

**TOBB UNIVERSITY OF ECONOMICS AND TECHNOLOGY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES**

**TOWARDS A DIALOGIC PERSPECTIVE FOR URBAN VOIDS:
AN ASSESMENT OF THE DIPLOMA STUDIO**



MASTER OF ARCHITECTURE

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DECLARATION OF THE THESIS

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 not original to this work. Also, this document has prepared in accordance with the thesis writing rules of TOBB ETU Graduate School of Natural and Applied Sciences.

Elif Ceren YAŞAR

TEZ BİLDİRİMİ

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Elif Ceren YAŞAR

ABSTRACT

Master of Science

TOWARDS A DIALOGIC PERSPECTIVE FOR URBAN VOIDS:
AN ASSESMENT OF THE DIPLOMA STUDIO

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Urban voids are the cornerstone for urban development and the grounds for change; therefore, their design process should be considered thoroughly. They may create spaces that have a dynamic relationship with the existing urban fabric. This study addresses the potentials of urban voids in the city and approaches to the urban voids and new perspectives and strategies over the relocation of military areas. The emerging voids from this relocation can be an opportunity to use the potentials of voids from different perspectives. A dialogical perspective with the changing contexts can be a tool for today's conditions or can give the ability to manage these voids.

The scope of this paper is to scrutinize the potential of urban voids with the conceptual framework of Mikhail Bakhtin's theories of 'dialogy', 'carnival', and 'heteroglossia'. The Bakhtinian point of view aims to reveal a heteroglot and a dialogical perspective dominated by the carnivalesque state of urban voids. In line with this purpose, this paper aims to a Bakhtinian perspective to urban voids. The importance of repairing the urban landscape to be examined within the thesis's scope is based on dialogical thinking. Sennet's strategies and approach to the Bakhtinian perspective are essential to restore the urban landscape for Ankara.

For this thesis, the diploma studio outputs are suggested to take the discussion further and examined through the specific strategies. The students experimented with ways of approaching the transformation of military areas in Ankara. It is proposed that the diploma studios' productions significantly contribute to repairing the urban landscape; because of the diploma studio's dialogic nature.

Keywords: Urban void, Urban experience, Dialogy, Carnival, Heteroglossia, Studio projects, Strategies.



ÖZET

Yüksek Lisans

KENTSEL BOŞLUKLARA DİYALÖJİK BİR BAKIŞ AÇISI: DİPLOMA STÜDYOSU DEĞERLENDİRMESİ

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Tarih: Nisan 2021

Kentsel boşluklar, kentteki gelişimin yapı taşı ve değişimin zeminidir; bu nedenle bu boşlukların tasarım süreçleri derinlemesine düşünülmelidir. Bu boşluklar mevcut kentsel doku ile dinamik ilişkilere sahip mekanlar yaratma potansiyeline sahiptir. Bu çalışma, kentsel boşlukların potansiyellerini ve bu boşluklara dair yaklaşımları ele almaktadır. Bu bağlamda Ankara'daki askeri alanlar ve bu alanların kent dışına taşınması ve dönüşümü tartışılmıştır. Askeri alanların taşınması ile oluşan boşluklar, bu alanların sahip olduğu potansiyeli kullanmak için bir fırsat doğurmaktadır.

Bu tez kapsamında kentsel boşlukların potansiyeli, Mikhail Bakhtin'in 'diyaloji', 'karnaval' ve 'dış-dilsellik' terimlerinin kavramsal çerçevesi ile incelenmektedir. Bakhtinci bakış açısı, kentsel boşlukların karnavalesk durumunun hâkim olduğu; heteroglot ve diyalojik bir perspektif ortaya çıkarmayı amaçlamaktadır. Kentsel boşlukları bu bakış açısıyla tasarlamak bu alanların potansiyelini ortaya çıkaracak ve kentle bütünleşmesini sağlayacaktır. Bu çalışmada bahsedilen bakış açısının etraflıca tartışılması için Richard Sennet'in 'restorasyon', 'iyileştirme', 'yenileme' stratejileri kullanılmıştır.

2016-2017 eğitim-öğretim yılı bahar döneminde TOBB Üniversitesi Diploma Stüdyosu'nda Ankara'daki askeri alanların kent dışına taşınmasıyla geride bıraktıkları alanlar ele alınmıştır. Bu çalışmada geliştirilen bakış açısı diploma stüdyosu çıktıları

üzerinden tartışılmıştır. Birçok kısıttan bağımsız olarak yenilikçi, özgür ve özgün tasarımlar üretilen bir araştırma ortamı sunan diploma stüdyosunun çıktılarının tartışılması önemlidir. Bu bağlamda, diyalogik yapısı ile diploma stüdyosu ve burada geliştirilen tasarımlar kentsel boşlukların potansiyelini ortaya koymak açısından önem kazanmaktadır.

Anahtar Kelimeler: Kentsel boşluk, Kentsel deneyim, Diyaloji, Karnaval, Dış-dilsellik, Strateji, Stüdyo projeleri.



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PROJECT TITLE TRANSLATIONS

Antikor	: The Antibody
Sosyal Eşik	: The Social Threshold
Urban Hole	: The Urban Hole
İl Transparante	: The İl Transparante
THK Kampüs	: The TAA Campus
Mahalle	: The District
T-Arge	: The D-Research and Development



1. PROLOGUE

‘Cities should open up opportunities, connect people to new people, free us from the narrow confines of tradition- in a word; the city should deepen the experience.’

(Sennett, 2017)

Cities have been continuously changing socially and physically throughout their existence, from their establishment to the present. The direct or indirect effects of all social, cultural, economic, and political structures on the urban fabric are perceived differently. These structures transform the city; the city provides the appropriate environment for modifying these structures. Simultaneously, the city develops with the continuity of human life, which leads to changes in its structure. These changes also affect the zones populated by the active presence of the people of urban lifestyle. Different perspectives need to be developed to explore and analyze the changes transforming the city.

In the transformation of urban spaces, the users' relations with the physical environment, their perception, and the definition of space play an important role. In his book titled *Consciousness and the Urban Experience*, Harvey (1985) claims that public demonstrations can create urban transformation. He states that these events provide an opportunity to recreate the city's identity and thus strengthen its position in the global hierarchy (Harvey, 1985). As the center of the movement, the city provides the diversification and technological accumulation of modern society. Accordingly, the city has become a place where capitalism appears most prominently. According to David Harvey, the city appears as the area of governments, where inequality has deepened; the principle of justice has gradually disappeared (Harvey, 1985, p. 256). In urban space, people can also communicate directly with other people and their society. They can see, experience, and feel a sense of community. Consequently, social formation begins in open spaces where the physical environment supports individuals and society's relationships.

People experience urban spaces as urban spaces, which pose an *urban void*, become meaningful with life. Human relations are not independent of the spatial dimension

(Harvey, 1985). However, as a result of social, economic, and political changes, some areas lose their city activities and become useless and abandoned spaces. The reintegration of these areas into urban life will be possible with the urban experience of humans. Citizens in the same neighborhood meet each other in open spaces, share their experiences, socialize, and develop neighborly relations. Urban areas shaped by the urban experience provide the city with a multi-layered, continually evolving phenomenon. The city is a multiple network system that is very dense, continually open to intercourse, and always intersects. It consists of individuals with different personal characteristics that society's concept adds to, turning daily lives into urban space scenarios. Harvey suggests looking at the city and finding a descriptive framework to place the millions of surprises we face in the street. Harvey's view of seeing everything from above and comprehensively by looking at the city is like Horus's eye¹Analogy, and looking at the city's spaces holistically, by showing the historical process. The present as a whole provides an overview of every detail in integrity (Harvey, 2016, p. 13). Thus, the thesis explores a new perspective for researchers scrutinizing urban voids' potential.

People going outside of their houses align with the needs of modern life or the experience of urban space. The urban experience is transformed due to social, cultural, economic, political, and technological changes. Following these changes, as Mitchell says, the urban environment demands a new definition of urban planning for the modern era (Mitchell, 1996, p. 8). In particular, the historical processes and the present circumstances have transformed the urban experience. In today's world, the term 'social', and thus the urban space's experience, has been redefined. In his book titled *City of Bits*, William Mitchell discusses the new conditions brought by these changes. He describes the future city created by fiber optic cables and compares it with the city at present. The city, which is in continuous transformation, reveals an evolving living space and experience with the buildings used as data storage pools. Mitchell's book focuses on the scenarios developed on architectural changes and requires the reconstruction of the concept of open space, while telecommunications and remote control allow people to experience public space from home. The effect of even a cable in daily life changes the reason people are in urban space. For example, the number of

¹ The eye of Horus is an ancient Egyptian symbol that means all-seeing eye.

people going to museums decreases day by day since the museums can be visited virtually. Virtual environments provide new publicity and enable the discovery of new places without physically going to urban spaces. However, urbanites still use urban spaces to meet their physical, psychological, and social needs. Because their daily routines such as cultural habits, personal development, the interaction of people with each other, and the experience of being urbanized are still experienced in urban areas, this critical role of urban areas in cities and human life continues, making cities more inhabitable and dynamic.

In this context, urban areas are transforming and reshaping the city physically, socially, and symbolically. According to Sennett, the urban area is where the city's feelings and memories are located. It is the city's primary habitat (Sennett, 1977, p. 222). Similarly, Hannah Arendt defines these areas as the 'world' made by humans, consisting of human-made objects and shared by humans (Arendt, 1998, p. 52).

In addition to the ongoing changes, the current coronavirus pandemic has changed the view of urban areas worldwide. The coronavirus, which appeared in early 2020 and spread in cities globally, caused people to review distances in the city and urban spaces. Unlike today's conditions brought by the pandemic, in the 21st century, people performed many daily life practices outside and away from their homes, such as eating and drinking, having fun, learning, teaching, shopping, building social relationships, and working. Today, these activities are being converted into indoor activities due to the pandemic.

The idea of activating open spaces' underlying urban sustainability may become a current issue in the coming years. It is seen after the pandemic that people need open spaces, especially in cities with high population density. In this regard, the compact and high-density structure of the cities has made open space a current issue. Socializing with people and blending in with the crowd began to create a new sense of danger and vagueness. Pandemic life brought the notion of 'physical distance', which is now part of everyday life.

As a consequence, the understanding of open/urban/public spaces has been questioned again. Therefore, large empty spaces where social distance can be maintained should be offered. In this current need for open spaces in cities, urban voids gain particular importance. There have always been areas such as the waterfronts, roadsides, and train tracks that can be considered voids within the urban space.



Figure 1: White circles promote social distancing on Domino Park grass, New York, 2020. (Source: <https://www.dezeen.com/2020/05/20/social-distancing-circles-domino-park-brooklyn/>. Retrieved at: 19.08.2020)

Urban landscape can be defined as people's space for publicity. For this purpose, to observe the individuals who caused the formation of the urban landscape, changed it, directed it, and established their lives on it, it is necessary to examine their experiences. There must already be an urban experience within urban space. During the pandemic, in many cities worldwide, white circles are promoted by the authorities on the parks' grass as a solution to protect the social distance. Governments' social and political solutions are among the reasons that shape the content of the measures taken. However, the necessity of the urban infrastructure to be prepared for unusual difficulties indicates the multidimensionality of the need for open space.

Similarly, it is essential to improve people's awareness of the city's current structure and values and governments' solutions. In light of these approaches, investigations on the city's physical and social geography allow people to identify the city's dynamics while considering the variables over the city's current structure. Because in the changing world, daily routines are also changing. It is necessary to understand the impact of each development and to construct new urban life habits. As a result, it is essential to try to adapt to this order rapidly.

Urban voids emerge because of some economic, social, and political reasons. Many of them constitute a border for users within the city, like the military areas. Turkey has essential urban voids in military areas in the cities. These areas have solid boundaries, standing apart from the city, but they are virtual urban spaces. Boundaries surround the military areas socially and physically. The urbanites are not the daily users of these

areas, so these areas have the danger of becoming *lost spaces*. They are only open to specific users; thus, they are inconvenient for users to walk around or even close, creating voids in the city. Some of these voids have existing structures; some have substantial green spaces and tree stock; some are brownfield. Some have their network stand apart from the social life (some networks will intensify city traffic). In Turkey's cities, the military areas generally constitute an essential part of the urban fabric, contributing to the city's ecological aspects. In this sense, these urban voids have the potential to connect urban life and people.

In Turkey, the anxiety sparked by the coup d'état attempted on the 15th of July led to the move of the city's military areas. The state of transformation in these areas after the coup has recently been considered by the governments. As the remains of these areas, the vacant lands have been revealed as possible alternative urban spaces. In the initial stage, voids with massive walls that could not be integrated within the city and that remain concealed from urbanites may have more negative/positive effects on the city after it is relocated. For example, leaving the military areas abandoned may cause security-related problems (*Terrain Vague*²) due to their scale and the ecosystem within the city to provide ecological areas that can breathe in the region where it is located (*Third Landscape*³). It can be said that these areas comply with many void synonyms in the literature after they are relocated (*brownfield, lost space, terrain vague*). These abandoned areas will turn into various voids according to their qualification. In line with this transformation, the city and the urban experience will be profoundly affected.

Within the scope of the thesis, the future design of former military areas in Ankara, their relationship with the urbanites, and the possible effects of their transformation on the city are examined. The importance of the abandoned military fields' urban void and their possible contribution to Ankara is discussed. This potential and the new voids created by the relocation of military areas in Ankara are the point of departure for the thesis.

² Ignasi de Solà-Morales is interested in the type of absence in the contemporary metropolis by appropriating the word *Terrain Vague*. The focus of this concern is on abandoned areas, abandoned and unproductive spaces and structures, primarily unidentified and limitless, places to which the French term *terrain vague* refers (De Solà-Morales, 1995).

³ As Gilles Clément mentions, the *Third Landscape*; 'they can be considered as the genetic reservoir of the planet, the space of the future' (Clément, 2003).

Since these military areas are already detached from the city, they require carefully designed interventions to become patches without meanings, identities, actions, and urban experiences. If their transformation is not discussed thoroughly, these areas can hardly intertwine with the rest of the city and probably become lost spaces. Looking at their transformation process from every angle and dealing with all its variables ensures that these areas are intertwined with the existing urban fabric. According to that, it is needed to gain the ability to manage them and how to design them. In this situation, developing strategies causes the voids to be layered and defining with urban experiences.

In what way these potential voids are evaluated will be a matter of dispute in the future and will perhaps make a big difference in Ankara's urban life. The transformation of these voids provides the potential of transforming the material and the immaterial aspects of the city, such as relationships with the surroundings and its social structure. Relocated military areas can be understood according to their physical and social use. It can be argued that these voids can be approached in two different ways: the first one is to consider them as inactive, derelict, and abandoned areas and define them accordingly, like a wasteland, lost space, terrain vague or dead-zone, and the second one is approaching these areas as *grounds for change* and understanding them as potential *catalysts* or *cornerstones* for urban development. This study adopts the second approach and aims to develop a perspective that reveals their potential.

In light of the preceding, it can also be argued that intervention to vacated lands goes beyond repairing urban landscape and may create the possibility of reintegrating such detached areas into the city socially, physically, and economically. The term 'urban void' refers to the vacancies and the potential for new demand and change. These voids may also create spaces that have a dynamic relationship with the existing urban fabric. The city itself has already a diverse structure, and the void is also a diverse entity. This diversity's potential can only be understood by developing a perspective that considers multiple scales and layers and involving as many actors as possible.

Mikhail Bakhtin, one of the influential philosophers of the 20th century, has parallel perspectives about urban voids and urban experience. In a Bakhtinian understanding, ways of thinking and relationships in urban areas are *dialogic* and *heteroglot*. As part of the city structure, the urban voids point out the possible potentials of abandoned military areas into a notion of "dialogical" in the design process. Bakhtin's heteroglot perspective emphasizes both social and physical views of the relationship between the

user and design. It provides a practical approach to repairing the urban landscape in the area. Thus, designing with both the user and design is thinking heteroglot.

In this regard, this study uses Bakhtinian thinking as a framework to approach urban voids. It examines several viewpoints to develop a new perspective of how voids should be designed with Bakhtinian discourse. None of the existing viewpoints on urban voids explicitly addresses holistic perspectives, per se. This thesis's contribution is to scrutinize the urban voids as part of the city and discuss the transformation of abandoned military areas with Bakhtin's dialogical understanding.

Looking at the abandoned military sites from a Bakhtinian viewpoint provides a more comprehensive and detailed analysis of the area. However, some strategies are required during the design phase. In addition to analyzing the area's social and physical aspects while making qualified designs for the future, looking at each site with the same perspective to create a *carnival* environment prevents the city's integration. Thus, as Sennet emphasized for the workshops, such areas' construction and repair processes are related to social life outside of the field. (Sennett, 2012, p.219). Parallel to this, Richard Sennett argues that intervention in fields is based on three basic strategies; Restoration, Remediation, Reconfiguration. These three strategies are essential guides in shaping the design according to the features of the field. In this study, these strategies are used as a framework to discuss the (re)design process of military areas. Intervention to military areas and their transformation have some significant economic, political, and social constraints. Policymakers and planners are often challenged with unknown or unexpected scenarios. They have to consider many actors and different influences. As an example, the current researchers claim that the dynamism provided by a network of a diverse range of people affects integrating the urban areas. In the light of these researches, the current planning strategies do not appear to offer satisfactory solutions. Planners can provide integration into the urban voids with holistic approaches. Different approaches to the phenomenon may lead to intertwining with the city and a great diversity in practices. Strategies may lead that offering urbanites opportunities to more actively take part in and contribute to urban life. Military areas can also contribute significantly to the future developments of the areas themselves.

For this study, architectural design studio work is used to take the discussion further. Architectural design studio provides a very productive resource with its process-oriented, creative and flexible environment. An architectural design studio provides a

dialogic environment with high motivation, production, and performance by nature. The studio environment includes productiveness, experimentality, flexibility, freedom, and uniqueness. With this perspective, this study analyses the outputs of the Diploma Studio at TOBB University of Economics and Technology, Department of Architecture. In the spring term of 2016-2017, the Diploma Studio studied the title of "Relocated Military Areas in Ankara". The students searched for ways of approaching the transformation of military areas in Ankara. They worked as groups, and each group studied in different military areas of Ankara. Thus, it is possible to analyze different urban voids with different contexts within the city.

It is proposed that the diploma studios' productions significantly contribute to repairing the urban landscape; because of the diploma studio's dialogic nature. Diploma studio projects focus not only on the military areas but also on their near environment, developing theoretical and practical research. This process requires detailed research on military areas' history, current situation, location within the city, their connection with other military areas. In most cases, the designs evolve as a result of this research, with the designer determining the problem at all times. It can be argued that the result is dialogic since the design problem is also dialogic.

1.1 Aim of the Study

This study addresses the potentials of urban voids in the city and approaches to the urban voids and new perspectives and strategies over the relocation of military areas. The emerging voids from this relocation can be an opportunity to use the potentials of voids from different perspectives. It is not possible to capture the dynamics of this potential if viewed from a single perspective. However, a dialogical perspective with the changing contexts can be a tool for today's conditions or can give the ability to manage these voids. Looking at the way they are approached so far, it seems that singular perspectives are not convenient. A paradigm shift is required for the urban areas and the particular experience they offer people.

In this study, military areas are approached as a whole within the city. They are considered as part of a network in which every area affects the other. It is proposed that first, there is a need to develop a broader perspective that recognizes these areas as a whole. Then, each area's design strategies require to be discussed further concerning the design of other areas in the network and its surroundings.

The design practice towards repairing the urban landscape is about the matter of complex relations and multidisciplinary practice. In the case of military areas, it is hardly experienced because the idea of redesigning them emerged as a result of their evacuation. Therefore, there is a lack of knowledge and background information in this manner. However, as mentioned before, it is needed to examine the areas in a more comprehensive and more detailed manner and carry out further studies.

