(RE)PRODUCTION OF SPACE THROUGH REPRESENTATIONS: THE CITY CENTRE OF ÇANAKKALE

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İREM HAFIZ

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submitted by **İREM HAFIZ** in partial fulfillment of the requirements for the degree of **Master of Architecture in Architecture Department, Middle East Technical University** by,

Prof. Dr. Gülbin Dural Ünver _____
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. T. Elvan Altan _____
Head of Department, **Architecture**

Prof. Dr. F. Cânâ Bilsel _____
Supervisor, **Architecture Dept., METU**

Examining Committee Members:

Assoc. Prof. Dr. İnci Basa _____
Architecture Dept., METU

Prof. Dr. F. Cânâ Bilsel _____
Architecture Dept., METU

Assoc. Prof. Dr. Ela Alanyalı Aral _____
Architecture Dept., METU

Prof. Dr. Berin Gür _____
Architecture Dept., TED University

Assoc. Prof. Dr. Namık Günay Erkal _____
Architecture Dept., TED University

Date: 08/09/2017

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: İrem Hafız

Signature: _____

ABSTRACT

(RE)PRODUCTION OF SPACE THROUGH REPRESENTATIONS: THE CITY CENTRE OF ÇANAKKALE

Hafız, İrem
M.Arch., Department of Architecture
Supervisor: Prof. Dr. F. Cânâ Bilsel

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Mental. Physical. The discussion goes back to Ancient times as the soul and the body. It does, however, keep up to date, which makes space issue go beyond the discipline of architecture, and relate it with other disciplines, such as mathematics, physics or philosophy, and hence the comprehensive theory of space. In the scope of the thesis, the process of reproduction of space that is the concrete form of abstract time is approached from different perspectives across disciplines by decomposing space theory into elements. Besides theoretical part, there is a practical dimension in which the decomposed elements of the theory are compounded in the form of the city. In practice, the production and reproduction processes of the city of Çanakkale are analysed by using Henri Lefebvre's concepts of space based on the dialectical relation between "the conceived," "the perceived" and "the lived." These processes are discussed by using the plans of the city as abstract representations of the state which is one of the component elements of space in addition to the society. In this regard, the reproduction of space in time, represented through the maps, is examined in respect of the interaction between the state and the society. Inasmuch as Lefebvre determines mental space as the base to reach "reality," this thesis attempts to reveal the process of the reproduction by means of the contradictions of abstract space obtained from history, and to produce its own representation as a result of macro and micro level analysis.

Keywords: space-time, dialectics, the state, conceived space, representations, city plans

ÖZ

MEKANIN TEMSİLLERİ ÜZERİNDEN (YENİDEN) ÜRETİMİ: ÇANAKKALE KENT MERKEZİ

Hafız, İrem
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Zihinsel. Fiziksel. Bu tartışma Antik Dönem'deki ruh ve beden ayrımına kadar uzanmaktadır. Hala güncelliğini koruyan bu konu, mekan meselesinin mimarlık disiplinin ötesine geçmesini ve matematik, fizik veya felsefe gibi diğer disiplinler ile ilişki kurmasını sağlamaktadır. Sonuç olarak kapsamlı bir mekan teorisi ortaya çıkmaktadır. Bu tezin kapsamında mekan teorisinin bileşenlerine ayrıştırılması ile soyut zamanın somut şekli olan mekanın, yeniden üretim sürecine farklı disiplinlerin perspektifinden yaklaşılır. Teorik kısmın yanı sıra teorinin ayrıştırılmış unsurlarının kentin formunda bir araya getirildiği, uygulamalı (pratik) bir boyut daha mevcuttur. Pratikte Henri Lefebvre'nin "tasarlanan," "algılanan" ve "yaşanan" arasındaki diyalektik ilişkiye dayanan mekan konseptleri (mekan üçlemesi) kullanılarak, Çanakkale şehrinin üretim ve yeniden üretim süreçleri çözümlenir. Bu süreçler soyut iktidar temsilleri olan kent planları kullanılarak tartışılır; çünkü topluma ek olarak devlet, mekanı oluşturan bileşenlerden biridir. Bu bağlamda haritalar vasıtası ile temsil edilen zaman içindeki mekanın yeniden üretimi, iktidar ve toplum arasındaki etkileşimin hususunda irdelenmektedir. Lefebvre hakikate ulaşabilmek için zihinsel mekanı temel olarak belirlediğinden dolayı bu tezde, kentin yeniden üretim sürecini tarihten faydalanılarak elde edinilen soyut mekanın çelişkileri aracılığı ile açığa çıkarmaya ve makro ve mikro ölçekteki analizlerin sonucu olarak kendi temsillerini üretmeye teşebbüs edilir.

Anahtar Kelimeler: mekan-zaman, diyalektik, devlet, tasarlanan mekan, temsil, kent planları

To My Family &
To All People
Who Lost Their Lives
During The War
In Çanakkale

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CHAPTER 1

INTRODUCTION

> The whole of (social) space proceeds from the body, even though it so metamorphoses the body that it may forget it altogether − even though it may separate itself so radically from the body as to kill it. The genesis of a far-away order can be accounted for only on the basis of the order that is nearest to us − namely, the order of the body.[1]

The living organism as the first and primitive production of space constitutes not only physical boundary, but also the interaction between inside and outside which "the whole history of life has been characterised by."[2] Instead of mere opposition, inside and outside, one of whose existence is dependent on the other one, have the dialectical relationship which reproduces itself in the forms of dualities in space and time, such as the soul and the body, the state and space, the mental and the physical. And even mathematics and physics that represent the abstract and the matter as two different realms are placed in opposite sides of the equation in general relativity,[3] and hence indispensable relationship between contradictory spaces: theory and practice.

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[1] Henri Lefebvre, "Openings and Conclusions," in *The Production of Space*, (Oxford, OX, UK: Blackwell, 1991), 405.
[2] Lefebvre, "Spatial Architectonics," *Op. cit.*, 176.
[3] Robbert Dijkgraaf, *Einstein and the Mystery of Space and Time,* documentary 2016, 34:28, posted by "Aerospace Engineering," January 31, 2017, https://www.youtube.com/watch?v=IFsqYsmD2s8

The intention of the theoretical framework of this thesis where space and the production of space are discussed is to approach space from the human being itself which is constituted of *res cogitans*, defined as "the pure thinking I," and *res extensa* as *"*the body as machine"[4] by using Lefebvre's concepts of space. The philosopher reproduces the concepts between physical space and mental space: spatial practice, or perceived space, representations of space, or conceived space, representational spaces, or lived space. The distinction of the human being as mind and body that produce mental space and physical space determines how the individual conceives and how it perceives space; therefore, the production of space starts in the living body that produces space, and which is also defined as a space.

The second phase of the thesis constitutes the practical part where the previously constructed theory penetrates into reality by analysing the production and reproduction processes of the city of Çanakkale, especially of the first settled area. Inasmuch as the multilayered city was first constructed in the Ottoman period in accordance with political ideology, the layers of the city and historical information about the city are not significantly blurred throughout time, which turns the city into a relevant example to analyse the production of space more distinctly. In this regard, the production and reproduction processes of the city are analysed in the light of the theoretical basis. However, the main purpose of this thesis is to reveal how real space which the state imposes its logic on is reproduced by abstract thought of space, or representations of space by means of the abstract, i.e. city plans. During this process, as abstract space involves "spatial contradictions" which arises from

[4] Lefebvre refers to Descartes' separated terms frequently; *res cogitans*, and *res extensa* that pave the way for Lefebvre's theory of space. Please see: Lefebvre, "Openings and Conclusions," *Op. cit.*, 406.

historical time,[5] contradictions and conflicts of space hidden in the logic of the state are approached to expose the abstract.

This thesis is basically composed of two parts: theory and practice. In the theoretical part, space and the concepts of production are discussed from a broader perspective first, and it is focused on the main subject later. In the practical part, where the case is used as a tool to establish the relationship between the abstract theory and physical space, penetrated into each other rather than a strict separation between theory and practice. Therefore, theoretical and practical parts are not organised independent of each other. Although the second chapter includes only theory, which is decomposed into constitutive factors of the production of space as the basis for the following parts, such as space, time, body and mind, each of the other chapters embodies a practical part related with theory that determines the framework of that chapter. With regard to the relationship between chapters, "transduction" is used as a method which aims to construct theory, or "a possible object" in association with constant feed back between theory and practice.[6] Nevertheless, the existence of reality in practice is another critical issue that is also discussed in the conclusion chapter of this thesis.

Theory of the study is reproduced by using Lefebvre's theoretical framework mainly of The Production of Space as a guide, which the thesis is directed in accordance with. Furthermore, Lefebvre's approach to space from the body as the "spatial body" leads the thesis to other sources in different domains, particularly in the second chapter.

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[5] Lefebvre, "Plan of the Present Work," *Op. cit.*, 52.
[6] For the exact definition of "transduction," please see: Henri Lefebvre, "The Right to the City," in *Writings on Cities*, ed. Eleonore Kofman, and Elizabeth Lebas (Oxford: Blackwell, 1996), 151.

In the third chapter, there is a transition from the human being in space to the society in the city. Specifically, the city of Çanakkale is studied as a practical case; therefore, the historical information about the city as a kind of representation is given by determining four "moments" of the city according to the city's "mode of production" and reproduction. The history of the production of the city is searched in libraries, and the information is obtained from the National Library of Turkey (Milli Kütüphane), the public library in Çanakkale (Mehmet Âkif Ersoy İl Halk Kütüphanesi), and the library of the Ministry of Environment and Urbanism (Çevre ve Şehircilik Bakanlığı). In this part of the thesis, the information about the production and reproduction of the city provides a background for the analysis of abstract space in the following chapter.

In the fourth chapter, the discussion is conducted within a more specific context. Besides a focus on representations of space, or abstract space in Lefebvre's "moments" in the production of space, the study area is determined as the central part, where the city is first produced and reproduced. Before the analysis of the area, the theoretical framework of this chapter is constructed around the interaction between space and the state whose logic produces "conflicts and contradictions." In practice, the area is analysed via the city plans and development plans to reveal these conflicts in physical space reproduced by abstract space. Some buildings that represent the "moments" of the city are analysed in microlevel by comparing them within the city plans of different times, and hence the reproduction of space in time. In this method, four city plans as abstract representations of the city which were made in 1915, 1932, 1972, 2012 are used. Whereas the 1915 map is taken from Senem Yiğit's master thesis, the 1932 city plan and 2012 as the recent city plan are procured from the Çanakkale Municipality. In addition, the 1972 city plan, the 1972 and 1977 development plans are obtained from the archives of İller Bankası. The

plans are dated not only by comparing the information involved in the plans, but also by using the date stamps contained in the each of the plans. The analysis conducted by using the city maps is supported by another research method; the reproduction process of some areas represented on the plans is searched from other sources. The state properties are investigated in the archive of Directorate General of National Property in Çanakkale (Milli Emlak Genel Müdürlüğü), and some documents, such as title deeds and official correspondences that give historical information about the area are obtained. However, only certain documents which are found appropriate in contributing to the process are used and presented in Appendix A.

Thus, the production and reproduction of space in the city of Çanakkale are analysed via these city plans and other sources each of which represent space in time. Besides the city plans as representations of space, the development plans of the city also represent the logic of the state which is imposed on space; therefore these plans as representatives of space are used as tools of analysis previously. In the last phase, the thesis attempts to produce its own representations of the (re)production of the central city by using abstract plans. In this regard, figures of the representations, such as paths in the network of the city, which is defined as one of the traces of space left by the society and "political forces,"[7] are approached as the configurations of both physical space and mental space. Each patterns of paths as a frame of space that is represented in a specific time are superimposed and compiled as a time frame in the history of the reproduction.

[7] Henri Lefebvre, "Space and the State," in *State/Space: A Reader*, ed. Neil Brenner et al. (Malden, MA: Blackwell, 2003), 84.

CHAPTER 2

THE CONCEPTS OF SPACE

Space can be defined as a common root that is involved in different realms as a discourse. The discussions on space are encapsulated in the beginning of The Production of Space by Henri Lefebvre. The philosopher points out that before the development of the concept of "social space," space was defined with "strictly geometrical meaning" as "an empty area" in the discipline of mathematics, such as Euclidean, isotropic, or infinite.[8] Space entered the realm of the absolute by means of Cartesian logic after "Aristotelian tradition": "as Object opposed to Subject, as *res extensa* opposed to, and present to, *res cogitans,* space came to dominate, by containing them, all senses and all bodies."[9] As a result of these debates of space especially between mathematics and the philosophy, the concepts of space are evolved through dialectical interaction between abstract and real.

Michel Foucault discusses space issue by rejecting homogeneous and empty space; and by defining space with "quantities" and with "fantasmatic," as a product of illusion, also.[10] According to Lefebvre, Foucault does not clarify space that he refers to and, moreover, he does not explain how the theoretical

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[8] Lefebvre, "Plan of the Present Work," *Op. cit.*, 1.

[9] The human body is defined with two substances: *res extensa,* "extended thing;" and *res cogitans,* "thinking thing" by Descartes. Lefebvre emphasises and refers to the thinking of Descartes as being significant for the concept of space. Please see, Ibid.

[10] At this point, Foucault mentions Gaston Bachelard's work and descriptions of phenomenologists about space. Please see, Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," *Diacritics*:16, no.1, trans. Jay Miskowiec (Spring, 1986): 23, https://doi.org/10.2307/464648.

realm (or the space of philosophers) is related with the practical one (or the space of people).[11] In this regard, Foucault classifies space as internal space which is "the space of our primary perception, the space of our dreams and that of our passions […]" and external space, "in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space."[12] In addition to the thinking of Aristotle and Descartes, Lefebvre makes mention of Foucault and his spatial thinking which contributes Lefebvre's concepts of space. However, Lefebvre and Foucault differ in how they deal with space in their critical discourse. While Lefebvre conducts a discussion on space that is "socially produced," Foucault's discourse on power and knowledge is not specifically related with space itself, since "space appears as device," and hence as the device of the "spatialisation of power."[13]

In this thesis, knowledge (*savoir*), also defined as space,[14] and power relationship and their interaction with space in the production of space is studied; therefore the political power that produces knowledge emerges in relation with one of the concepts of the production of space in Lefebvrian trilogy; representations of space.

This chapter aims to reveal the arguments on space and how Lefebvre's dialectical concepts of space; perceived, conceived and lived space are

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[11] Lefebvre, "Plan of the Present Work," *Op. cit.*, 4.
[12] Foucault, *Op. cit.*, 23.
[13] Berin Gür brings together Lefebvre's spatial thinking and Foucault's arguments on "power-knowledge and space" as contrasting discussions in her Ph.D. dissertation which "aims to draw their intersecting discussions developed in spatial terms." Please see, Berin F. Gür, "Reconstruction of Urban Space through the Dialectics of Global and Local: Evolution of Urban Space in Sultanahmet - İstanbul" (PhD diss., the Middle East Technical University, 1999), 26-27.
[14] Lefebvre cites Foucault's assertion of knowledge as the space "in which the subject may take up a position and speak of the objects with which he deals in his discourse." Please see, Lefebvre, "Plan of the Present Work," *Op. cit.*, 3-4.

produced by means of the dimensions of space, which constitute the conceptual ground of the production and reproduction processes of the city of Çanakkale analysed in practical phase of the thesis. Inasmuch as the dimensions of space, such as conceptual, historical, and political are involved in Lefebvre's writings on the body-space relationship,[15] which is often used throughout The Production of Space, the concepts of space are approached with the body-space relationship in this part. Accordingly, the body and space discussion conducted by Lefebvre is contributed by referring to Amos Rapoport's studies on the interaction between man and the built environment by separating "real" world from the perceived one.

1.1. The "Spatial Body"

The spatial body is used by Lefebvre as "A body so conceived, as produced and as the production of a space […]" whose "material character derives from space, from the energy that is deployed and put to use there."[16]

In The Production of Space, especially in the "Spatial Architectonics" section Lefebvre draws out "an anatomy of space" through the living body[17] which is used as a physical representation of the theories of space. The space of a body is defined as an internal space of the living being[18] in opposition to external space. The philosopher discusses the genesis of the cell, which causes first the division between inside and outside via the membrane, and then he directs the issue to the notion of "closure" that exists in both natural and social life such as

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[15] Kirsten Simonsen, "Bodies, Sensations, Space and Time: The Contribution from Henri Lefebvre," *Geografiska Annaler: Series B, Human Geography* 87, no. 1 (March 2005): 1, https://doi.org/10.1111/j.0435-3684.2005.00174.x.
[16] Lefebvre, "Spatial Architectonics," *Op. cit.*, 195.
[17] Simonsen, *Op. cit.*, 4.
[18] Lefebvre, "Spatial Architectonics," *Op. cit.*, 175.

the city.[19] However the concept of "closure" and duality between inside and outside are not simply the definition of space that is a wide range of discussion conducted in The Production of Space paradoxically. Lefebvre asks a question in this point whether the body, "with its capacity for action, and its various energies," produce space?[20] Three keywords exist in this question; the body, energy, and space. The cell as the microscopic size of the body is described to being "capable of metabolising its own nutrients, synthesising many types of molecules, providing its own energy, and replicating itself in order to produce succeeding generations,"[21] which sums up basic needs of an organism. All of the characteristics of the cell and the body, which are lined up, are related with one source: energy whose deployment is the source for the production of space.

The body as a space produces and reproduces its own space via released energy that is designated as a constituent element of space by Lefebvre.[22] The transformation of energy to space, which is defined as a route from abstract to concrete or mental to social, such as spider webs, shells, and architectural forms occur in accordance with "laws of space" that also means "laws of nature."[23] Lefebvre discloses Marx's queries about a spider, and approaches it from the concept of his theory. The spider spins its web that is produced from its own body or space to occupy a space, so the questions are whether the spider is conscious or obey an instinct, or it has an intelligence.[24] At that point, the difference between a human being and a spider unveils, which refers to "abstract space." It is claimed that the spider with its body produces space by the help of its "thought," but it is nature rather than intellection.[25] In spite of

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[19] Ibid., 176.
[20] Ibid., 170.
[21] Michael Cuffe et al., "Cell," Encyclopædia Britannica, inc., accessed June 15, 2017, https://www.britannica.com/science/cell-biology.
[22] Lefebvre, "Spatial Architectonics," *Op. cit.*, 170-177.
[23] Ibid., 171.
[24] Ibid., 173.
[25] Ibid.

the fact that the spatial structure of the web is produced by the spider's knowledge in accordance with an order, laws of nature, for example, anchorage points, centre, networks, there is not any mathematical thought or plan behind the process. The symmetry and asymmetry of the spider web or the golden ratio of nautilus' shell, which has been taken as a reference in architecture for ages, or the organisation of anthill with linkages and networks similar to a city is produced as a result of the release of energy as a space in present time instinctually. The human being, however, is able to conceive and plan the space for future time which is called abstract space, and the process is also defined as the dissemination of energy to form a space. The division of "thought" or the way to use knowledge between animal and the human being brings about the dualities between "nature and design, organic and mathematical […]."[26]

1.2. From the Duality in Space to Lefebvre's Trilogy of Social Space

1.2.1. The Dual Relation: Physical/Perceived and Mental/Conceived Space

The human body, which produces and reproduces itself as an internal space, has the dual relation with external space also produced by the body. This dual relation, which is defined with contradiction and conflict,[27] as inside and outside does not constitute a mere antagonism but rather "the co-existence of distinctions within a unity."[28] Besides the physiological distinction of the body as an internal space, the separation between inside and outside is created by a "practico-sensory realm" of the body[29] that produces perceived space in real space (external space) through the senses of internal space.

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[26] Ibid.
[27] Lefebvre, "From the Contradictions of Space to Differential Space," *Op. cit.*, 374.
[28] Dialectics is used as a method in order to conduct the discussion on urban space by Gür. The dialectical relationship of a phenomena is "a multiple and relational approach" that involves contradictions in a unit. Please see, Gür, *Op. cit.,* 28.
[29] Simonsen, *Op. cit.*, 4.

The production and reproduction of social space requires first an awareness of the internal space or the body; and external space or the environment. A new born baby reproduced from a single cell in forty weeks[30] is not aware of its body in external space, environment because the body has not completed its formation yet. The senses of baby's body are developed within eight months[31] when the body starts to sense the environment that surrounds its body. The physical senses, such as sight and touch are mentioned as "external abilities" that is used by the "internal constructs" related with perception to make connection and interaction with the environment.[32] Lefebvre describes the development of the body, by which he refers to the body of a child and its passive role in social space, as the transition from the space of body to the body in space, and hence "the perception and conceptualisation of space."[33]

The division of the body; internal and external classified by Aristotle is similar to the relation between inside and outside of a cell which is controlled by the membrane, so the senses constitute the connection between inside, the body and outside, the environment. However the senses or "external abilities" are not the only phase of perceiving the environment. According to Rapoport's man-environment approach, perception transcends receiving information from the environment and getting influenced by exciting the sense organs passively, and hence perception is defined as "an active and creative process."[34]

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[30] *The Living Body: Our Extraordinary Life*, documentary produced & directed by Martin Williams, posted by "Naked Science," December 30, 2015, https://www.youtube.com/watch?v=kvprxzfsYQU.
[31] Ibid.
[32] Anthony Santora, "The City: A Place of Places," in *Nature and the City Beauty is Taking on New Form*, edited by Jale Erzen and Raffaele Milani (Sassari: EDES, 2013), 263.
[33] Lefebvre, "Contradictory Space," *Op. cit.*, 294.
[34] Amos Rapoport, "Urban Design as the Organisation of Space, Time, Meaning and Communication," in *Human Aspects of Urban Form: Towards a Man-environment Approach to Urban Form and Design* (Toronto: Pergamon, 1977), 36.

The environment, "a form of non-verbal communication" between elements and/or people, is mentioned the state of outside the organism, or the condition of a system.[35] The relationship between inside and outside produces the environment which constitutes an order, or the "laws of nature." As Rapoport mentioned, the environment designed or undesigned has a structure rather than a random distribution of space that is asserted as a main element of the built environment.[36] Besides space, other elements that are organised in accordance with the rules; time, communication and meaning are approached in the designed environment.[37] Rapoport tackles with space issue by dismantling and categorising the whole being, environment into constituents, like space, time, meaning and communication, which both supports and differs from Lefebvre's approach that sets the rules around one constituent element, space, and relates each element with space.

Rapoport analyses the relation and interaction among people that is classified as "communication," and "communication from the environment to people" defined as "meaning" and thus "communication" is influenced by "meaning" which is dependent on the organisation of space and time.[38] Organisation of the elements; space, time, meaning and communication is related with the human being who is part of a group as an organism which enhances its own idiosyncrasies, called as culture. Culture, which is one of the "filters"[39] creating the rules of a system, influences the interaction between the human being and the environment. In addition to cultural difference that is a parameter of

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[35] Ibid., 3-9.
[36] Ibid., 9.
[37] Amos Rapoport, "Environment, Meaning, And Communication," in *The Meaning of the Built Environment: A Nonverbal Communication Approach* (Beverly Hills: Sage Publications, 1982), 178.
[38] Ibid., 178-183.
[39] For Rapoport's filter model that figures the transition from "real" world to perceived world in a simple way, please see: Rapoport, "Urban Design as the Organisation of Space, Time, Meaning and Communication," *Op. cit.*, 38.

