirn (1998) offers a different perspective using the metaphor of a sentence structure. Her model includes agents and objects as nouns, events as verbs, and meanings and qualities of adjectives. She suggests that the elements of the landscape do not exist in isolation, but they combined in ways that produce significance, as do the word in phrase or sentence. Terkenli (2001) proposes that the cultural landscape is a visible expression of the humanized environment, perceived through the sensory and cognitive process, and a model for human action. Tress and Tress's model (2001), suggest five different historical approaches to understanding landscape. These conceptualize landscape variously as a spatial entity, as a mental entity, as the nexus and culture, as a complex system, and as a temporal dimension.

2. The interrelated value sets of landscapes

The concept of value once considered an intrinsic and universal state, is now generally to be a social construction arising from the cultural contexts of time and place. People hold certain values but also express value for certain objects. In this sense, how a landscape valued involves understanding both the nature of the valued object (or aspect of the landscape) and the nature of the expressed values for that object.

Each person interprets the landscape differently; this can be due to religion and culture influences, even childhood. Therefore, it is important to study how the landscapes can categorized into and how people perceive them. What is seen by humans from the physical landscapes depends on the individual, his cultural background, and the location. There is a close relation between people and particular landscapes. This mutual relation forms the

landscape itself who perceives the space that inhabits as a unique entity. What important about a landscape defines the values of landscape, and those values can be divided into two main groups as “tangible values” and “intangible values”. Tangible values are physical and measurable aspects of the landscape. Intangible values are the abstract features of the landscape. Therefore, they are much harder to grasp, and are also much easier to overlook or dismiss (Table 1).

Table 1. The values of landscape

TANGIBLE VALUES		INTANGIBLE VALUES
Formal	Functional	Sense of Place
Natural Features	Cultural Activities	Identity
Historical Features	Historic Events	Connections to the Past
Contemporary Feature	Contemporary Human Activities	Memories

In the scope of this study, cultural landscapes mean a cultural as well as a historic property consists of all its cultural resources- landscapes, building. This term can address not only an entire landscape but also a single feature such as a sculptural object, a landmark or building. In some cultural landscapes, there may be a total absence of building also.

The interrelated value sets do not identify a strategic prototype and do not concentrate on formal representations. Scenario thinking, actors involved, process over time has priority for the understanding of the value sets. The social analysis that unique to each case is also important (Fig. 1).

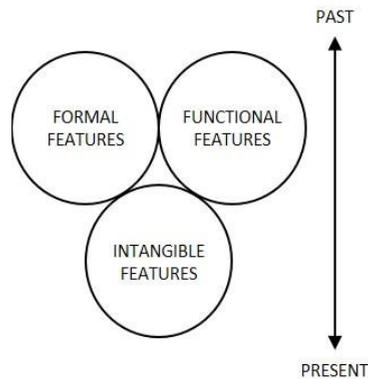


Fig. 1. The interrelated value sets of landscape

3. Case studies

Five significant cultural landscapes from Istanbul were selected as case studies. Those examples share much common ground: They embody the history of the community, and it is they who have been and will be. People know those places, where they often have all their lives and their ancestors have likewise lived with them for centuries (Fig. 2).

3.1. Maiden's Tower

The Maiden's Tower (Kiz Kulesi), also known as Leander's Tower (Tower of Leandros) since the medieval Byzantine period. It is a tower lying on a small islet located at the southern entrance of the Bosphorus in Istanbul, Turkey.

After the conquest of Istanbul by the Ottoman Turks, the tower pulled down, and a wooden tower constructed in its place. A fire in 1719 destroyed the wooden tower. It was rebuilt from the stone once again by the head architect of the city, Damat İbrahim Pasha. The cone-capped part of the tower taken away and a kiosk fitted with glass replaced it. A lead-covered dome later added to the kiosk. Rakım Efendy, a famous calligrapher, added an inscription with Sultan Mahmud II's signature on marble and placed it above tower's door. A lantern added to the tower in 1857, and in 1920, the tower's light was a converted into an automatic lighting system.



(a)



(b)



(c)



(d)



(e)

Fig. 2. (a) Maiden's Tower; (b) Cezayir Street; (c) The Ortakoy Mosque; (d) Akaretler Row-houses; (e) Galata Bridge

Interviewees selected from people who visit the Tower for dinner in the restaurant. Eight male and eight female from different ages, different cultures, different profession, answered the question “what is important to you about the landscape you visit?” Four interviewees are under 30 ages, and 12 interviewees are between 31 and 60 ages. Six

interviewees are university students, and ten interviewees are workers. The answers of interviewees were used to understand the characteristic values of the landscape.