Considering the current approaches emphasizing urban voids, it is seen that intangible aspects are mostly overlooked. Looking at the city from a holistic perspective requires considering intangible qualities to understand the urban experience. Current singular perspectives seldom consider military areas as a network and address all their aspects but proceed only through the commodity. However, detailed analysis and some strategies are required for the design of their transformation.

It is questionable that restricted strategies for the intertwining urban voids because the urban void has quite complex relations on account of constituting a multi-layered structure. Solutions and approaches to these areas include the urban space's tangible qualities, which simple formulas and models cannot express. Therefore, when analyzing the word 'urban void' and its importance, it is necessary to approach it from dialogic perspectives.

1.2 Method of the Study

Urban voids are in a multidisciplinary area. Therefore, it cannot be approached with standard urban strategy methods. Due to this complicated multidisciplinary nature of the field, defining the new dialogical perspective and developing strategies frequently scrutinize and discusses appropriate methods. There is a need for a comprehensive method to engage related fields. This method needs to be reconsidered in every design process.

In this study, theoretical research is conducted to define a new approach relevant to address the current research problem. It presents a literature review on urban voids as a part of the city. The grounded theory approach, in which "theoretical ideas are kept track of, and continuously linked and built up through theoretical memos", is used to develop a new perspective to these voids (Wang & Groat, 2013, p. 237). This study's methodology includes properties, conditions of voids, situation maps, redevelopment examples, and diploma studio outputs.

Afterward, the case study method will be used. As Wang and Groat state, ‘...a particular case study is explanatory, descriptive, exploratory, or some combination of these is a function of the researcher’s purpose or more precisely the nature of the research question’ (Wang & Groat, 2013, p. 423). First, seven projects developed at the Diploma Studio were assessed and discussed within the scope of common strategies. Project materials such as drawings, renderings, project reports, jury booklets, design sheets, and project scenarios were examined. The design strategies were extracted, and the keywords were discovered. These keywords will be mapped in the graph commons environment. The potentials discussed in this map are shown under essential titles such as urban, social, public, pedestrian, transformation, neighborhood, housing, green. Eventually, solutions provided dialogical thinking to design problems are categorized and mapped to suggest a particular way to look at urban voids. Last, with this new perspective, a new design approach is discussed.

1.3 Structure of the Study

The thesis is composed of four main parts. Firstly, the thesis will develop a dialogical perspective on urban voids in the urban landscape. Secondly, the thesis will explain the importance of strategies in urban areas regarding how they can be practiced/improved.

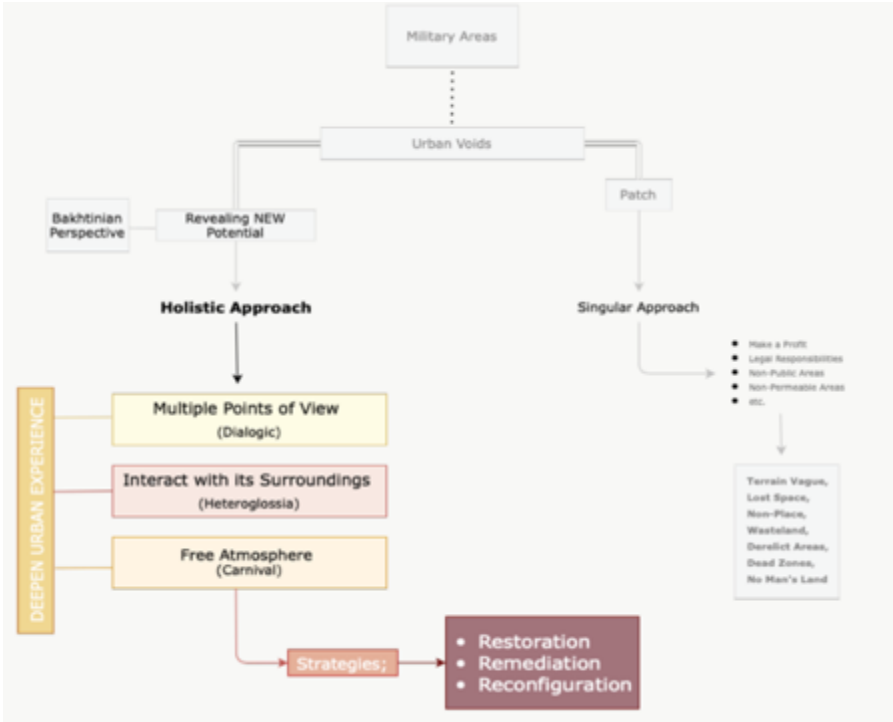


Figure 2: Diagram about the Structure of Study.

The first chapter addresses the relations of urban areas with people in the urban context. The chapter covers Richard Sennet's arguments on urban areas and the urban experience. In this chapter, urban areas will be discussed as the area of experience. It will continue to explain the importance of public spaces for urbanites, especially in Turkey, and introduce new dialogical thinking.

The second chapter will continue with the negotiations on urban voids. Furthermore, the concept of "void" will be presented in the literature on the subject. Recent studies show that transformation of voids to place over diverse viewpoints of physical, social. The analyses will mainly include the definition of void and the variety of urban voids. "Urban void" will also be discussed in the second chapter as a breaking point in cities. The potential of becoming tools for deepening the urban experience will be scrutinizing. Thus, in another part of the second chapter, urban experience and its contribution to social life will be evaluated. The term deepening urban experience is essential for the thesis due to understanding its power in public life. Significantly, Roger Trancik explains that when the dialogue between urban space and voids is completed and is perceptible, spatial setup successfully operates. In other words, the existing void could be repaired with "experience" in the urban areas.

In the third chapter, the term dialogy will be evaluated. This chapter will identify Bakhtin's terms, which are dialogy/heteroglossia/carnival, to explain repairing urban landscape in a city. Additionally, it will be examined by giving examples of how urban voids emerged and transformed.

Another part of the third chapter is about remaking strategies. Constructing Bakhtinian perspective is not enough to manage these voids. Approaching these voids with a Bakhtinian perspective provides strategies to maximize positive and permanent interventions. Developing strategies causes the voids to be layered and defining with urban experiences. It is not sufficient to restricted strategies for intertwining urban voids with the city.

The fourth chapter focuses on the diploma studio's structure and addresses the diploma studio's dialogical relations. There have been various urban voids in Ankara after military areas' relocation as these urban voids remained abandoned or lost. This part of the thesis will examine the large urban voids left behind by Ankara's military areas as they moved out of the city and the urban experience they created and discuss these areas that remained lost for urbanites after the relocation process.

The second part of the fourth chapter will examine case studies of the diploma studio. With this perspective, the diploma studio outputs under the title of "Relocated Military Areas in Ankara" determination mainly include dialogical perspectives as different strategies. Analyzing relocated military areas through diploma studio outputs will construct a new dialogical perspective in understanding the urban voids.

In the fifth part, which is the concluding chapter, the thesis will discuss how dialogical thinking and strategies through the diploma studio experiences. Besides, there will be discussions about the future of Ankara/ the structure of the diploma studio.

The importance of repairing urban landscape to be examined within the thesis's scope and urban voids potential is based on dialogical thinking. A review of the repairing and the understanding new perspective will be done through military areas in Ankara. Ankara's urban voids will be examined on this scale through the theory presented in the thesis. Sennet's strategies and approach to the Bakhtinian perspective are essential to restore urban landscape for Ankara. The new perspective of urban voids on the city will be examined at the specified concepts through diploma studio outputs. Determining strategies and their results can be used to design urban voids in Ankara in further studies.

2. NEGOTIATIONS ON URBAN VOID

The fundamental elements that form the urban space are solids and voids. The term void has been used since the 18th century in Nolli Map, a primary but effective mapping method used in urban planning to analyze structured form dynamics and the unity of open space. Here, the potentials of the urban space are discussed within the theoretical framework. The void is a term that finds its place in the definitions of space. If there is no void, there is no space; it is the void that creates the space. The void can exist in the space for either physical or semantic reasons.

There are various analytical methods in the development of urbanism. The 18th-century Roman map of Nolli is a well-known example of a representation of voids. A basic but effective mapping method has been used in urban planning to analyze structured form dynamics and open space unity. According to these analyses, what constitutes the solid is the void. On the Nolli map, building masses are black and open spaces are drawn with white markings. Figure-Ground studies reveal the collective urban form as a combination of solids and voids patterns (Trancik, 1986, p. 100). Trancik defines these undefined, lost, open spaces among the modern structures as antispace, lost spaces (Trancik, 1986, p. 3).

In the present, the meaning attributed to the void has changed. The void has always been a controversial issue. Not only is it a physical phenomenon, but it also has architectural, political, economic, and sociological connotations. "In many cases, there are more people spending time in public spaces... than before COVID19. It is paramount that private and public organizations understand the value of public spaces, to not only help fight a pandemic but ensure a better future quality of life." (Psaltoglou, 2020). The void is not only studied in architecture but also urbanism. It has also been the focal point of various disciplines that cover quite different perspectives. On the other hand, this brought along quite different definitions of the concept of void.

The void plays a significant role in the concepts of architectural space as a ground for new opportunities. Space could be perceived as a three-dimensional void covering

people or shaping architectural and landscape design (Zevi, 1993). The void could transform the spatial structure in the city. It is a phenomenon that creates the space with all its known definitions, and that space creates the voids (Şamlıoğlu, 2010, p. 12).

The void has many definitions in the dictionary, such as containing nothing, not occupied, not inhabited, space, and many synonymous such as opening, gap, emptiness, and vacuum (Merriam-Webster). As Steen Rasmussen points out in *Experiencing Architecture*, architecture and parallel disciplines are shaped by voids (Rasmussen, 1964, p. 128). Norberg-Schulz argues that "According to Lucretius: All nature is based on two things; there are bodies, and there is void in which those bodies have their place, and in which they move." (Norberg-Schulz, 1972). Bruno Zevi also interpreted the void as space and emphasized the opposition between material and space and their relations. (Zevi, 1993).

The term void is common to architecture, landscape architecture, and urban planning. These disciplines are based on voids as one of the most important basic concepts for them. It affects architecture, from the very beginning of the design to spaces in large-scale urban plans. Everything that the human eye can perceive is part of the architecture. Therefore, on the urban scale, the term void is particularly crucial for substantial areas.

The city consists of structures that allow people to interact with each other. The urban area can be defined as "the voids that are the extensions spared from the structures". Nevertheless, the void is defined by its relationship with the solid. If urban space is a combination of solid and void, it is the life in the void that defines the urban area. The urbanites own the 'empty' spaces they find. With their experience, they can reveal or restrict the potential of these spaces. Jensen and Urry argue that "Societies are not static 'things' and 'places', but dynamic relations and networks" (Jensen & Urry, 2013). People blend into the crowd, participate in these areas. Consequently, the void is essential for the urbanites, just as urbanites are essential for the urban space. In *the Image of the City*, Lynch emphasizes the importance of voids as follows:

The image should preferably be open-ended, adaptable to change, allowing the individual to continue to investigate and organize reality: there should be voids where he can extend the drawing for himself. Finally,

it should, in some measure, be communicable to other individuals (Lynch, 1960, p. 8).

The city is diversified not only because of the rapid change and transformation processes but also due to the change of urbanites' urban experiences. The urban voids are potentially suitable for new types of daily life habits brought by new technologies, constructions, or other innovations, as they bridge creative and flexible developments. In this sense, any urban void can be transformed into a positive lost space. The design gives a contextual meaning derived from its habitus (see Fig. 3). Therefore, it is necessary to practice this concept from diverse perspectives. With carefully thought interventions, even the voids that became patches could be wholly transformed and filled with meaning, identity, people, action, and ultimately urban experiences.



Figure 3: The urban void before and after the fall of the Berlin Wall, Berlin, 2018. (Source: <https://www.spiegel.de/international/germany/history-comes-full-circle-before-and-after-photos-of-the-berlin-wall-a-1191495.html>. Retrieved at 19.08.2020)

The most crucial factor that affects the diversity of urban space is the social experiences that people live through using the interactions among themselves in the urban space. The responses given to and received from the mutual expectations in this interaction provide the interaction between people and space using the cultural, physical, and perceptual variables. The conceptualization of void was coined by Roger Trancik to improve the quality of modern urban space and draw attention to Lost

Spaces. Trancik first used the concept of Lost Space in his book *Finding Lost Space*. He argued that when the dialogue between urban space and voids is completed and is perceptible, spatial setup successfully operates. The relationship between mass and void creates spaces in the city and determines the degree of these spaces' siege (Trancik, 1986).

It is important to note that urban voids comprise material qualities such as structural and physical aspects. They also include immaterial qualities like social, mental, and ethical aspects, which do not make sense alone but have many elements that can be defined concerning the habitus. In this context, urban voids should be approached with a comprehensive and holistic perspective, considering all material and immaterial aspects and the relationship between the void and the existing city fabric. This perspective would eventually eliminate the problems that make these voids intact and integrate patch areas into the city.

There are many reasons for cities to face urban voids. Because these spaces are regularly exposed to changes due to political, social, and economic processes, this situation patches that urban tissue in people's minds and becomes unidentifiable. With changing conditions, the areas in which the urban population continues to exist within the city are also evolving. The city is no longer in contact with the area it is in. As a result, some urban areas lose their effectiveness within the city. In *Invisible Cities*, Calvino mentions cities' discontinuity, their formation of parts, and their tentative definitions. According to Calvino, every city is like every other city, with places changing their form, distance, and order, disfigured. A cloud of dust covers the landmasses (Calvino, 1974, p. 137). The terms such as void, terrain, or lost space have always been unknown and undefined for people in the city; therefore, the term "urban void" has been studied in different spatial and other contexts.

All cities and urban areas cannot be understood with the same methods. Solutions and approaches to these areas include the urban space's tangible qualities, which cannot be expressed with simple formulas and models. Therefore, when analyzing the term 'urban void' and its importance, it is necessary to approach it from multiple perspectives.

The displacements, redesign, and transformation areas within the existing urban structure alter the current conditions to meet the city's dynamic structure's new

functions. Some urban areas lose their effectiveness due to these changes. These areas are mostly left behind and abandoned since they do not address the urbanities' current needs. As such, these voids enter a waiting process. During this process, people usually cannot get through these voids, interrupting their urban experience and creating patches in their minds. These voids may both limit movements within that society and create boundaries.

Lost spaces are also abandoned waterfronts, train yards, vacated military sites, and industrial complexes that have moved out to the suburbs for easier access and perhaps lower taxes. They are vacant blight-clearance sites that were, for a multitude of reasons, never redeveloped. They are the residual areas between districts and loosely composed commercial strips that emerge without anyone realizing it (Trancik, 1986, p. 3).

Accordingly, urban spaces may become lost spaces, as Trancik calls them. Trancik defines lost spaces as areas that have collapsed by losing their function or functionality, thus leading to the transformation of their environment as a problem for some areas. According to Trancik, decisions about the manner of growth are made on two-dimensional plans. In the third dimension, the relationships between buildings, spaces, and human behaviors are not considered in the real sense. Urban space is rarely seen as an outer volume with form and scale features within this general functioning. As such, many anti-spaces emerge (Trancik, 1986, p. 4).

There are various urban voids in the modern world. Some of them are abandoned, vacant, or terrain spaces. Most of them are located in the city center because of the high development rate of the cities. As Trancik mentions, modern cities have many lost or unused areas in city centers. The drastic changes in economy, industry, and employment in the past years have made this area problem in urban centers worsen (Trancik, 1986, p. 1). Some places that are not accessible to urban people are now becoming lost spaces because they are not changed or are not part of the urban experience. As a result, urban tissue in people's minds is being torn apart.

Urban space, which changes and transforms over time, brings new definitions spatially. For example, a bridge is an urban element that will help people move from one place to another. However, when it occurs, it also creates a spatial situation that is not like itself, under the bridge. While the bridges are functional spaces for urban life, under the bridge appears as a terrain, a dangerous place that needs improvement. Old

factories, abandoned metro stations, highway edges, tunnels, urban spaces, and parks have similar spatial quality. When focused on the common aspects of such places, it is remarkable that almost all of them are dysfunctional places for the city, and they have different potentials for the people despite being uncanny and irritating. Besides, this uncanniness is often encountered legitimization in the reproduction of the city based on benefit and rent. These ambiguous areas are renewed and rehabilitated because they are 'old, 'dangerous', and 'useless', and acquire new functions that look for 'public interest'.

In this regard, Spanish architect Ignasi De Solà-Morales described these areas as *terrain vague*, stating that the absence of use and activity in these areas has a positive relationship with the sense of freedom and the expectation of future possibilities (De Solà-Morales, 1995, p. 119). He emphasized that the evacuated areas in question can be evaluated with different motivations with their current potential. This approach of De Solà-Morales led to the discussion of new potentials regarding *terrain vague*. He discusses the potential for large spaces concerning the state of 'reuniting' the city's experiences by transforming these places into rebuilt spaces (De Solà-Morales, 1995). *Terrain vague* offers creative and innovative spaces that produce their meaning with their relationships. These areas are considered as potential due to the new experiences and unpredictability they provide. In these areas, different approaches may be possible. They will continue their existence by hosting new urban experiences without destroying the free parties arising from the areas' uncertainty, the diversity of the areas, and the past layers.

Urbanity is open to new types, new encounters, and differences. The changes that occur with the cities' external dynamics eliminate each city's unique contexts and reflect its identity. As the same dynamics inspire the new spaces that emerge, cities that are day by day resembling one another more *non-places*. Augé & Howe define these spaces, which appear in different parts of the world and in different time zones, similarly creating their context outside of the urban context, as non-place (Auge & Howe, 1995). The globalized world produces many non-places. These non-places do not integrate with existing places. They stand apart; no emotional and contextual connection is established with their surroundings. These areas can be exemplified as airlines, railways, highways, the vehicles going above them and their stations; airports, train stations, hotels, supermarkets, big shopping malls, big amusement parks, internet cafes, and the like.

According to Augé & Howe (1995), it must have an identity, relational and historical features to be accepted as a place. Augé & Howe states that places that do not have these features will not be anthropologically located. From an architectural point of view, shopping malls that do not accumulate memories remain weak concerning the environment in which they are located, and do not create a sense of belonging, are examples of such spaces. It starts to define places with no relation to where they are located (Auge & Howe, 1995, pp. 77–78). In this context, the relocation of military areas as urban voids, one of Ankara's city's essential stones, shapes the city and is an example of a non-space.

These urban areas consisting of the daily urban experience, provide the city with a multi-layered, continually changing, and moving phenomenon according to the city's functions. The urban area as a multiple network system is quite dense and always open to intersect. It consists of individuals with different personal characteristics that society's concept adds to them, making different daily lives into urban area scenarios. In this regard, there is an urban area for the urban individual in every city scenario's leading role and an urban space open to everyday use, which relieves from the monologue structure of the place. Each layer that constitutes the urban fabric also defines places of encounter for the individuals and the urban life that provides continuity to the cities.

The presence of voids defined by architectural elements can be seen in various scales, from large urban areas such as urban parks or squares to small courtyards. As a conceptual phenomenon, it can be said that voids are primarily in search of a conceptual level. In literature, there are a wide variety of interpretations of urban voids. Urban voids in the city are known under various literature titles due to their specific features, such as their location and scales. As it can quickly be concluded after first hearing the names given to them by various researchers such as “wasteland”, “lost space”, “terrain vague,” and “dead-zone”, these areas are inactive, derelict, and abandoned areas. The concept referred to under different names in the literature will be referred to as “urban voids” or “lost space”. However, the void questioned by this thesis is a type of void, which has an entirely different urban network before it, which has wholly remained empty as a result of several possible decisions and must be integrated with the city due to its scale because there is neither space nor urban life without void. These areas create the opportunity to experience and reconsider the city. What makes this space definitive is the urban experiences that people had in this space.

The design is not enough by itself to create quality living spaces in urban voids. As mentioned before, designing new urban voids or intervening in the existing ones requires a holistic perspective and a comprehensive approach. Particularly in existing urban voids, any intervention should consider both tangible and intangible aspects of the area. Suppose the vacated areas in existing voids are aimed at intertwining with urban life again.