"communication" between people and environment, the "meaning" also changes for individuals who have various experiences in a "continuum" which is not only direct perceptions, or sensory experiences, but also indirect perceptions, or cognition in the perceived environment.[40]

The separation between perception and cognition in the environment reminds the main discussion on the concept of space that extends from Aristotle's thought, which sets division of "the units, that is the points, in the body" and "the units of soul,"[41] to Descartes' confrontation *res extensa* and *res cogitans*.[42] Before this separation, Descartes starts his research by comparing two different subjects that necessitate two different acts. Art and science. It is stated that the former includes "bodily skills," whereas the latter is about knowledge and "spiritual power" called as the intellect in contrast to the body.[43] "The power of knowing" as the internal part is merely related with spirit and intelligence instead of functions of the body; however, physical changes in the external parts, for instance senses or images, are related with the body that solely acts.[44] Neither Aristotle nor Descartes claims that body, the physical and mind, the mental which is called as "soul" or "spiritual power" are completely different

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[40] Rapoport distinguishes and classifies the experiences of environment that constitutes a process; perception, cognition, and evaluation. Please see: Ibid., 37.
[41] Aristotle states in *De Anima* that there are movements related with the soul, such as feelings, "qualitative" or "quantitative" changes, however, "sensation originates in particular objects, while recollection, starting from the soul, is directed towards the movements or traces of movements in the sense-organs." Thus, he points out that, besides motion which is the soul, there are the "points" that only motion exists where a rupture occurs between the soul and the body. Please see: Aristotle, "Greek Text, Critical Notes and Translation, De Anima I" in *Aristotle De Anima,* trans. Robert D. Hicks (Cambridge University Press, 2015), 33-35.
[42] Lefebvre starts his theory of space with Descartes whose notion is referred as being significant for the concept of space, which got the meaning of the absolute by the help of Cartesian method. Please see, Lefebvre, "Plan of the Present Work," *Op. cit.*, 1.
[43] Harold H. Joachim, "The Power of Knowing," in *Descartes's Rules for the Direction of the Mind,* ed. Errol E. Harris (London: Allen & Unwin), first published in 1957, 19.
[44] Ibid., 22.

and independent from each other.[45] The relation is clarified with an example by Descartes; sense, imagination and memory are involved in certain changes of the body in spite of the fact that these properties of the body are described as faculties of the knowing[46] and, therefore, the connection between the body and mind is paradoxical which both intersects and detaches. The paradox can be seen in Rapoport's theory on the perceived environment also, which is between perception and cognition. While perception is related with the individual's direct experience in the environment, cognition defined as more intellectual relies more on deduction and memory without the object, yet that nevertheless cognition is categorised as indirect experience that diminishes the objects more than perception, and has the possibility to transcend perception,[47] for example, dreams where people can perceive the imaginary environment indirectly by seeing, hearing, and even smelling without using sensory organs. Meanwhile, Rapoport also situates some measure of cognition and memory in the perceptual processes[48], which reveals the contradictory relation between the two experiences of the human body formed by two substances: *res extensa,* "extended thing;" and *res cogitans,* "thinking thing" by Descartes.

Each human beings display different characters in perception, cognition and evaluation in the environment, which is beyond cultural difference. The image of space which is the complex structure of senses is dependent on the human being, since the images developed by the observer are created by the

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[45] Aristotle declares the relationship between the soul and the body in De Anima II: "That, therefore, the soul or certain parts of it, if it is divisible, cannot be separated from the body is quite clear […]." For Aristotle's definition, please see: Aristotle, "Translation" in *De Anima: Books II and III*, trans. D.W. Hamlyn (Oxford University Press, 1993), 10.
[46] Joachim, "The Cartesian Method," *Op. cit.*, 97.
[47] Rapoport, "Urban Design as the Organisation of Space, Time, Meaning and Communication," *Op. cit.*, 33.
[48] Ibid.

interaction between the human being as an observer and the environment.[49] However, if the mind is a *tabula rasa*, the human being needs a given schemata in mind, created by the society which is called culture. Culture is "about a group of people who share a set of values, beliefs, a world view and symbol system which are learned and transmitted."[50] Personal and cultural parameters as two filters of "perceived environment"[51] cause different environments in the "real world." Rapoport classifies two distinct inputs as perceptual and associational, in addition, the architect states that the latter experience requires the former one[52], so there is an inclusive relation between two realms rather than a contradiction. The human beings' different reactions' in space stems from the meaning of space that changes according to people's relation with the environment and their schemata. For instance, instead of the individuality of perceptual relation, the associational relation with space is for the society who use the space and have a cultural association in the environment.[53]

1.2.2. Three Concepts of Space in the Production of Social Space

The human being establishes a relationship first with its family who constitutes a group in the environment after being born. While the human being's transition from its body to space, this relation between the child and family enlarges as interaction between the individual and the society that is defined as

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[49] Kevin Lynch, "The Image of the Environment," in *The Image of the City* (Cambridge: Harvard University Press, 1960), 2-6.
[50] Rapoport, "Urban Design as the Organisation of Space, Time, Meaning and Communication," *Op. cit.*, 14.
[51] Rapoport distinguishes perception or "environmental perception" from "perceived environment;" the former is used as a mental production; however, the latter is defined as a structure that involves "the whole monistic surface on which decisions are based including natural and non-natural, visible and non-visible, geographical, political, economic and sociological elements." Rapoport uses Brookfield's definition of perceived environment from "on the environment as perceived." Please see: Ibid., 29.
[52] Amos Rapoport, "The Importance of Meaning," in *The Meaning of the Built Environment: A Nonverbal Communication Approach* (Beverly Hills: Sage Publications, 1982), 26.
[53] Amos Rapoport, "Conclusion," in *The Meaning of the Built Environment: A Nonverbal Communication Approach* (Beverly Hills: Sage Publications, 1982), 197.

"a space and an architecture of concepts, forms and laws whose abstract truth is imposed on the reality of the senses, of bodies, of wishes and desires."[54] Inasmuch as the individual's communication in the society is highly associated with its communication with the environment called meaning, the individual's cognitive experiences in the environment are the result of social concepts which individual learns from the society,[55] and inherits as culture. Despite of the fact that the human body is invaded by the rules of culture, the produced space of the society does not extinguish the existence of individual. A human being which lives out of a society, or is opposed to rules such as a person with antisocial personality disorder proves that there is an existence rather than the rules imposed by the society. Therefore, the dual relations between inside and outside, soul and body, mental and physical, cognition and perception move to a different scale as space of individual and space of the society.

The duality in space results in the dialectical relationships of the concepts of space explained from Gaston Bachelard's "house" metaphor that represents the division in unity of house. The philosopher approaches house of which individual has different experiences in different parts, although the house constitutes a unit. A body of images created by the house are represented in two polarised edges of the house: cellar and attic.[56] Notwithstanding the irrationality of the cellar as a "dark entity," the rationality of images in the attic is described by its *raison d'être* such as the function of the roof as a shelter; the inclination of the roof, related to the climate; and the structure of the roof that can be seen in the attic, and provide to have a contact with the geometry.[57]

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[54] Lefebvre, "Social Space," *Op. cit.*, 139.
[55] Kevin Lynch, "Experiencing Cities," in *City Sense and City Design: Writings and Projects of Kevin Lynch,* ed. Tridib Banerjee et al. (Cambridge: the MIT press, 1996), 233.
[56] Gaston Bachelard, "The House. From Cellar to Garret. The Significance of the Hut," in *The Poetics of Space,* trans. Maria Jolas (Boston: Beacon Press, 1970), 17.
[57] Ibid., 18.

Thus, the house as a matter can be intellectualised in the attic, however, dreams that can be limitless work in the dark of the basement[58] where the dreamer moves away from the reality, and turns to its individuality.

The spatial body does not have to preserve the existing space that is regulated by the society, as "this body produces and reproduces - and it perceives what it reproduces or produces."[59] The living body that releases its energy as a space (re)produces its space while "Architecture produces living bodies […]."[60] These production and reproduction processes between the body and space collapse the reduced definition of space, hence dialectically related concepts of space. Lefebvre defines space as both the abstract which has not a certain existence, since the fragments of space constantly change; and concrete that is produced and lived in socially.[61] Space that changes its definition in association with how it is (re)generated is characterised in three moments of space by Lefebvre: the spatial practice or perceived space, representations of space or conceived space, representational space or lived space. Lefebvre defines the spatial concepts in the first part of his book, The Production of Space:

1. Spatial practice, which embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation. Spatial practice ensures continuity and some degree of cohesion. In terms of social space, and of each member of a given society's relationship to that space, this cohesion implies a guaranteed level of competence and a specific level of performance.
2. Representations of space, which are tied to the relations of production and to the "order" which those relations impose, and hence to knowledge, to signs, to codes, and to "frontal" relations.

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[58] Ibid.
[59] Lefebvre, "Spatial Architectonics," *Op. cit.*, 199.
[60] Lefebvre, "Social Space," *Op. cit.*, 137.
[61] Lefebvre, "Contradictory Space," *Op. cit.*, 341-342.

3. Representational spaces, embodying complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life, as also to art (which may come eventually to be defined less as a code of space than as a code of representational spaces).[62]

These three moments of (social) space as perceived, conceived, and lived are involved in space all together, inasmuch as space is broken and whole at the same time; therefore there are not classified spaces which are totally separated from each other.[63] In terms of better understanding of the relation between three moments of space, Lefebvre sets up a mirror metaphor. The thinking "subject" stands in front of the mirror which represents space,[64] and the subject perceives itself what the space reflects to it. However, the lived abstraction happens when the subject passes through the mirror.[65] The reflection in the mirror that the subject perceive as a surface is a spatial abstraction with "half-imaginary, half-real physical existence."[66] The interaction between perceived space and conceived space can be conceptualised through an example: a map which is an abstraction or a representation of the city centre is perceived and read by the tourist who is strolling around the city, and trying to find out the significant places. The map which turns the area of the city, or concrete reality of the city into geometrical forms and symbols to imagine and comprehend real space mentally.

In the history of the definition of space, the concept of space oscillates between real space as the practical realm and mental space as the theoretical realm. According to Elden's reinterpretation of Lefebvre, representational space (lived space) in spatial trilogy is born in between others, spatial practice (perceived

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[62] Lefebvre, "Plan of the Present Work," *Op. cit.*, 33.
[63] Lefebvre, "From the Contradictions of Space to Differential Space," *Op. cit.*, 355-356.
[64] Lefebvre, "Contradictory Space," *Op. cit.*, 313-314.
[65] Ibid., 314.
[66] Ibid., 313.

space) and representations of space (conceived space). The contradiction between Descartes' theses, Object versus Subject, or *res extensa* versus *res cogitans* is solved by a third concept as representational space by Lefebvre.[67]

Lefebvre also depicts "spatial triad" with the human body which is discussed as a space previously. Spatial practice refers to how the body perceives and reacts to the outside practically, such as sense organs and movements of the body.[68] Representations of space is knowledge and ideology of the human being, and, lastly, representational space is represented as culture for the body.[69] Inasmuch as cultural filter for the human body, which is related with associational experience in the environment, involves the body's perceptual experience,[70] representational space or lived space as culture is related with both representations of space as knowledge and spatial practice as perception which constitute "the perceived environment." However, these relations, defined as dialectical interaction, involve contradictions as well, for example, the conflict between "space and the state," or the society and ideology in social space, which is analysed through representations in the following phases. In spite of the fact that physical space or social space as the construction of the human being in nature is separated from the state as a mental space that, too, is constructed conceptually by the human being,[71] physical space is associated with mental space. Lefebvre defines ideologies as "the forces of production and the relations of production that produce social space."[72] Thus, fragmented concepts of social space: the perceived, the conceived, and the lived form a

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[67] Stuart Elden, "Space and History: The Production of Space," in *Understanding Henri Lefebvre: Theory and the Possible* (London: Continuum, 2004), 187.
[68] Lefebvre, "Plan of the Present Work," *Op. cit.*, 40.
[69] Ibid.
[70] It is mentioned in the previous part in detail. Please see: Amos Rapoport, "the Importance of Meaning," *Op. cit.,* 26.
[71] Henri Lefebvre, "Space and the State," in *State/Space: A reader,* ed. Neil Brenner et al. (Malden, MA: Blackwell, 2003), 85.
[72] Lefebvre, "Spatial Architectonics," *Op. cit.*, 210.

unit which can be represented in Lefebvre's "centrality." In the dialectical process of space, centrality is asserted as a logical form which accumulates energy, and everything whether mental or social everything exists together at the same time in.[73]

1.3. "The Theory of Moments"

In the last part of this chapter, space is approached from time which is another dimension of considering space, defined as "distinguishable but not separable from space."[74] The body as a space represents this unity of space and time in nature, for instance, the shell's spiral that grows and enlarges its own space as an extension of its body within time, or tree's trunk that produces one ring more per year. However, in everyday life, there is a rupture between time and space for the society, inasmuch as time is reduced into a constant flow as abstract time that is represented with "the clock, a material object."[75] Therefore, the actual time that people live in is different than the concept of time with space.[76] Lefebvre asserts that time (lived time) that is hidden in social space has disappeared with modernity time in particular, and he asks whether time is visible.[77] Although spaces and bodies are produced and reproduced within time, time is invisible for the society. As Lefebvre states:

> They live time, after all; they are *in* time. Yet all anyone sees is movements. In nature, time is apprehended within space - in the very heart of space: the hour of the day, the season, the elevation of the sun above the horizon, the position of the moon and stars in the heavens, the cold and the heat, the age of each natural being, and so

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[73] Lefebvre, "Contradictory Space," *Op. cit.*, 331-332.
[74] Lefebvre, "Spatial Architectonics," *Op. cit.*, 175.
[75] Elden, "Space and History: Time and Moments," *Op. cit.*, 173.
[76] Ibid.
[77] Lefebvre, "Social Space," *Op. cit.*, 95.

> on…Time was thus inscribed in space, and natural space was merely the lyrical and tragic script of natural time.[78]

The theory of time, "moment," developed by Lefebvre against the notion of linear time and the abstract thought of time, opposes the reduction and separation of time from space.[79] Lefebvre states that time is about both evolution and "involution" as the duration which "re-orientates itself like a curl of smoke or a spiral, a current in a whirlpool or a backwash."[80] Instead of Bergson's *durée*, or duration, the instant that involves space is prominent according to the theory of time.[81] Moments are defined as significant times that challenge orthodoxies and have potentialities of alteration,[82] for example, the events in history which constitute instants of dramatic change and the breakup of everyday routine are called moments by Lefebvre.[83] Nevertheless, the moments are not unique and separated events. Each of the moments as a part of the whole includes "multiplicity of undefined instances," and reflects a "totality of global praxis," such as the dialectical relations of the society and the interaction between the individual and nature.[84]

Besides Lefebvre's spatial theory, Lefebvrian time as "lived" time, related with the concepts of space, is involved in the theoretical framework of this chapter. Lefebvre's notion of time, which can not be measured and thought as abstract, produced lived time; similarly, lived space is emerged as a result of the reduction of the concept of space by means of Cartesian logic. The interaction between space and time is not only revealed by social science, but also tested

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[78] Ibid.
[79] Andy Merrifield, "Moments," in *Henri Lefebvre: A Critical Introduction* (New York: Routledge, 2006), 27.
[80] Ibid., 28.
[81] Stuart Elden, "Introduction," in *Rhythmanalysis: Space, Time and Everyday Life,* written by Henri Lefebvre (London: Continuum, 2004), x.
[82] Ibid.
[83] Elden, "Space and History: Time and Moments," *Op. cit.*, 170.
[84] Merrifield, "Moments," *Op. cit.*, 28.

practically in the physical reality. In the perspective of science, it has been proved that time changes in accordance with space by using atomic clocks which recorded differences during each trip.[85] In this regard, the "space-time continuum" has been developed, which units space and time in the four-dimensional space.

In this chapter, the distinction and unity between space and time is approached in a dialectical discourse which constitutes the basis of the theory. In the following chapters, the concepts of this basis are dismantled and focused to investigate the practical case accordingly. Whereas the history of space in the production of space is studied in the third chapter, the political ideology of space and "representations of space" are concentrated to analyse the city of Çanakkale by using the plans of the city in the fourth chapter.

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[85] The experiment is related with the relativity theory developed by Einstein that discovered inconsistency of time differences between traveling and reference clock; therefore, he claimed that the notion of time is depending on space, the movement of space. Please see: Joseph Carl Hafele, and Richard E. Keating, "Around the World Atomic Clocks: Predicted Relativistic Time Gains," *American Association for the Advancement of Science* 177 (1972): 168.
Another test conducted by the specialists that was filmed in a documentary. They placed two atomic clocks to different altitudes and consequently it was proved that time ticks faster at the higher altitude. Please see: *Einstein and the Mystery of Space and Time,* documentary 2016, 36:32, posted by "Aerospace Engineering," January 31, 2017, https://www.youtube.com/watch?v=IFsqYsmD2s8.

CHAPTER 3

THE CITY AS A PRODUCT: ÇANAKKALE

The city as a concrete representation of social relationships is produced between the dialectical concepts of space which is spatialised related with a system or "laws of nature." The cities that are produced and reproduced in a long period of time constitutes superimposed layers which can be revealed by means of history. These layers are representations of historical "moments" in "space-time continuum."

In this phase of the thesis, the city of Çanakkale is studied as a physical realm to discuss the concepts of space in the production and reproduction of the city. "Representation of historical time" is used to analyse different modes of production in the city of Çanakkale which occurs between three dimensions of space: natural, political and social. The city is reproduced in accordance with the dialectics of these dimensions in the moments of space. This chapter aims to decompose the moments of the city in order to unveil the relationships between the dimensions of the production embedded in the city's form. Therefore, this process provides a structural basis for the further discussion which is conducted to search the role of the political power in the production in the following chapter.

3.1. Reproducing the City

Each human being as a part of the society produces and reproduces social relationships which are in the process of the (re)production of a city,[86] hence the dialectical relation between the society which produces space, and architecture producing the living bodies. As social relationships start first in the family as a small social group that the human being is a part of, it can be said that social space is produced first in the family, however, what produces social space? According to Lefebvre, prohibition constitutes the basis of the production of (social) space that is produced by a dual prohibition in the childhood when the child is fallen apart from his mother in the matter of incest, and when the child is detached from its body on account of language and consciousness separating the unity of its body.[87] Interdictions of social interaction and inaccessibility as the negative zones are dependent on simultaneous existence of the positive zones, which is inside and outside relation. The abstract production of space as "a series of zones" that is related with communication and relationships among people, and people and nature is projected as a city in the concrete world. The emergence of social space as a result of prohibition which is a mental space raises the question of whether social space is constructed first in the abstract sense of space. Consequently, a representation of space that is imposed upon people is injected into, or justified by representational space.[88]

The city "as a 'second nature', as a produced space"[89] is built from nature which is "transformed into a product, rudely manipulated, now threatened in its very existence, probably ruined and certainly — and most paradoxically —

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[86] Lefebvre, "Social Space," *Op. cit.*, 129.
[87] Lefebvre, "Plan of the Present Work," *Op. cit.*, 35.
[88] Ibid., 43-44.
[89] Lefebvre, "Contradictory Space," *Op. cit.*, 345.

localized."[90] Despite of the fact that all animals have the ability to construct and identify their spaces in nature,[91] the human beings have individual consciousness intellecting to produce space in nature. This production of social space occurs by marking of natural space which is not only physically, but also abstractly marked by people.[92] For instance, the production of a city, Rome is depicted above in The Production of Space:

> The founder, Remus, described a circle with his plough, thus subtracting a space from nature and investing it with a political meaning. Everything in this foundation story — the details of which are immaterial for our purposes — is at once symbolic and practical; reality and meaning, the immediate and the abstract, are one.[93]

The human beings leave traces to be involved in the environment which are the proofs for their existence, like in Stonehenge, erected by prehistoric people in England. A "subject" is directly and indirectly related to nature by means of its body as a space[94] which not only is remnant preserving as fossil in nature after death, but also releases its energy to form and construct the environment by using nature itself. The cities as produced spaces are also marks of the human beings in the Earth, and representations of the existence of people in an environment. As a construction in a large scale space, the city is produced in a long period of time,[95] in addition to physical symbols in the environment and the practice of a society. Space with forms and structures are embodied in

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[90] Lefebvre, "Social Space," *Op. cit.*, 123.
[91] Kevin Lynch, "The Image of the Environment," in *The Image of the City,* (Cambridge: Harvard University Press, 1960), 3.
[92] Lefebvre, "Social Space," *Op. cit.*, 141.
[93] Lefebvre, "From Absolute Space to Abstract Space," *Op. cit.*, 244.
[94] This relationships as direct and indirect refer to the dual relation between the physical and the mental. The body, inside as a part of nature has a direct relation with nature, outside by using sensory organs; however, it also has an indirect relation with nature via space which is produced by the body as a reflection of nature, or which is the body itself.
[95] Lynch, "The Image of the Environment," *Op. cit.*, 1.

wholes or textures, which have meaning for "subject" or "collective subject," and the deployment of forms and structures in space results in functions of the texture.[96] The texture of the city involving forms, structures, and functions which represent three moments of the city[97] is produced and reproduced by the society and the state in the course of time. With networks, webs and links that are formed in a "lived" notion, but "conceptualised" nonetheless[98] the texture of the city is emerged as a peculiar language. According to Barthes' definition, "The city is a discourse, and this discourse is actually a language […]" which communicates with its society; and Barthes approaches "language of the city" in real meaning as analysis rather than in metaphorical one.[99]

By the moment of the ascendancy of town over countryside in Europe, for instance, the transition from agricultural production to industrial production, language of the town, and the city are created as a "code of space" which is conceived, planned, and described graphically.[100] However, Eco points out that "general code" that is produced by an institution as the power of the city rules cultural life including language of the city.[101] In this regard, the dual relation between the state and the society, or representations of space and representational space is unveiled by Eco's approach and Lefebvre's theory. Whereas Lefebvre's trilogy proposes representations of space that is applied to urban reality during the conceptualisation of a city, Eco brings forward power

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[96] Lefebvre, "Social Space," *Op. cit.*, 132.

[97] Lefebvre defines three moments of space with the form, the moment of communication as "perceived"; the structure, as "conceived"; and the function, as "lived" which produce the "whole" in a spatial practice. For more information, please see: Lefebvre, "From the Contradictions of Space to Differential Space," *Op. cit.*, 369.

[98] Lefebvre, "Social Space," *Op. cit.*, 132.

[99] Roland Barthes, "Semiology and Urbanism," in *the Semiotic Challenge,* trans. Richard Howard (New York: Hill and Wang, 1988), 415.