Formal values of Maiden's Tower:

- Natural features: water, landform
- Historical features: defense tower, lighting
- Contemporary features: recreational area

Functional values of Maiden's Tower:

- Cultural activities: small-scale tourism
- Historical events: Roman and Ottoman periods
- Contemporary human activities: walking, eating, drinking,

Intangible values of Maiden's Tower:

- Sense of place: feeling of beloved
- Identity: being a part of Istanbul
- Connections to the past: a prima vista and an image of Istanbul city
- Memories: Legends, myths

3.2. *Cezayir Street (La Rue Française)*

Cezayir Street (Cezayir Sokagi) or Cezayir Blind (Cezayir Cikmazi) is a street in Beyoglu. The blind-alley with stairs is a pedestrian road connecting Beyoglu and Tophane quarters (Figure 3).

The street, on the back of Galatasaray High School, was partially restored by a company purchasing most of the buildings in the last months of 2003. The street publicized under the name of La Rue Française (Fransız Sokagi). Changing the name of the street and usage of the buildings were criticized a lot. Journalists addressed the issue following Ahmet Tulgar, the journalist handling the security protections during the opening of cafes. Bulunmaz Theatre performed a play called Cezayir Sokagi Vesaire to change the situation. The name of the street became a polemical issue in a broad range of the acceptance of claims about Armenian Genocide by France. It is demanded to call the street with the name Cezayir Street, the real and official name and the signboards at the end and at the upper entrance were removed. Today, the expression of La Rue Française is used only at the entrances of some operations.

Interviewees have chosen from people who visit Cezayir Street for recreational activities. Ten male and eight female from different ages, different cultures, different profession, answered the question "what is important to you about the landscape you visit?" Nine interviewees are under 30 ages, and nine interviewees are between 31 and 60 ages. Eight interviewees are university students, and ten interviewees are workers. The answers of interviewees were used to understand the characteristic values of the landscape.

Formal values of Cezayir Street:

- Natural features: landform, stairs
- Historical features: buildings, street form
- Contemporary features: pedestrian way, entertainment

Functional values of Cezayir Street:

- Cultural activities: small-scale tourism
- Historical events: Participants gave no specific definition
- Contemporary human activities: Eating, drinking

Intangible values of Cezayir Street:

- Sense of place: feeling of relaxing
- Identity: neither French nor Algerian
- Connections to the past: Participants do not think that it is necessary to connect them to the past.
- Memories: Friendships, chats

3.3. The Ortakoy Mosque

The Ortakoy Mosque situated on the waterside of the Ortakoy Pier square in the Besiktas district. The mosque built on the order of Abdulmecid (1839-1861), the ruler of the Ottoman Empire and constructed by the Nigogos Balyan in 1853. It is one of the most beautiful pieces of the Baroque architecture in Istanbul.

Previously, there was a little mosque on the former site of the mosque. The small mosque built in 1721 and destroyed during the revolt of Patrona Halil in 1730. The current mosque greatly damaged during the earthquake of 1894, and the spire of the minaret needed to rearrange. When it understood that the building was in danger of collapsing in 1960, ground reinforcement efforts carried out. After the conflagration in 1984, it completely restored and retained its previous magnificence.

It is composed of a Harim (sanctum sanctorum) and a Hunkar Kasri (sultan's summer palace). The Harim section consisting of a square-shaped main chamber with an edge length of 12.25m, and the middle chamber that passes through the main chamber. The mosque has two minarets with a single sherefe (minaret balcony) each.

Interviewees have chosen from people who visit Ortakoy district for recreational activities. Ten male and ten female from different ages, different cultures, different profession, answered the question "what is important to you about the landscape you visit?" 13 interviewees are under 30 ages, and seven interviewees are between 31 and 60 ages. 13 interviewees are students, and seven interviewees are workers. The responses of interviewees were used to understand the characteristic values of the landscape.

Formal values of Ortakoy Mosque:

- Natural features: water, landform, coastline
- Historical features: Baroque architecture, Imperial mosque
- Contemporary features: Religious building

Functional values of Ortakoy Mosque:

- Cultural activities: tourism
- Historical events: 1894 earthquake in Istanbul, Revolt of Patrona Halil
- Contemporary human activities: Praying

Intangible values of Ortakoy Mosque:

- Sense of place: spiritual feelings
- Identity: being Muslim, Turkish and Istanbul citizen together
- Connections to the past: a timeless image of Istanbul
- Memories: notable Istanbul visions and images

3.4. Akaretler Row-houses

Akaretler row-houses (Figure 4) located in Akaretler quarter in the district of Besiktas. It composed of 138 residential units whose construction began in 1874 by the architect Sarkis Balyan as Dolmabahce Palace Lodgings during the reign of the Sultan Abdulaziz.