In that case, it is necessary to change the way people look at the conditions of the day because the way of thinking and the relationship between these voids are multifaceted multi-layered. Suppose existing voids are aimed to intertwine with urban life again. In that case, it is necessary to change the way people look at the day's conditions. Because the ways of thinking and relationships on these voids are multifaceted and multi-layered. The city itself is already dialogic. The void within it is dialogic. Therefore, it can only be understood in the relationship between them if it can develop a way of looking at this dialogically. To understand this heteroglot thinking with a new way of looking at the present, it is essential to look at Bakhtin's framework. Although urban experience is reproduced by feeding, each of them has its qualities. Defining the urban voids, redeveloping them at any moment, redefining themselves at any time, having their own rules, and intertwining with the city make these areas qualified and valuable. It creates a carnival atmosphere in the city.

Similarly, there is a structure of life in the city, and people realize their experiences through this structure. Both the novel and the urban area always contain a dialogue of diverse voices, cultural practices, and viewpoints. Today, urban voids' design and transformation processes are dominated mainly by the authorities in a non-dialogic manner. In contrast, Bakhtin's heteroglossia notion suggests that the reader/user should be as diverse and dialogic as possible.

A new perspective will be developed from Bakhtin's dialogism. His related notions of heteroglossia and carnival will be used to support a dialogical understanding of urban voids. His discourses of dialogy and carnival are complementary concepts. *Carnival* is a concept aimed at criticizing and destroying uniform and authoritarian structures. Dialogy, on the other hand, is the opposite of the standardization of communication and language. In a sense, it is the opposite of the concept of monologue. Bakhtin argues that our dynamic and multidimensional perspective leads us to do public research in the city's broader context and the changes that the city has undergone (Bakhtin, 2001).

Mikhail Bakhtin is one of the influential figures in 20th-century thought, which has always been at the center of theoretical debates. Bakhtin's perspective fits very well with this thesis's argument, focusing on diversity, freedom, and uniqueness. Nevertheless, the potential of Bakhtin's work on urban voids has hardly been discussed. As presented earlier, urban voids were approached in many ways. However, many of these approaches lacked a holistic perspective on urban voids, integrating all essential urban spaces such as aesthetic, spatial, urban, or social qualities. One of the consequences of the potentials of using Bakhtin's framework is to deepen the urban experience. In this regard, this part aims to explain the parallels between the structure of the novel and that of urban spaces as the diverse and multi-layered nature of the language of the novel and urban space (Bakhtin, 1981, p. 274). This paper suggests that the most convenient way to create a spatial carnival atmosphere is through deepening the urban experience.

In today's context, the city is an urban void spread all over the place. However, the possible reasons for people's inability to encounter, perceive the space, and not realizing the void's potential will be examined in the thesis. In this way, it was aimed to address intangible aspects during the reproduction of the urban void by speculating about urban voids. Thus, it aims to make the invisible urban voids people know but cannot see in Ankara visible. These voids are essential elements that shape the city and the architectural space.

The more a text is related to other texts in a dialogic relationship, the more heteroglot it is. In other words, the more intense the relationship between the city and urban voids, the more heteroglot relationship means. According to Bakhtin, the most dialogical and heteroglot type is the novel. The whole of the novel includes whole out of heteroglot elements (Bakhtin, 1981, p. 263). The whole of the city consists of diverse structure. Because the novel is a set of interactions that can open up to different discourses, it is possible to experience intense interactions between events, people, places, and time in Bakhtin's concepts in urban spaces. With this type of perspective, it is made possible with multiple viewpoints (dialogic) and interacting with its surroundings (heteroglossia) and free (carnival) spaces.

The concept 'urban void' involves vacated areas and something potentially waiting for new demand. It is possible to transform these areas into a carnival. According to Bakhtin, a carnival is a form of performance in which the boundaries between actors and audiences disappear. Social class and behavior types, and social norms are

insignificant (2001). Carnivals create an atmosphere of celebration, joy, and entertainment where the place is human-orienting. He sees the carnival as an affirmative, liberating, and creative force (Bakhtin, 2001, p. 109).

Carnival offers a liberating and positive perspective that focuses on the human in the city. Accordingly, urban spaces, which are formed by the urban experience, provide the city with a multi-layered, constantly changing and density according to the functions defined by people. The city has complex links, always open to interaction, and always intersecting with these links; it is formed by individuals with different personal characteristics that people add to it, making different daily lives into urban space scenarios. There is an urban space in the city, where each urban scenario is experienced, and an urban space open to everyday use. All people have to get to know each other, know about each other, interact with each other, get in touch, face each other, and start talking to each other. Everything has to illuminate each other dialogically. Therefore, everything that is disconnected and distant must meet at a single spatial and temporal 'point'. What is necessary for this is the freedom of carnival and the artistic space and sense of time of the carnival. Carnival is a situation excepted experimentally. It is a phenomenon that people produce to get rid of all kinds of state, religion, and economic pressure. Place, time, and environment to discharge is the name of the platform. Because as Robinson states that 'carnival is a moment when everything (except arguable violence) is permitted' (Robinson, 2011). The authority captures clues about desired space and demand by analyzing or criticizing people in the carnival environment. Therefore, these areas are the way of receiving the public's needs (Bakhtin, 2001).

In some cases, even if the larger voids emerge due to some adverse developments, they become tools for deepening the urban experience and positively affecting urban life. For example, 18 years after the attack on the north and south towers of the World Trade Centre in New York City in the U.S have created a completely different habitat. The new urban area was instrumental in deepening the urban experience created by the traces left behind by the towers in the monument representing the World Trade Center's destruction. Approaches to urban voids like this result in the city continuing its practices through permanent networks and creating an environment that is compatible with the whole. In this respect, the designed spaces are directly related to the enduring connections between urban life and space.

Carr, in this way (Carr, Francis, Rivlin, & Stone, 1991, p. 20) highlights this situation as follows:

These connections may be to one's own history or future, to a valued group, to one's culture or relevant history, to biological and psychological realities, or even to other worlds. A continuously used public space with its many memories can help anchor one's sense of personal continuity in a rapidly changing world. By the build-up of overlapping memories of the individual and shared experience, a place becomes sacred to a community.

Similarly, according to Mikhail Bakhtin, until the second half of the 17th century, the source of carnivalization was the carnival itself. In this sense, "people were direct participants of carnival acts and still live directly inside the carnival" (Bakhtin, 2001). In Bakhtin's theory of carnival, people play the leading role in these expansions that stretch the urban space (Bakhtin, 2001). Having the power to transform the urban space with a libertarian and critical expression, the city plays the leading role in realizing the urban experience. Carnivals turned into state-controlled parades or special holidays, humor and swearing became only negative and the 'second life' of people almost ended. According to Robinson, carnival builds an alternative perspective. This view is not only the fragmentation of the dominant culture but an alternative way of life. They are constructed in other ways within a free and enthusiastic utopia by dismantling the pre-conceived body concept (Robinson, 2011). Bakhtin believes that the carnival principle is indestructible, and it continues to reappear as an inspiration to life and culture. The carnival contains a utopian promise for human liberation through the free expression of thought and creativity (Bakhtin, 1984, p. 185).

Likewise, urban voids can create spaces that have a dynamic relationship with the adjacent urban fabric. These areas are suitable for new technologies, construction, or other innovations, as they bridge over creative and flexible developments. In today's world, urban life is quite diverse, considering its physical, economic, cultural, and social aspects. It is a pluralistic, non-diminishing diversity that increases day by day. It became almost impossible to think of the city and its environment, the urbanites, and their relations as singular. As the city develops, its diversity increases. There are many different engagements in the city. People have different lifestyles, cultural levels, and further education. Therefore, their perspectives are very different from each other. In all this diversity, the viewpoint that can meet the wishes, desires, and expectations of all is dialogical.

Bakhtin writes for dialogic; "Every moment of the story has a conscious relationship set against them dialogically: one point of view opposed to another, one evaluation opposed to another, one accent opposed to another." (Bakhtin, 1981, p. 314) and for heteroglossia: "...heteroglossia is not only a static invariant of linguistic life but also what ensures its dynamics: heteroglossia widens and deepens as long as the language is alive and developing." (Bakhtin, 1981, p. 272). Therefore, he benefited from other ways of seeing. Bakhtin called dialogic to use other forms of vision. More precisely, he called inter-species dialogic (Bakhtin, 1981). In a similar manner, it is hardly possible to think of the void from a singular perspective. Besides, these voids' design process includes many actors, such as the users, authority, people who want to profit, or legal responsibilities. Bakhtin's conception of dialogic can be a tool to understand such diversity.

The essence and quality of communication is its dialogic. This means that there are a mutual interaction and dialogic between meanings. Language is a structure that exists before speaking or writing, but this structure still makes sense at the time of speech. In this context, the moment of speech is how the interactions between different meanings first become possible, as the moment of interaction. *Language* is a structure that exists before the subject who speaks or writes. However, this structure is still provided with semantic content in the moment of speech and comes to life. Therefore, the moment of conversation is when determining how the interactions between different meanings first become possible. "Always it will insist on the dialogic between what a given system will admit as literature and those texts that are otherwise excluded from such a definition of literature. It will not permit generic monologic." (Bakhtin, 1981, p. 31).

Architects and urban planners need to conduct design processes concerning the user in the city's design process or the building by considering common interests. However, a designed and physically realized space or residential area continues to be structured and shaped by the influence of countless human relationships and daily life practices belonging to the individuals. Transformation of the voids into unused areas leads to disruption in people's minds. Patches emerge in inner-city movements. Urban voids in the city will become independent of each other, and pedestrian activities will be stopped between focal points. These lost areas, which have lost their effectiveness, continue to exist as hidden potentials in the city and wait for the opportunity to be discovered and participate in urban life again.

Although urban spaces have an important place in urban life, various tasks have been assigned and defined differently. They have always been an alternative platform for social life in the city. It has been observed that some of the urbanites have more roles in this platform, and sometimes discrimination between men and women, lower class and upper class, prevent some people from this platform. It is also seen that people whose actions and freedom of speech have been restricted in these areas for different reasons have seized this scene in some moments of urban life and transformed it according to their needs. Although the word carnival is used in Turkish, the celebrations on Bakhtin's theoretical basis are not expected. Organizations' organizing in urban spaces (garden of a house, an idle area in the city center, abandoned factory area, or a military area), removing borders between actors and viewers make it possible to discuss them within Bakhtin's framework's concept of a carnival. "It is a type of performance, but this performance is communal, with no boundary between performers and audience." (Robinson, 2011). Bakhtin defines *carnival* as the environment in which free, equal, and enthusiastic alternative social spaces are created (Bakhtin, 2001). The user's intervention in the urban space allows the area to form its habitus by removing borders. Flexibility like this causes an organic deepening of the urban experience.

Urban voids can be considered and transformed into positive lost spaces. Hence, the design gives a contextual meaning derived to form its habitus. According to Bourdieu and Wacquant (1992), the area configures the habitus. Habitus is the product of the embodiment of the immanent imperative of an area or a set of intersecting areas (the size of the intersection or disconnection between areas can create divided, even fragmented habitus). The area shapes the habitus to sustain its existence. Because an area needs actioners to reproduce, and the presence of the habitat enables these actions. In this sense, habitus plays an active role in the field's existence by providing reproduction (Bourdieu & Wacquant, 1992).

New spaces created in the production process of the space also create new social relations. Therefore, it can be the ground of part of the city and future possibilities. These patches could be wholly transformed and filled with meanings, identities, people, actions, and urban experiences with interventions. Norberg-Schulz defines the city as a "meeting place" where people come together that surrounds and brings people closer. Users can discover what they want to do in the city, make their choices and improve their identities (Norberg-Schulz, 1980, p. 17).

Although it is known that planners and architects create cities, in reality, the dynamics that shape the city in a forward-looking way are the effects reflected by the behavior, experiences, and relationships of the inhabitants. It has the opportunity to establish a space habitat that occurs if such situations are approached correctly. Friedman, who published his manifesto "L'architecture Mobile" in 1958, suggests not the flexibility of structures or buildings, but "the flexibility of users to use structures". It is possible and possible for a building or structure to be flexible according to any user or group of users to any use," Friedman said, underlining the user's decisive role in this sense. Social experiences of those living in the formation of cities are necessary. In this case, the process of designing should cover not only the relevant professional groups but also the human and time factor (Friedman, 1956).

Accessibility and a sense of belonging are also valuable for urban voids. In urban spaces, accessibility to these areas is essential. When re-contextualizing the urban voids, enabling the urbanites to reach these areas quickly, ensuring the efficient use of the areas also plays a vital role in the dynamism of the urbanites' activities during the day. Secondly, a sense of belonging is another essential factor in the use of urban voids. Habitus should have an active role in urban life (Bourdieu & Wacquant, 1992). A person's feeling of belonging to a place allows them to assimilate the place better, facilitate the analysis of the location, and analyze the transportation routes. The sense of belonging in urban spaces provides people who live in that moment to spend quality time and gain urban memory. While using the urban voids, the person is socialized and can observe and experience how they behave in different situations. Therefore, they interact in the same space and establish a social relationship in the urban area. The more they share, the greater the interaction and experience. As Gehl mentioned in *Cities for People*: "First we shape cities, and then they shape us" (Gehl, 2010, p. 9).

Current urban transformation examples show that they are mostly planned independently of the existing structure, without considering multiple dimensions. These areas mostly fail to function and become lost spaces. The transformation of the voids into lost and unused areas leads to disruption in people's minds. Patches emerge in inner-city movements. Urban voids in the city become independent of each other, and pedestrian movements will be stopped between focal points. These lost spaces, which have undergone their effectiveness, continue to exist as hidden potentials in the city and await the opportunity to be discovered and re-participated in urban life. In this context, both tangible and intangible relations and structures should be thoroughly

discussed to transform urban voids. Only in this way can social, economic, ecological, and socio-cultural sustainability be achieved.

2.1 Urban Experience on Urban Voids

Urban voids, which can be a tool for reconsidering urban space that has lost its functionality and creating new possibilities based on humans, provides the opportunity to experience and reconsider the city. Because the voids are open spaces that allow interaction and communication among people. *Urban spaces* are places that bring people together and indicate the presence of communication between people and space. Space is the medium of urban experience, providing the sequence between public, semi-public, and private domains (Trancik, 1986, p. 100). There, people can explore what they want to do, make choices and develop an identity. "...had begun to create that public space between themselves where freedom could appear." (Arendt, 1961, p. 4). The city should be a microcosmos that brings the closed and the distant together; it gives an identity, and shared identity involves having a place together (Norberg-Schulz, 1972). In this context, creating a carnival atmosphere, education programs, open-air theaters, dance shows, sculpture exhibitions, music concerts, and other social events should be organized widely. Such activities increase awareness of the city and city life and "make the invisible visible". "To make the invisible visible" means to make these areas that have no memory in the military field usable and qualified. It is the physical way of deepening urban experience. Users will have to walk between spaces, take side roads, get to know the parts they do not know, and lose themselves during the promenades in the vast and inert spaces. Also, the fact that these areas have sustainable and infinite resources while opening up to a huge void at the same time causes them to offer abundant, productive natural materials.

With the modern age, the weakening of the urbanite's interest in the city leads to the urban area's uselessness, thus increasing the private areas' connection. Sennett mentions that the urban spaces should be handled as a whole, and they are essential tools in the urban experience. He asserts that each structure's transformation is related to the transformation of all other structures (Sennett, 1977). In the 20th century, from stakeholders' points of view, urban space had lost its importance. The private area has gained importance, and people have started to close themselves to their private spaces. However, urbanites need to discuss, utilize, spend time, or do nothing in urban spaces.

Human relations in urban spaces have begun to change because of limitations. People need a special effort to express themselves. Public behavior observation is now reduced to passive participation. Modern man is both "visible" and "isolated" (Sennett, 1977). Simmel (1903) understands the modern metropolis as the 'real space' where objective culture develops, and individual culture loses power. The modern city is an structure that reduces everyone to an unfeeling automaton and becomes more challenging to maintain individuality in the face of objective culture (Simmel, 1903). Simmel's communication problem in modern urban life in the early 20th century continues to be a part of urban life in the 21st century.

Design practices such as architecture and art, on the other hand, created creative spatial through intervention in the urban space and created potentials for the urban space to be the basis for social interaction. It can be called all these activities as an urban experience. Urban experience accommodates the actions of authorities, the diversity of users. Suppose the design process for urban voids is observed as dialogical views. In that case, it is possible that urban experience can be deepened.

Urban experiences, in this light, can be regarded as expressions of dialogy and heteroglossia: people who interact with each other allow other people to ignore to express themselves in urban voids. Heteroglossia supports an area that has no control mechanism of authority. The authority does not have a structure in there. However, it can be a place for all ages, for everyone, for heteroglot unity (Bakhtin, 1981, p. 284). The user reproduces the place with its use, and even space is redeveloped again and again with each use. This redevelopment process can occur in many different ways according to its cultural values and daily life practices. Often these voids can take on additional services apart from the designer's prediction. For example, the events taking place in and around Istanbul Gezi Park showed that it is possible to create new public spaces. Months after the uprising in a neighborhood near Gezi Park, they painted the stairs on the streets and several urban houses in rainbow colors. Encounters, vision and hearing relationships, the simplest forms of communication, and interactions are the starting point for communication, creating opportunities to create a source of information from the outside social world and preserve previously established communication.

Taksim Gezi Park protests in Turkey began by blocking the action to rebuild Taksim Military Barracks within the pedestrianization project framework. After the demolition process started, due to the spread of this news quickly via social media, the park's

events started when the citizens tried to go to the park and stop the demolition. In the process, space changed and formed with the needs and instincts of society and activists. In the intervention cases, the objects around were detached from their existing functions and processed instinctively; Barricades were created, removing paving stones and stacking them. The concept of place, created with identity developed around the space, also finds itself in current discussions. Another phenomenon that arises from the field through recent discussions is the concept of non-place used to describe spaces that do not have a sense of space. The components that make up the urban space acquire different expressions and content, such as place and non-place. In this context, Auge's concept of *Non-place*, Trancik's concept of *Lost Space*, and de Sole Morales's concept of *Terrain Vague* provides a basis for establishing carnival environments.

Accordingly, a dialogical view can be used to define voids such as demolished, devastated areas that remained after political processes, areas that became uninhabitable as a result of natural disasters, areas that remained in economic impossibilities and were abandoned, and areas that could not be entered as a result of political conflicts. Although its scale differs from a park and a whole neighborhood, it has a great deal of similarity in creating the carnival atmosphere in Bakhtin's novel theory and creating heteroglot relationships.

In this sense, Atatürk Forest Farm was a missed opportunity for Ankara. As a result of urban development pressure, the recreation function in the area has gradually weakened. With the withdrawal of socialization, the state has become the main actor in this public space. This situation resulted in the restriction of diversity in the area and attempts with a singular perspective. There is a parallelism between Atatürk Forest Farm as a social space and the spread of state institutions in the field. This situation increased the singularity even more (Batuman, 2015).

Time Landscape by Alan Sonfist in New York should be given as another example to remind nature in the city. It emphasizes the diversity of nature, history, and especially designed people-oriented spaces. Sonfist aims to revive the area's natural state before the city was established. Taking an empty field in New York is densely populated by planting it with endemics. Time Landscape is also located in the city as a small-scale urban landscape where urban residents experience nature. Since nature is continuously alive and active, the experience different from another experience brings a dialogical perspective to space. While these areas open up the terrain vague, they also offer plenty

of efficient natural materials. Landscape architect Clément calls these places "Third Landscape" (Clément, 2003). De Solà-Morales's *Terrain Vague* and Clément's *Third Landscape* definitions coincide with finding these places in some indistinct space because they have not long ago been identified or lost and have not become no man's land.