[100] Lefebvre, "From Absolute Space to Abstract Space," *Op. cit.*, 269.

[101] Eco refers to Lévi-Strauss; and "he suggests that society communicates also at the kinship level because there is a more general code (I am interpreting, since the word is not yet used here) which rules kinship, language, architectonic forms, and other phenomena." Please see: Umberto Eco, "Code," in *Semiotics and the Philosophy of Language* (Bloomington: Indiana University Press, 1986), 167.

as a control mechanism by rejecting cultural life as a "spontaneous spiritual creation"[102] in the city.

3.2. Decoding the City

In space time continuum, the cities are constituted by the overlapped spaces which are produced and reproduced. Spaces can not be erased entirely without any vestige,[103] but in fact, they define the city in a long period of time as the different layers of the city. To illustrate, "Even the sites of Troy, Susa or Leptis Magna still enshrine the superimposed spaces of the succession of cities that have occupied them."[104] Inasmuch as each changes of space inherits and regenerates the preexisting moments,[105] the city is produced, and reproduced constantly with the passing of time in accordance with the "moments" of space. In the light of this process, in which the overlapped spaces constitute the whole as a city designated as "metonymization,"[106] language of a city can be analysed by means of the history of space. In order to reveal representational spaces (lived spaces) and representations of space (mental spaces); and their interrelationships in social space,[107] analysis of the history of the city as representations can be discussed and reinterpreted. Since representations of space is embedded in representational space, the history of space, which is defined as the fourth implication of his theory by Lefebvre, extracts the abstract via analysis.[108]

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[102] Ibid.
[103] Lefebvre, "Social Space," *Op. cit.*, 164.
[104] Ibid.
[105] Ibid.
[106] Ibid.
[107] Ibid., 116.
[108] Lefebvre, "Contradictory Space," *Op. cit.*, 306.

In the scope of the thesis, an urban pattern as the case is analysed and deconstructed into layers, which constitutes the practical part of the research associated with the theoretical one. How the city is produced and reproduced throughout time with respect to the moments of the city is searched and evaluated via the history of the space. As "reality" of the city can not be discovered without approaching from mental space,[109] representative materials, such as maps and photos, and information as representation of data are used in the analysis of history. However, the term, "reality" can be challenging because reality is (re)produced according to how it is lived, and how it is conceived in time. In other words, "The past appears in a different light, and hence the process whereby that past becomes the present also takes on another aspect."[110]

3.3. The Dualities of the Production of the City of Çanakkale

3.3.1. Nature/City Duality

The foundation of the city of Çanakkale dates back 555 years that is not a long time when it is compared with the other cities, for instance, "modern-day İstanbul was first settled around 700 BC,"[111] and even stretches back thousands of years when the whole area is thought. The areas in the neighbourhood of Çanakkale also embodied ancient cities dating back 3000 years before Christ, such as Troia, Dardanos, Abydos, Sestos, Madytos, and Lampsakoz;[112] however, modern-day city of Çanakkale was founded in the last centuries as a result of geomorphological change. In spite of the fact that the area where the city is located has a strategic advantage, there could not have been any settlements in that area because of not having proper conditions. The land has

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[109] Lefebvre, "Openings and Conclusions," *Op. cit.*, 415.
[110] Lefebvre, "Plan of the Present Work," *Op. cit.*, 65.
[111] Sarah Rainsford, "Istanbul's Ancient Past Unearthed," *BBC News*, updated January 10, 2009, accessed July 11, 2017, http://news.bbc.co.uk/2/hi/europe/7820924.stm.
[112] Tarihi Kent Komisyonu, "Plan Raporu," in *Çanakkale Evleri Yaşatma Projesi ÇEYAP,* ed. İsmail Erten, (Çanakkale: Gündem Gazetesi, 1997), 21.

been formed by the deposition of sediment transported by Kocaçay or Sarıçay,[113] a small stream which passes through the city centre and flows into the sea nearby Kordon,[114] for thousands of years. This transformation of the spatial land in time constitutes first step in the generation of the city before the production of social space. In this regard, the dual relationship between nature that is "The raw material of the production of space […]"[115] and space develops another dimension, besides the conflict between the human being and nature, inside and outside.

3.3.2. "Violence"/ "Market" Duality

3.3.2.1. The First "Moment" of Space

After the gulf converted into a land forming the narrowest part of the Dardanelles Strait where the city of Çanakkale was constructed, the human being has taken part in the process. Human intervention in nature is explained above by Lefebvre in The Production of Space:

> Space is marked out, explored, discovered and rediscovered on a colossal scale. Its potential for being occupied, filled, peopled and transformed from top to bottom is continually on the increase: the prospect, in short, is of a space being produced whose nature is nothing more than raw materials suffering gradual destruction by the techniques of production.[116]

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[113] Ibid., 22. Also please see: İsmail Erten, "Çanakkale Kentinin Mimari/Kentsel Değerleri ve Yapılaşma Kültürü," in *Çanakkale Merkezi Değerleri Sempozyumu 25-26 Ağustos 2008,* (Çanakkale: On Sekiz Mart Üniversitesi, 2008), 2.

[114] The term Kordon, coming from French "cordon," is defined by Doğan Hasol, an architect, in his dictionary of architectural terms as a space that extends from the dock along the seaside of the city.

[115] Lefebvre, "Social Space," *Op. cit.*, 123.

[116] Lefebvre, "Contradictory Space," *Op. cit.*, 334.

Despite marsh surface area nearby Sarıçay, A fortress (Boğazı Hisar-ı Kale-i Sultaniye or Çimenlik Kalesi as the recent name), defined as a core[117] of the city, was built by filling ground with stones.[118] Besides construction of the fortress erected on the narrowest part of the Asian shore of the Dardanelles Strait, another fort (Kilid-ül Bahr meaning the lock for the sea) on the opposite side of the strait, on the European shore, was constructed simultaneously by the Ottoman Sultan, Fatih Sultan Mehmet between 1462-1463[119] [Figure 3.1], [Figure 3.2]. In fact, the sultan was trying to block possible attacks from the strait to İstanbul after his conquest of İstanbul.[120] This political affair is the building block of the emergence of the city of Çanakkale, which is an example of the production of social space by means of "prohibition."

The fortresses are concrete representations of abstract ideology that generated its own working-class of the society who employed in the construction of the forts. However the ideological setting, which produces its own social space throughout time, involves a different type of relationship between moments in the process. Lefebvre proposes two moments producing space: first the existence of a "market", which is "a complex ensemble of commercial relations and communication networks," and secondly a "violence" which controls and uses the resources of the "market" to retain its authority such as "the violence of a military state […]."[121] Whereas the production follows the way from the

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[117] The core refers to Kale-i Sultaniye or the Çimenlik Fortress in the city centre; however, the central part of the city is used to define the area that surrounds the fort and extends towards north along the Kordon. Moreover, the city centre is also used in a different meaning in this thesis. The city centre defines the area that changes throughout time according to the reproduction process, whereas the central part specifies the old core of the city which is represented in the 1915 and 1932 city plans of Çanakkale.

[118] Koç cites Evliya Çelebi's "Book of Travels" that the construction of the fortress is depicted. Please see: Telat Koç *et al.*, *Çanakkale'nin Kentsel Gelişimi (1462-2006) ile Fiziki Coğrafya İlişkisi* (Çanakkale: Çanakkale Kent Konseyi, 2006), 7.

[119] Mehmet Şeremet, "Kentleşme ve Arazi Kullanımı," in *Çanakkale Yerleşmesinin Durum Raporu 2003*, ed. Telat Koç (Çanakkale Belediyesi, 2004), 344.

[120] Koç, *Op. cit.*, 7.

[121] Lefebvre, "Social Space," *Op. cit.*, 112.

development of a “market” to an imposed “violence” ruling the market, in the case of the city of Çanakkale the process proceeds reversely, as the political strategy produces its space first, and social space with “market” is gradually built up.

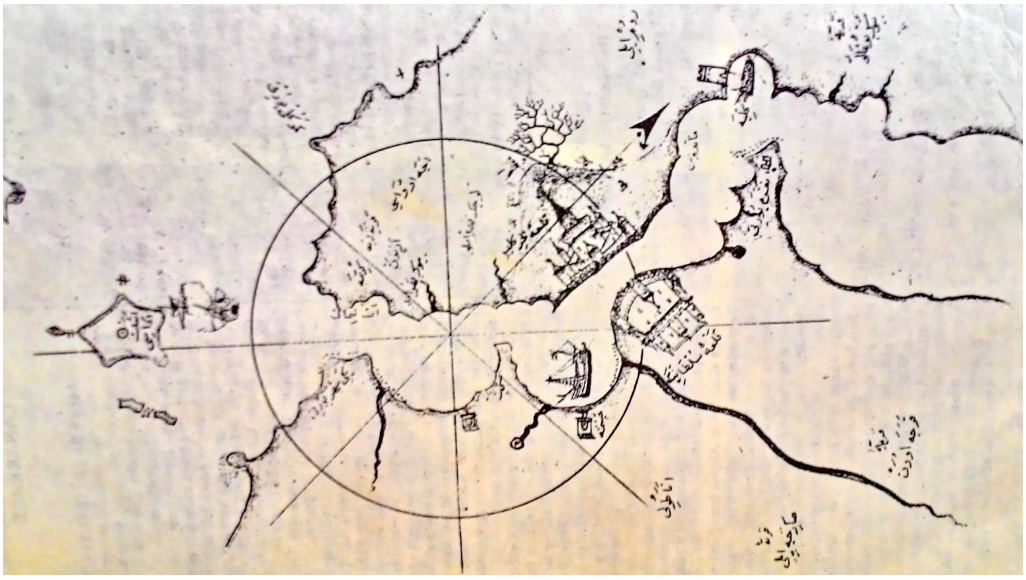

Figure 3.1 The Map of the Dardanelles Strait
A representation of the Strait with two fortresses on the opposite sides, drawn by Piri Reis.

Source: “Çanakkale.” In *Yurt Ansiklopedisi* vol. 3 (taken from Katip Çelebi’s Kitab-ı Bahriye).

Figure 3.2 The Engraving of the Dardanelles Strait and the Forts in 1710

Source: "Çanakkale Boğazı ve Kaleler." In *Çanakkale Gravürleri: 16.-17.-18.-19. Yüzyıl.* T.C. Çanakkale Valiliği.

Inasmuch as the fortress[122] is the core of the city, first inhabitants were comprised of Romani people, workers in the construction of the fortress, and Ottoman army officers and bureaucrats, who were working at the fortress[123] as the representatives of government. In addition to the emergence of different social groups, space also started to be produced by them accordingly. Hence, the first neighbourhoods as Camii Kebir district, which was settled around a mosque (Fatih Camii, built by Fatih Sultan) for Muslims, and Çay or Fevzi Paşa Neighbourhood for Romani people (settled by the sultan) were produced in the area behind the fortress in order to have been protected against any

[122] Henceforth, the fortress on the Asian shore of the strait, Çimenlik Kalesi is referred by using the word "fortress."
[123] Koç, *Op. cit.*, 7.

attacks from the strait.[124] These settlements with their core (the fortress) form the basis structure of the modern-day city of Çanakkale. In this regard, why and how space started to be produced and to be taken its urban form are revealed by means of the "representation of historical time."[125]

3.3.2.2. The Second "Moment" of Space

The Greek and the Armenian people migrated to Kale-i Sultaniye, the previous name of Çanakkale, during the period between 1500 and 1700, besides the growth of the existing Muslim neighbourhood.[126] The Greek people were involved in merchant shipping and settled in the north side of Camii Kebir or Muslim neighbourhood (around the Clock Tower), while the Armenian artisans' neighbourhood and workplaces located nearby the old Armenian Church, and Aynalı Bazaar (Aynalı Çarşı).[127] At the present time the existence of both the old Armenian Church as a museum, and the Aynalı Bazaar and nearby the bazaar, which is used as a commercial district with a number of shops producing the crafts, represent the previous space reproduced through time.

After having been established, Kale-i Sultaniye maintained its growth and increase in population by immigration. In addition to the Romanies, the Greeks, and the Armenians, the Jewish people, working as merchants, also

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[124] Ibid. Romani people who worked in the construction of the Çimenlik Fortress were allowed to establish their neighbourhood by the sultan, Fatih Sultan Mehmet. This information is also supported by an article in addition to Telat Koç's book, please see: Nevin Gültekin, "The Impact of Social Exclusion in Residential Segregation: A gipsy Neighbourhood Fevzi Paşa in Turkey," *Gazi University Journal of Science* 22.3 (2009): 248.

[125] "Representation of historical time" is discussed by Lefebvre in relation to real space. He proposes that real space, the space of social and political practice, is indeed identified with mental space as a representation which is dependent on "representation of historical time." Please see: Lefebvre, "Social Space," *Op. cit.*, 112.

[126] Koç, *Op. cit*., 7-8.

[127] Ibid., 8.

migrated and established their neighbourhood in the east of town[128] and consequently the axis, that starts from the north of the fortress to the east of the town and constitutes the bazaar, named Aşağı Çarşı, was formed. With development of commerce in Kale-i Sultaniye, a number of the commercial attachés were sent to the town on behalf of several countries between 1700 and 1800, and their offices and residences were built along the seaside, Kordon,[129] [Figure 3.3] in the north-east direction of the town. As a result of the development towards north-east, the commercial centre started to grow in this direction as Yukarı Çarşı, which forms the main axis for commercial activities at present starting from the port to Demircioğlu Street. Figure 3.4 illustrates Aşağı Çarşı as the old commercial centre and Yukarı Çarşı that constitutes the main axis of the city centre at the present time.

The activities of merchants and the consuls in the strait reproduced the character of Kale-i Sultaniye which started to be generated as a commercial centre and a seaport rather than its political character,[130] especially after the agreement between the Ottoman Empire and European countries about the security issue in the Dardanelles Strait. These two "moments" of the city constitute two different modes of production, and the transition from one mode to another mode necessitates the production of a new space like "the dissolution of the feudal system and the rise of merchant capitalism"[131] in the Renaissance town.

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[128] Ibid.
[129] Canan Z. Çavuş (Ekrem), "Yerleşme," in *Çanakkale Yerleşmesinin Durum Raporu 2003*, ed. Telat Koç (Çanakkale Belediyesi, 2004), 137.
[130] Koç, *Op. cit.*, 8.
[131] Lefebvre, "Plan of the Present Work," *Op. cit.*, 46-47.

Figure 3.3 The Engraving of the Consulates in the City of Çanakkale in 1853
The city is represented with the flags of consulates along the seaside.

Source: "Çanakkale Boğazı'ndaki Konsolosluklar." In *Çanakkale Gravürleri: 16.-17.-18.-19. Yüzyıl.* T.C. Çanakkale Valiliği. (Illustrated London News, 1853).

The name of the town, Kale-i Sultaniye which means the Fortress of the Sultan comes from the fort's name, as the town has been produced by means of the construction of the fortress as representation of power. However, the name of the town has changed as Çanakkale with time that refers to the pottery production with the term, *çanak,*[132] as representation of "market." The pottery industry was one of the important commercial activities in Çanakkale in the late 17th century, but the wars, and subsequently non-Muslim craftsmen's and merchants' migration from the city, which were caused the extinction of pottery tradition with the loss of markets in the mid-1920's,[133] the third "moment." This reveals the significant role of non-Muslim people in the production of market in Çanakkale, such as merchants and commercial attachés constituting bourgeoisie of the town. All in all, the reproduction of the mode of production in space is represented in the names of the city, Kale-i Sultaniye and Çanakkale.

Throughout time, Çanakkale has been transformed from a small town to a city which was dependent on first Gelibolu, and later the centre of the Sanjak of

[132] İsmail Utkular, "Çanakkale Boğazında Fatih Kaleleri" (PhD diss., Istanbul Technical University, 1953), 7.
[133] "Çanakkale Ceramics," the Ceramopolis, accessed July 10, 2017, http:// www.ceramopolis.com/?page_id=1008

Biga[134] despite the fact that both Gelibolu and Biga are districts in Çanakkale Province now. In 19th century, Çanakkale as a small town is depicted by Şemseddin Sami in "Kamus ül-Alam":

> Biga Bağımsız Sancağı'nın merkez kasabası olarak Kale-i Sultaniye'nin 11.602 nüfusu, 8 camisi, 3 mescidi, çeşitli topluluklara bağlı 4 kilisesi, 3 havrası, bir ortaokulu, bir Müslüman ilkokulu, Müslüman olmayan çeşitli azınlıklara ait çok sayıda ilkokulu vardır.
> 6 hamam, 4 hane, 3 konukevi, 52 dükkan ve mağaza, bir dabakhane, iki yel, bir buhar değirmeni, 26 ekmek fırını ve 12 çanak-çömlek fırını, 13 çeşme ve yabancıların gittiği bir klübe sahiptir.
> Askeri kurum ve kuruluşlar olarak, Boğaz'ın girişinde savunma için büyük bir istihkam ile birçok kışlalar vardır.
> Halkı, İslam, Rum, Ermeni, Yahudi ve yabancılardan oluşmuştur. Her azınlığın mahallesi bile ayrıdır. Sokakları düz, geniş, ama kaldırımsızdır.[135]

The "moment" of Kale-i Sultaniye is described with the religious buildings; mosques, churches, and synagogues; the schools; for Muslims, and non-Muslims; and the military spaces, which are representations of the multicultural society [Figure 3.4]. However, according to another description of Çanakkale in 1992, as there are no Greek, Armenian, and Jewish people left in the city,[136] most of these religious spaces, and the schools do not exist, and some of them either are not used or serve different functions rather than the original ones. Only two old Greek schools (İstiklal Primary School and Cumhuriyet Primary School now) keep their function as Turkish schools, and the others are one religious building for Jewish community transformed into a primary school (Gazi Primary School); a synagogue which is not used; and the

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[134] Ramazan Eren, *Çanakkale İlinin Tarih İçindeki Gelişimi ve Folklor İncelemeleri* (Çanakkale, 1994), 19.
[135] Yücel Yaman, "Çanakkale," in *Yurt Ansiklopedisi: Türkiye, İl İl, Dünü, Bugünü, Yarını*, c. 3. (İstanbul: Anadolu Yayıncılık, 1981-1984), 1855.
[136] Eren, *Op. cit.*, 94.

Armenian Church changed into a museum.[137] Thus, changing of the identity of people and the social relationships in space causes the reproduction of space, as space is a form of energy released from the body, which is mentioned in the second chapter. The mode of production in the 19th century small town with political and commercial character, and multicultural identity is different than social space in 1992, or any other date because space is reproduced in accordance with time.

[137] Ibid.

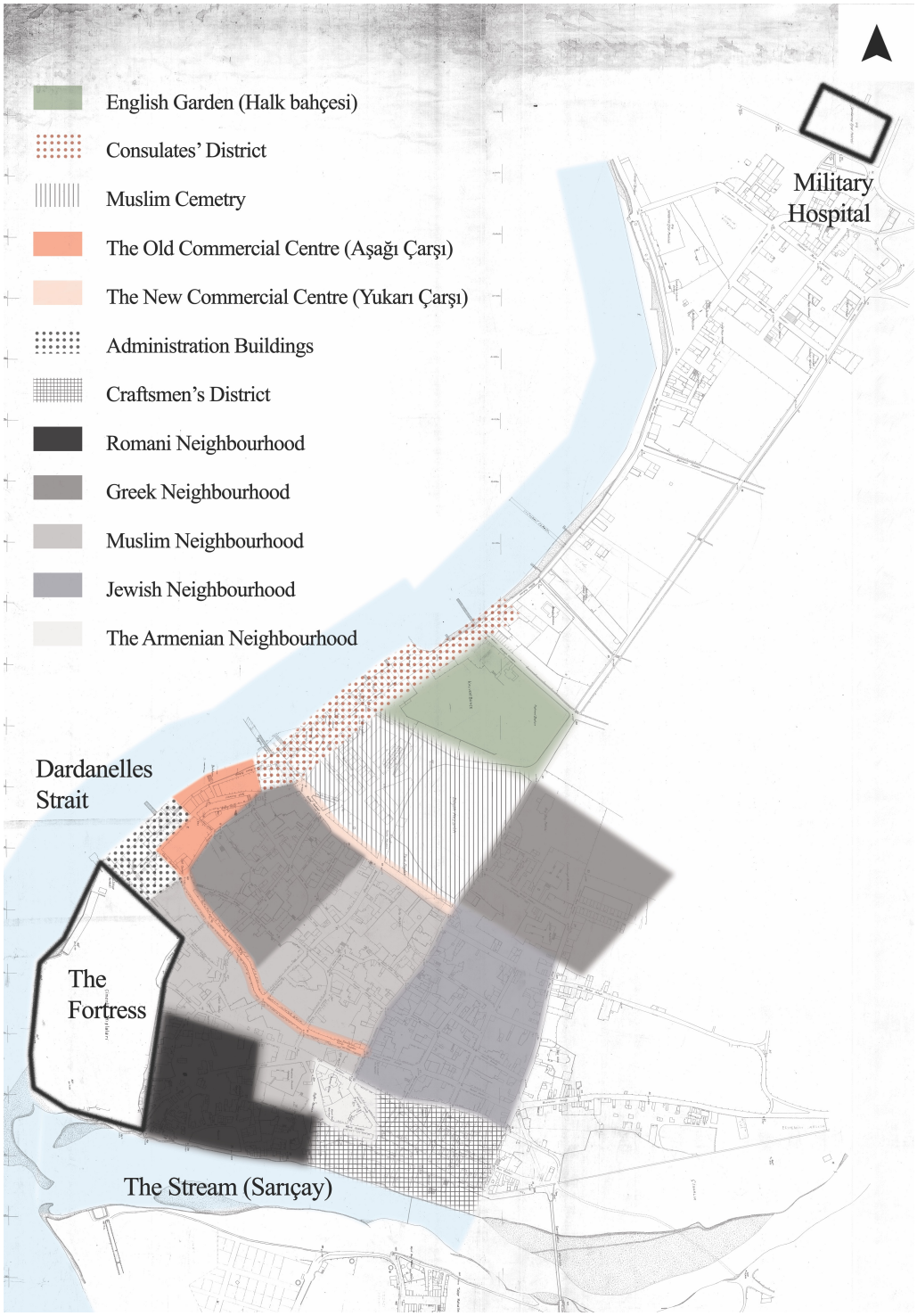

Figure 3.4 The Settlement of the City Centre in the 19th Century

Produced by the author. The graphic is obtained by using the Adobe Photoshop program. The map, taken from Senem Yiğit's master thesis, is utilised as a reference, and the 1932 city plan of Çanakkale is used as a base layer of the illustration.