The proprietorship of the complex belongs to the government, and Net Holding leases it. After that, the company called Akarnet was established, and the project started in 1995. Atatürk Museum, offices, apart hotel, hotel, shops and car park included in the scope of the project. The first phase of the project completed in 1998 by the architect Munir Alpaslan. The outer facades reinforced by remaining loyal to their original forms. Indoors restored by its function without spoiling the structural system.

At the end of the restoration, Akaretler row-houses were inaugurated by Prime Minister Erdogan on 19 March 2008. Akaretler row-houses contains 56 residences with different sizes, 34 shops on totally 11.000 square meters, six café-restaurants and the famous hotel chains "W Hotel" after the last restoration.

Interviewees have chosen from people who work for the facilities located in the row-houses area. Six male and eight female from different ages, different cultures, different profession, answered the question "what is important to you about the landscape?" The responses of interviewees were used to understand the characteristic values of the landscape.

Formal values of Akaretler row-houses:

- Natural features: landform, steep streets
- Historical features: first mass housing project in Istanbul
- Contemporary features: high-income level residential area with many shopping facilities

Functional values of Akaretler row-houses:

- Cultural activities: small-scale local tourism
- Historical events: Participants gave no specific definition
- Contemporary human activities: working, living, shopping, eating

Tangible values of Akaretler row-houses:

- Sense of place: being in the heart of the city
- Identity: differentiation from the surroundings by new urban functions
- Connections to the past: transforming poor urban images to superior ones
- Memories: childhood memories, friendships, workers

3.5. *The Galata Bridge*

It has known as the Cisir-i Cedid, or the New Bridge and constructed in 1845 by Valide Sultan. Admiral Hasan Ahmet Pasha renovated the bridge, putting it back into service in 1863. At the end of 19th century, Aziziye Karakol (Police Station) adorned it with eclectic accents built in the fore part of the bridge in the Galata district. After 37 years of service, heavy bridge rolling with waterpower constructed on the site.

The first-time electric cars crossed this bridge between Eminonu and Karakoy was in January of 1914. The construction of a new bridge in the Golden Horn began in 1987. The Historical Galata Bridge burnt, and a large fired damaged half of the bridge before the construction of the new bridge completed in May 1992. The pieces of the old bridge left on the site in the Karakoy district, and the undamaged parts of the structure carried away and placed on the foot on the Ataturk Bridge located in the Unkapani district.

Interviewees have chosen from local people who live in closer areas. 12 male and seven female from different ages answered the question “what is important to you about the landscape?” Five interviewees are under 30 ages, and the rest is between 31 and 60 ages. All female interviewees are housewives. Six male interviewees are working in local trade; three male interviewees are working in entertainment facilities and the rest are university students. The answers of interviewees were used to understand the characteristic values of the landscape.

Formal values of Galata Bridge:

- Natural features: water, landform, historical peninsula
- Historical features: the first bridge in the Istanbul city
- Contemporary features: cultural and recreational area

Functional values of Galata Bridge:

- Cultural activities: small-scale local tourism
- Historical events: Large fires
- Contemporary human activities: fishing, eating, drinking

Tangible values of Galata Bridge:

- Sense of place: being in the historic part of Istanbul
- Identity: being an Istanbul citizen
- Connections to the past: a poetic Istanbul image
- Memories: Istanbul memories

4. Conclusion

The interrelated value sets will be a useful tool to develop a framework that improves understanding of landscape values.

The case studies have showed that landscape values not limited to only the physical availabilities. Connections between the past and the future enabled by a landscape play a significant role in determining the values. In this

study, the transformation of the cultural landscape and landscape values that were formed in the past essentially, continue today, and that will continue in the future, and the relationship between them mentioned. Findings of the case studies have demonstrated that the power of the values of a landscape is about the fact that the landscape shows the multicultural structure it bears and makes this structure reachable by the individuals.

Landscape methods focusing on value typologies inherent in a certain discipline can be insufficient in explaining the variety of values perceived by the persons who are the users and the perceivers of the landscape. It may be possible to reach through integrated landscape approaches using a conceptual framework associating the findings of scientific methodologies with the experiences of individuals.

The Cultural landscape reflects the story of people who shaped it not only in the past but also at present. Each culture has unique characteristics that connect the humankind with the environment. The loss of the cultural landscape would imply the absence of humanity.

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