According to intangible aspects, *terrain vague* in the city are spaces with the potential to create space. When given meaning from the cultural or regional past, it turns into space (Trancik, 1986). Even though the voids are based on categories based on physical features, each space creates its unique character by being influenced by the features of the spaces surrounding it and its past. Formation of voids and forming its *habitus* and *habitus* situations managing the area are closely linked (Bourdieu & Wacquant, 1992, p.121). For this purpose, discovering the void's potential can be expressed as a continuous and permanent system in which people can develop their own social, cultural, political values and behaviors. When this relationship is weakened, patches are formed in urban life; they take their places as lost spaces and *terrain vague*.

Looking at the city from a dialogical perspective causes intangible steps to understand the urban experience. All dimensions of the designed space are taken into consideration. It has been widespread to understand the city by being content with the tangible features of the space. Two-dimensional analysis such as floor heights analysis, building blocks analysis, parcel size analysis is in the majority. However, understanding a place nowadays by establishing the relationship between social, cultural, economic, and political structures and the physical, along with the physical components' relationships, has also become widespread. These qualities are the features that reveal the city's own identities, as Norberg Schulz expresses the term "Genius Loci". One approach that distinguishes it from other analytical approaches by focusing on spatial experiences is space syntax (Hillier & Hanson, 1988). Acting from the idea that there is a mutual interaction between space and social structure, the space syntax approach objectively examines the spatial organization's relationship with social mobility and vision. It reveals the potential of spaces to bring people together. These techniques' primary goal is to objectively examine the spatial organization's relationship with human movement and fields of view and reveal spaces' potentials. As a result of the analysis, the problems such as the decrease in the accessibility between the activity areas beforehand and eliminating the spatial weakness that this

situation may cause will provide a more efficient evaluation of the investment resources. From a holistic perspective, cities will experience the advantages of planning with a scientific and impartial approach, not on a trial-and-error basis.

It is necessary to expand the discussion by including technology and the innovations it produces in the urban area. Urban life is a physical space converted into virtual spaces, so existing urban areas also change. The meaning of the public space concept has entered into the transition period with the gradual decrease of face-to-face relationships, the realization of information sharing and socialization in virtual environments, the production of new virtual identities and virtual spaces (Zizek, 2000). Additionally, the person gains their experience in the city in many ways. Experienced knowledge not only accumulates but is also shared with other individuals. The interaction takes place not only with the city but also with other urbanites. This sharing usually takes place through social media networks and social relations. In the world created by the virtual environment, it can be called mobile to be active and social. The virtual environment, which many people widely use today, has created virtual sociability. It is seen that people carry out their communication over the internet. The most conducive media for transferring new events and organizational activities are virtual spaces. In this way, people can easily access information and research and be informed in a short time. For example, people can reach others by reaching out via social media. Various events can reunite with organizations. Many people can quickly find solutions. Being mobile pushes urban residents to be exposed to different alternatives and variables.

Simmel also considers that blasé behavior distinguishes those living in cities due to their concentrated emotional life due to constant change and transition of internal and external stimuli. This causes absolute autonomy, so much so that the urban becomes an intelligent creature in which the bias-free circulation in the city reflects money circulation (Simmel, 1903). The individual maintains their social distance with others, continues their experience with their sheltered area, which has become a rule that the pandemic crisis has left on the human today and has become obligatory. Because the pandemic, a global crisis, has changed the prospect of cities in the world again. The current high-density structure of the cities triggers our need for open space, once again. The pandemic process allows the inhabitant to reconsider the possibility of getting rid of this cycle that captures people. In addition to the pandemic's lifestyle, it is necessary to find more permanent measures and ways to deal with it. Architecture and

urbanization policies are also among the subjects that should be considered when everything from the economy to social policies, from management forms to production relations and lifestyles, are discussed again and started to transform. The reconsideration of urban space development in this process inevitably creates an essential threshold for architecture that shapes the future, creates a culture, and lays an additional burden on us.

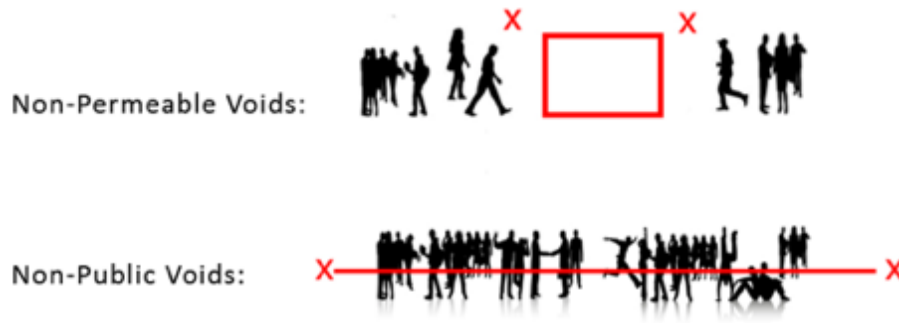


Figure 4: Terrain Vague Diagram, Diagram created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr/tr/2020/05/12/sosyal-esik/>, retrieved at 11.10.2020)

When urbanites contact the urban space, they transform the space on the one hand and encounter new interactions. Because of this binary situation, the interactions are deepened by the urban experience. Therefore, this thesis brings a new perspective to this great opportunity that Ankara will have because it allows the city to repair the urban landscape and highlights what the city needs. These are green areas, urban interaction areas, and sustainable areas. Suppose this deficiency is transformed into private areas with the same massive walls as military areas; in that case, it may not be possible to understand the short-term results. However, in the long term, it can transform by adding other problems. These are caused by a lack of open spaces, air pollution, and dense housing. These areas, which should be designed without any serious intervention, should be opened to urbanite use. For these areas, it should be proposed an area without borders. More obviously, it should be transformed by making areas visible and asking each stakeholder. This interaction will give future clues about how the transformation should be done because of that dialogic relationship. Because urban voids can be areas where urbanites can communicate, act individually or together. In random or scheduled encounters in these venues, the city makes that place livable with its social activities. While using these areas, people become socialized and can experience how they behave in different situations by observing each other.

Therefore, they interact in the same space and establish a social relationship in these areas. The more they share, the deeper interaction and experience become.

What makes the city or elements of the city unavailable at once are the diversity and time factors. Understanding and interpreting the area should come to the fore at this point with the urbanite's experiences. Urban spaces, where intensity, speed, and movement can be easily observed, serve as a stage for different people's encounters and provide a ground for observing users' movements. The deepening of the urban experience enables access to relevant information by revealing situations such as communication, interaction, sharing, preference, orientation, familiarity, encounter, coincidence, and routine.



3. A NEW DIALOGICAL PERSPECTIVE FOR URBAN VOIDS

3.1. Constructing a Bakhtinian Approach to Urban Voids

As presented, urban voids are approached in many ways. However, these approaches hardly respond to today's cities' needs, produced by interacting with many different voices, intentions, and actions. As a result of this interaction, the boundaries, distinctions, and limitations within the cities are stabilized continuously and destabilized. Accordingly, the urban experience is economically, socially, politically, and physically dialogic than ever. In this diversity of spaces, users, and experience, urban voids gain particular importance and need to be reconsidered.

Bakhtin's work is particularly relevant to the study of urban voids, especially when considering the multiplicity and diversity described above. His work focuses on diversity, freedom, and uniqueness. His concept of heteroglossia advocates that the reader, user, or designer should be as diverse as possible. In line with this, as Bakhtin conceptualizes, a spatial carnival atmosphere offers a promising way of deepening the urban experience.

Bakhtin suggests that text should be handled with its historical, cultural, and sociological dimensions. In parallel, it is possible with Bakhtin's perspective to transform urban voids into valuable and practical spaces that integrate into the city. According to Bakhtin, the writer establishes a 'dialogue' with a text itself and its environment. He writes:

Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (Bakhtin, 1981, p. 263).

In some cases, even if the larger voids emerge due to some adverse developments, they become tools for deepening the urban experience and positively affect urban life. For example, 18 years since the attack on the north and south towers of the World Trade

Centre in New York City in the U.S. have created a completely different habitat. The new urban area was instrumental in deepening the urban experience created by the traces left behind by the monument's towers representing the World Trade Centre's destruction. Approaches to urban voids like this result in the city continuing its practices through permanent networks and creating an environment compatible with it. In this respect, the designed spaces are directly related to the enduring connections between urban life and space.



Figure 5: New World Trade Center View,2020. (Source: <https://www.dezeen.com/2020/01/21/foster-partners-two-world-trade-center-design-to-replace-bigs-stacked-tower/>. Retrieved at 19.08.2020)

When the examples of urban transformation are examined today, it is seen that the voids are planned independently of the whole of the city. That physical environment improvement is not given weight. These places are open places where the enjoyment of the public is born and maintained. These areas where social needs are created without consideration cause spaces to fail to function. In this context, the transformation projects should be produced with an approach covering the city's whole, including the communication between society's lifestyle and the social classes, rather than producing only spatial solutions to the urban parts. Only in this way can social, economic, ecological, and socio-cultural sustainability be achieved. Because even if these large voids have emerged due to some adverse developments, they have become tools for deepening the urban experience.

Another example should be Rotterdam city. The German Air Force almost destroyed the city during the Second World War. In the aftermath of a disaster city, the management of large voids, the deepening of urban experiences, and the diversity of the habitus of the voids are observed. Another example to be given is the 2.33 km long-disused railroad line, which is considered an urban space on Manhattan's West Side (van der Laar, 2016). This area has been redesigned as a park, which Trancik says is the lost space of the railways. This example, which has lost its function and has achieved great success in incorporating unused areas into urban life, is a reorganization project of the suspended railway line. Since it opened in 2009, the High Line project, which has become a defining element in the region, complementary in urban planning and urban design elements of the city, has become an icon in the future by making use of intertwining. Therefore, these large voids that arise with the problems and occur in different guises require different improvements and transformation strategies.

Considering the current examples of urban transformation, it can be stated that they are mostly planned independently of the city's whole, without considering multiple dimensions. Areas where social needs are created without consideration cause spaces to fail to function. In this context, the transformation projects should be developed with an approach covering the city's whole, including the communication between society's lifestyle and the social classes, rather than producing only spatial solutions to the urban parts. Only in this way can social, economic, ecological, and socio-cultural sustainability be achieved.

As in the examples given, the designs and future results are parallel to Bakhtin's understanding of the carnival. According to Bakhtin, until the second half of the 17th century, the source of carnivalization was the carnival itself. In this sense, "people were direct participants of carnival acts and still live directly inside the carnival" (Bakhtin, 2001). In Bakhtin's texts, the carnival idea is closely linked to the 'urban square', which is defined as the most crucial scene for the nature of all carnival events. According to Bakhtin, the concept of carnival "lost its true meaning as a communal show in the urban square, while disruption and disintegration in carnival understanding and carnivals around the world disappeared" (Bakhtin, 2001). However, the idea of carnival provides a significant opportunity for deepening urban experience. The diversity it contains may result in future decisions, or voids can turn into a carnival environment where almost everyone from the city takes part. These areas can be the moments when a 'carnival' environment is formed in urban life.

Transforming the voids into 'carnival' environments leads to dynamic relationships with the adjacent urban fabric. In this way, these voids will be suitable for new technologies, constructions, or other innovations, as they bridge over creative and flexible developments. Today, urban life is quite diverse in economic, social, political, and physical aspects. It is a pluralistic and non-diminishing diversity that increases day by day. It became almost impossible to think of the city and its environment, the urbanites, and their relations as singular. As the city develops, its diversity increases. There are many different engagements in the city. People have different lifestyles, cultural, educational, and developmental levels. Therefore, their perspectives are very different from each other. In all this diversity, the viewpoint that can meet all wishes, desires, and expectations is dialogical.

Bakhtin writes for dialogic; "Every moment of the story has a conscious relationship set against them dialogically: one point of view opposed to another, one evaluation opposed to another, one accent opposed to another" (Bakhtin, 1981, p. 314). In line with Bakhtin, urban voids cannot be approached from a singular perspective. These voids' design process should include many actors, such as the users, authority, people who want to profit, or legal responsibilities. A dialogic understanding of these voids supports such multiplicity and diversity⁴.

Architects and urban planners need to conduct design processes concerning the users' needs and requirements and the common interests of as many people as possible. Like the Bakhtinian heteroglossia, dynamic, alive, and developing, a designed or constructed space is structured and shaped by the influence of countless human relationships and daily life practices belonging to the individuals.

3.2. (Re) Making Strategies

The urban void is a land whose boundaries contain many more incomprehensible phenomena than space, cannot be separated by sharp boundaries, and are not as specialized as a defined area. The urban void is more dependent on natural conditions than space; its geographical location largely determines its function and character. Facts and events cause this place to be defined. Experiences and memories feed these

⁴ Nur Çağlar and Adnan Aksu understand dialogic as the relations between structures that contain plurality. For more information, please see Çağlar, N. and Aksu, A. Diptych III: Associations at <https://www.materiart.org/glossary-diptych-iii>.

Spaces; carries traces of them. They are shaped, changed, and transformed with unpredictable elements. This process witnesses many different experiences in the stages of planning, implementation, use, and destruction. While trying to preserve the space's quality with these experiences, it may lose or change its character and function.

Within this thesis's scope, based on this acceptance, it is suggested that more than the design proposals that prioritize the physical condition of the space should be made to create living spaces in every sense. Those mentioned above, 'more' refers to the need to examine the areas in a more comprehensive but more detailed manner and carry out studies. However, this detailed analysis suggests regulations based on society's needs, not only on physical elements but also on the material aspects that need to be repaired and the social, cultural, and political aspects necessary for the city's continuity.

An important issue that should be emphasized regarding the urban design process that establishes a more livable urban environment in the abandoned military areas is the "interdisciplinary nature of the process" (Moudon, 1992). Even the time factor can be an essential factor in repairing the urban landscape. All of these aspects define the value of an urban void. Because these areas can be described as the breathing areas of the city and dwellers. The areas included in this principle explain that it can be a consistent method to accommodate mobility, be ecological, free, and restore the urban landscape.

There are three ways to perform a repair: making a damaged object seem just like new, improving its operation, or altering it altogether; in technical jargon, these three strategies consist of restoration, remediation, or reconfiguration. The first is governed by the object's original state; the second substitute better parts or materials while preserving an old form; the third re-imagines the form and use of the object in the course of fixing it (Sennett, 2012, p.212).

As Sennett argues, the strategies that can be applied to repair the urban landscape are varied. Reconstructing these areas may seem like a more creative activity, and redevelopment may require less effort. However, in reality, the differences between the two may be much more significant. The designer should usually edit later aspects and fix previous drafts. As Sennett mentions in *Together*, an electrician sometimes discovers new ideas for getting better when fixing a broken machine.

An example Sennett gave on the subject is the reconstruction of the Neues Museum, bombed by the British during the Second World War in Berlin, restored after 1990. It was designed by Friedrich August Stüler and built between 1841 and 1859. Damaged heavily by bombardment during World War II, the building was destroyed. However, in the current process, how this damaged icon should be repaired and the museum, which is magnificent architecture, be restored to its first glory. Restoration of the building or constructing a new structure could be some of the strategies. However, in the construction process, it should be considered that these structures or areas are completed with their surroundings, including dwellers. In 1997, David Chipperfield Architects and Julian Harrap won the international competition to renovate the museum. While the museum's original structure was preserved, a design process that still has traces of the war in its various parts, and the new contemporary architecture, together with the brick walls and ornamented dome of the period in which it was built, was displayed. The positive and negative effects of habitus established in the near future can be seen in the museum and its environment. The design blended old and new stone pieces. While the war's trauma and traces were strongly felt in some rooms, spaces were opened for modern art in the newly built galleries. The result was, in Sennett's quotation:

The rebuilding embodied dialogical thinking. The results convey an ethical message about damage and repair. Wandering the museum's rooms, the visitor never forgets its painful history, yet this memory is not closed, self-contained; the spatial narrative moves forward, suggesting openness to different possibilities from just like new or entirely new. Its politics are those of change, encompassing historical ruptures without becoming fixated on the sheer fact of injury (Sennett, 2012, p.218).

Besides all these design processes, the human factor is significant. Because there is a process that manages the development of human behavior. The first stage involves getting a habit. In the second stage, skill expands by questioning established practices. Thus, a rhythm emerges, rooting the habit, examining the habit, and repositioning a better habit. As in this example given before by Richard Sennett, the intervention that should be done for these voids in the city should establish the area's habitus because there should not be an area designed without holistic thinking. Because then it becomes the patch. Looking at the process from every angle and dealing with all its variables

ensures that these areas are intertwined with the existing urban fabric. Even a dialogic point of view, such as thinking about the shadow of a tree 20 years later in that area, but simultaneously presenting an alternative design against the possibility that the tree died in this process, ensures that space is intertwined with its surroundings.

The strong relationship the void establishes with its environment is significant. To handle the space holistically, analyze it by thinking, understanding that it is a designable process, and talking about it is necessary to consider its physical space and its emotional spirit and experience. In other words, the place is only the place of matter, not only of the spirit but of actions and experience. It cannot be a place that lacks spirit, meaning, experience, and practice and cannot manage settlement (Çağlar&Aksu, 2017, p.153). Because when that space is redesigned or repaired, that design effect will be together with its environment and the city. This means habitus has a carnival environment.

However, the precise nature of the 'void' is closed or open, linked or disconnected, used or abandoned. No single strategy can be applied universally, as voids vary widely between them. Voids can be small or large scale. Such diversity should be adopted. Urban voids not only allow for solutions that can adapt rather than fundamentally change their various environments, but they may also demand them.

4. FOR EXAMPLE, THE DIPLOMA STUDIO: A CASE STUDY ON THE RELOCATION OF MILITARY AREAS IN ANKARA

The case studies containing basic approaches mentioned above were conducted at the Diploma Studio of TOBB University of Economics and Technology Department of Architecture. The conceptual framework and Bakhtinian perspective scrutinized in the thesis will be discussed through the Diploma Studio projects.

Due to the Diploma Studio's multi-layered structure and its relations with different disciplines, the diploma studio projects rebuild their dynamics to catch current issues and develop proposals for the future, while diploma studio participants are continually evolving and transforming the dynamics of the age. This process is developed through mutual sharing of research and dialogue with the students. Making it possible to discuss the issue along the multidirectional axis mentioned above is looking at the studio environment dialogically and heteroglot. The Diploma Studio and its outputs are polyphonic, in which different voices, perspectives, truths, and thoughts are developed in conflict. This area provides a carnivalesque atmosphere where various views and voices open to each other. According to Bakhtin, while multilingualism's languages contradict each other, they are also dialogically related and mutually complementary in a non-fusion unity (Bakhtin, 2001, p. 167). It is also a similar viewpoint that the design can have many results due to its variables. Many disciplines complete the design together. The Diploma Studio is where the activity of architectural design is experimented with (Oztoprak, 2019). The Diploma Studio environment enables one to look at strategies in multiple ways and to think dialogic.

The Diploma Studio is where the activity of architectural design is experimented with (Oztoprak, 2019). Diploma studio projects do not consider the project areas unilaterally but make theoretical and practical analyses for these areas. It includes detailed research; through this research's continuity, the design develops, always the designer determines the problem. Proposals are developed based on this problem, so the results are dialogic in most cases. In the light of the foregoing, it can be said that the Diploma Studio is dialogic itself.

Although they explore the importance of military areas theoretically and practically, they analyzed that they create fiction as a void in their relationship with the past and their geographical property. The Diploma Studio environment enables one to look at strategies in multiple ways. As mentioned before, intellectual curiosity and interactive learning are in the diploma studio's infrastructure. In this regard, the diploma studio has a multidirectional nature. Moreover, because of considering comprehensively, the design results in different scenarios because the Diploma Studio productions are made not only to reach the result but also to think and express or communicate.

The designs developed in the diploma studio are not aimed at implementation. Thus, they are not limited to restrictions such as time, management issues, budget, and regulations. As a result, the designs are experimental, creative, and unique. Every proposal provides its own design problem and develops an individual standpoint. As Oztoprak declares studio, "which does not necessarily converge towards a 'solution', the result is more a documentation of the process than a complete architectural design" (Oztoprak, 2019).