3.3.2.3. The Third "Moment" of Space

The wartime, during the maritime war of Dardanelles and Gallipoli war in the First World War, is a "moment" which is a rupture in the production of space. However, although there is reproduction indispensably, the city only serves for the politics. The character of the city with Muslim and non-Muslim identities, which was formed in the previous periods, comprising two-storey adjacent houses with narrow facades, the commercial attachés' houses and offices settled in Kordon region, the bazaar area taken its shape by means of merchants, the schools, churches, synagogues, has been damaged during the wars directly or indirectly: the First World War, the War of Independence, and the Second World War. In addition to the wars, fire and flood disasters occurring in different periods of the history of Çanakkale also caused the dissolution of most buildings in the city centre, which were later replaced with high rise buildings in the 1970's.[138] As a result, commercial character of Kale-i Sultaniye, which produced market, was transformed into the military character of space again during the wartime. Besides the destruction of the city by the war, social identity has been changed, in that non-Muslims left the city, as a result of population exchange after the war. In place of the Greeks, the Armenians, European countries' attachés and their families, and the Jewish people, who have also left the city in the 1960's, Muslim people have immigrated to the city.[139] In this regard, multilayered structure of space as the marks of the society is damaged but not totally erased, since the city is reproduced from (pre-existing) code of the city.

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[138] Şirin Aras, "Kültür," in *Çanakkale Yerleşmesinin Durum Raporu 2003*, ed. Telat Koç (Çanakkale Belediyesi, 2004), 291. Fire in the history of the city is an important factor in the changing of the urban form. Fires occurred in 1836, 1845, and 1866 were the most devastating ones in the town. As the town constitutes wooden, adjacent buildings, fires spread and damaged the town immediately by the help of the strength of the wind. For more detailed information about fires, please see: Şerif Korkmaz, "Çanakkale'de Yangınlar (1836-1866)," Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Tarih Bölümü Tarih Araştırmaları Dergisi, c.XXIX (2010): 51-67.
[139] Canan Z. Çavuş (Ekrem), "Yerleşme," *Op. cit*., 137.

3.3.2.4. The Fourth "Moment" of Space

By the transition of regime (from the Ottoman monarchy to the Republic of Turkey), and the exchange of bodies in space after the wars, social space in Çanakkale shift to another phase of "moments" with a new social and political relationships which are reproduced by means of space. This new mode of production in social space also involves distinct "moments" in itself, such as the first urban plan of the city, the immigration wave, the military coup of 1980, and the emergence of urban profit by the capitalist mode of production, since according to Lefebvre's statement, there is always possibility to discover and define a "moment" in the "moment."[140]

In the Republic of Turkey, the first urban plan was developed in the late 1940's which is defined to have reproduced the central part of the city of Çanakkale today.[141] In that regard, the Government Office and Republic Square as representations of the new ideology were built in the city centre. Inasmuch as commercial axis has been developed towards north-east as Yukarı Çarşı in the Ottoman period, the square is placed on this central axis nearby the Government Office. According to the city planning, the edges of settlements, which involves three-storey buildings at maximum, were the old Turkish Military Hospital in the north, and the stadium area in the east,[142] as the west and the south are bordered by the sea and the stream (Sarıçay). After industrialisation, the edges of the city have been expanded because of immigrations from the countries to the city. Between 1960 and 1980, the necessity for housing results in not only exceeding the hospital and the stadium area and even beyond the stream, but also construction of apartment blocks instead of the existing buildings.[143]

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[140] Elden, "Space and History: Time and Moments," *Op. cit.*, 172.
[141] Koç, *Op. cit.*, 9.
[142] Ibid., 10.
[143] Ibid.

By the military coup of 1980, there can be seen new produced military and public buildings in the very centre of Çanakkale[144] which are quite high buildings in opposition to the pattern of the old city. Layers of history embedded in the old city have been damaged because of the destruction of the old and the reproduction of the high rise buildings over time. Especially after 1984 when municipalities are assigned as the authorities of urban planning activities, the urban rent has been emerged as housing estates in peripheral areas of the city,[145] and also high apartment blocks and hotels in Kordon district and nearby the old city.

All in all, the process of the production of the city is classified and analysed in the four "moments" by the help of the history of Çanakkale. Each "moments" is produced by the duality between the state and space, or "violence" and "market" which is subtracted from nature. In the previous chapter, the individual being and the society are approached who are exposed to abstract space produced physically notwithstanding. While the concepts of space are discussed theoretically in the second chapter, the city of Çanakkale as a concrete case is analysed in terms of its production and reproduction throughout time from the Ottoman to the Republic in the third chapter. Inasmuch as "each state is a social space" in which "there is a minimum of consensus,"[146] the transformation and contradictions nearby the fortress and Kordon where the city started to be produced are analysed by using the city plans as abstract representations of space within the theoretical framework in the following phase of the thesis.

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[144] Ibid., 10-11.
[145] Ibid., 12.
[146] Henri Lefebvre, "Space and the State," in *State/Space: A Reader*, ed. Neil Brenner et al. (Malden, MA: Blackwell, 2003), 85.

CHAPTER 4

INTERACTION BETWEEN THE STATE AND SPACE: ÇANAKKALE

"No institution without a space" (Lourau 1974:141)[147]

In this chapter, the city, which involves both contradictory and complementary physical space and mental space, is approached from the latter one, abstract sense of space. Since "reality" can not be understood without abstract space,[148] Lefebvre's moment of space, representations of space or conceived space is handled without being separated from social space. As stated in the previous chapter, prohibition is the constituent of space, such as Remus' attribution of political meaning on space in the founding of Rome and the construction of two fortresses as concrete representations of power in the production of the city of Çanakkale. Inasmuch as the city of Çanakkale was constructed as a result of political strategy, the interaction between the state and space in the reproduction of the city is more obvious.

In the context of this thesis, the state defines all kinds of political power and political apparatuses which have the role of the production and the reproduction of space; therefore, not only the city plans, but also the development plans of the city are analysed, which are made by the local authorities or the central government or the institutions made to develop the

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[147] Henri Lefebvre, "Space and the State," in *State/Space: A Reader*, ed. Neil Brenner et al. (Malden, MA: Blackwell, 2003), 84.
[148] Lefebvre, "Openings and Conclusions," *Op. cit.*, 415.

plans. In this aspect, the state, which rules space, also involves conflicts in itself that can be caused by local powers and result in the contradictions of space. Although local powers do not allow to be absorbed, and the state "can neither do everything, nor know everything, nor manage everything," the state destroys whatever escapes its control.[149] Thus, the hegemony of the state over space as consciousness of space is analysed through abstract representations of the city and, moreover, the dialectical relationship between space and the society, who lives in space unconsciously, are discussed. In addition to using the city maps and photos as representations, cartographic representations are produced that contribute to the discussion.

4.1.Power in Space

The *raison d'être* of space, which is produced with an order in mind, is controlling bodies, "prescribing or proscribing gestures, routes and distances to be covered"; accordingly, action in space is defined by space itself.[150] Indeed, space is conceptualised in association with the interaction between individuals. According to Foucault, the relationships between individuals are determined by "Power" that "stems from aptitudes directly inherent in the body or relayed by external instruments,"[151] which means power is related with both internal and external exercises. The exercise of power in space defined as a process that some actions organise the others exists solely within actions.[152] Power uses space as a tool to take its concrete form, and emerges from the relationships between individuals or groups, hence inevitable division in the society, the ruling and the ruled which constitute the system of the state.

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[149] Lefebvre, "From the Contradictions of Space to Differential Space," *Op. cit.*, 379.
[150] Lefebvre, "Social Space," *Op. cit.*, 143.
[151] Michel Foucault, "The Subject and Power," *Critical Inquiry* 8, no. 4 (1982): 786.
[152] Ibid., 788.

The state as the ruling class in a country or " a 'machine' of repression"[153] inherits power and exercise it over society, the ruled ones by using its hegemony. Besides the state's hegemony over the society which is exercised by means of human mediation, such as "policies, political leaders, parties, as also a good many intellectuals and experts," culture and knowledge are also controlled by the state.[154] Hegemony over culture, which is also pointed out by Eco as "rule-governed" phenomena, and knowledge manipulates the dual relation between the physical and the mental, or the experiences of the human body in space as perception and cognition. Inasmuch as culture defined as a filter, on the one hand, determines how individual perceives the environment, and "environmental cognition," on the other hand, is related with knowledge, both perception and cognition as the different experiences of the human being or the society are associated with the state. In this regard, not only are individuals constituents of the system, but also they turn into the products of the state who perceive space according to the rules of the state.

The production of the human being starts in the family, which is approached in the previous phases, proceeds at schools of the state (discussed by Althusser in analysis on ideology) where children learn "the 'rules' of good behaviour" in addition to "techniques and knowledges."[155] Nevertheless, the human body can not be reduced to a mere product of an ideology like a machine, as the body also inherits several "filters"[156] to generate their own perceived space. Similarly, for human cognition in space there is another "form of knowing

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[153] Louis Althusser, "Ideology and Ideological State Apparatuses (Notes towards an Investigation)," in *The Anthropology of the State: A Reader*, ed. Aradhana Sharma et al. (Oxford: Blackwell Publishers, 2006), 90.
[154] Lefebvre, "Plan of the Present Work," *Op. cit.*, 10.
[155] Althusser, *Op. cit.*, 88.
[156] Filter implies the "filter model" which is indicated as a continuum of human perception by Rapoport, and filters, such as cultural image, personal image and temporal image transform "'real' world" into "perceived world."

which refuses to acknowledge power"[157] in opposition to knowledge that the state rules over. Knowledge (*savoir*) without consciousness which the society is attached to is dependent on political practice, the representations and ideology; however, knowledge (*connaissance*) is detaching from hegemony of the state by means of self-criticism and criticism of what exists.[158] *Connaissance* in this sense is connected to philosophy, yet its link to the concept of production is in common with social practice, which provides philosophy to enter concrete realm as *metaphilosophy*.[159]

The dual relation between *savoir* and *connaissance* is represented in space as abstract space and as lived space which is in between concrete space and abstract space. In spite of the fact that representations of space involve knowledge (*savoir)* which is described as "a mixture of understanding (*connaissance*) and ideology," knowledge is not absolute, and it changes and likewise representations of space are not only abstract, but also they are in social and political practice.[160] Thus, there are interactions between the concepts of space rather than distinction, and also forms of knowing as *savoir* and *connaissance.*

4.2."Representations of Space"

> The production of a social space as such, an (artificial) edifice of hierarchically ordered institutions, of laws and conventions upheld by 'values' that are communicated through the national language. This social architecture, this political monumentality, is the state itself, a pyramid that carries at its apex the political leader − a concrete abstraction, full of symbols, the source of an intense

[157] Lefebvre refers to Foucault's distinction between *savoir* and *connaissance.* Please see: Lefebvre, "Plan of the Present Work," *Op. cit.*, 10-11.
[158] Lefebvre, "From the Contradictions of Space to Differential Space," *Op. cit.*, 367-368.
[159] Ibid., 368.
[160] Lefebvre, "Plan of the Present Work," *Op. cit.*, 41.

> circulation of information and messages, 'spiritual' exchanges, representations, ideology, knowledge bound up with power.[161]

Ideology as "the system of the ideas and representations which dominate the mind of a man or a social group"[162] acquires consistency by means of being involved in social space and its production.[163] Nevertheless, ideology in the production of space does not mean that ideology produces space. Ideology is the forces and the relations of production which is embodied in social space and determines where the activities take place.[164] The state uses space to transform inconsistency of ideology into consistent space by planning and ruling space, which is representations of the state. In addition to space and the society which are ruled and planned via knowledge and technology, the state organises time by reducing it to repetitive flow of time and, as a result, the social and "cultural" variations are flattened by the logic of the state that solves contradictions in space.[165] However, the state produces its own conflicts and contradictory spaces through time.

The state produces its urban planners and architects who are responsible for practicing code of space which is hard to decode, especially in capitalist mode of production. Three-dimensional space built in concrete space, conceptualised in mind, and designed in two-dimensional realm as abstract space is not innocent, as "it answers to particular tactics and strategies; it is, quite simply, the space of the dominant mode of production, and hence the space of capitalism, governed by the bourgeoisie"[166]. Ideology is embedded within

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[161] Henri Lefebvre, "Space and the State," in *State/Space: A Reader*, ed. Neil Brenner et al. (Malden, MA: Blackwell, 2003), 84.
[162] Althusser conducts a discussion on the expressions of "ideology," and he reveals Marx's meaning of the term which is different than the existing definitions. Please see: Althusser, *Op. cit.*, 98.
[163] Lefebvre, "Plan of the Present Work," *Op. cit.*, 44.
[164] Lefebvre, "Spatial Architectonics," *Op. cit.*, 210.
[165] Lefebvre, "Plan of the Present Work," *Op. cit.*, 23.
[166] Lefebvre, "From the Contradictions of Space to Differential Space," *Op. cit.*, 360.

representations of the architect's space which emerges from graphic elements, such as plans, elevations, sections, perspective drawings; however, the transition of ideology from abstract space to "reality" reveals problems in social practice.

4.3. Contradictions in Space

Political power strives to exist "consciously" by organising and planning space in concrete world. Unconsciousness which is defined as "outside the conscious" is related with the unknown, but inside the conscious there is knowledge,[167] controlled by power. The state with knowledge and the discourse of power implies an "illusory" logic[168] in the reproduction of space which is "the locus and context of the reproduction of social relationships"[169]. Notwithstanding the force of (re)production, the bodies with individual minds of the society create conflicts in representations of space because of the unconscious relation between the society's (un)consciousness and the state's quasi-logical space. In order to clarify (un)consciousness of the society, the issue of language can be exemplified. Consciousness of the human being starts with language, and also proceeds with learning rules as a member of the society; however, there are unconscious situations in consciousness. Although people learn and practise language, they do not know the conditions and laws of language;[170] similarly, the members of archaic societies do not know and

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[167] Lefebvre uses the terms, "consciousness" and "unconsciousness" in the production of space by referring to *L'inconscient,* proceedings of the sixth Colloque de Bonneval (1960). Henri Ey, who organised this colloquium, clarifies the relationship between "consciousness" and "unconsciousness." The first preface written by Ey is cited by Percival Bailey in his article. Please see: Percival Bailey, "L'Inconscient," *Arch Gen Psychiat* 17 (1967):122, accessed July 20, 2017, doi: 10.1001/archpsyc.1967.01730250124020

[168] Lefebvre, "Contradictory Space," *Op. cit.*, 308.

[169] Ibid., 321.

[170] Lefebvre, "Spatial Architectonics," *Op. cit.*, 207.

recognise the norms ruled by government, so they just live them spatially.[171] In that respect, there is the fragmented and uncertain connection between representational spaces, reduced to the conceived by knowledge, and representations of space.[172] This unclear dual relationship is defined as the "object" of knowledge which involves a "subject" "in whom lived, perceived and conceived (known) come together within a spatial practice."[173]

The state practices its ideology by (re)producing the city so as to maintain its existence concretely, which is like the primitive instincts of a child who leaves behind vestige of its presence. Abstract space as the product of the state which is institutional appears homogeneous, and it applies the forces to space, so everything that stands against the state is turned into a *tabula rasa*; however, the instrumental homogeneity of space is defined as an illusion.[174] Inasmuch as pre-existing space, which the state reproduces in accordance with its rules, inherits not only spatial arrangements, but also representational spaces, and "cultural models" (the term "culture" also has a confusion),[175] space of the state includes unconsciousness under the conscious of its logic. These external factors, outside the political authority, defined as the near order that is related with the locality, and internal factors as the far order which is the order of the state "either clash or are telescoped into one another."[176] As a result, social space is constituted from contradictory spaces which may be revealed by the history of space. In the following part, the dualities of space in the central part of the city of Çanakkale, nearby the fort and Kordon district where the city started to be produced, are revealed and analysed to follow the (re)production

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[171] Lefebvre, "From Absolute Space to Abstract Space," *Op. cit.*, 230.
[172] Ibid.
[173] Ibid.
[174] Ibid., 285.
[175] Ibid., 230.
[176] Ibid.

process of the city throughout time by utilising the historical references: written sources, visual materials and the plans as representations of space.

4.4. "Consciousness" and "Unconsciousness" in the (Re)production of the City of Çanakkale

Knowledge of the city as the state's consciousness, which is also defined with unconsciousness by virtue of conflicts and contradictions of space in the reproduction process of the city, is searched through the city maps. Not only are the city plans analysed as representations of space, but cartographic representations, produced from the representation tools in the city plans, such as lines, are also used to clarify the process of the reproduction.

The lines as the representations of the paths of the city constitute the traces of "movement" in the city form which are analysed and discussed by Kevin Lynch as the elements that structure the image of the city, produced by the individual, in addition to the edges, the landmarks, the nodes and the districts. According to Lynch, paths as "the network of habitual or potential lines of movement," which structure the city form, have force to control the whole.[177] In this regard, Lynch's approach to the paths, which are both defined as habitual lines and they can rule space as the building blocks in the structure of the city, supports Lefebvre's statement in relation with the state and the routes. Lefebvre asserts that the networks or flows, for instance, "roads, canals, railroads, commercial and financial circuits, motorways and air routes, etc." transforms physical space as a material "in which the actions of human generations, of classes, and of political forces have left their mark."[178] This

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[177] Kevin Lynch, "City Form," in *The Image of the City,* (Cambridge: Harvard University Press, 1960), 96.
[178] Lefebvre, "Space and the State," in *State/Space: A Reader*, ed. Neil Brenner et al. (Malden, MA: Blackwell, 2003), 84.

dual relation between human generations and political forces produces the space of the paths, and the routes also produce and rule the relationship between space and the society in a city. Hence, there is a "lived sense" of the networks of the city structure that result in texture of the city with a meaning for a "subject" or "collective subject."[179]

Inasmuch as the network has a significant role in the production of space by connecting spaces as an extension of space, lines as tools of the maps are used to reproduce representations of the process of the reproduction [Figure 4.23]. Similarly, other figures which are connected by the paths, and represent the buildings and the areas that serve for different functions, are used as abstract representations [Figure 4.14]. The figures, represented in the plans, are selected from the central part of the city in relation to the production and reproduction processes. The 1932 city plan, which defines the central part of the city as the entire city, is used as a reference in the analysis, since the plan is the earliest detailed plan of the city among the other plans obtained. The figures indicated in the plans are analysed in two groups: the military zones (forbidden and inaccessible space) and social space which involves public spaces and important public buildings signified in the plans.

Thus, knowledge, imposed by means of representations, is analysed both in the "macro" level and in the "micro" level in this part. By the comparison of space(s) in time(s) through the representations, used as a method, the contradictions of space, and the dual relation between the state and space, or the mental and the physical are revealed.

[179] Lefebvre, "Social Space," *Op. cit.*, 132.

4.4.1. Urban Form and Growth

The city of Çanakkale has been produced in between nature and ideology: First, the land where the central part of the city is located today, has been formed by the stream, Sarıçay. Second, the human beings occupied and transformed the area also by virtue of the strategic value of the Dardanelles Strait. The duality between nature and the human being in the production of the city, which is discussed in the previous chapter, also determines how urban form is shaped and developed. The morphology of the city, emerged from the fortress, and has grown along the seaside street, Kordon, is related with both the natural and military factors.

In the first "moment" of space, the city was first settled after the fort, the core was constructed; therefore, the location of the fortress defines the area where the urban space has been produced. The production started in the district behind the fortress, and has been developed in the north direction of the fortress and the stream along the seaside, Kordon. The Sarıçay Stream was one of the limiting factors for the growth of the city imposed by the nature, as it caused a marshy ground.[180] The city has proceeded its growth from the fortress to the Military Hospital located nearby 18 Mart Tepesi, the hill which has been used as the military zone [Figure 4.5]. As a result, the development of the city was first constrained between two military areas in a period,[181] which have directed the urban sprawl to the eastern part of the city by getting further away from the sea, but later another military area emerged as a third boundary in the northeast direction of the city that can be seen in the 1972 city plan of Çanakkale[182] [Figure 4.19].

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[180] Canan Z. Çavuş (Ekrem), "Yerleşme," *Op. cit*., 129.
[181] Ibid., 128.
[182] According to the 1972 city plan, there are a number of zones and buildings that belong to the military, and they are used as military barracks and with other functions. The zones still have been used by military. Please, see Map 3.

Besides spaces of state authority, which formed thresholds to the city development, the topography is another factor that defined the urban morphology caused by nature. Inasmuch as the eastern and the northeastern parts of the city are mountainside areas that are not convenient for the settlement, the urban expansion has also been limited in these directions. The factors that constrained the urban space can be seen in 1915, 1932, 1972 city plans of Çanakkale, which are analysed and represented under the subtitle of The Plans of the City as Representations. Nevertheless, it can be seen in the recent city plan of Çanakkale that some of the thresholds have been exceeded as a result of the population growth. For instance, after the land nearby the Sarıçay Stream was drained in 1970's,[183] the city has started to grow in the southern direction. This situation is represented in the 1977 development plan of the city as the district which is planned by the state to be opened for settlement. Similarly, the areas surrounding the military zone, which was a wide area in the north of the city has been settled in 1993.[184] On the 1977 development plan of the city, the area is planned and divided into a number of parcels but represented with no settlement; however, in the 2012 city plan, the area is occupied with apartment blocks which constitute a new neighbourhood, Esenler Mahallesi in the northern part of Çanakkale. Consequently, the city has gradually grown in the south, north, and east. However, the modern-day city of Çanakkale is still restrained by the military zone and the mountainside in the northeastern direction; and by the airport in the southeastern direction [Figure 4.1].

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[183] Ibid., 129. The information is also indicated in Yurt Ansiklopedisi, the encyclopaedia of country that the area has been developed after 1970's. Please see: "Çanakkale," in Yurt Ansiklopedisi, vol. 3 (İstanbul: Anadolu Yayıncılık, 1981-1984), 1889

[184] Canan Z. Çavuş (Ekrem), "Yerleşme," *Op. cit*., 128.

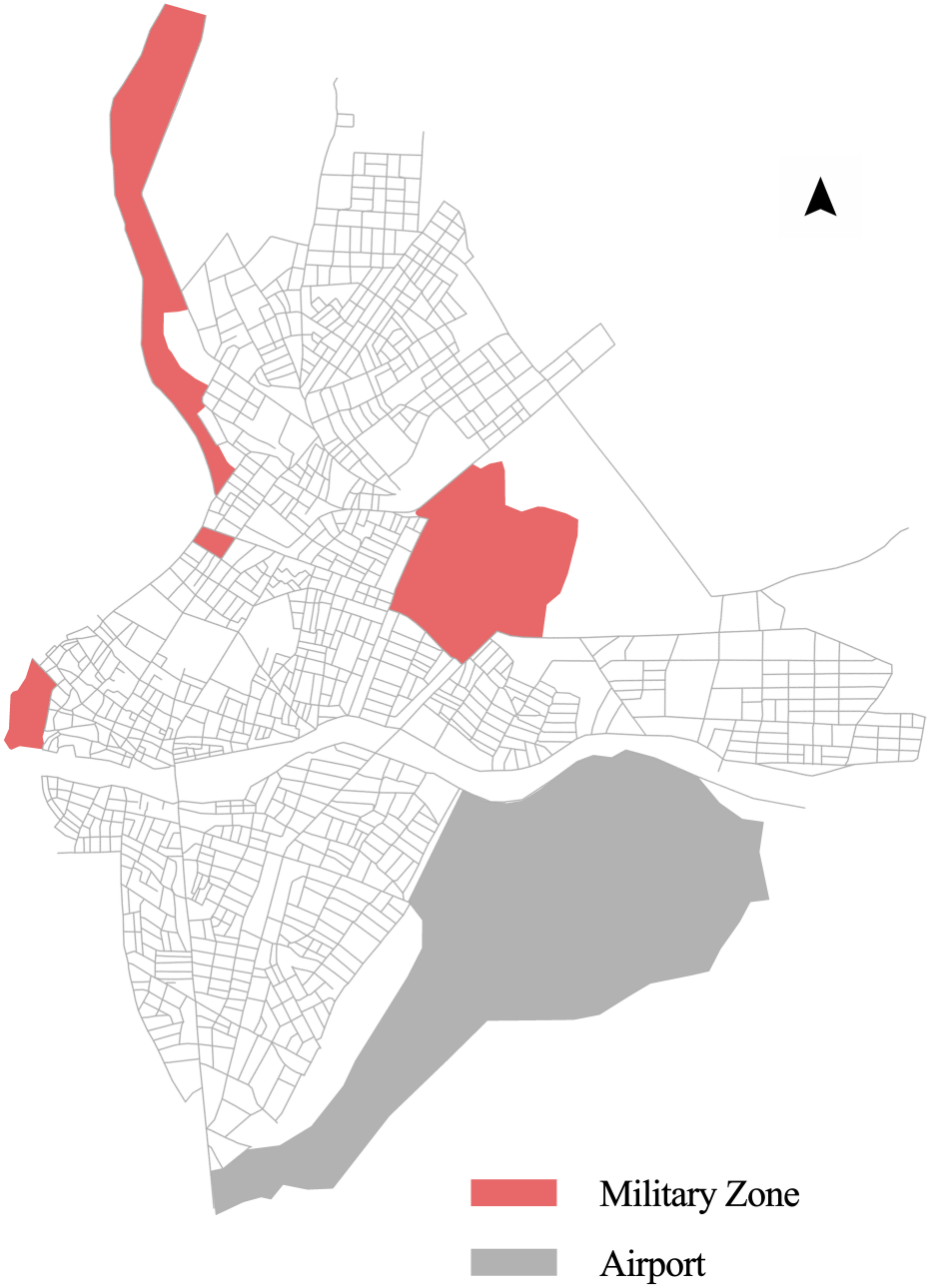

Figure 4.1 Urban Growth in Çanakkale

Produced by the author. The 2012 city plan of Çanakkale is transformed by using the Adobe Photoshop program.

4.4.2. The Plans of the City as Representations

In the scope of this thesis, besides four city plans of Çanakkale (1915, 1932, 1972 and 2012), each of which represents present time of physical space abstractly, two development plans (1972, planned by the municipality, and 1977, planned by İller Bankası), each of which represents space of the state for the future time as abstract thought of space abstractly, are analysed [Figure 4.5, Figure 4.18, Figure 4.19, Figure 4.20, Figure 4.21 and Figure 4.22]. Whereas the city plan in 1915 represents the period at the beginning of the third moment of space or the late Ottoman period, the other urban plans are representations of Çanakkale in the fourth moment of space, after the Turkish Republic. However, the development of urban space in the Republican period defines different moments which can be revealed by means of the plans and other documents. These "moments" are preserved in the abstract form of the city plans in which codes of space, controlled by the state, are embedded. Although these spaces are claimed to be "readable" and transparent, space of ideology can not be decoded entirely as "the state manipulates codes."[185] In that regard, there is unconsciousness under the conscious of logic in space of the state, which is attempted to be solved by analysing "moments" of space and revealing the contradictions within space via abstract city plans.

Unlike the 1915 plan of Çanakkale in the Ottoman period, the city plans in the fourth "moment" are more detailed that in addition to the networks of the city, the buildings are represented and public buildings are indicated. The 1932 city plan of Çanakkale, prepared by the Çanakkale Municipality, is the most representative map that shows the old pattern of the city in the Ottoman period, before the city's transformation in the direction of the development plans.

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[185] Lefebvre, "Social Space," *Op. cit.*, 162.

In accordance with the Law of Municipalities, enacted in 1930, the municipalities were assigned to have made the cities planned in the Republic of Turkey.[186] In the following years, for the purpose of pursuing the urban planning activities in the country technically qualified people who would be responsible for and in control of the city planning were required.[187] After the Bank of Municipalities (Belediyeler Bankası) was founded in 1933 as a governmental institution and renamed as the Bank of Provinces (İller Bankası) in 1945 that supports local administrations not only in construction activities, but also financially,[188] several municipalities applied to İller Bankası to make prepare plans for their cities, and one of those cities was Çanakkale.

The 1977 development plan of Çanakkale was prepared by İller Bankası. Although the 1972 city plan, and the 1972 and 1977 development plans were taken from the archives of İller Bankası, only the 1977 development plan was made by the institution and practiced physically by the municipality.[189] With the establishment of the Ministry of Public Works and Settlement (İmar ve İskân Bakanlığı) in 1958, the state as the central authority, reinforced its dominance over local authorities in urban planning,[190] as the Ministry was the authority responsible from the cities' development plans, which is represented not only in abstract space, but also in physical space. However, after the development law, which was enacted in 1985, local authorities have been given the right to approve the cities' development plans. Thus, the 2012 plan of the city of Çanakkale, obtained from the municipality, was prepared and approved by the Çanakkale Municipality. The city plans and the development plans of

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[186] Emrah Yanaşık, "İller Bankası'nın Türkiye Planlama ve Kentleşme Tarihi İçindeki Yeri ve Önemi (1933-1980)" (Uzmanlık Tezi, İller Bankası Anonim Şirketi, 2017), 30.
[187] Ibid., 31.
[188] Ibid., ii.
[189] Please, see the table which indicates names of the provinces and the dates when İller Bankası made the development plans for the centres of the provinces. Ibid., 111.
[190] Ibid., 32.

Çanakkale as representations of local power and the state are analysed in this context. However, rather than the discussion between the local and central, their relationship with physical space through abstract thought of space is the main issue.

4.4.3. Representing the Contradictions of the Military Zones

In the previous chapter, four "moments" are specified according to the duality between "violence" and "market," changing relationships within the space of which have constantly given rise to different moments of space. In spite of the fact that the city of Çanakkale was produced with the construction of the fortress in the first moment, representations of power were soon dissolved by the prominence of the merchant capitalism as a new mode of production, initiated by European merchants. European and Levantine merchants and the commercial attachés, who constituted the bourgeoisie in the town, produced market relations that challenged the space of power, and became prominent in the second moment. In the third moment of space, the military character of the city, however, resurged with the wars, particularly the Wars of Dardanelles and Gallipoli during the World War I. In the Republican period, which constitutes the fourth moment, the military character still has a significant role in the city, but it has been reproduced within the new mode of production of this period. This reproduction process of the fourth moment in urban space is analysed through the city plans in this part. Not only the city plans, but also the development plans of the city, produced in control of the state, are used as abstract representations of space so as to expose the relationship between mental space and physical space.

4.4.3.1. The City Plans

In the 1932 city plan [Figure 4.18], which represents the early Republican period in Çanakkale, besides the enlarging settlement nearby the fortress, the

linear growth of space from the southern part of the city to the north direction is observed between two military thresholds: the Çimenlik Fortress, and the old Turkish Military Hospital [Figure 4.2]. According to the plan, the fort is being used as military barracks (Çimenlik Kışlaları), whereas the old Turkish Military Hospital, located on the north edge of the city, is used as a military school nearby another military school built along the seaside.

Nevertheless, in the 1972 city plan [Figure 4.19], there has been a number of changes in the military zones. While the Çimenlik Fortress is only depicted with the outer bailey as a huge blank area without any detail in the 1932 plan, the fort is represented in detail in the 1972 city plan: the inner and outer baileys are illustrated, and the functions of buildings inside of the outer bailey are defined, such as military barrack, art school and mosque inside of the inner bailey. A building, in the north part of the courtyard inside the outer wall of the Çimenlik Fortress, is represented as an art school, but the southern part of the courtyard is still being used as the barrack. On the other part of the city centre, the military school (the old Turkish Military Hospital) is declared as the abandoned area, while the other military school, which is located in the military zone along the seaside nearby the old Turkish Military Hospital, is converted into a military hospital. In addition to the changes in these preexisting military districts in the central part of the city, a new military zone is produced on Kordon involving the Command for the Strait (Çanakkale Boğaz Komutanlığı), depending on Turkish Naval Forces, social facilities and barracks for the military officers. Lastly, according to the 1972 city plan, another new military zone with social facilities and several military barracks, which constitute a wide area, is emerged in the northeast of the city centre. The zone is located in the mountainside area as a threshold to the city development where the urban growth is limited on account of the topography and later the military factor.

Figure 4.2 Aerial View along the Seaside of Çanakkale in Space-Time Continuum
From the Çimenlik Fortress to the Old Military Hospital

Produced by the author. The images are taken from web sources. The first image: "1960'lı Yıllarda Çanakkale'nin Havadan Görünümü." Eski Çanakkale. <http://www.eskicanakkale.com/resim/1960li-yillarda-canakkalenin-havadan-gorunumu.html>. The second image: "Sarıçay ve Tarihi Çimenlik Kalesi'nin Havadan Görünümü." Çanakkale Travel. <http://www.canakkaletravel.com/galeri/cimenlik-kalesi.html>.

In modern-day Çanakkale, the 2012 plan of the city can be reached through the internet by using the mapping application, web GIS (Geographic Information Systems) which is constantly updated in accordance with the reproduction of space. Furthermore, the web map represents more information about physical space, superimposed on the plan as aerial view of the city.

According to the 2012 city plan [Figure 4.20] and information about the city, the Çimenlik Fortress has been reproduced as a museum where the military is exhibited, and as a festival area that is used by the society for different activities during Troia Festival. Even though, the fortress is still a military zone, there is a moment of reproduction which can be interpreted as a situation, between "violence" and "market" in Lefebvre's terms. The military zone in the northern part of the city also displays alterations in the 2012 city plan. First, the abandoned Turkish Military Hospital in the area, which is not the property of the military now, is represented in the plan with its remnants that have been left. Indeed, the old hospital has been abandoned for years, and the structure has been damaged, and even some parts have been totally destroyed [Figure 4.3] because of external factors, such as the earthquake, and strong winds. According to the information obtained from the archive of the Directorate General of National Property (Milli Emlak Genel Müdürlüğü), the old military hospital was built before the First World War; after the war it was used for other functions by the military; and lastly the property of the military area has been transferred to the Ministry of Finance. In this historical process of the building, it can be seen that although there were attempts to restore the building in 1954,[191] the old military area has lost its importance after the war. Second, the military zone, nearby the old Turkish Military Hospital, which covers an extremely large area, extends along the seaside from the city centre to Nara Burnu as a boundary between the sea and the city, displays a reproduction

[191] Information is obtained from an official correspondence between the Directorate General of National Property, Çanakkale and the Ministry of Finance, Ankara in 1954. In the correspondence, it is written about the condition of the building in that period of time, and the attempt of Turkish Naval Forces Command to restore the hospital within that year. Moreover, it can be realised that there is an effort of the Ministry to transfer the military building to its own property from 1949 to 1964 when the area has been the property of the Ministry. For the document, please see Appendix A [Figure A.1]. In order to have more information about the military hospital and its condition, please see: Senem Yiğit, "Çanakkale Eski Merkez Hastanesi Kale-i Sultaniye Hastahane-i Askeriyye Rölöve − Restitüsyon ve Restorasyon Projesi" (Master diss., Istanbul Technical University, 2010).

process at the present time. The part of this military zone in the northern part of the city centre, which involves functions for the military unit, such as the departments of the command, the new military hospital, housing, and the other facilities for the military personnel, is currently in an “unconscious” situation. Inasmuch as the residents in the military housing has been made to move lately, and most of the buildings in the zone are abandoned now, there is a speculation in the society that the military zone will be transformed into a public area.

Figure 4.3 The Old Military Hospital in Space-Time Continuum

Produced by the author. The first image is taken from: “Çanakkale 1930’lu Yıllar: Hastahane bayırı ve Şu an Harabe Haldeki Eski Askeri Hastahane Binası.” Çanakkale Travel. <http://www.canakkaletravel.com/galeri/eski-canakkale.html>. The second image is taken from: “126 Yıllık Tarihi Hastahane Binası Yok Oluyor.” Çanakkale Travel News. Added February 13, 2016. <http://www.canakkaletravel.com/haber/126-yillik-tarihi-hastane-binasi-yok-oluyor.html>.

4.4.3.2. The Development Plans

Unlike in the 1972 city plan of the city, the fortress is projected and defined in the 1972 development plan as a festival area [Figure 4.21]. The courtyard between the inner and the outer baileys is represented with a green space in place of the military barrack; therefore, by means of the plan, there is an attempt to reproduce space and to establish a connection between the once forbidden zone and the society. The other significant representation of the military zone is the area in the northern part of the city. The old Turkish Military Hospital defines boundary of the settled area in the northern part of the city centre; the rest of the area, behind the old hospital, is determined as a zone for military purposes that reaches to the threshold in the northeastern part of the city. This extensive area planned as the property of the military extends next to the existing military barracks, emerged in the northeast and represented in the 1972 city plan.

In the 1977 development plan [Figure 4.22], the military zone projected as a threshold in the 1972 development plan is transformed into a settlement area developed behind the old military hospital. According to the 1977 development plan, this area is divided into parcels as residential district instead of the military zone represented in the 1972 development plan. This residential district, including the housing area for the military officers, next to the existing military zone is suggested as a result of population growth,[192] which constitutes

[192] It is recorded that the population in the city centre of Çanakkale has increased since the 1950s. However, there were rapid demographic changes in the city centre before the 1950s by virtue of the wars: the First World War, the War of Independence, and the Second World War. Furthermore, it is stated that the immigrations from the countrysides to the cities were not significant yet before the 1950s. For more information about the population growth in the city centre of Çanakkale, please see: Tarihi Kent Komisyonu, "Plan Raporu," in *Çanakkale Evleri Yaşatma Projesi ÇEYAP*, ed. İsmail Erten, (Çanakkale: Gündem Gazetesi, 1997), 23. Also please see: "Nüfus Bölümü," in *Cumhuriyetin 50. Yılında Çanakkale: 1973 İl Yıllığı*, (Çanakkale: Çanakkale Valiliği, 1973), 37-39.

a starting point for the establishment of a new neighbourhood, Esenler Mahallesi, in the future.

In conclusion, when the city centre of Çanakkale is analysed by means of the city plans throughout time in the Republican period, the military zones, which constitute the edges of the central part, are starting to dissolve in three points: the Çimenlik Fortress, the old Turkish Military Hospital, and the military zone near the old hospital. Figure 4.14 as a figure ground relationship, which represents the reproduction process of the central parts obtained from the 1932 and 2012 city plans, and in which the military buildings are indicated by the red figures, brings out the dissolution of these three pointed military areas of the central part. The fortress as one of these three pointed military areas has two different representations in the city plans, which involve information about the relationship between space and the military. While the fort in 1932 is represented as a compact zone without any detail about the buildings and movement of space, in the 2012 city plan there are more details about the buildings represented with the red figures [Figure 4.14]. Moreover, the condition of the military zone near the old hospital (in the north seashore area) at the present time supports the dissolution of the space of power. However, Figure 4.23, which represents the reproduction of the city centres in 1932, 1972 and 2016 via the lines or the paths of the city, illustrates a different process of the reproduction when the red coloured lines, defining the military zones, are compared with the entire city. According to the representation of the 1972 city plan, there is a large increase in the military zones with the emergence of the military zone in the northeastern part. In spite of the fact that the military zones of the city centre in 1972 are the same in the 2012 city plan, the ratio of the military zones of the city centre to social space decreases by virtue of the rapid growth in the representation of the city centre in 2012.

4.4.4. Representing the Contradictions of Social Space

Social space has two different levels: "the social relations of reproduction, i.e. the bio-physiological relations between the sexes and between age groups, along with the specific organisation of the family"; and "the relations of production, i.e. the division of labour and its organisation in the form of hierarchical social functions."[193] These relationships of social space in production and reproduction processes are involved in the space of "market" and "violence" which constitute the structure of the city. "The relations of production" are emerged by the intervention of "violence" that imposes its logic on an existing "market." "Market" or the productive forces are controlled and exploited by political power to establish its authority.[194] However, the (re)production process in the city of Çanakkale has started with the production of abstract space by the state authority which is represented in the form of the fortress, and this abstract space generated its own "relations of production" that was between the military as power and people who constructed the fortress as labour. The social relations of space have been reproduced after the physical construction of abstract space by the intervention of the "market" in the second moment of space. After the third moment when the market was collapsed because of the wars, a new mode of production in the fourth moment have resulted in the reproduction of the relations of production, which is discussed in this thesis study, with reference to the city plans and the development plans as representations of the central part of the city in this section. Inasmuch as the state reproduces space rather than producing space,[195] each city plans is reproduced from a produced space. Although there are the remnants of the preexisting space in the city maps, time is an important factor in this aspect because the base of plans has been blurred by the superimposed plans piled up in time.

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[193] Lefebvre, "Plan of the Present Work," *Op. cit.*, 32.
[194] Lefebvre, "Social Space," *Op. cit.*, 112.
[195] Lefebvre, "Contradictory Space," *Op. cit.*, 321.

4.4.4.1. The City Plans

It is obvious that the 1932 city plan of Çanakkale [Figure 4.18], which represents the city in the Republican period, have inherited its base form from the preexisting space represented in the 1915 city plan, which was made in the third moment of space in the Ottoman period [Figure 4.4]. Therefore, the 1915 city plan of Çanakkale becomes clearer by means of 1932 plan which illustrates more details about space. The city plan in 1932, the fourth "moment" of space, not only involves the network of the city, but also indicates the old buildings which do not exist in other plans, such as religious buildings for non-Muslims, the old consulates used as public buildings in that moment, also other public buildings that are in use, and public spaces and, as a result, the 1932 plan is the most representative one of others that gives information about the second moment of space.

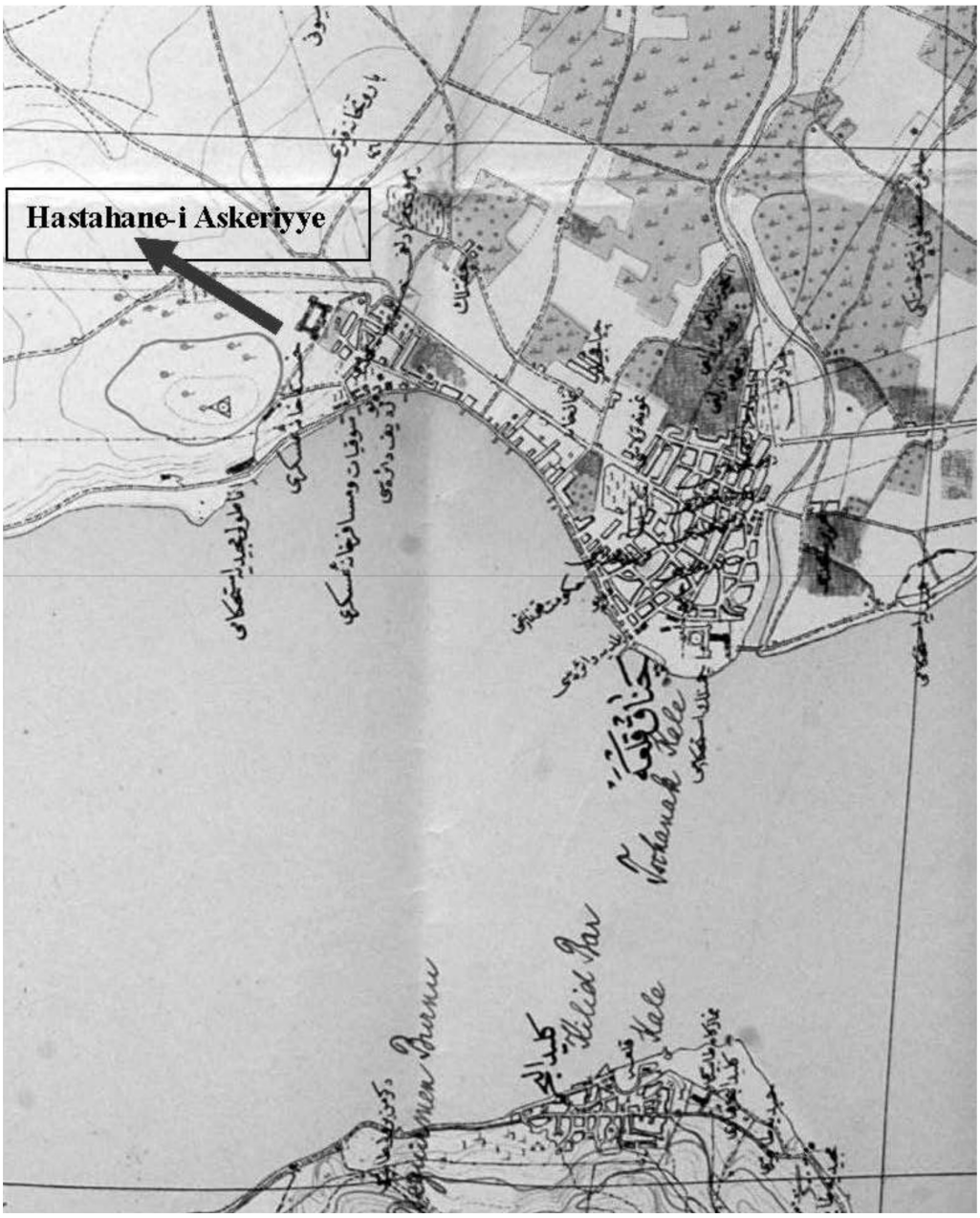

Figure 4.4 The 1915 City Plan of Çanakkale

Source: Kahraman, Senem Yiğit. "Çanakkale Eski Merkez Hastanesi (Kale-i Sultaniye Hastahane-i Askeriyye)." *Çanakkale Araştırmaları Türk Yıllığı* 10-11 (2011):7.

Figure 4.5 represents the similarity via the superimposed lines or traces of "movement" in the 1915 city plan (with the bold grey lines) that has references for the 1932 city plan (with the thin black lines). Despite the coexistence of different "moments" of space, the similarity between these two city plans stems from the war period when there was collapse of production, hence space of "violence." Thus, the 1932 city plan is used as a basis in order to analyse the reproduction process in the central part of the city.

Figure 4.5 The 1915 and 1932 City Plans of Çanakkale in Space-Time Continuum

Produced by the author. The city of Çanakkale is represented with the lines and superimposed in space-time continuum by using the Adobe Photoshop program.