It can be stated that the diploma studio outputs are process-oriented and flexible works where design problems are produced by experience. There is a multidisciplinary environment in the diploma studio as a result of the researches carried out by the diploma studio coordinators. In this way, many participants can present different perspectives on the subject and field of study on a common platform. As Oztoprak declares, 'the design process results from the intricacy of intellectual and actual sources brought by different backgrounds of the students and coordinators' (Oztoprak, 2019).

The diploma studio environment where students can freely work on a project is ideal for the design process. Because of this freedom, this process involves trial and error, offering solutions that are not the only correct solution. Students are expected to integrate experimental and conceptual knowledge in the diploma studio environment instead of precise knowledge. Therefore, diploma studio studies have effective strategies to be applied for the relocated military areas.

Working on the military areas of Ankara, eleven projects are developed in the Diploma Studio. There were 25 students in the diploma studio. Twenty-three of them worked as a group, and two of them worked alone. Seven of these projects are analyzed in this

study. Although seven projects are chosen for the purpose of this study, it is seen that all the projects share the Bakhtinian perspective, possibly due to the character of the Diploma Studio environment. However, they developed different standpoints and designed with diverse strategies. It is also seen that these design strategies can be grouped according to the aforementioned strategies of Sennett.

In this part, first, the brief of the Diploma Studio will be scrutinized. Then the chosen projects will be discussed further.

4.1.(Re) Reading Military Areas in Ankara

The space area occupied by Ankara's military compounds is approximately 40 million m², which amounts to 13 % of the city. In this regard, the evacuation of military areas in Ankara will leave massive urban voids. This study examines the large urban voids left behind by these military areas as they moved out of the city and the urban experience they created. The speculation on these areas continues, therefore, there is a possibility that they will become lost spaces if not correctly intervened and intertwined with the city.



Figure 6: Historical Process of Military Areas in Ankara, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr/2020/05/12/sosyal-esik/>, retrieved at 11.10.2020)

The military areas are located in different parts of Ankara, but they are closely related through their social lives. Unlike other urban voids of the city, military areas have a social network wholly disconnected from the city; they have their structure and organization. These military fields have a parallel life and commodity structure. They do not let the rest of the city into this structure. However, people with military experience live in the dual network. Only authorized people are allowed to access the

areas. Therefore, daily life cannot leak from these areas, and people have to get around. However, because of its huge structure, it leaves a disconnect. This makes the area a non-permeable, non-public structure. Consequently, these areas remained lost for urbanites after the relocation process.

Edges are surrounding the military areas. Because of the boundaries, the urbanites do not know what is behind it; the area now turned into lost space. There are also concerns that the vacated military zones could be used for annuity projects to be transferred to capital groups, thus opening the door to new threats. While many areas in Ankara continue to change in a capital priority situation, these lost spaces, which may carry different values and characters, also face unpredictable dangers. According to Trancik, public spaces are neglected by institutions. The absence of public space protections promotes economic activity, pollutes the environment, and undermines social stability and security. It comes across as a problem in urban space. Therefore, the relationship and contradiction between public interest and private interests in each new urban design are revisited (Trancik, 1986).



Figure 7: Military Areas Behind Walls, Collage created by the students of the Department of Architecture at TOBB University of Economics and (Source: <http://studio5.etu.edu.tr/tr/2020/05/12/sosyal-esik/>, retrieved at 11.10.2020)

Today, the military areas' precise nature is closed or open, linked or disconnected, used or abandoned. In the Diploma Studio, all students analyzed these areas and posed existing and potential future problems. It is observed that:

- these areas are non-permeable to the city and acts as a boundary,

- only authorized people are allowed to access the areas,
- these areas do not allow daily life practices due to their military structure,
- their landscape needs to be transformed as well as their architecture.

The students developed intervention strategies to manage these situations. Turning the military areas into porous, public, intertwined, and dialogic spaces remove their adverse effects on the city or urbanite.



Figure 8: Military Areas of Ankara. Collages were created by the students of the Department of Architecture at TOBB University of Economics and Technology. (Source: <http://studio5.etu.edu.tr/en/category/archive/2016-2017-en/2016-2017-fall/>, retrieved at 19.08.2

It is proposed that these areas require polyphonic designs instead of singular solutions. Putting Taksim Square project to the vote and asking the decision of the citizens can be given as a recent example of polyphonic design. In this manner, organizing architectural design competitions for military areas and involving the relevant disciplines may a method to approach these areas. Establishing a multidisciplinary discussion platform in a dialogic atmosphere has positive effects for the future of the areas in the long run. The processes in which the urbanites have a say can be followed because, these areas have a potential to transform into the places like a carnival atmosphere where people can breathe, democratic and social relations can be established, that is lively, peaceful, and safe.

4.2. Analyzing Diploma Studio Outputs

At the Diploma Studio, the students were expected to speculate on the voids left behind military areas and their immediate environment; afterward, they were asked to propose appropriate architectural and urban programs, their spatial requirements, and structure.



Figure 9: Code Clouds was created with the Maxqda program, based on the diploma studio students' projects' reports created by the author (Retrieved at 18.11.2020).

To scrutinize urban spaces in a dialogic perspective, there is a need for a broader approach. This dialogic thinking is constructed with multi-disciplinary approaches and analysis. Parallel to this idea, Sennet describes the practice of dialogy by approaching a more comprehensive perspective. However, as stated before, this concept was defined by Bakhtin. While constructing this thesis, the use of tangible and intangible aspects allows the formation of designs that create heteroglot environments supporting the concept of dialogy stronger. That is why Bakhtin defined the notion of dialogy with heteroglossia and carnival. These concepts directly describe both urban relations and the experience/atmosphere in those areas. The carnival is what reveals the qualities of the atmosphere of that area.

Sennet has parallel perspectives to these concepts generated by Bakhtin. As mentioned earlier, he explains the importance of restoring the urban landscape through dialogy in his book. He mentioned that dialectics does not work correctly, and therefore a whole of relations is called dialog is needed. He emphasizes the difference between dialectic and dialogic; "...is not a matter of either/or. A dialectical conversation, the forward movement in dialogic conversation comes from paying attention to what another person implies but does not say, in a dialogic conversation misunderstanding can eventually clarify mutual understanding." (Sennett, 2012, p.20). He suggested analyzing the city, a network of a diverse system where every change affects each other, through various dialogic strategies.

All of the designs proposed different types and levels of transformation since existing voids left from the military areas cannot provide Bakhtinian urban experience. As mentioned above, such a dialogic perspective can be predicted to bring positive effects to these voids and the whole city as Bakhtin's carnival environments free, equal, and enthusiastic alternative social spaces. In this sense, approaching these voids with a Bakhtinian perspective provides strategies to maximize positive and permanent interventions. The diploma Studio projects had handled the project areas in parallel with this approach.

The diploma studio also experimented to conduct design processes concerning the users' needs and requirements and the common interests of as many people as possible. It is aimed to design a space as heteroglot, dynamic, alive, and developing, structured, and shaped by the influence of countless human relationships and daily life practices belonging to the individuals. The Bakhtinian point of view aims to reveal a heteroglot and a dialogical atmosphere dominated by the carnivalesque state of urban voids as one of the perspectives of the diploma studio outputs; all design proposals adopt some strategies to create a heteroglot environment, some with the addition of new programs alongside the existing programs while preserving the urban identity.

For example, while some groups highlight the water element to integrate the city and the area, some projects proposed a new identity for the area. Despite these different approaches, the common concern was to create designs that could integrate these military areas with their surroundings, interact with each other, and deepen the city's experience rather than addressing these areas separately. Besides, all of the projects aimed to increase the area's publicity and integrate these voids with the city. The interventions developed in the diploma studio can be understood with Sennet's repair strategies:

Restoration, Remediation, Reconfiguration (Sennett, 2012, p.260).

	<u>Past-oriented</u> (purpose similar)	<u>Future-oriented</u> (purpose different)
<u>Sustaining</u> (materials the same)	Restoration	
<u>Transforming</u> (material different)	Remediation	Reconfiguration

Figure 10: A categorization of forms of repair were adopted by the author. (Original Source: https://www.researchgate.net/figure/A-categorization-of-forms-of-repair_fig1_345126727, retrieved at 11.04. 2021)

The strategies of Sennet will be discussed further in the following chapters. Seven projects developed at the Diploma Studio were examined and discussed within the scope of these strategies. It can be argued that two of the projects adopt (The Antibody and the Social Threshold) restoration strategy, three of them adopt (The Urban Hole, the Il Transparante, and the TAA Campus) a remediation strategy, and two of them adopt (The District and the D-Research and Development) reconfiguration strategy. The groups develop scenarios about the city's future, adopting these strategies in a dialogic way.

4.2.1. Dialogical approaches of proposals

This study uses the framework of dialogy to deepen the urban experience and repair the urban landscape. Dialogic designs are defined by heteroglot relationships and a diversity of voices. The dialogic space must be not only inhabited by the physical aspects. The dialogic space requires considering every visible and measurable aspect. Dialogic perspective leads to practice urban design and research with a broader approach. It provides researching and improving the strategic, dialogic, and participatory design processes of urban design. It also offers different strategies to study transformation processes and outcomes in and as part of planners. This chapter focuses on dialogic and intertwined design practices developed by the diploma studio and how diploma studio projects are dialogically approached in the military areas.

The Antibody project concentrates on military areas that have the capacity to offer solutions for the possible ecological problems that Ankara will face in the future. According to the project team, these areas have the potential to provide heteroglot relations in the Ankara Stream and the existing structures, transportation networks, the traditional usage with the Ankara railway station, and its immediate surroundings. The project rearranges the water element for the needs of the city and at the same time connects the two sides of the design with connections. In a similar manner, there is a similarity in creating the carnival environment in the theory of the novel and forming heteroglot relationships. Proposing with multiple connections contributes to having dialogic relationships between places and people in the urban area. Thus, the project's basis comprises an urban discussion of removing the perimeter barriers and exposing isolated zones.

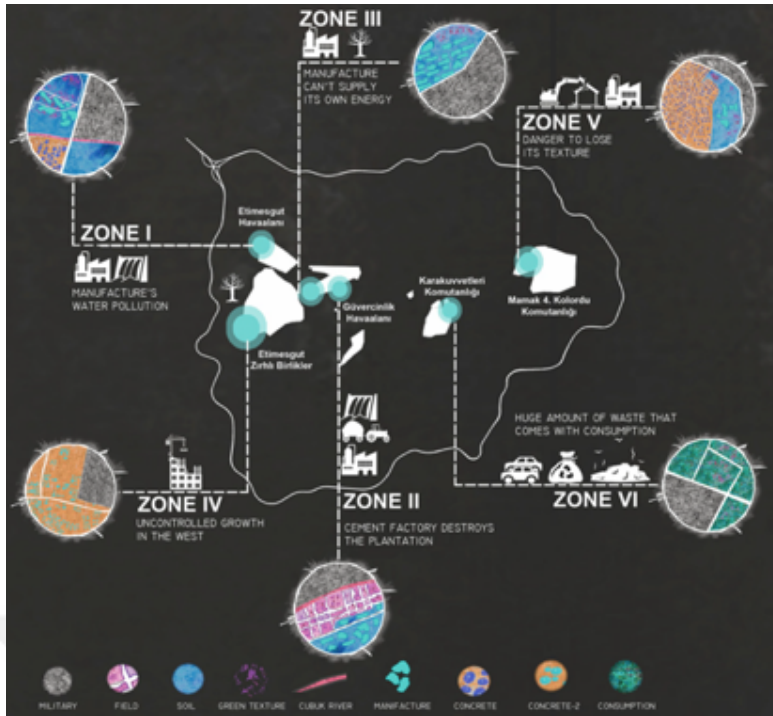


Figure 11: Isolated Zones for the Antibody Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

As mentioned before, military areas, which can meet the city's needs, can be redesigned with a restoration strategy that contributes to the city's development. This situation enables to reuse of the green areas, unused water, and the existing building stock with minimum intervention.

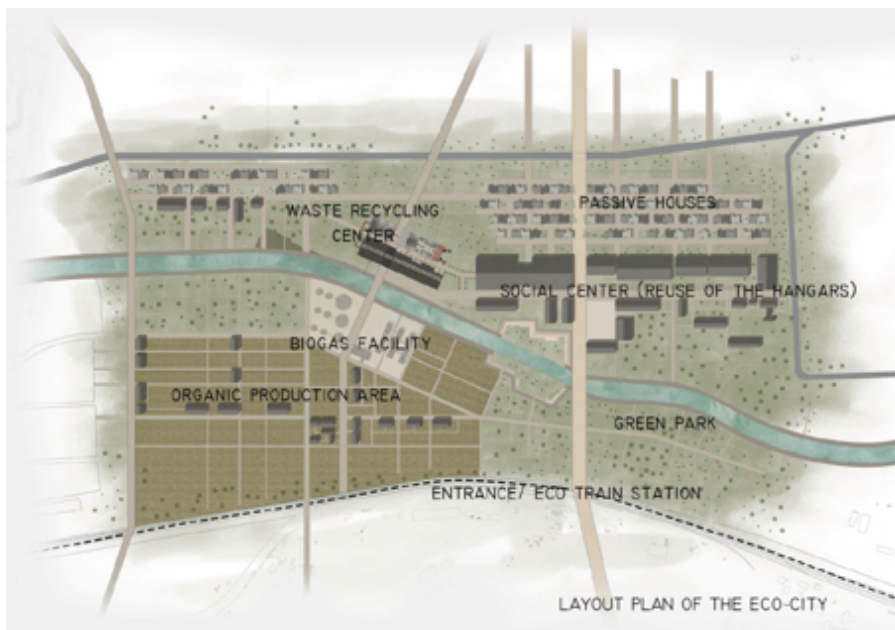


Figure 12: Design Proposal for Antibody Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In light of these, the Antibody project planned that the area's water resources would be revitalized and contribute to the ecology. Water is the primary source of renewable and limited stocks (Williams, 2007). The area will create its ecosystem in the longer term. After discovering that the factors that destroy the stream are concreting, high-rise buildings, factory, and industrial wastes (A.Ç.Ş. İM., 2011), the water was regulated by building a dam at the stream's highest elevation (Figure 12). Thus, Ankara Stream was restored to the city floor by raising the ground level's flow rate.

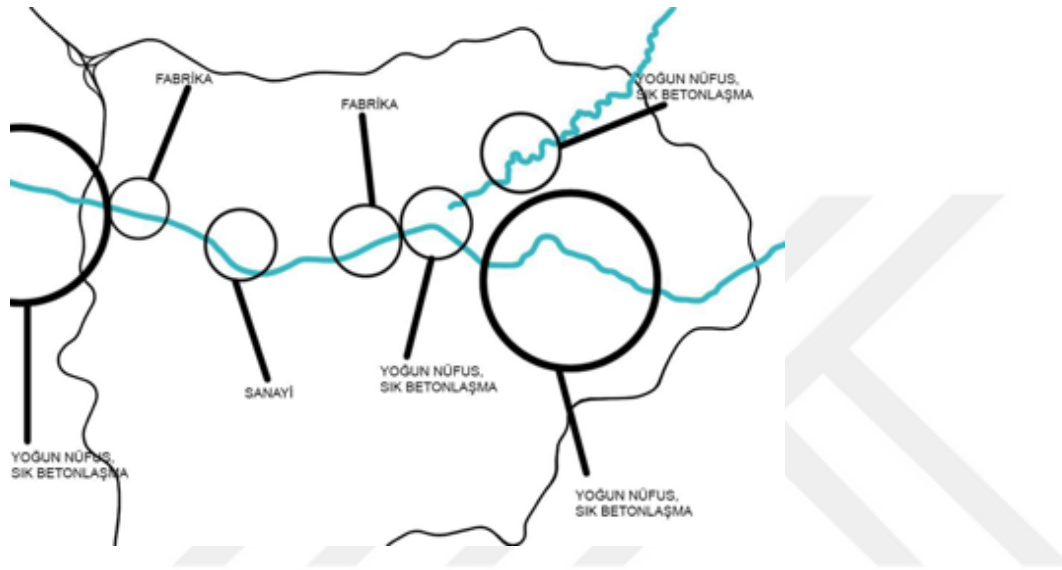


Figure 13: Areas where Ankara Stream is disturbed, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In the Antibody project, it was argued that military areas were self-isolated areas against ecological diseases. The design was shaped over the existing green areas and water resources. Green area decisions of the project were made using the current green lands to discover that aircraft hangars, which are one of the existing structures, contain a strong axis. This axis has been designed as a social backbone. New functions have been proposed to the hangars. Within these reference points, public spaces such as theaters, cinemas, exhibition areas, cafes, and restaurants can meet urbanites' needs. A circulation proposal was created by arranging the existing axis. Thus, the region becomes open to the mentioned heteroglot relationships. Because only with such interventions, heteroglossia enables dialogical relations and lands that emerge with dialogic relations. The dialogic relationship develops through heteroglossia which is in polyphonic interaction.



Figure 14: The Antibody Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The city has been redefined and discovered under the influence of different dynamics for years; users, behavior types, habits, gender, culture, aesthetics, daily life, and life scenarios. These aspects are transformed with the effects of time. This situation emphasizes Bakhtinian thought. In this direction, the Antibody project design decisions provide revealing the potentials of military areas.

Another proposal that reveals military areas' potentials is named **The Social Threshold**, which focuses on Ankara's city plans in the past. When city plans proposed before are examined, and it is seen that the city is divided into zones. These areas (housing zones, green areas, universities), which have been interesting with the project areas and transformed like a *palimpsest*, have been designed by the restoration strategy. The design principle, which is articulated with each other like the texts in palimpsest, organically strengthens being heteroglot. Because palimpsest is a set of layers where the old is not erased, the new is superimposed. Accordingly, within the Social Threshold project scope, analyses were made showing the voids' positioning in military areas within Ankara's history. The Social Threshold project aims to design an alternative pedestrian-oriented city square with a green continuity, fed by a stream and open public spaces. According to Sennett (1996), the public space has become dependent on mobility and has become a place to pass. The project area in question caused the loss of publicity due to its impenetrable structure. However, the continuity of green and its multi-layered structure is a significant opportunity to disappear publicity. Also known for its geographical features, location, and military identity, it

has many potentials that Ankara lacks. These potentials can be revealed with the right design strategies.



Figure 15: Design Proposal for the Social Threshold, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

With adopting the right strategies for the project area, the project team first focused on a design approach that exposes water resources. Based on this approach, the Military Academy area was chosen due to its relationship with Kirazlı Stream to improve its designs. The unearthed water divides the space into two and creates a threshold between the districts. The threshold is considered as the project area. The word threshold includes two phenomena as combining and separating. Heteroglot allows the environment if it is designed as a unifying device in line with design decisions. The project team has prioritized the unifying feature of this group based on the project. It is called the ‘hardscape’ between the city level and the natural ground. Also, military areas lined up in the East-West direction form an axis called ‘corridors. As mentioned before, this corridor aims to create a “green continuity” passing through the city center.

The elements that will form the green corridor are significant green potentials such as Atatürk Forest Farm, Dikmen Valley, Seğmenler Park in Ankara. The large voids created in the city with the relocation of military areas are new elements that will feed the green corridor. The targeted green continuity along the corridor will be achieved by designing the covered water resources to be discovered, the military field spaces, and the existing green areas. The green continuity planned to be created; it forms a whole with topography, sustainable structures, and pedestrian circulation.



Figure 16: The Social Threshold Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

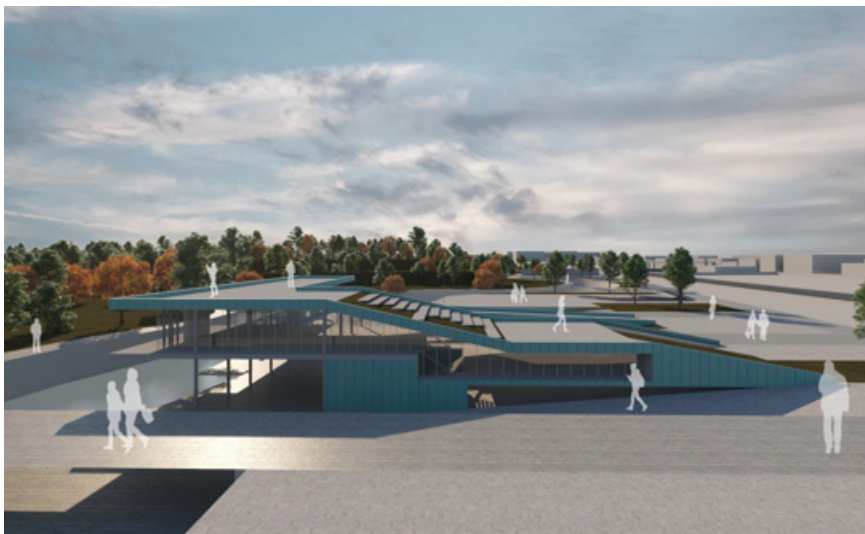


Figure 17: The Social Threshold Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The Social Threshold, which aims to bring new public and social spaces to Ankara, will turn into a carnival environment for the city and urban dwellers in the long term. Carnival offers a liberating and positive perspective on the city. Accordingly, urban spaces, which are formed by the urban experience, provide the city with a multi-layered, constantly changing, and dense according to people's functions. The interventions made in the project area have been shaped over the multi-layered structure of the site. Therefore, the interventions suggested by the restoration strategy have the potential to reveal the urban experience again.

Additionally, the Social Threshold adopts a transparent and permeable design concept on a human scale and does not prevent the existing green topography. The design idea that spans the ground creates a line that strengthens the communication with water and ensures continuity. Structures that contain different programs work together fictionally throughout the continuity. The line, which starts with the library, continues with the cruise stop, exhibition areas, market areas or workshops, meeting areas, and ends with the cinema and meeting stop.

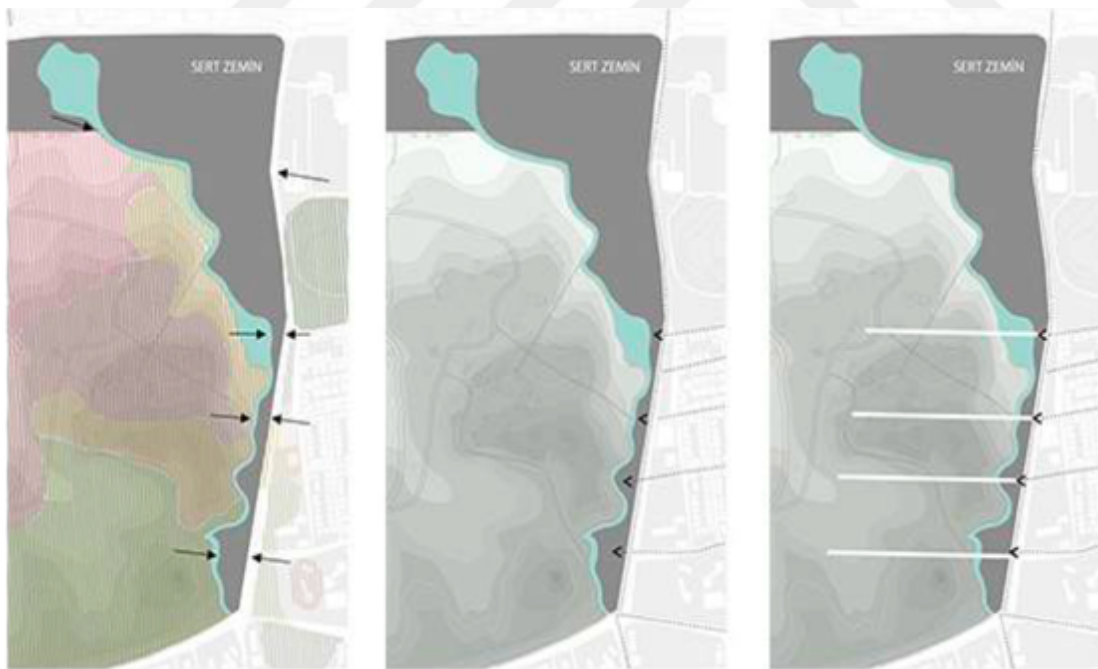


Figure 18: Analysis for Transparent and Transmissive Design for the Social Threshold Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The green continuity created by connecting the evacuated military areas to the existing green places to bring them to the city is an opportunity for Ankara to breathe. With the

reinstatement of the closed Kirazlı Stream to the city, improving the city-water relationship has been aimed at since Ankara's first plans have been reconsidered. Supporting green continuity turned into an essential element for the Social Threshold's process. However, the water element has been encountered in many city qualities, such as its specificity. The Social Threshold project has designed the water to revitalize the two sides—this added movement to the city both in recreational and ecological terms. In addition to being positive in Sennett's restoration strategy, it can restrict Bakhtin's dialogic perspective. The distinctive aspect of water from its most vital properties may tend to restrict the previously mentioned dialogic perspective and heteroglot relationships with its environment.

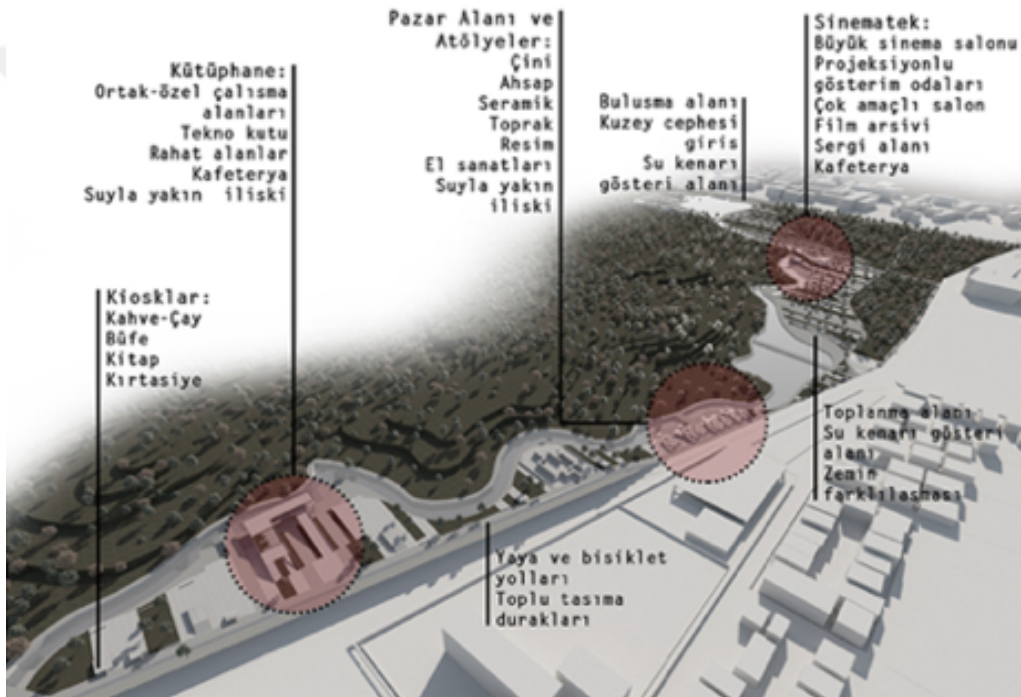


Figure 19: Dialogic Diagram for the Social Threshold Project, Diagram created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

Another design that can be analyzed through dialogic approaches is **the Urban Hole project**. In the first phase of the project, the magnetic field traces as a concept at the master plan scale were shaped according to the area's specific parameters. The master plan was revealed by following these traces. The reason why magnetic field mobility is preferred at this stage is that it is desired that the area be dialogic at different points in the human scale without disrupting the continuity of the green corridor.

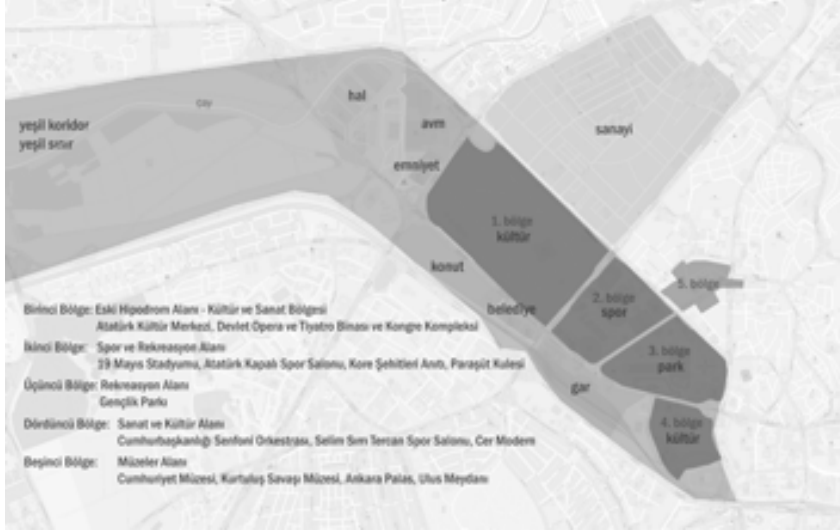


Figure 20: The Urban Hole Project Area Zoning Diagram, Diagram created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In the light of these approaches, the design decision was shaped by the green corridor continuity. Integrating the selected project area with the green backbone has been an essential point of view to eliminate the city's disconnection. Structures foreseen to be shaped according to different programs are designed according to the axes created in the master plan concept. The ground level is preserved in the area that includes the facade facing the municipality building. The ceremony area, which served one of the area's pre-project functions within this area, has been preserved. In line with the project, it is thought that this region symbolizes the past functionality of the ceremony area and the municipality building in the urban sense. These reviews are intended to interface to other municipal waste sites that an urban experiment has provided. As a result, the Urban Hole reflects a set of urban experiences integrated into different city layers.

Based on the Jansen Plan, Atatürk Cultural Center and its surroundings have been selected as project areas. Atatürk Cultural Center and its surroundings are closely related to the Jansen Plan, one of the critical points in the formation of Ankara's current urban infrastructure. ACC vast area is located in the southwest of Atatürk Boulevard and the northwest of İstasyon Avenue; The hippodrome is reserved for constructing a park with a stadium and a pool. This green lane, which has become an axis on an urban scale, is called the Green Corridor. It starts from the Atatürk Orman Çiftliği land in the west. It ends with Abdi İpekçi Park in the east, where it integrates the city center. However, areas such as Atatürk Forest Farm, Abdi İpekçi Park, Atatürk Cultural

Center are essential public spaces for the city. It has not been included in urban life and stands as lost areas in the city's middle.

The most critical element to create carnival environments is public spaces. Green areas, which are one of the public spaces, are seen as lacking in Ankara. Shortly, these public spaces, which can be defined as lost spaces, could be an alternative platform for Ankara's social life. Including the areas mentioned above in the city can potentially eliminate Ankara's lack of green space substantially. However, although the Green Corridor was later suggested to be projected, the masses of buildings and radical interruptions placed in different parts of the corridor prevented the realization of this idea. The ACC area, separated mainly by vital intercity roads, is divided into five separate regions due to these interruptions (Figure 15). Atatürk Cultural Center, the first step of the modernization project, started with establishing the capital Ankara. It has always been designed as a cultural and social center that integrates with green for people in planning studies. ACC has taken place in the city's memory over time. Sennett (2011, p.166) makes a distinction between space and place. In this sense, he suggests that area is more than a concept because it includes the experience of time. Experiences over time bring the object and the individual closer together.



Figure 21: Design Proposal for the Urban Hole Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The Atatürk Cultural Center Area is in the city center. Its connection with many historical and cultural potential areas such as Ulus's historical city center and historical Ankara station has pioneered many ideas. The site's historical layers are the basis of the carnival environments because the collective memory in the city makes space more heteroglot. The Atatürk Cultural Center's 1st Region (Figure 15), which has been branded as the 'Ceremony Area' in the city's memory where ceremonies of national holidays have been held for many years. It has many projects that have not been finalized. Nevertheless, the area in question has become a place where many commercial fairs are established, apart from its original use.

As mentioned in the previous paragraph, these spaces differ from underground to ground level, from street to upper city levels. It allows urban dwellers to rethink their culture, combine different spatial contexts, and see the future's reflection connected to the memory of the past and present through multiple layers of the city. In this way, an innovative perspective was provided instead of the traditional figure-ground relations. The situation of old and new coexistence is analyzed. Instead of the layers' homogeneous relationships, a heterotopia open to heteroglot relationships and full variability was designed in the redesigned area. Heteroglot relationship supports an area that can be a place for all ages, for everyone, and heteroglot unity.

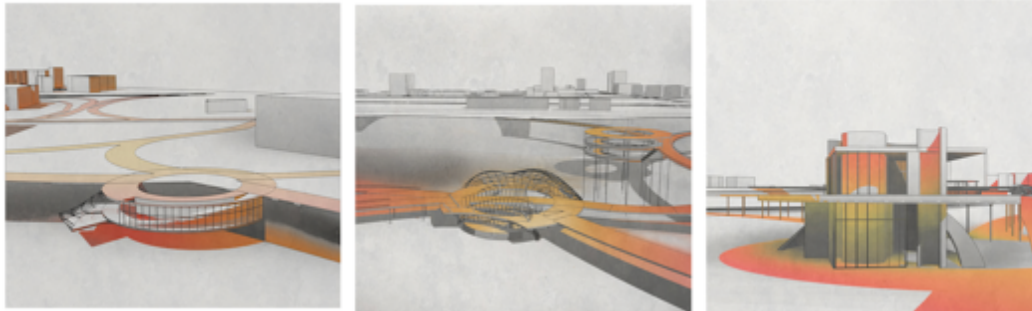


Figure 22: The Urban Hole Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In addition to the abandoned urban areas in the city like the Atatürk Cultural Center that exemplified this, this abandonment can be seen in the streets. Streets experienced as pedestrians are now left to the use of vehicles. Streets, one of the places where the city is lived, is being abandoned today. Lynch (1990) mentions that the streets provide the city with vitality, life-giving freedom of movement. He asks that in this current

hustle and bustle, “is it necessary to reinvent it to remember the other functions of the street?”. He emphasizes that the street's function is a transit space and a social place where society can coexist. The most concrete evidence of this abandonment is the walls built around the houses. While these walls were built to protect life inside, they ignore the area outside the borders. Also, these walls interrupt and create obstacles in the continuity of city life. These walls are located in military areas as a function. They are preserved, hidden, and unknown for people. However, it creates areas that cannot be experienced. It can be argued that these walls' effectiveness in protecting these areas, defined as rent areas today. These areas, which unauthorized people have not experienced until today, now can participate effectively in urban life. Organizations' organizing in urban spaces, removing borders between actors and viewers make it possible to discuss them within Bakhtin's framework's concept of a carnival. “It is a type of performance, but this performance is communal, with no boundary between performers and audience.” (Robinson, 2011). Carnival as the environment in which free, equal, and enthusiastic alternative social spaces allow the area to form its habitus by removing borders. Flexibility like this causes an organic deepening of the urban experience.

The concept of the *border* has been discussed in the **II Transparante project** to be included in urban life as a curious, unknown, and different part of the city. When Ankara became the capital, there had been a housing deficit due to the population that started to concentrate in the new capital. Bahçelievler was Turkey's first housing cooperative in terms of urban planning and development initiatives. Today Bahçelievler, which has a structure similar to the dialogic perspective, is close to the educational areas. The ease of transportation has enabled students to settle in the region intensively.



Figure 23: Design Proposal for the II Transparante Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

It was aimed to create the boundary of the structure itself instead of the walls built around the building, considering the barriers of military areas. These walls were removed, and the building was moved to the border. The design goal is to remove the boundary and provide permeability.

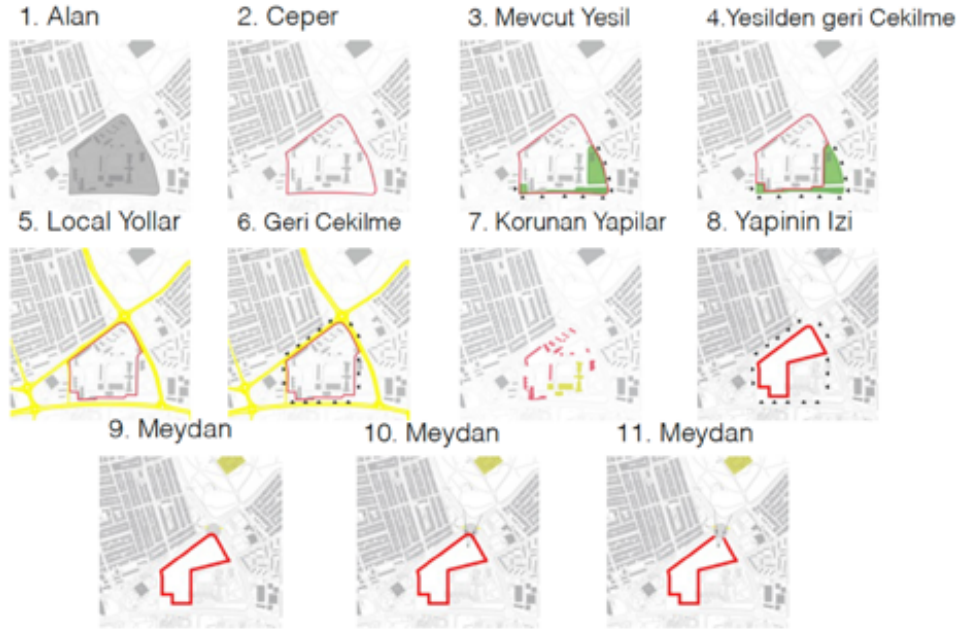


Figure 24: The II Transparante Design Proposal-Phase 1, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)



Figure 25: The II Transparante Design Proposal-Phase 2, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

This study, which focuses on boundaries, enables the space to be understood from different aspects and interprets architecture in terms of relations. This concept allows us to understand different scales and connections related to each other such as landscapes, cities, neighborhoods, housing, and furniture in the space. These different levels or scales are determined by the surrounding people's decision, specifically by the designer's decision. Norberg-Schulz (1972) states that these levels' interaction

forms the environment's structure and has a topographic character in the urban scale. First, the area was determined, and its boundaries were drawn. The existing green space was left outside the border and joined the city. The boundaries are divided by taking reference from the roads to ensure the continuity of the existing roads. According to their program and importance in the area, the buildings to be preserved and demolished were determined and designed as museums.

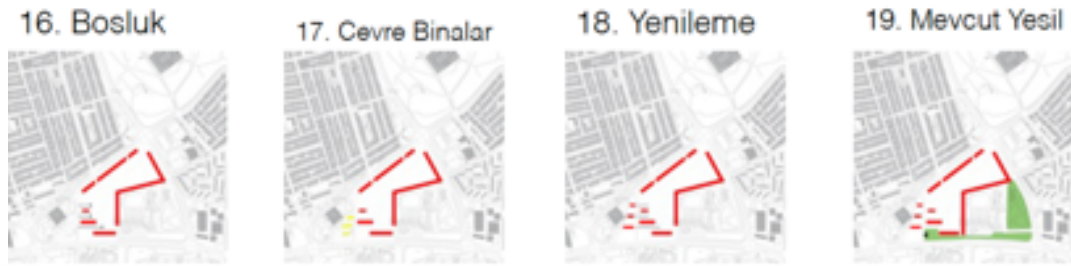


Figure 26: The II Transparante Design Proposal-Phase 3, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

Ankara is fragmented by borders, surrounded by ‘gated communities’ divided by highways. It has turned into a state that does not give the urban dwellers a sense of belonging. The excess of these protected areas in Ankara causes the city to become undefined. The city is divided into private spaces that are not accessible to everyone and are owned by different community groups, rather than being a public space shared by all people. Although gated communities show similar goals to the Bakhtinian point of view in the first glimpse, they are just the opposite. Because the mentioned areas are not open to every urbanite, they are spaces that have borders, are constantly kept under control, appear dialogic but are not. The II Transparante project has developed socially available and dialogic suggestions for the urbanite in this design, which has physical boundaries. Unlike today's sites, areas that everyone can use have been created. The first floor of the building that everyone can easily access has been determined as public and activity areas. Sports centers, exhibition halls, cafes and bars, and library units were established. There are many different activities outside of the building.