According to both plans in 1915 and 1932, the old main axis, Çarşı Caddesi, which passes through Muslim and non-Muslim neighbourhoods nearby the fortress, with the Kordon district, extending to the old Turkish Military Hospital (Hastahane-i Askeriyye) on the northern edge of the city, constitute the central part of the city [Figure 3.4]. In the scope of this section, the reproduction process in the central part of the city is analysed through a number of examples selected from three kinds of spaces that represent different "moments" of social practice: space that represents non-Muslim society (the

religious buildings), space that represents the consuls (out of the state) and space that represents the state.

In the 1932 city plan, the central part, developed along Çarşı Caddesi, represents a distinctive character with its texture that includes various buildings belonging to Muslim and non-Muslim people in the same space: mosques, churches (for the Armenian and the Greek), synagogues and schools. In spite of the fact that these buildings are located separately according to their neighbourhoods, there are some intersection areas, as the neighbourhoods are adjacent. Between the neighbourhoods, there is a junction point where Armenian school with the Armenian Church, Nedime Hanım Mektebi as a Muslim school, and the Tıflı Mosque nearby a school for the Jewish people[196] are located; therefore this intersection is the representation of both separation and wholeness of space that represent the social relations of the town in the second moment. The intersection situates along a strong axis that defines Fatih Mosque which one of the first neighbourhoods was settled around; and merges with the square in front of the mosque. The existence of squares in front of the mosques, generally in intersections, forms a characteristic pattern of open space in the city. However, in the 1932 city plan, it is observed that non-Muslims' religious buildings are detached from the street, as they are enclosed by the walls. Although the Greek Church has a gathering space in front of the building, and three synagogues define a courtyard between the buildings, these areas do not merge or intersect with the streets. To illustrate, according to the 1894 plan of the synagogues, obtained from Koyuncu's article, the synagogues are also represented with the walls that surround the buildings in the second moment of space [Figure 4.6].

[196] The school for Turkish Jews is not represented as a building in 1932 city plan, but it is written on an area of the plan as " Türk musevi İlk Mektebi."

By the construction of the Mekor Hayim Synagogue in 1890, there were three synagogues[197] in the second moment of the city of Çanakkale. One of the three synagogues, the Yachan (Old) Synagogue was destroyed and built as a larger synagogue by the attempt of the Jewish community after the Sultan, II. Abdülhamid, approved the plan [Figure 4.6] in 1897.[198] In the war period as another "moment" of space, the synagogues were used for different purposes, for instance, they were transformed into the military barracks during the English occupation (1919-1922) when the Hadache (New) Synagogue was in ruins and the Mekor Hayim Synagogue was in bad condition.[199] In addition, the Mekor Hayim Synagogue, the only synagogue which has been survived at present, served for military purposes during the Second World War.[200] The Mekor Hayim Synagogue was given back to the Turkish Jewish Community in 1945, and after the restoration and renovation processes of the synagogue, it has been used as the only synagogue[201] and even the only religious building for non-Muslims in the city centre of Çanakkale [Figure 4.7].

Figure 4.6 represents the synagogues in two different "moments" of space. In the 1894 plan of the buildings, there are three synagogues next to each other, constituting a courtyard, and a small school for Jews[202] which are enclosed as a complex. The second image as a recent representation of the area displays the Mekor Hayim Synagogue and a parking area in place of the other buildings. The synagogues are also represented with figures in the 1932 city plan; however, they are not indicated as the synagogues. Inasmuch as the Mekor

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[197] Aşkın Koyuncu, "Osmanlı Devleti'nde Kilise ve Havra Politikasına Yeni Bir Bakış: Çanakkale Örneği," *Çanakkale Araştırmaları Türk Yıllığı*, 12, no.16 (2014): 70-71.
[198] Ibid., 71.
[199] Ibid., 72.
[200] "Sinagoglar: Çanakkale," Türkiye Hahambaşılığı Vakfı, accessed August 10, 2017, http://www.turkyahudileri.com/index.php/tr/tarih/sinagoglar/64-canakkale.
[201] Ibid.
[202] Koyuncu, *Op. cit.*, 71.

Hayim Synagogue has started to be used after its restoration in 1964, the synagogue is designated with hatching in the 1972 city plan of Çanakkale.

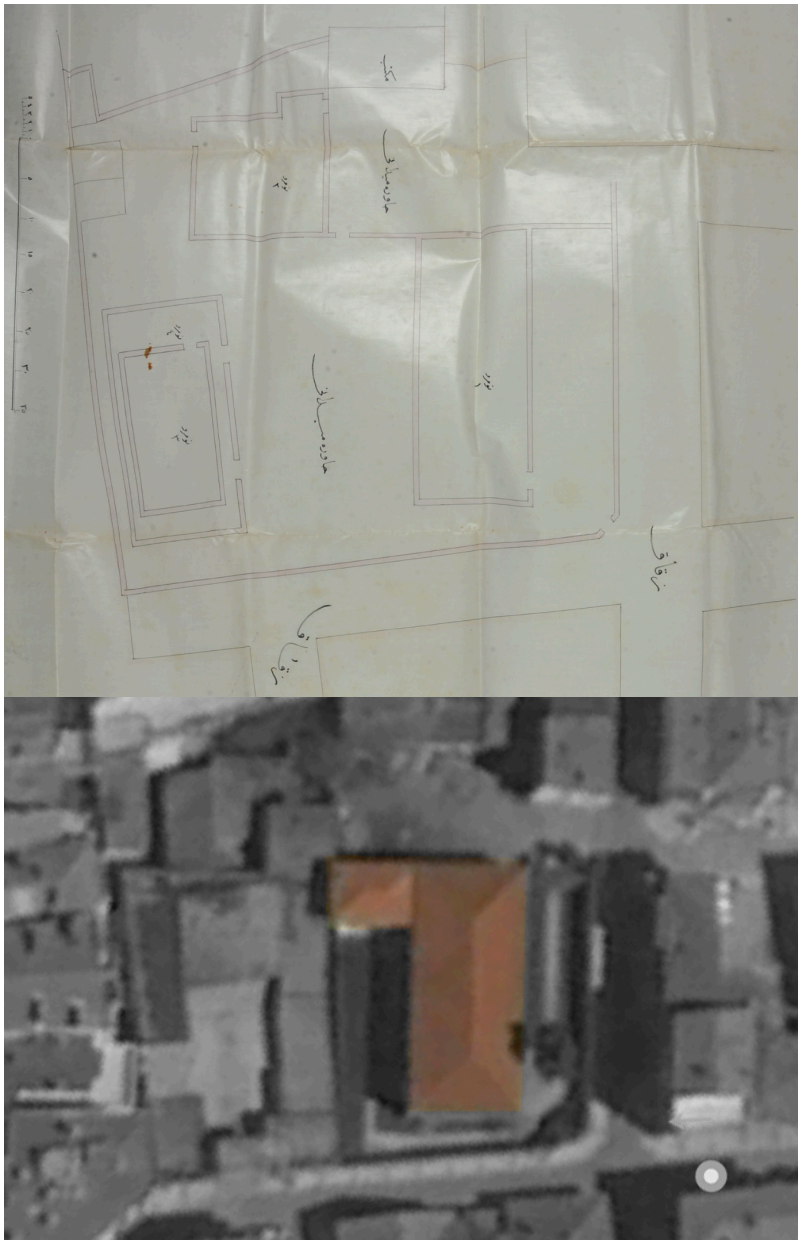

Figure 4.6 The Synagogue in Space-Time Continuum

Produced by the author. The first image is taken from: Koyuncu, Aşkın. "Osmanlı Devleti'nde Kilise ve Havra Politikasına Yeni Bir Bakış: Çanakkale Örneği." *Çanakkale Araştırmaları Türk Yıllığı*, 12, no.16 (2014): 85. The second image is taken from Apple Maps and processed with the Adobe Photoshop program.

Figure 4.7 The Mekor Hayim Synagogue

Source: "Çanakkale Mekor Hayim Musevi Sinagogu." Çanakkale Travel. <http://www.canakkaletravel.com/galeri/canakkale-mekor-hayim-musevi-sinagogu.html>.

In the 1932 plan, the city is represented with the churches and the synagogues which are left from the Ottoman period as representations of the second moment of space. The religious buildings for non-Muslims constitute a contradiction in the reproduction of space. According to Koyuncu's research on the churches and the synagogues in the Ottoman Empire, in spite of the fact that it was forbidden to construct new churches and synagogues until the proclamation of the Reform Edict of 1856 in the Ottoman Empire, there were numerous examples of new constructed religious buildings in the 16th-18th centuries.[203] And some of those examples were built in Çanakkale which Koyuncu analyses as the case of his research. In the 17th and 18th centuries, there is information about the existence of the Greek and the Armenian

[203] Koyuncu, *Op. cit.*, 35-36.

churches and a Jewish synagogue in Çanakkale.[204] The critical question is how these buildings were produced against the law and power. As the result of the research, it is revealed that the new religious buildings were in fact constructed by using the Sharia law itself, that is, the law permitted to repair or reconstruct the existing religious buildings of non-Muslims by the approval of the Sultan,[205] so most of the religious buildings for non-Muslims in Çanakkale were built on account of this reason.[206] However, Koyuncu states that there is no information about the preexisting of these buildings in Çanakkale; accordingly he has deduced that the new construction of churches and synagogues, which were not allowed by the state, were ignored in order to maintain economical and commercial development of the city in that period.[207] In this regard, consciousness of political power is confronted with its unconsciousness by revealing dualities in the reproduction of space. Power that imposes its logic on the society and space as "the stable centre" produces the unstable which results in the primacy of space of the bourgeois over the state's logic. Nevertheless, it is contradictory whether space of the bourgeois emerges as another authority rather than the state in representational space.

After the first settlement of neighbourhoods nearby the fortress and their development along Çarşı Caddesi in the southern and southeastern part of the city, new neighbourhoods appeared, and a new commercial axis started to develop in the north direction, Yukarı Çarşı by the emergence of consulates in Kordon district. Non-Muslims as craftsmen producing the market; as merchants and consuls controlling commercial activities as bourgeois of the

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[204] Ibid.
[205] Ibid.
[206] The history of each religious buildings in Çanakkale, the Greek Orthodox Church (Panaya), the Armenian Church (Surp Kevork), and the synagogues is explained and evaluated in detail by Aşkın Koyuncu. For information more specifically about the buildings, please see: Koyuncu, *Op. cit.*, 58-75.
[207] Ibid., 76.

city reproduced not only the social relations, but also the production of space. Consuls as representatives of other states in the city of Çanakkale established their offices and houses along the seaside, Kordon, which constitute the pattern of the modern-day Kordon district of the city, since the area has been reproduced from the previous one. The 1932 city plan represents more information about the previous Kordon settlement with consulates than other plans, inasmuch as most of the buildings disappeared throughout time; however as the preexisting buildings were generally constructed as adjacent to each other, new settlements have been reproduced from the old ones' projection. According to the 1932 plan, the buildings in Kordon district function as public buildings instead of the preexisting consuls' or commercial attachés' offices and mansions as a result of the removal of the consulates in the fourth moment of the city. This transformation of space from consulates as representations of other governments in the city to government buildings, which is the state itself, forms another contradictory situation in space.

Although the reproduction of consulates' space can be read in the 1932 city plan, it is not possible to find out the exact places of the consulates for all buildings many of which have been rebuilt, yet this is not in the scope of the thesis. However, it is clear that the district which commercial attachés were settled in, was used as an area where public buildings were concentrated, such as the courthouse, the post office, the police department, and other administration and government offices according to the 1932 city plan. In this respect, three buildings in the district are discussed to illustrate the reproduction processes.

First, the police department on Kordon which is indicated in the 1932 city plan is searched from the deeds. According to the document, property was transferred from a Russian citizen to state ownership and occupied by the

police headquarters.[208] The land is still used by the police; however, the building, represented not only in the 1932 plan, but also in the old photos [Figure 4.8], has been replaced with a new structure that serves as the guesthouse for police officers, or *polisevi*, since the Kordon district has become an area where the hotels have emerged at present.

[208] The documents as title deed and an official correspondence are obtained from the archive of the Directorate General of National Property. Please see, Appendix A [Figure A.2].

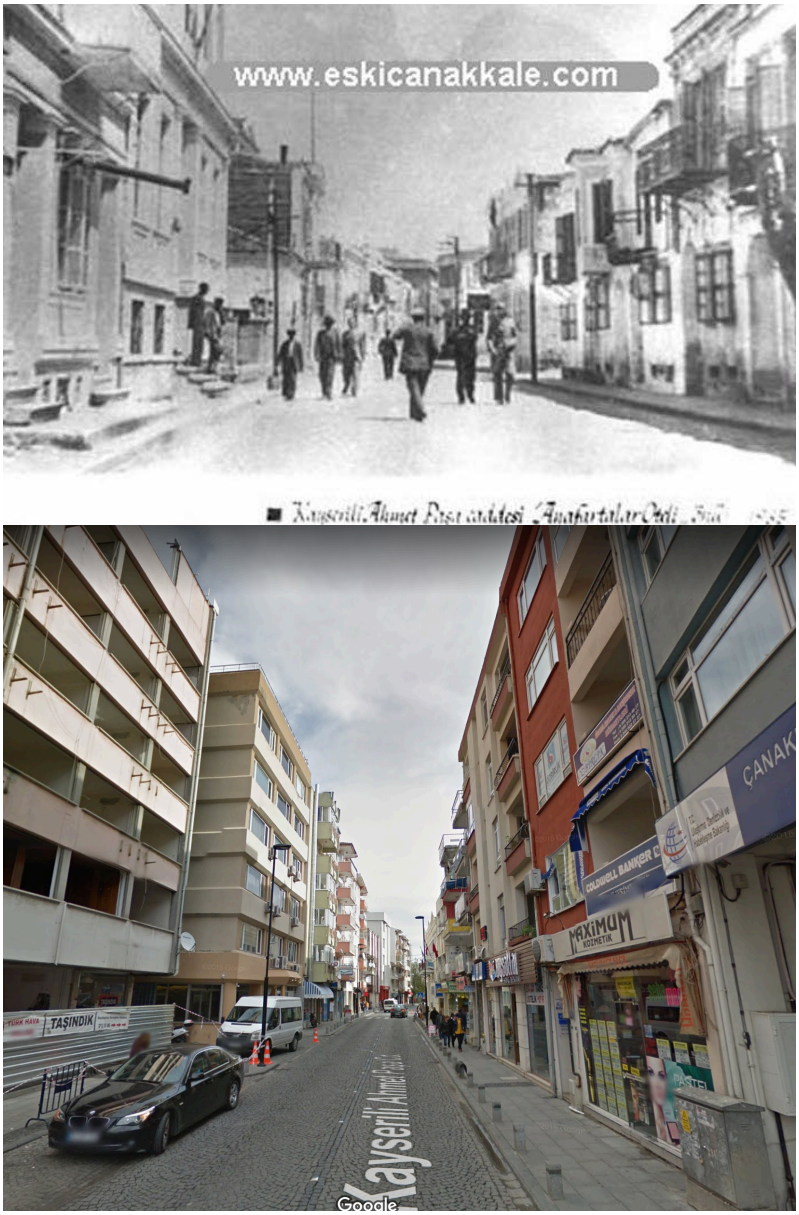

Figure 4.8 *Polisevi* in the Old Consulars' District in Space-Time Continuum
The old police department in the 1930s (on the left side of the street, the second building) transformed into the guesthouse next to a hotel which was destroyed recently. The second image represents the same area in 2014.

Produced by the author. The first image is taken from: "Eski-Yeni Dönem Karşılaştırma." Eski Çanakkale. <http://www.eskicanakkale.com/kategori/eski-yeni-donem-karsilastirma-1.html>. The second image is taken from Google Maps.

The second building in the same row along Kordon transformed into the guesthouse for teachers, or *öğretmenevi*. Based on İzzet Dilmaç's narration (who is known as one of the oldest citizen and the old provincial president of the Republican People's Party, CHP, in Çanakkale), in the place of this guesthouse there was a two-storey consulate building which was used as *halkevi,* defined as a private but governmental institution in the Republican period between 1932 and 1950.[209] Therefore, the reproduction process of the old consulate building, which has similarities with the previous example, can be followed sequentially within plans and via other documents. The political character of space has proceeded from its existence as a consulate building in the second moment of the city to its function as *halkevi* in the fourth moment, which represents the conflict between moments. Moreover, after the building was replaced with the new, high and reinforced concrete one, the reproduction has proceeded to another phase of space production[210] under state ownership [Figure 4.9]. In the present "moment" of space, the reproduction of space as a guesthouse goes on in the re-reproduction of space by the destruction of the existing reinforced concrete building, and the construction of the new one instead, conducted by the state [Figure 4.10].

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[209] This information depends on an interview with Dilmaç, conducted by Yılmaz Biçer, which constitutes a part of Biçer's book. In this part, the story of *Halkevleri* from 1932 when it was established till it was firstly closed in 1950 is narrated. In that period, *Halkevi* was both private and governmental institution that was using the budget of the government, the special provincial administrations and the municipalities. The institution where cultural activities occur is defined as cultural extension of the politics. For more information about *Halkevleri*, please see: Yılmaz Biçer, "Halkın Evini Nasıl Yıktılar," in *Bir Başka Çanakkale: Anılarda Yaşayan Şehir* (Çanakkale Kitaplığı, 2009), 263-264.

[210] Another phase of space production refers to modern-day city's mode of production which is explained at the end of this chapter.

Figure 4.9 *Öğretmenevi* in the Old Consulars' District in Space-Time Continuum
In the same row of the district, nearby *polisevi*, it can be seen the old post office, *halkevi* (the old consulate building) and the old courthouse in the first photo, which are represented in the 1932 city plan, and they are totally transformed in the 2014 photo (the second photo). *Halkevi* (on the left side of the street, the second building) was destroyed, and in place of the building öğretmenevi was built.

Produced by the author. The first image is taken from: "Eski-Yeni Dönem Karşılaştırma." Eski Çanakkale. <http://www.eskicanakkale.com/kategori/eski-yeni-donem-karsilastirma-1.html>. The second image is taken from Google Maps.

Figure 4.10 *Öğretmenevi* under Construction in 2017

The photo is taken by the author. April 13, 2017.

The third, and the last example of the district where consulates were located involves a significant representation of the city. *Halk bahçesi,* a park constituting a wide green area in Kordon district, was the old English garden, known as Calvert Garden of the old mansion which was the property of the English consul's family, the Calverts. In the 1915 city plan, the garden and a long path that continues from the garden to a wider green area nearby the Sarıçay Stream can be seen, which supports the information that the garden extended to the stream.[211] When the other city plans are analysed, it can be realised that the path, which connects the garden with the green area, constitutes a reference for the existing road at present.

[211] "Tarihi Miras," T.C. Çanakkale Valiliği, accessed August 18, 2017, http://www.canakkale.com.tr/tr/zamanda-yolculuk/tarihi-miras.

According to the 1932 city plan, the mansion as a large structure occupies the area in front of the garden which has a dominant character in the old district of consulates. The mansion as the starting point of the same row of buildings along Kordon which the previous two examples are in, is of nearly the same size with the Government Office in the 1932 plan, so the mansion with its huge garden is distinctive in the central part of the city that can be read from both the plans and photos as representations. In the 1972 city plan, the mansion still exists, however, there is a newly produced space opposite to the mansion and next to the park (old Calvert Garden) as the Government House of Çanakkale Governor's Office, or Hükümet Konağı [Figure A.3]. After this "moment," the garden of the mansion turns into the backyard of the Government House which is more massive than the mansion as a building [Figure 4.11]. The mansion disappears from the maps in the 1977 development plan and, moreover, according to the information about the dissolution of this space, the building was abandoned after it had been damaged in the 1912 earthquake.[212] The mansion shares the similar fate with the old Turkish Military Hospital which has been abandoned after its destruction in time [Figure 4.12].

Figure 4.11 Çanakkale Government House with Halk bahçesi

[212] Ibid.

Source: A screenshot from the website of Çanakkale Province. <http://www.canakkale.gov.tr/konumu>.

Figure 4.12 The English Mansion in Space-Time Continuum

The first image that represents the mansion in the 1930's is obtained from: "Genel Fotoğraflar." Eski Çanakkale. <http://www.eskicanakkale.com/kategori/genel-fotograflar-1.html>. The second image is taken by the author. April 13, 2017.

Çanakkale Government House is one of the representations of the Republican period with Republic Square which are studied in the fourth “moment” of the city. The Government House is located close to Republic Square that is constructed in the place of a part of the old Muslim cemetery, represented in the 1932 city plan, which constitutes one of the open public spaces of the city with other squares: the Port Square (İskele Meydanı) and the Square of the Clock Tower that was built by an Italian commercial attaché, Emilie Vitalis. The tower that is the representation of a moment in another moment still exists as a central location in contrast to the other dissolved spaces [Figure 4.13]. The open public spaces that are focal points of the city with the main square, Republic Square, constitute the main axis of the city centre, continuing as Demircioğlu Street along which commercial activities are gathered. This central space as Yukarı Çarşı, in the northern part of Aşağı Çarşı which is known as the old commercial centre, has been developed in time after the production of the district of consulates in the north. Nevertheless, Aşağı Çarşı, or Yalı Street, as the old district of settlements, or the old town, is still central in commercial activities by its reproduction with cafés, bars and small shops.

Figure 4.13 The Clock Tower in Space-Time Continuum

Produced by the author. The first image is taken from: "Eski-Yeni Dönem Karşılaştırma." Eski Çanakkale. <http://www.eskicanakkale.com/kategori/eski-yeni-donem-karsilastirma-1.html>. The second image is taken from Google Maps.

In modern-day city of Çanakkale, the commercial activities in both Yukarı Çarşı and Aşağı Çarşı districts currently serve for the purpose of commercial and entertainment activity, hence consumption rather than production which once characterised the district, Aşağı Çarşı which was the centre of artisanal and commercial activity in the second moment of space. The market in the

second moment can be defined as “the market in land (a pre-capitalist form of property)”; however, the present city uses “the market in works (which, as “non-products,” long remained extra-capitalist).”[213] In the last mode of production as “extra-capitalist,” dependent on consumption, space has been reproduced in two ways: First, consumed space is reproduced by means of history, and the market is concealed in the form of the constructed or the reconstructed historical space. Aşağı Çarşı as the old town of the city can be an example of this mode of production, inasmuch as the area is involved in the conservation zone it represents the historical part of the city. In that regard, the history of space turns into a commercial object that is sold in souvenir shops of the Aynalı Bazaar (Aynalı Çarşı) instead of the craftsmen’s workplaces. Similarly, the history is represented with space itself, for instance, the fortress which was an inaccessible space of power has been reproduced as a museum where the state authority represents itself and the history of war to the public. Therefore, the violence of war has been reproduced as an object of tourist attraction that is displayed in the space of “violence.” Second, space is consumed by the destruction of history and the reproduction of space which serves for the capital. Not only is the destruction of space performed by the state directly, the destruction also stems from external factors, such as the wars, the earthquake and the fires, hence abandoned buildings, which results in destruction. For example, Kordon district where consulate buildings were constructed has been reproduced as the area where public buildings and apartment blocks have been aligned. Although the preexisting buildings were used as public buildings according to 1932 plan, these buildings have been replaced with the higher ones as a result of destructions throughout time. The demolition and reconstruction process in Kordon district caused a significant transformation of the area with five and six storey apartment blocks, the ground floors of which are used for commercial activities like cafes and shops,

[213] Lefebvre, “Contradictory Space,” *Op. cit.*, 342.

guesthouses as state properties mentioned previously and the emergence of newly constructed hotels along Kordon and also nearby the core (the fortress) besides some of the old buildings reused as hotels.