Another project based on the educational zone is **the TAA Campus project**, which focuses on using water resources in Ankara by reconsidering the university's relationship and the railway, located around Çubuk Stream. As mentioned before, water plays a significant role in shaping the dynamics of development processes such

as geography, defense, economy, technology, transportation, social and cultural life, and ecology to establish cities. It has been prioritized the potential to tend to constrain heteroglot relationships with its environment from the dialogic perspective. For this reason, it has become an essential part of the city, which has developed different functions depending on the mutual relationship of area and water. Thus, water may influence the city's development over time, determine its role, and give it an identity by integrating with the city. Within the project's scope, the buildings that existed along the stream were restored, and new buildings were proposed for the needs.

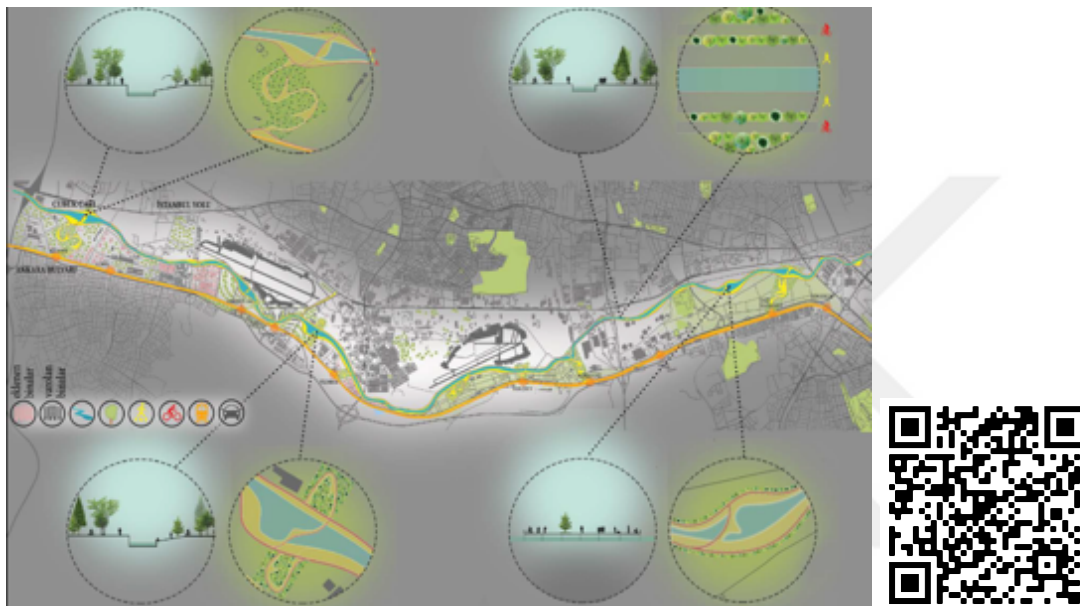


Figure 27: Design Proposal for the TAA Campüs Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In the current situation, it has been noticed that the relationship of the stream with its environment is weak. Lynch was examined open spaces from many different aspects with a parallel perspective to this design. He said that it should be used as a sports or playground or gathering area for the public. It should also be unlimited access and use. It should be accessible without barriers, unprotected, friendly, free, and open spaces. It should be along with the definitions, and it should include spontaneous movements between people in that region. These areas can be exemplified as public green spaces, parks, squares, plazas (Lynch, 1990). For the TAA Campus project, evaluations for people's social life setup have been proposed with the activity areas created / to be developed/created.

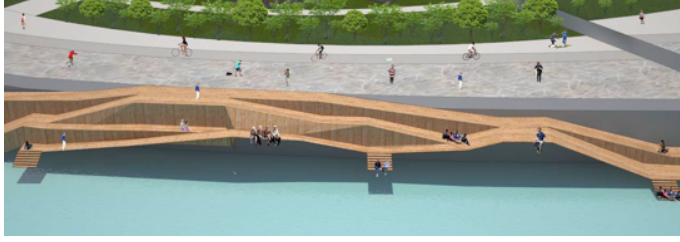


Figure 28: The TAA Campus Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)



Figure 29: The TAA Campus Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

While constructing social life; The university and the railway, located around the stream, are also considered. University students use Çubuk Stream and its surroundings only as a passageway. The university does not have a living campus. Whereas; Instead of a self-sufficient, closed education environment, a campus life open to the outside has been designed. It is planned that the project area will be used, improved, and developed by the citizens in the future. The user's intervention in the urban space allows the site to form its habitus. Flexibility like this causes an organic deepening of the urban experience. In this line of thinking, project areas could promote multiple points of view (dialogic) and interact with its surroundings (Heteroglossia) and free (Carnival) spaces. These interventions reveal a heteroglot and a dialogical atmosphere dominated by the carnivalesk state of urban voids.

Within the project's scope, a void was observed starting from Akköprü and extending to Etimesgut at the other end. In this interval, Çubuk Stream, which passes through the military zone and touches it, has attracted attention. In the current situation, it has been noticed that the relationship of the stream with its environment is weak. Social life is predicted around the stream to strengthen this relationship. While constructing social life, the university and the railway, located around the stream, are also considered. University students use Çubuk Stream and its surroundings only as a passageway. The

university does not have a living campus. Instead of a self-sufficient, closed education environment, a campus life open to the outside has been designed. Areas have been created for university students to breathe between lectures. The project area will be used, experienced, and developed by the citizens in the future.

Designing based on a pedestrian priority design idea as in the Il Transparente project, **the District project** was proposed a new community typology design consisting of existing buildings. Based on this idea physically, it is aimed to eliminate the public-private boundary and to create dynamic, accessible, and experienced spaces. Wandering individuals who traveled and experienced the city suggested. To the chosen military field; A typology that allows for program equality and urban practices, also nourished by the outliers of the individuals or groups, called the Aylak, has been proposed. As in Bakhtin's novels, Aylak is similar to fictional characters living in a carnival environment, free and constantly interacting with the city. As mentioned before, *carnival* as the environment in which free, equal alternative social spaces are created. Carnival environments' most distinctive feature is that people have an atmosphere of freedom. This can be predicted that such a dialogic perspective brings positive effects to these areas.



Figure 30: Design Proposal for the District Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The project, which includes differences and considers the publicities at different levels and the zero level, also questions the relationship between privacy and everyday use areas. They integrated the community they designed in the project into the city through

leakage from the periphery. A mega block was created that contains more than what should be in a community. This mega block has a parallel system to the carnival environments. It can be predicted that such a dialogic perspective brings positive effects to these areas.



Figure 31: The District Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

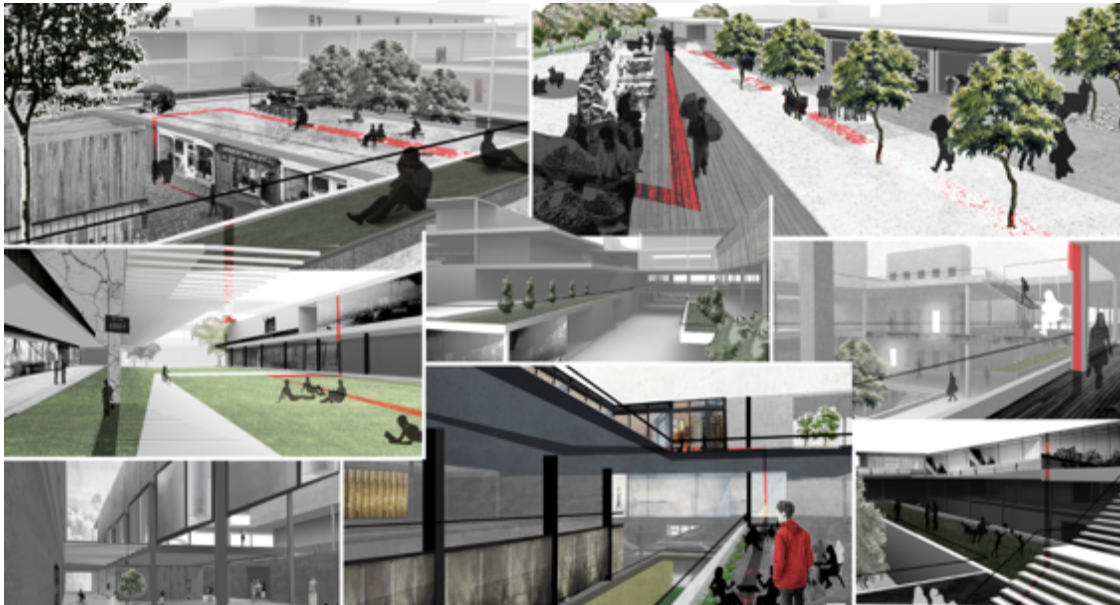


Figure 32: The District Kampüs Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

Among all military areas in Ankara; The land of the General Staff Forces located in the State Quarter and the Land Command Forces, situated to the north, has been determined as the project area. The chosen project area has a multiple network system that is very dense, always open to intercourse, and always intersects.

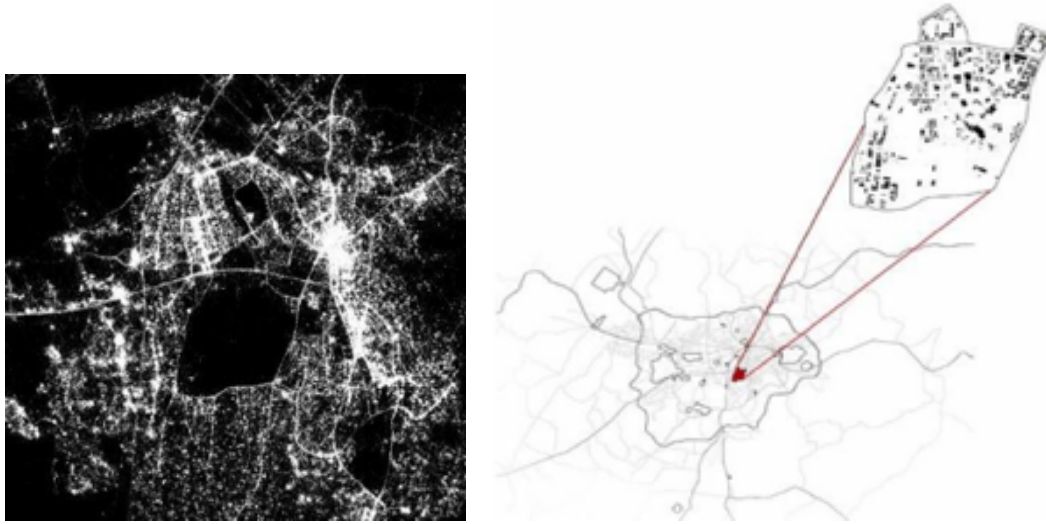


Figure 33: Ankara's Check-In Density on Social Media (Left) and Project Area (Right) for the District Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The official and military institution buildings on İsmet İnönü Boulevard, which divides this selected area into two, forming a wall and interrupting the continuity of urban practices. Because these areas with massive walls could not be integrated with the city, urbanites do not know what is inside. With the relocation of the military areas that make up a large part of this wall outside the city, a hole containing many potentials is opened in the wall. In this way, the textures of the separate parts of the city will leak through this hole, allowing the city practices and experiences to be continuous.

Due to the importance of walking in the city and the necessity of exploring the existing spaces, a city reading was conducted over Ankara through a figure. The figure aims to observe and experience the city by wandering around like a 'walker'. The free streets and squares' activities, deepening Bakhtin's urban experience, coincide with Aylak's urban experiences.

The design project titled as **the D-Research and Development**, the last project examined, proposed the idea of removing the boundaries of military areas and revealing their potential. Because, as mentioned before, the border is more than a two-dimensional line. Boundary and their relations with the structural environment positively broaden the design. Within this framework, borders exist with closing, opening, separating, protecting, defining relationships, identifying, communicating, marking, separating activities, and directing the movement at every architectural action stage. In the project, a green interface that ensures continuity between military areas and the city is proposed. The interface design concept has been determined as a design

strategy that enables two separate spaces to establish a relationship. Therefore, from this point of view, the interface also supports the Bakhtinian dialogic point of view. An interactive and interdisciplinary campus has been designed, which opposes Ankara's besieged state and aims to establish a solid social relations network.

Cities that are day by day resembling one another become more non-places. The globalized world produces many non-places. These non-places do not integrate with existing places. They stand apart; no emotional and contextual connection is established with their surroundings as military areas. The determinations and analyses made on the concept of non-place and restricted space have brought the idea of examining military areas' relationship with their surroundings. Since it aims to get rid of the military areas' borders to establish a relationship with their surroundings, the programs around all military areas in Ankara have been analyzed. As a result of project teams' analysis, it has been determined that the military region where the Military Academy is located is more affluent in terms of program diversity, unlike the others. There is a rich green area network covering important green areas for the city such as government buildings, commercial buildings, residences, hospitals, educational buildings, Parliament Building and Dikmen Valley, Öveçler Valley, and Parliament Park. It is possible to talk about heteroglot relationships in areas that contain many different programs, such as in this region.



Figure 34: Desifn Proposal for the D-Research and Development Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

It was observed that there were considerable voids in the project area, and it was understood that building borders around these voids would cause the void to lose its meaning. For this reason, it was necessary to develop an approach that would bring the potential within the area together with the city and enable the area to establish a relationship with its environment. Continuity has been created by combining the green area network around the project area with the area's spaces. This continuity acts as an interface that breaks the boundaries, eliminates the internal-external distinction, and connects the space with its surroundings.

The main goal in determining the nature of the interface is to strengthen the relationship with the environment and ensure continuity. For this reason, the qualified green area network was continued, and it was decided that the interface should also be a green layer. The primary strategy used in determining the interface trail is to turn the clean soil, which is not structured in the current situation, into a green quality. The green texture, which can be defined as an urban grove, will introduce the city dweller to a new urban practice. The green interface consists of three separate layers. The first layer is the urban grove. The second is the layer with less green density surrounding the design areas. The last layer is the layer that provides the transition between green and hard ground and has the characteristics of a new interface.



Figure 35: Analysis Studies Describing the Identification of Voids in the Project Area and Their Association with the Green Area Network, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

4.2.2. Design strategies

Cities and urban areas are constantly in need of repair. By repairing, revealing the potentials instead of proposing new identities to the design areas is essential. With this respect, project teams made proposals with a comprehensive perspective. Parallel to

this idea, the designer has particular things to learn from the craftsman about repairing. In approaching an urban area, designer/planner/stakeholder can follow three strategies: restoration, remediation, or reconfiguration. These strategies are just those an area can use if abandoned, useless, derelict, or inactive.

In this part, it will be discussed over the three strategies of Sennett. First, these strategies will be explained in detail, and then the output of the diploma studio projects will be examined.

4.2.2.1. Restoration

Restoration is a strategy applied for structures that lose their original functions and do not physically complete their existence despite losing their function. Restoring and reusing functionally lost areas can be considered as an alternative strategy in such cases. Restoration is a method of recovery where authenticity is restored and damages are removed. By replacing old parts with new ones, remediation during repair work will enhance the original product. In its method, reconfiguration is experimental and informal and can transform the objects' purposes and functions (Sennett, 2012). So, these military areas are located in different parts of the city. They can be described as the breathing areas of the city and dwellers. The areas included in this strategy explain that it can be an alternative method to accommodate mobility, be ecological, accessible, and restore the urban landscape.

Preserving the existing equipment is encountered as an alternative structural strategy in terms of economy, public memory, energy management, and the ability to finance itself in critical areas. This transformation has a similar aim to the adaptive reuse strategy. Burchell & Listokin (1981) defined the theory of adaptive reuse as a revitalization method with the reuse and management plan for abandoned buildings or areas. The most significant aspect of adaptive reuse is the land that was sufficient for its previous use. In that specific area, it is no longer appropriate. As a result, the land's value will increase with the adaptation of the land for the new use, which has aesthetic, economic, social, and cultural significance (Burchell & Listokin, 1981).

Restoration and adaptive reuse strategies offer potential social, economic, cultural, and environmental benefits. As it is shown in diagram 10, the restoration strategy aims to organize its old use with the same materials. Within the framework of these goals, it is predicted that the works are concerned about living existence, time, change, and possibilities rather than being a good design on paper. This situation is in parallel with

the concepts that Bakhtin has mentioned; multiple points of view (dialogic), interacting with its surroundings (Heteroglossia), and free spaces (carnival). From this perspective, the Antibody and the Social Threshold projects prioritized the concepts such as ecology-sustainability in design. They examined proposals based on the restoration in the area.

The separate parts of the city and the interruptions in daily life prevent the urban experience. The motorways in Ankara cause interruptions by dividing the city, thus increasing the size of building masses. Everyday life experience has shaped the urbanites in this context. Military areas are the main areas that affect this.

On the other hand, military areas create boundaries for urban life. Integrating urban life with the military areas is essential for the city. This strategy's primary purpose can be considered a study that aims to repair the voids created by military areas and restore the urban fabric with the same goals. Some of the diploma studios' work proposed to integrate green areas and build stock to the city.

The Antibody and the Social Threshold projects prioritized the concepts such as ecology-sustainability in design, examined proposals based on the restoration in space. **In the Antibody Project**, it is proposed to use the lost spaces in the area, regulate the current pedestrian circulation within the energy flow scope, programme, and redefine the green stock. With a parallel perspective, Sennett mentions that restoration is an improvement in which authenticity is regained. He argues that when the harm of use and history is removed, the restorer becomes a mediator of the past (Sennett, 2012, p.261).

The area chosen is Ankara Etimesgut Güvercinlik Military Airport. The area has a potential to meet the current requirements of the city. Redesigned with a restoration strategy contributes significantly to the identity of area. The green areas, unused water, and qualified building stock designing with a restoration strategy led to reuse with minimum intervention.

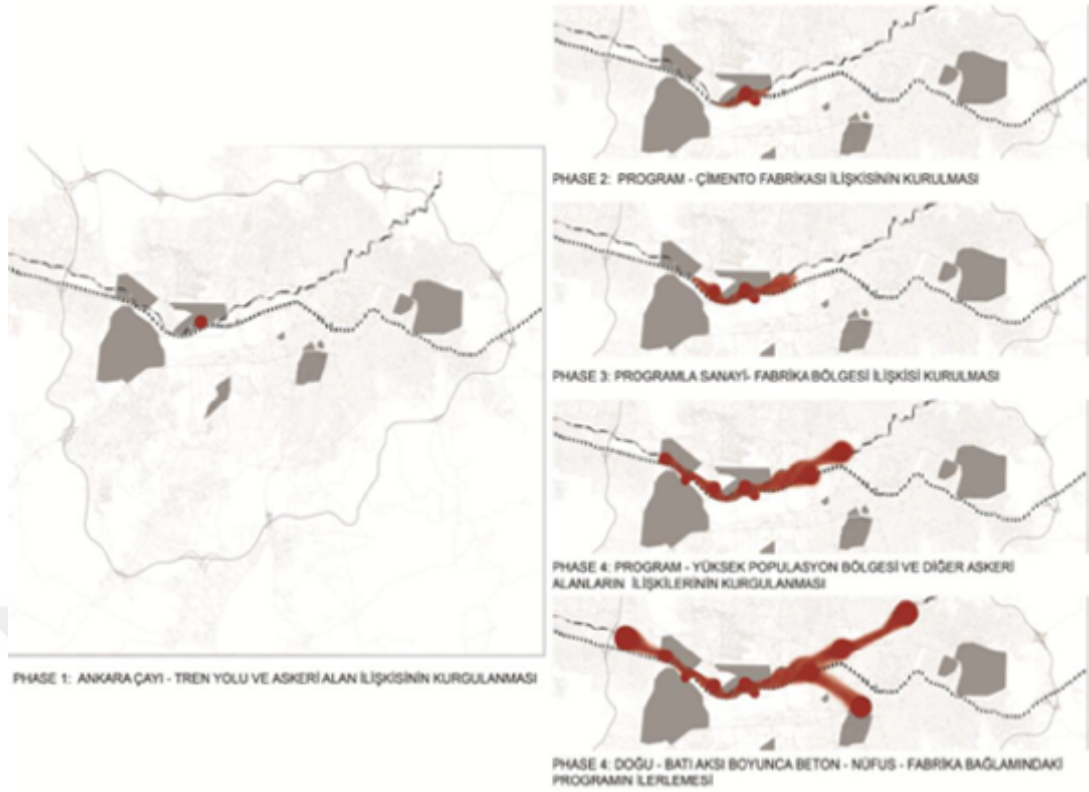


Figure 36: Development Diagram for the Antibody Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

On the one hand, the military airport area is an isolated region against ecological diseases⁵. The area and its dwellers are separated from the city with the walls surrounding the area. The mentioned ecological diseases are as follows: the rapid increase in population and housing, the uncontrolled growth of the city, the water, and air pollution caused by the waste not being converted into energy but polluting the environment are the main problems such as biomass left by the industries (A.Ç.Ş.İ.M., 2016). These problems cause the heat island in the city to increase over time. The fact that Ankara is in the form of a bowl causes this heat island to multiply (Erkan, 2013). These isolated quarantine zones are protected against urban diseases. They have a high potential to be a laboratory capable of producing some antibodies against the city's diseases, as mentioned above. However, each of these regions has different characters, so each area's problems and solutions vary. The form of intervention in these areas centralized over time covers the developmental phase of the project.