In this part, it is attempted to reveal the contradictions of social space in the reproduction processes of the city of Çanakkale by means of visual materials: the city plans and photos, which represent physical space. The contradictory space emerges as a result of the state's consciousness and unconsciousness in "reality." By this method, a number of examples are selected to conduct micro level analysis in the central part of the city. Inasmuch as the 1932 city plan constitutes the central part of the city, social space is studied in the central part in order to follow the process in space-time continuum. Therefore, the examples display the two ways in the reproduction processes: the reproduction of space by using the historical space or the reproduction of space by erasing the preexisting space.

Figure 4.14 produced from the representations of space in time as another representation of the central part of the city by using figure-ground relationship. Whereas the red coloured figures, mentioned in the previous part, represent the military as inaccessible space, other figures refer to social space which involves the examples analysed previously. Besides the forms of the buildings that are used as figures, the open public spaces are also represented and defined with the forms of areas. However, the squares as the focal points are signified by the circles. When the reproduction process is evaluated throughout the figures from 1932 to 2012, it is realised that Aşağı Çarşı, defined as the old commercial centre nearby the fort, displays the least destruction of the preexisting figures. Since the area is in the conservation zone, it is reproduced from the historical space. Kordon district, conversely, exposes the destruction of the consulates which do not exist in the following

"moments" of space. Moreover, after the reproduction processes in Kordon district, the new focal points of the city (the circles) are concentrated in this area, such as the area in front of the Government House that is defined after the sea is filled in order to enlarge Kordon district, and the Port Square which is expanded as the open public space in place of the preexisting buildings.

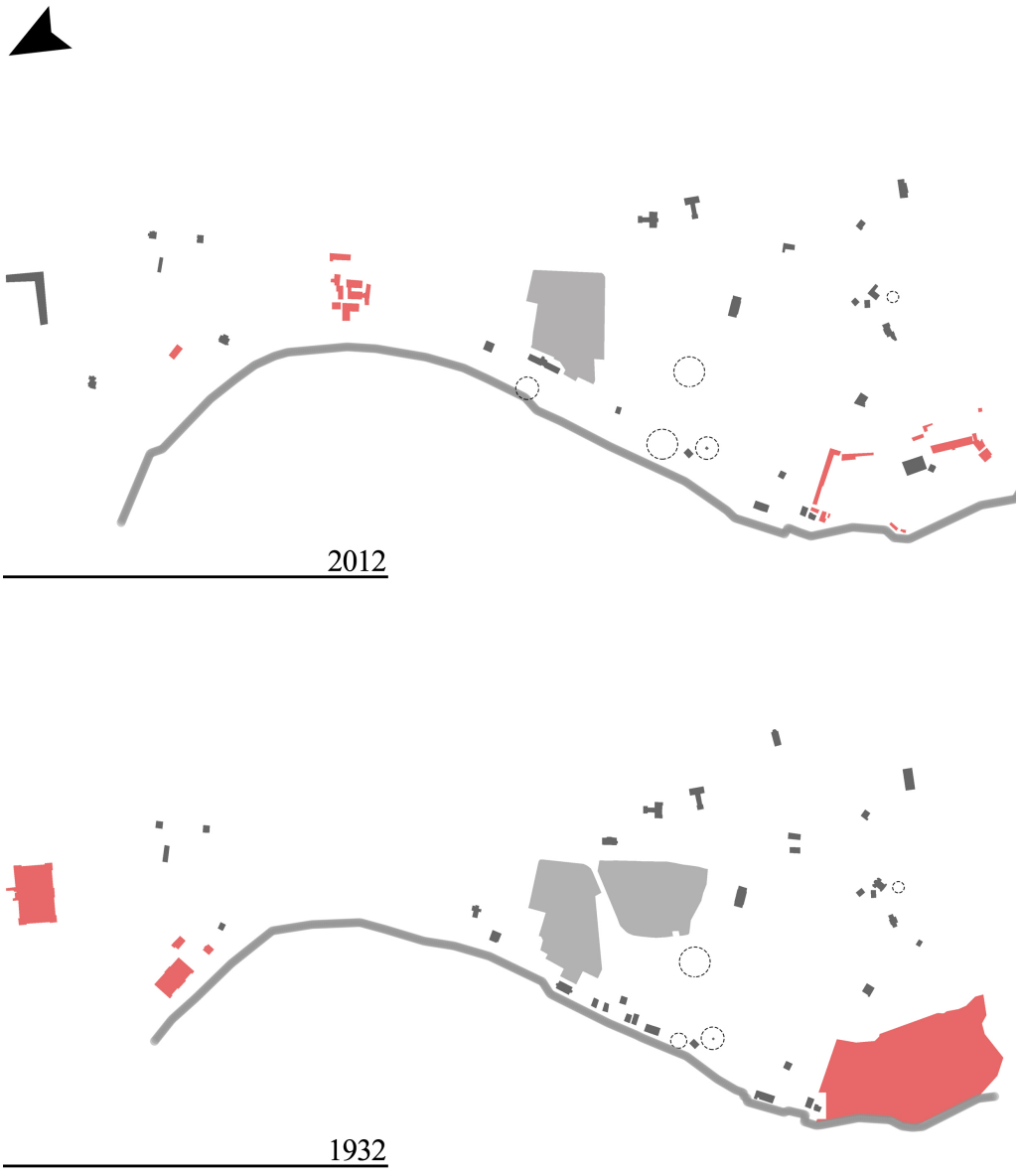

Figure 4.14 The Reproduction of the Figures in the 1932 and 2012 City Plans
Produced by the author. The 1932 and 2012 city plans of Çanakkale are reproduced as representations by using the Adobe Photoshop program.

The process of destruction in the reproduction proceeds with a current issue in the central part of the city of Çanakkale which has not been represented in the recent city plan yet, mentioned as the last example in this part. In the present "moment" of the city, there is the relocation of some state owned buildings from the city centre towards out of the central part: special provincial administration, courthouse (new one is in the process of construction now), and recently the governor's house.

The governor's house shares the similar fate with the English consul's mansion in Çanakkale, which reveals "the contradictions of space." The house was built in 1968 in Kordon district nearby the old Turkish Military Hospital with a modern ideal by the state that is stated in Çanakkale İl Yıllığı.[214] However, the governorship has reproduced its space and its modern ideal with a newly constructed house outside the central area, which have resulted in the demolition of the old governor's house in 2016 [Figure 4.15]. In spite of the fact that this demolition can not be analysed through the city plans, it is represented in the satellite images on Google Maps which has instant information in comparison with the AutoCAD drawing of the city [Figure 4.16]. The governor's house as a recent example of the destruction process led by the state. The previous governor's house represented space which was produced by the logic of the state, and has been reproduced most recently by another logic of the state that is defined as an attempt to put "an end to

[214] İl Yıllığı can be translated as the yearbook of the province of Çanakkale provided by the governorship to give information about social, cultural, economical conditions and developments of the province. According to the yearbook in 1973, modern ideal of the state is stated as, "İl'de Özel İdarece 775.000 TL. sarfı ile 1968 yılında modern bir vali konağı yaptırılmıştır." Please see: *Cumhuriyetin 50. Yılında Çanakkale: 1973 İl Yıllığı*, (Çanakkale: Çanakkale Valiliği, 1973), 273. Although it is stated that the governor's house was built in 1968, it is not represented in the 1972 city plan of Çanakkale [Figure 4.19]; however, the building is first illustrated in the 1972 development plan of the city [Figure 4.21] among other plans obtained.

conflicts and contradictions."[215] In this respect, unconsciousness of the state under the conscious of its logic reveals by means of history.

Figure 4.15 The Governor's House in Space-Time Continuum

The first photo is taken by the author. April 21, 2015. The second photo is taken by Abdüssettar Hafız. January 10, 2016.

[215] Lefebvre, "Plan of the Present Work," *Op. cit.*, 23.

Figure 4.16 The Governor's House in Space-Time Continuum

Produced by the author. The first image is taken as a screenshot from the city's AutoCAD map, which is also represented in the 2012 city plan of Çanakkale [Figure 4.20]. The second image is taken from Google Maps and processed with the Adobe Photoshop program.

4.4.4.2. The Development Plans

The city plans as representations of the existing physical space are analysed in the reproduction process of social space previously. In this part, the development plans, which illustrate planned and ruled city for the future "moments" of space, are discussed. Although the development plans are different from the city plans, the development plans constitute the basement in the construction of the city which will be represented as the city plans in future.

Therefore, the 2012 city plan of Çanakkale also involves the 1977 development plan of the city which is practiced in physical space.

The 1972 development plan and the 1977 development plan of the city, which was prepared by İller Bankası, are included in the scope of this study. Each of the plans uses the 1972 city plan as the base of the newly produced plan of the city and consequently there are similarities in the organisation of these plans, especially of the pathways. The development plans of the city have similar decisions in planning social space in spite of the fact that they differ in the organisation of the military areas, mentioned in the section about the military zones.

According to the 1972 development plan of the city [Figure 4.21], the area nearby the core, the fortress, is preserved as residential districts, for example, the Romani neighbourhood that still exists; however the area along the axises that are Aşağı Çarşı as the old axis, and Yukarı Çarşı as the main axis is indicated as the commercial centre. The commercial centre extends along the main streets, and the back streets are defined as the residential settlements. In addition to the existing settlements, there are several areas that are used as agricultural zones suggested as housing districts in the development plans, which is the representation of the transition in agricultural production. The areas decided as the housing districts are represented by parallel hatched lines without any detail in the 1972 development plan, whereas these areas are represented with divided parcels in the 1977 development plan. In comparison with the 1972 development plan, the 1977 plan involves more information about the city that is ruled. Not only are the areas opened to the settlement divided into parcels, but levels of the buildings are also indicated. In the 1977 development plan [Figure 4.22], the buildings in the existing settlements nearby the core are represented to have three and four storeys, and along

Kordon there are six storey buildings indicated. Moreover, the existing settlements nearby the core and along Kordon are designated as attached buildings related with the structural type of the old city, while the buildings in the newly developed areas are planned as the detached settlements regarding the organisation of the settlements in the 1977 plan. For instance, the area, developed in the northern part of the city as Esenler Neighbourhood and stated to have been settled in 1993, is also planned with two storey detached houses in the 1977 development plan. Nevertheless, physical space started to be built in 1993 and represented in the 2012 city plan conflicts with mental space planned in 1977. According to the recent city plan, apartment blocks and high rise housing estates are constructed in the northern part of the city instead of the planned levels of the buildings in the development plan. Zafer Evleri, a housing estate near the demolished governor's house [Figure 4.15], can be an example in this process. The fifteen storey apartment buildings in the recent city plan, which is the highest buildings in the central part of the city, are involved in the parcels indicated to have four storey buildings in the 1977 development plan.

The 1977 development plan of the city of Çanakkale constitutes the basis of the 2012 city plan, the references of which go back to the 1932 city plan, despite several inconsistencies between physical space and mental space, mentioned above, which are not only between the development plans and the city plans but also among the city plans themselves. Figure 4.17 illustrates the relation between the 1977 development plan and the recent city plan as the representations of "movement" that are developed and used as a method of representing the reproduction in this study.

Figure 4.17 The 1977 Development Plan and the 2012 City Plan of Çanakkale

Produced by the author. Representations of the pathways in the city of Çanakkale illustrates "lines of movement" in the 1977 development plan and its reproduction in the 2012 city plan by the superimposition in the Adobe Photoshop program.

Thus, the production and reproduction processes of the city of Çanakkale are attempted to analyse through the city plans and development plans in this chapter, which is approached from the relationship between the state and space. The city plans, associated with the development plans in the transition from mental space to physical space, represent different time(s) in different space(s) required the analysis of the historical data obtained from the written and visual documents, such as the plans, engravings and photos. The history of space is

used as a tool to reveal the dualities of space, the city of Çanakkale in this case, where theoretical part (the first chapter) places itself in a practical realm.

Figure 4.18 The 1932 City Plan of Çanakkale

Figure 4.19 The 1972 City Plan of Çanakkale

Figure 4.20 The 2012 City Plan of Çanakkale

Figure 4.21 The 1972 Development Plan of Çanakkale

Figure 4.22 The 1977 Development Plan of Çanakkale

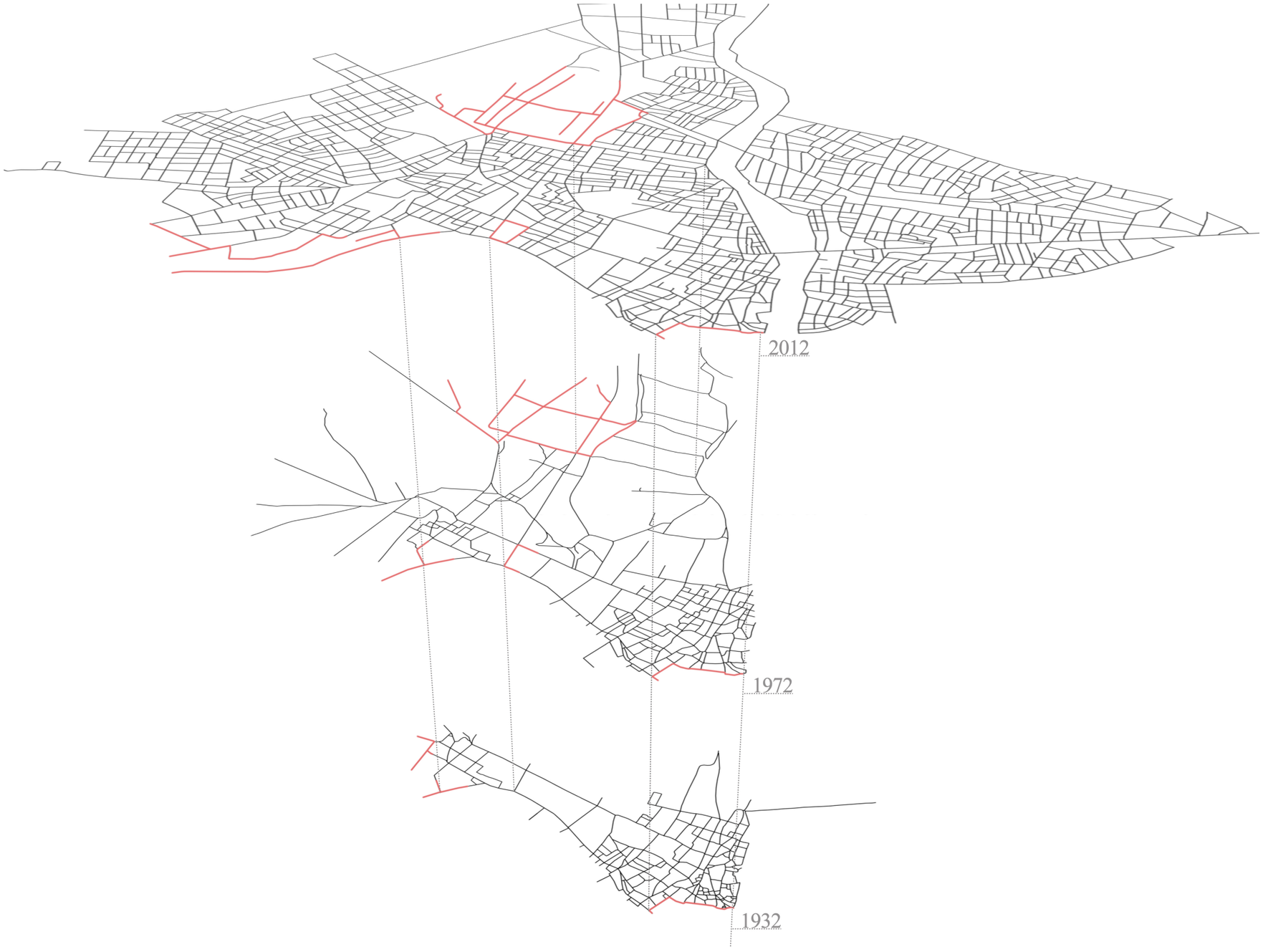

Figure 4.23 The Reproduction of the City Plans of Çanakkale in Space-Time Continuum

Produced by the author.

CHAPTER 5

CONCLUSION

This thesis has attempted to represent the evolution of space by using theory and practice each of which roles in the production of space. Theory, related with conception, and practice, related with perception, establish a dialectical relation between space and the human being, which is beyond the "physical" boundaries of space. The duality between the physical and the mental, the basis of Lefebvre's concepts of the production of space, has been discussed with regard to an approach from the human body to space in the first phase of this thesis. The process of this approach proceeded as follows: Aristotle's body, Bachelard's house, and lastly Lefebvre's "moments" of the city. As a result of this transition into the production of the city by means of the concepts of space, the duality of space emerges as the dialectical interaction of social space which is defined to be produced by prohibition.

The city as a living organism can be considered as a form of relationships that evolves from the interaction between space and the human body, which perceives and conceives, and hence the dialectical relationship between space of the society and space of the state. Accordingly, the city, produced and constantly reproduced through time, has several dimensions in the production of space which are encapsulated in Lefebvre's three concepts of space: perceived, conceived, and lived space. Inasmuch as Lefebvre defines the process from the mental to the physical in order to understand social and

spatial practice as "reality," the theoretical part has been directed towards conceived space, or representations of space as abstract thought of space which constitutes the main discussion of the thesis. The state as the ruling class, which is a representative for the abstract, emerged and separated from the ruled society; therefore, the city as a phenomenon has been analysed between space and the state.

In the second phase of this thesis, the city of Çanakkale as the practical part has been examined in the light of the theoretical part, which refers to the transition from the abstract realm to the concrete realm. Since the city of Çanakkale was constructed by virtue of the strategic value of its location; in other words physical space was produced on account of a political ideology, the interaction between physical space and the state has been searched in the case study of the city centre of Çanakkale. Furthermore, as Çanakkale was firstly founded under the Ottoman Empire before the Republic of Turkey, the process of the production and reproduction of the "moments" of Çanakkale has been more evidently followed by means of the representations of the city.

The state that "plans and organises society "rationally," with the help of knowledge and technology […]"[216] exercises its power in space so as to be involved in physical space. However the state's logic, imposed on the society and space, involves conflicts and contradictions of physical space. The contradictory character of space stems from the dualities of space, such as consciousness and unconsciousness produced by the state and knowledge which control the representations of space.[217] In the case study of the city centre of Çanakkale, it has been attempted to unveil the contradictions of physical space through the plans of the city which are abstract representations

[216] Lefebvre, "Plan of the Present Work," *Op. cit.*, 23.
[217] Lefebvre states that the representation of space as one of the three moments of social space is in thrall to knowledge and power. Ibid., 50.

of space. The dualities of the production and the reproduction of the city have been revealed via the representations: the history and plans of the city, which used as an alternative method for "proceeding from the abstract to the concrete."[218] In this regard, the analysis and the results obtained from the representations of "moments" of the city of Çanakkale are encapsulated and concluded below.

The city of Çanakkale, involving three dimensions of the production of space as natural, political and social, was firstly established between nature and city duality. Before "subtracting a space from nature"[219] as a result of human intervention, the land that the city was settled on has been formed by the deposition of sediment transported by the stream for thousands of years.

After human intervention in nature, social space in Çanakkale has been produced and reproduced in accordance with the city's "mode of production" which is between "violence" and "market" duality. In the case study of Çanakkale, the production of social space started politically with "prohibition" because of the city's strategic location on the Dardanelles Strait. The human being subtracted a space from nature by supporting marshy ground with stones next to the stream to construct the Çimenlik Fortress on the narrowest part of the strait, which the city of Çanakkale has been developed nearby. Additionally, the first social relationship was established between the employees in the construction of the forts, and Ottoman army officers and bureaucrats.

The "market" relations constituting new social and political relationships in the city of Çanakkale were produced by European and Levantine merchants and

[218] Lefebvre asserts that "reality" can not be understood without starting out from mental space. Please see: Lefebvre, "Openings and Conclusions," *Op. cit.*, 415.
[219] The production of the city of Rome by Remus, which is also mentioned in the previous chapters, is described in Lefebvre's book. Please see: Lefebvre, "From Absolute Space to Abstract Space," *Op. cit.*, 244.

the commercial attachés, the immigrant bourgeoisie who were migrated to the city in the second moment of space. Political character of the city that represents "violence" was reproduced via the emergence of "market," the process of production of which displays a distinctive character. Rather than the existing market resources in the city ruled and exploited by a political power as Lefebvre mentioned,[220] the market in the city of Çanakkale emerged through violence, which reproduced the mode of production in space.

Market relations in the city of Çanakkale collapsed by the wars; accordingly, the political character of the city came to prominence in the third moment of space.

The fourth moment of the city, the Republican period, which is reproduced from the previous moments of space, has been analysed by using the city plans as representations. The historical information about the previous moments of space has been evaluated in comparative analysis of the plans.

As the representations of reproduction in the fourth moment of the city, the 1932 city plan, compared with the 1915 plan which represents the third moment of space, the 1972 and 2012 city plans have been searched in the scope of this thesis. Besides the present representations of the city, the development plans as the future representations have been discussed and compared with the recent city plan. The central part, where the city of Çanakkale was first established, has been investigated through the plans and documents as the representations. In this respect, the macro level analysis of the city, proceeding in the previous phase, turned into the micro level on account of spatial analysis of the city plans. Not only were the city plans used as representations in the analysis, but the city plans were also reproduced by

[220] Lefebvre, "Social Space," *Op. cit.*, 112.

using the figures of the city plans as another representation of the city so as to obtain a macro level analysis that represents the contradictions of space, searched in the plans previously. Hence, there is a constant feedback between the macro level and the micro level analysis.

The reproduction of the city centre of Çanakkale, including the historical area, has been analysed in two parts: the military zone and social space in the central part which were produced and reproduced between “violence” and “market” duality.

The military zones of the city are represented with both growth and dissolution characteristics of figures in the representations [Figure 4.14, Figure 4.23]. Whereas the central part (old part) of the city displays the dissolution of the military districts in the moments of space, there is a dissemination of the military areas in the city centre by the growth of the city. However, with respect to the recent plan and information about the city, the military space has been directed towards the dissolution in the city centre of Çanakkale.

Social space in the central part of the city has been studied according to different relationships involved in the reproduction of space of the society and space of the state. The religious buildings for non-Muslim society in the old non-Muslim neighbourhoods nearby the fort; the buildings in the old district of consulates, which represent conflicts with the state; and public buildings and spaces as representations of the state, were selected for the micro level analysis in the process of the production and reproduction of the central part. As a result of the analysis of the representations, such as the plans of the city and historical information about the area, the spaces that serve for non-Muslims are produced and reproduced both in control and out of control of the state, and hence contradictions and conflicts of the reproduction of space. The contradictions of

space are embodied not only in the representations of non-Muslim society but in the representations of the state itself, inasmuch as the state produces its own conflicts and contradictions of space through time.

The market relations of social space have been transformed from “the market in land” to “the market in works” and consequently space is produced and reproduced for consumption rather than production. According to the analysis that has obtained in the central part, a consumed space is produced and reproduced in two ways: First, space is reproduced in the existing space by using history. Second, space is reproduced by the destruction of the space and the history and the production of consumed space. The destruction of space as the second way of the reproduction process in the city occurs because of not being involved in the logic of the state. Figure 4.14 as the representation of the reproduction of space illustrates the process in two ways. While the reproduction by means of history is represented with figures of space, the destruction is defined with blank space.

In addition to the city plans as the representations of physical space, the development plans, which represent knowledge whether they are practiced in space or not, have been analysed in this thesis. The 1972 development plan and the 1977 development plan, which is known to have been practiced, have been compared in relation to physical space in Çanakkale. In consequence of analysis, there are a number of incompatibilities between mental space planned and physical space practised. The conflicts exist both in the military zones and in the housing districts which are planned in the reproduced areas and in newly produced areas as high apartment blocks, which constitute new interface of the reproduction of the city of Çanakkale.

Thus, space or the city as an extension of the human being or the society has been searched from the abstract representations of space. Each of the maps, engravings, photos and other images as the representation of space in time has been used as a frame of the film sequence which is two-dimensional configuration turning into three-dimensional in "space-time continuum";[221] therefore, a pile of frames of representations of space, displaying the three-dimensional process of the reproduction which is between the society and the state, has been analysed by using the history of the city. The analyses have been conducted to deconstruct the complex city form into the components in order to reproduce the process of production and reproduction of the city in the scope of this thesis which is also a reproduction of space.

[221] Einstein defines the relation between space and time over the movie example, each frames of which constitutes different spaces in different times, and hence seeing the whole movie in a space-time continuum. Please see: *Einstein and the Mystery of Space and Time,* documentary 2016, posted by "Aerospace Engineering," January 31, 2017, https://www.youtube.com/watch?v=IFsqYsmD2s8.

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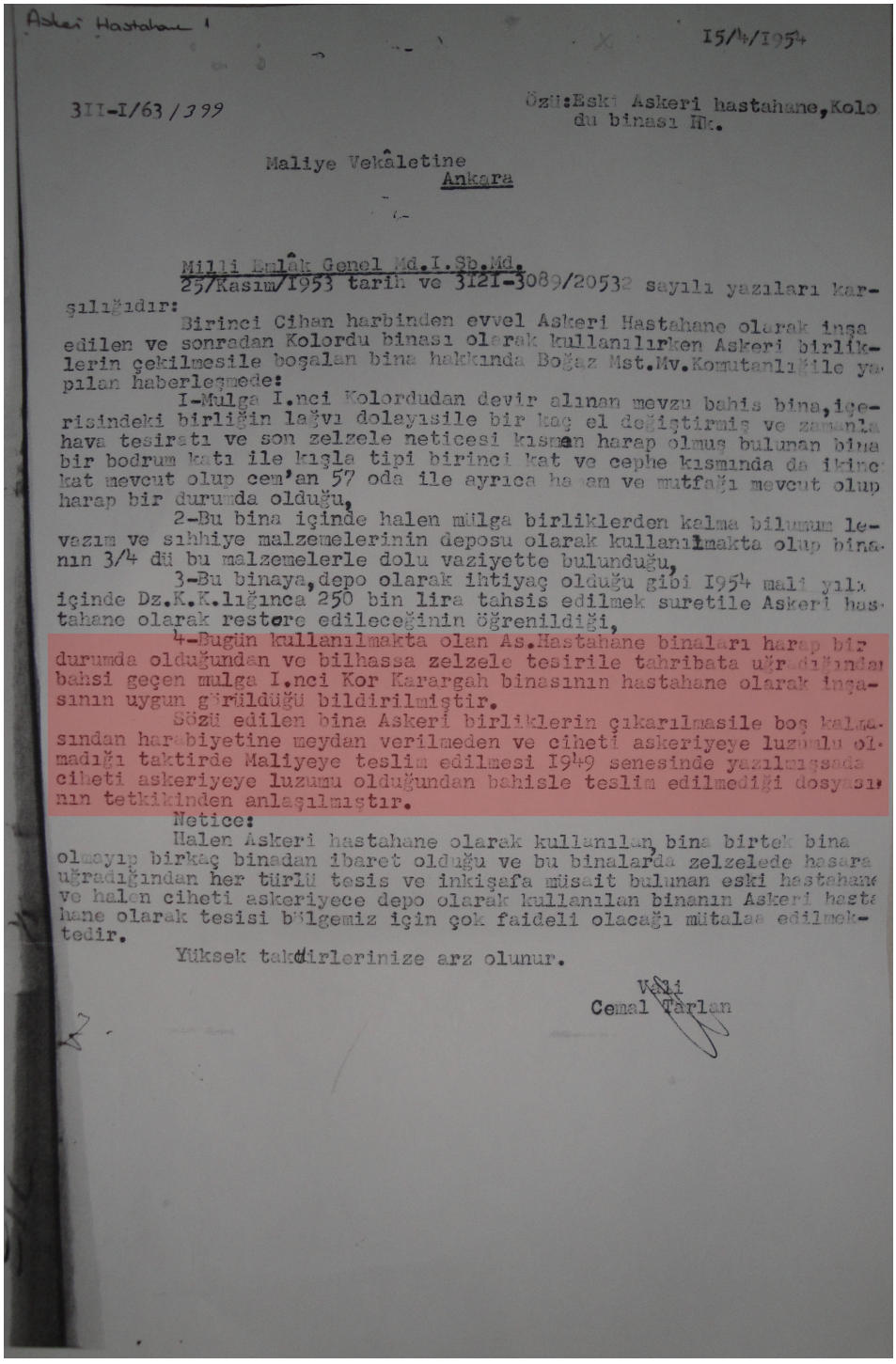
APPENDIX A

THE DOCUMENTS OBTAINED FROM THE ARCHIVE OF THE DIRECTORATE GENERAL OF NATIONAL PROPERTY

Historical information about the buildings which are the state properties was obtained from the archive of Directorate General of National Property in Çanakkale (Milli Emlak Genel Müdürlüğü). The documents are about three buildings: the old Turkish Military Hospital, the guesthouse for police officers (*polisevi)* and Çanakkale Government House (Hükümet Konağı).



Askeri Hastahane

15/4/1954

3II-I/63/399

Özü:Eski Askeri hastahane,Kolordu binası Hk.

Maliye Vekâletine
Ankara

Milli Emlâk Genel Md.I.Şb.Md.
25/Kasım/1953 tarih ve 3121-3089/20532 sayılı yazıları karşılığıdır:

Birinci Cihan harbinden evvel Askeri Hastahane olarak inşa edilen ve sonradan Kolordu binası olarak kullanılırken Askeri birliklerin çekilmesile boşalan bina hakkında Boğaz Mst.Mv.Komutanlığile yapılan haberleşmede:

1-Mülga I.nci Kolordudan devir alınan mevzu bahis bina,içerisindeki birliğin lağvı dolayısile bir kaç el değiştirmiş ve zamanla hava tesiratı ve son zelzele neticesi kısmen harap olmuş bulunan bina bir bodrum katı ile kışla tipi birinci kat ve cephe kısmında da ikinci kat mevcut olup cem'an 57 oda ile ayrıca hamam ve mutfağı mevcut olup harap bir durumda olduğu,

2-Bu bina içinde halen mülga birliklerden kalma bilumum levazım ve sıhhiye malzemelerinin deposu olarak kullanılmakta olup binanın 3/4 dü bu malzemelerle dolu vaziyette bulunduğu,

3-Bu binaya,depo olarak ihtiyaç olduğu gibi 1954 mali yılı içinde Dz.K.K.lığınca 250 bin lira tahsis edilmek suretile Askeri hastahane olarak restore edileceğinin öğrenildiği,

4-Bugün kullanılmakta olan As.Hastahane binaları harap bir durumda olduğundan ve bilhassa zelzele tesirile tahribata uğradığından bahsi geçen mülga I.nci Kor Karargah binasının hastahane olarak inşasının uygun görüldüğü bildirilmiştir.

Sözü edilen bina Askeri birliklerin çıkarılmasile boş kalmasından harabiyetine meydan verilmeden ve ciheti askeriyeye luzumlu olmadığı taktirde Maliyeye teslim edilmesi 1949 senesinde yazılmışsada ciheti askeriyeye luzumu olduğundan bahisle teslim edilmediği dosyasının tetkikinden anlaşılmıştır.

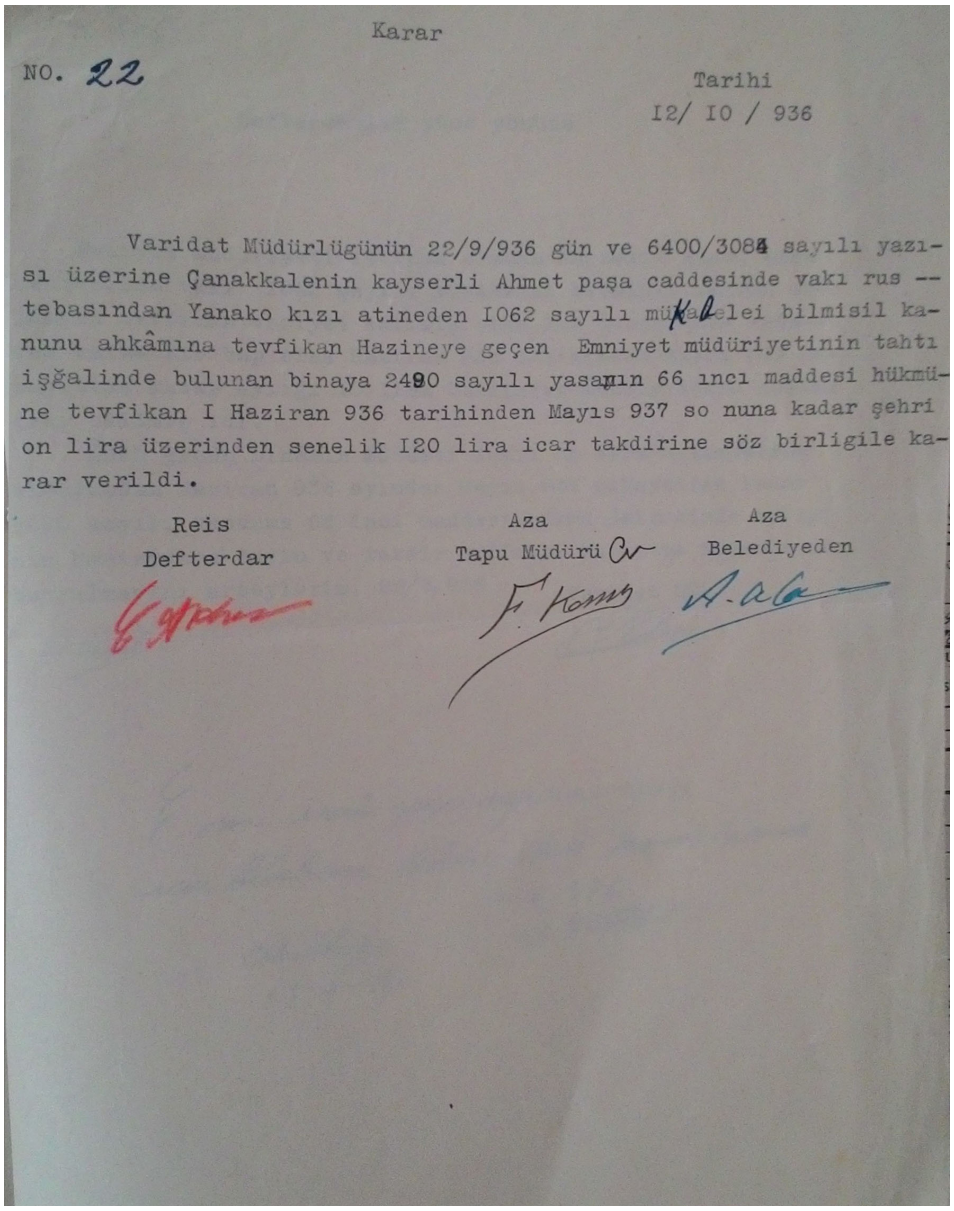
Netice:

Halen Askeri hastahane olarak kullanılan bina birtek bina olmayıp birkaç binadan ibaret olduğu ve bu binalarda zelzelede hasara uğradığından her türlü tesis ve inkişafa müsait bulunan eski hastahane ve halen ciheti askeriyece depo olarak kullanılan binanın Askeri hastahane olarak tesisi bölgemiz için çok faideli olacağı mütalaa edilmektedir.

Yüksek takdirlerinize arz olunur.

Vali
Cemal Tarlan

Figure A.1 The Document about the Old Turkish Military Hospital



Karar

NO. 22

Tarihi
12/ 10 / 936

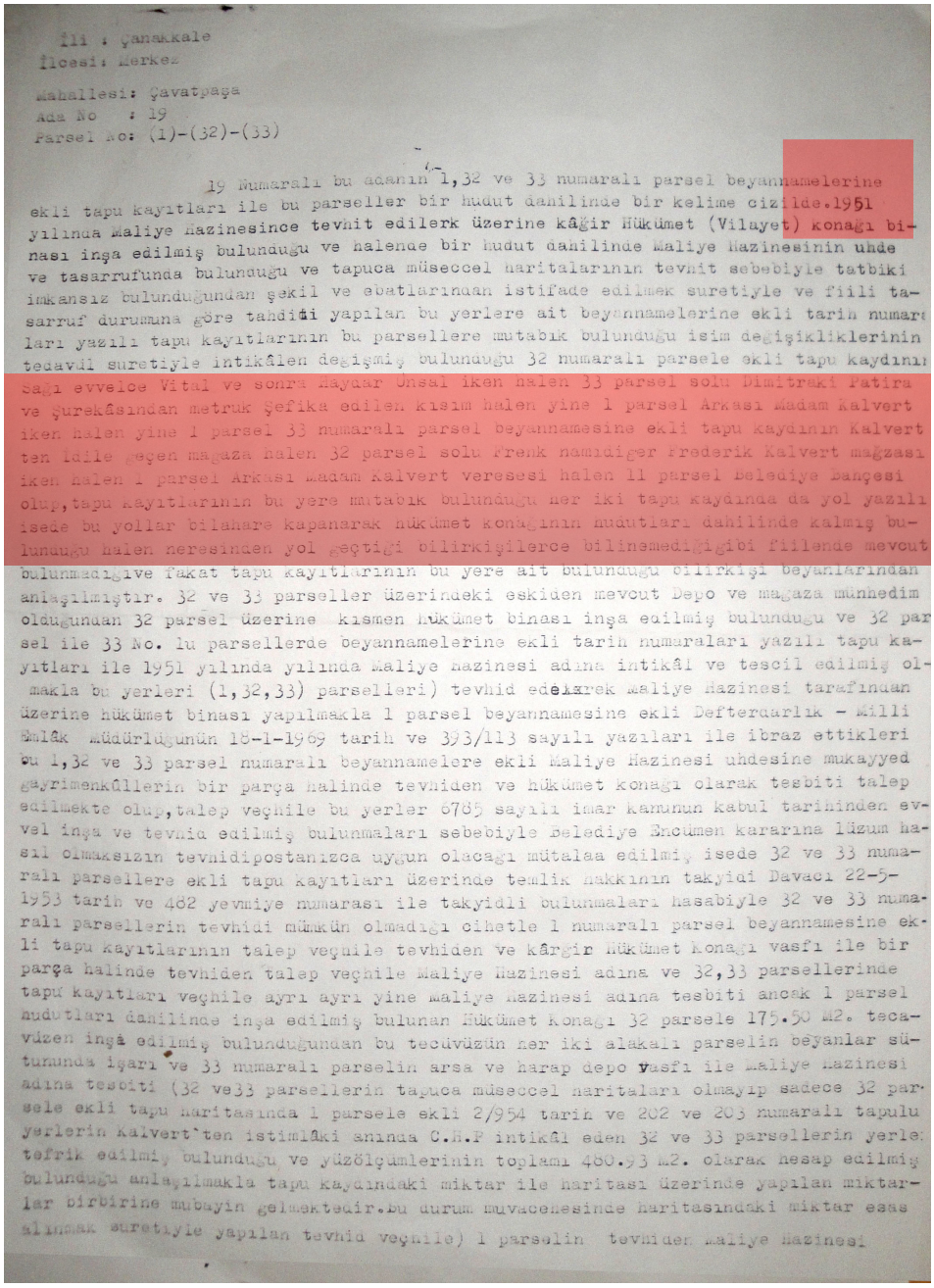
Varidat Müdürlüğünün 22/9/936 gün ve 6400/3084 sayılı yazısı üzerine Çanakkalenin kayserli Ahmet paşa caddesinde vakı rus -- tebasından Yanako kızı atineden 1062 sayılı müstakelei bilmisil kanunu ahkâmına tevfikan Hazineye geçen Emniyet müdüriyetinin tahtı işğalinde bulunan binaya 2490 sayılı yasanın 66 ıncı maddesi hükmüne tevfikan I Haziran 936 tarihinden Mayıs 937 so nuna kadar şehri on lira üzerinden senelik 120 lira icar takdirine söz birligile karar verildi.

Reis
Defterdar

Aza
Tapu Müdürü

Aza
Belediyeden

Figure A.2 The Document about the Guesthouse for Police Officers



İli : Çanakkale
İlçesi: Merkez

Mahallesi: Çavatpaşa
Ada No : 19
Parsel No: (1)-(32)-(33)

19 Numaralı bu adanın 1,32 ve 33 numaralı parsel beyannamelerine ekli tapu kayıtları ile bu parseller bir hudut dahilinde bir kelime cizilde.1951 yılında Maliye Hazinesince tevhit edilerk üzerine kâğir Hükümet (Vilayet) konağı binası inşa edilmiş bulunduğu ve halenda bir hudut dahilinde Maliye Hazinesinin uhde ve tasarrufunda bulunduğu ve tapuca müseccel haritalarının tevhit sebebiyle tatbiki imkansız bulunduğundan şekil ve ebatlarından istifade edilmek suretiyle ve fiili tasarruf durumuna göre tahdidi yapılan bu yerlere ait beyannamelerine ekli tarih numaraları yazılı tapu kayıtlarının bu parsellere mutabık bulunduğu isim değişikliklerinin tedavül suretiyle intikâlen değişmiş bulunduğu 32 numaralı parsele ekli tapu kaydının Sağı evvelce Vital ve sonra Haydar Ünsal iken halen 33 parsel solu Dimitraki Patira ve Şurekâsından metruk Şefika edilen kısım halen yine 1 parsel Arkası Madam Kalvert iken halen yine 1 parsel 33 numaralı parsel beyannamesine ekli tapu kaydının Kalvert ten idile geçen mağaza halen 32 parsel solu Frenk namidiger Frederik Kalvert mağzası iken halen 1 parsel Arkası Madam Kalvert veresesi halen 11 parsel Belediye Bahçesi olup,tapu kayıtlarının bu yere mutabık bulunduğu her iki tapu kaydında da yol yazılı isede bu yollar bilahare kapanarak hükümet konağının mudutları dahilinde kalmış bulunduğu halen neresinden yol geçtiği bilirkişilerce bilinemediğigibi fiilende mevcut bulunmadığıve fakat tapu kayıtlarının bu yere ait bulunduğu bilirkişi beyanlarından anlaşılmıştır. 32 ve 33 parseller üzerindeki eskiden mevcut Depo ve mağaza münhedim olduğundan 32 parsel üzerine kısmen hükümet binası inşa edilmiş bulunduğu ve 32 parsel ile 33 No. lu parsellerde beyannamelerine ekli tarih numaraları yazılı tapu kayıtları ile 1951 yılında yılında Maliye nazinesi adına intikâl ve tescil edilmiş olmakla bu yerleri (1,32,33) parselleri) tevhid edekrek Maliye Hazinesi tarafından üzerine hükümet binası yapılmakla 1 parsel beyannamesine ekli Defterdarlık - Milli Emlâk müdürlüğünün 18-1-1969 tarih ve 373/113 sayılı yazıları ile ibraz ettikleri bu 1,32 ve 33 parsel numaralı beyannamelere ekli Maliye Hazinesi uhdesine mukayyed gayrimenkûllerin bir parça halinde tevhiden ve hükümet konağı olarak tesbiti talep edilmekte olup,talep veçhile bu yerler 6785 sayılı imar kanunun kabul tarihinden evvel inşa ve tevhid edilmiş bulunmaları sebebiyle Belediye Encümen kararına lüzum hasıl olmaksızın tevhidipostanızca uygun olacağı mütalaa edilmiş isede 32 ve 33 numaralı parsellere ekli tapu kayıtları üzerinde temlik nakkının takyidi Davacı 22-5-1953 tarih ve 462 yevmiye numarası ile takyidli bulunmaları hasabiyle 32 ve 33 numaralı parsellerin tevhidi mümkün olmadığı cihetle 1 numaralı parsel beyannamesine ekli tapu kayıtlarının talep veçuile tevhiden ve kâgir Hükümet konağı vasfı ile bir parça halinde tevhiden talep veçhile Maliye Hazinesi adına ve 32,33 parsellerinde tapu kayıtları veçhile ayrı ayrı yine maliye hazinesi adına tesbiti ancak 1 parsel mudutları dahilinde inşa edilmiş bulunan Hükümet Konağı 32 parsele 175.50 M2. tecavüzen inşa edilmiş bulunduğundan bu tecavüzün her iki alakalı parselin beyanlar sütununda işarı ve 33 numaralı parselin arsa ve harap depo vasfı ile Maliye Hazinesi adına tesbiti (32 ve33 parsellerin tapuca müseccel haritaları olmayıp sadece 32 parsele ekli tapu haritasında 1 parsele ekli 2/954 tarih ve 202 ve 203 numaralı tapulu yerlerin Kalvert`ten istimlâki anında C.H.P intikâl eden 32 ve 33 parsellerin yerleri tefrik edilmiş bulunduğu ve yüzölçümlerinin toplamı 480.93 M2. olarak hesap edilmiş bulunduğu anlaşılmakla tapu kaydındaki miktar ile haritası üzerinde yapılan miktarlar birbirine mubayin gelmektedir.bu durum muvacesinde haritasındaki miktar esas alınmak suretiyle yapılan tevhid veçhile) 1 parselin tevhiden Maliye Hazinesi

Figure A.3 The Document about Çanakkale Government House