⁵ The project team made a definition of *ecological diseases* against possible problems in the city.

In the Antibody project, it is planned that the water resources that existed in the area will be revitalized and contribute to the ecology. It is argued that the space will create its ecosystem in the longer term. After discovering the factors destroying the stream: concreting, high-rise buildings, factory, and industrial wastes (A.Ç.Ş. İM., 2011), the water was regulated by building a dam at the stream's highest elevation (Figure 21). Thus, the Ankara Stream was restored to the city floor by raising its flow rate.

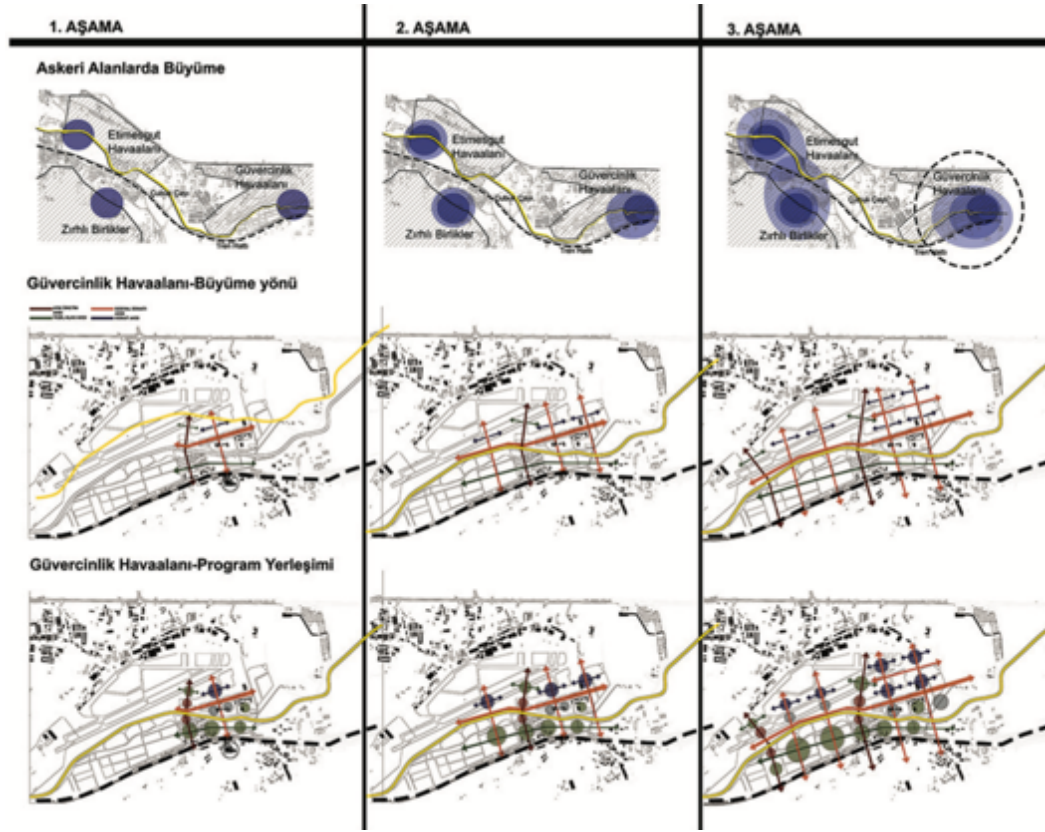


Figure 37: Proposal Phase for Antibody Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In urban areas, water elements are seen in many different forms. The underlying reasons for all of them vary depending on space's characteristics and the design concept. These may be aesthetic reasons for which visual, psychological, and auditory reasons are functional reasons that increase the space's comfort. For example, water is used to balance the air and temperature in the urban area. It acts as a buffer in urban spaces in noise control, especially against noise originating from traffic, industry, entertainment venues, and people. In circulation control, it is used to separate areas and maintain order due to the restrictive and obstructive water properties.

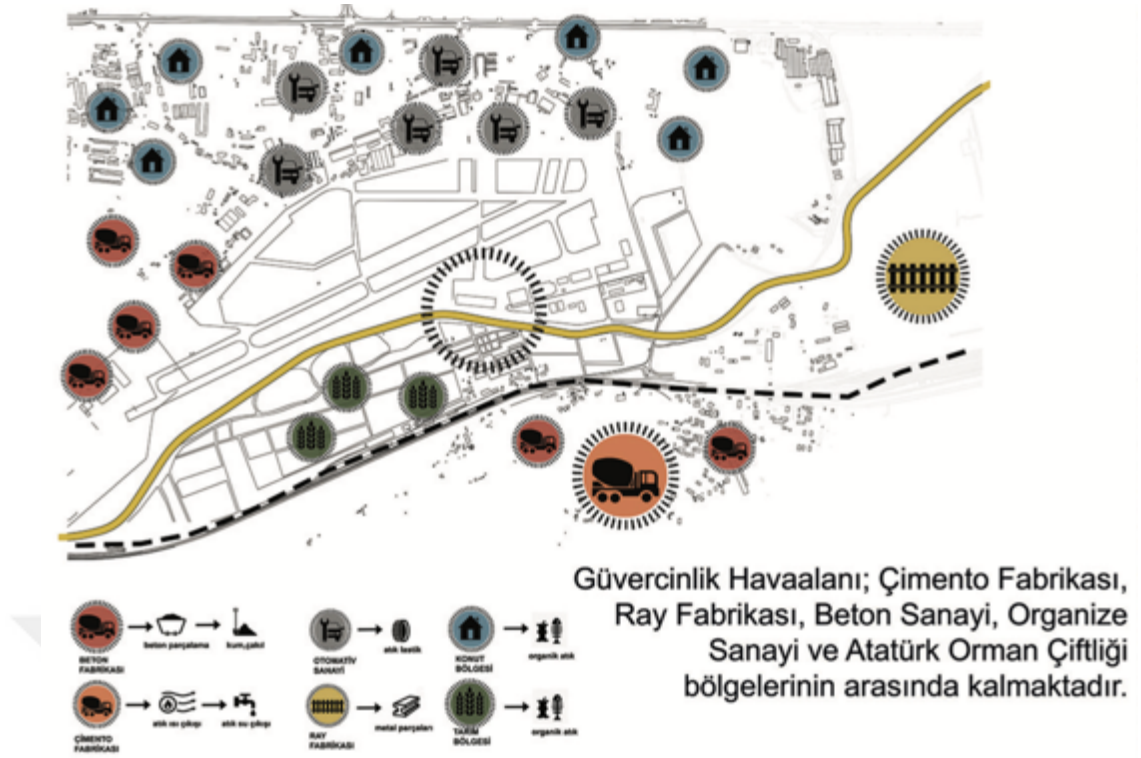


Figure 38: Diagram for the Antibody Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The fact that water is an element both collecting and separating is defined according to the design's point of view. The Antibody project proposes the water element for the city's needs. It simultaneously connects the two sides to the design with connections. It shows a great deal of similarity in creating the carnival environment in the novel's theory and forming heteroglot relationships. Creating the carnival environment results in a dialogic relationship between places and people in the urban area.

Ankara Stream has been used as a backbone and included in the water and biomass cycle after being improved. The brownfield⁶ map with existing settlements was prepared. Settlement decisions were made on the idea of regaining these soil structures, recycling aircraft hangars on both a social and commercial backbone structure. The focus should be on transforming and redeveloping industrial areas to improve the stream and immediate environment. This focus is considered to be the redevelopment of the brown areas, where the environment's improvement is aimed. Brown area is

⁶ Brownfield is another void synonym in literature. Over the past 20 years, the term 'brownfield' has become an essential focus for urban redevelopment debates.

defined as land or property that has previously been used partially or entirely and is now empty, abandoned, or contaminated (Koch et al., 2018).

In addition to these, spaces are fed by experiences which they carry traces of. People reproduce the place with its use, and even the area is redeveloped again and again with each use. The more intense the experience between the city and urban voids, the more heteroglot space is. Facts and events cause spatialization in heteroglot environments. For this dual relationship, Sennett mentions, the processes of making and repairing inside a workshop/project area connect to social life outside it (Sennett, 2012, p.219).

In the Social Threshold project, the proposal aimed essentially to meet Ankara's pedestrian-oriented public and social needs. Sennett mentions that the idea of a "green continuity" passing through the city center, revitalizing the area with social and cultural activities and easy-to-reach design. A proposal with this perspective meets Ankara's needs greatly and pursues similar goals. The project has a dialogic perspective, but it prevents the heteroglot environment due to the interventions made. As the carnival environments defined by Bakhtin are a result of the heteroglot environment, they cannot exactly create a carnival environment.

Although the military areas in Ankara were located in the center of the city since the 1930s, they could not integrate with the city when they were created. It is estimated that the border between the city and military areas will disappear as the military areas move out of the city center. It is thought that with the disappearance of the border, lost spaces will emerge. Because such voids with physical barriers turn into spaces disconnected from social life, they cannot integrate with the city. It is challenging to integrate with the city by analyzing the area from a dialogic perspective in such a situation. Because setting boundaries and providing controlled access to the site is the result of a singular perspective. From the Bakhtinian point of view (heteroglot), it is necessary to produce accessible, dynamic spaces intertwined with the city.



Figure 39: Proposals for the Social Threshold, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The result of the Bakhtinian point of view is carnival environments. Carnival environment, on the other hand, occurs in public spaces that people need in Ankara. Public spaces are the essential elements of creating carnival environments. Public spaces, which are seen as dynamic sides of the city and where all citizens can be found together unconditionally, show differences in usage and intensity. According to Sennett (1976), the 'public space' is a "social zone of life" outside of the family and friendship environment and very diverse. In the center of public life, relationships are established with strangers as well as neighbors. The formation of the public space is relative and simultaneous with the differentiation of cities. Public space uses the city's social and cultural structure, interacts with the region's geographical features where the city is established and the city's historical development process.

In the Social Threshold project, the design decision was shaped by the green corridor continuity. According to the plan starting from Atatürk Forest Farm to Ulus, Ankara has been named a historic, green cultural and recreation center. This situation is of great importance in terms of urban identity. The preliminary master plans of Ankara have been interpreted as a green continuum that connects the essential green areas in the city center. However, despite the preparations, the plan was not implemented due to the political events in 1980. The idea of green continuity, which was proposed in the past but not realized, has been re-evaluated for this project.

In 1928, at Ankara master plan designed by Hermann Jansen, the city-water relationship was also of great importance. However, the city dwellers' relationship with water in Ankara is limited to only dams and artificial lakes. The project's relationship was not put into practice and the economic anxiety increased day by day. Most urban dwellers living in Ankara are not aware of the streams they pass through. According to the reviews in the Cumhuriyet newspaper⁷, Ankara has a large number of water resources. It has many stream beds such as Cevizlidere, Kirazlıdere, Kavaklıdere and Hoşdere. Most of the streams have been closed due to floods since the 1950s. They were transformed into car parks, buildings or added to the sewers.

⁷ Cumhuriyet Ankara, page 4. First publication date of the historical newspaper article published on 10 February 2013.

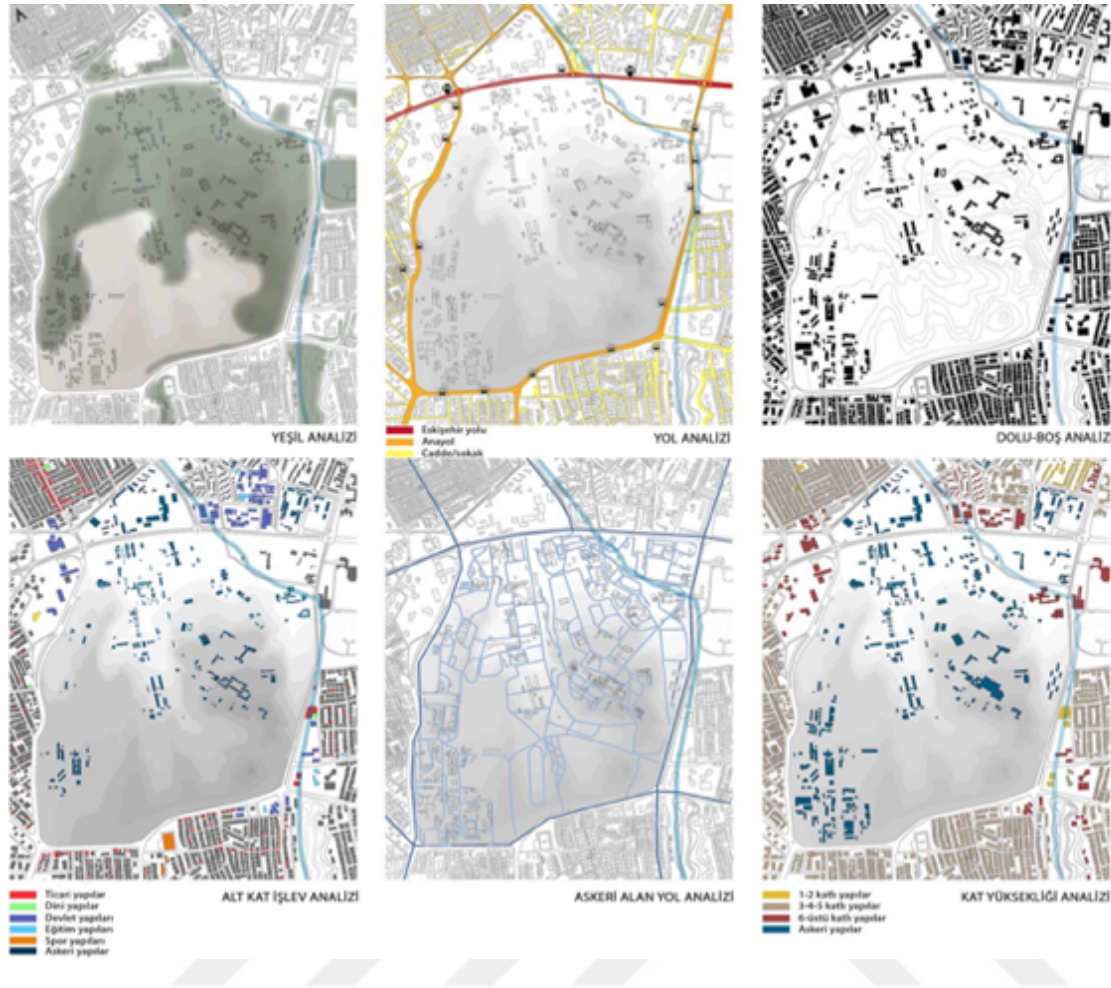


Figure 40: Upper Scale Analysis Diagram for the Social Threshold Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The area focused on in the corridor is the Military Academy, which has densely green space. Kirazlı Stream, which is the most important element supporting the green continuity, aimed to be created. It was included in the Military Academy and was exposed in line with the land's current slope. Thus, a large 'void' has emerged between the city and the green space. The urban void type mentioned in this project is the voids that disrupt the urban fabric, leave it incomplete, and question these areas' use. As mentioned before, Trancik (1986) defines these undefined, lost, open spaces, which are among the modern structures, as anti-spaces and lost spaces.

The area between the city and the green topography is defined as the lost space with the water's uncovering. To be transformed into an urban area, it needs public social spaces, primarily permeability, green areas, and transportation networks such as pedestrian/bicycle paths. The urban void should contain a spatial setting that will make

the void meaningful by accommodating different public spaces along the waterline and creating a threshold between the city and nature.

The topographic difference between the city and the military area that feeds the hard ground is seen dramatically. The natural and green space within the military area creates a landscape that needs urbanism. Hard ground is the permeability element between the two zones and will support existing functions.

The unearthed Kirazlı Stream is the threshold between the city and the military area. It prevents the permeability between the two sides. The elements that put pressure on the threshold (pedestrians who want to penetrate the roads, functional contexts) have been determined to provide permeability. The areas exposed to pressure were opened on the hard ground, and transition elements were formed. The horizontal line formed by the transition elements has increased the number along the hard ground line, creating reference ground traces. Flat tracks include floors with only floor differences in some places (grass areas, walking axle, bicycle axle, afforested areas, wooden floor). In some places, the structures are formed by the differentiation of the ground elevation.

Accessing to the project area should be addressed to support the project area and restore existing potentials. The city and project areas have their networks separately. There are very frequently used roads in Ankara around these pedestrian-oriented areas that should be designed with priority. A public transport network has been proposed by integrating the project area and the city. Situated between Eskişehir road, Dikmen street, and Çetin Emeç Boulevard, the site is supported by public transportation, bicycle, and pedestrian road networks. Thus, forming an easy, active line for the urban dwellers. In addition to this, the Social Threshold, which represents a part of the green continuity, offers the urban dwellers the opportunity to relax away from the urban chaos, with various programs intertwined with nature. At the same time, thanks to the multiple programs lined up along the line, an alternative city center where social, cultural, and commercial activities can be involved. Thus, the Social Threshold essentially meets Ankara's pedestrian-oriented public and social needs. Sennett mentions that the idea of a "green continuity" passing through the city center, revitalizing the area with social and cultural activities and easy-to-reach design. A proposal with this perspective meets Ankara's needs greatly and pursues similar goals. The project has a dialogic perspective, but it prevents the heteroglot environment due to the interventions made.

4.2.2.2. Remediation

One of Sennett's strategies, **remediation**, preserves an existing form while replacing old parts with new and improved parts (Sennett, 2012, p.213). Changes made within the scope of social and cultural renewal in design play an essential role in ensuring the region's memory continuity. According to this acceptance, repairing the voids created by the military areas can be considered a work aiming at the same goals and improving the urban fabric. Since there are detectable changes in this strategy, the object has the same purpose and can be used before (Sennett, 2012, p.214).

The breaking of the object presents an opportunity to create a new entity in both form and function. Sennett concludes that it challenges the repairer to consider different means to achieving the same end. Repair - and especially remediation and reconstruction - provides a valuable framework for considering a range of issues. What is natural to think about is a kind of public service.

If a service is subject to correction, the purpose may still apply, but how this is accomplished will need to be changed. In undertaking this change, information is required about what alternatives are available, how effective they can be, and whether the changes' location is flexible enough to consider them. Some of the diploma studio's work aims to restore the urban landscape and join the city by rehabilitating these areas with green texture and unused building stock. According to this strategy, three projects have parallel objectives (**The Il Transparente, the Urban Hole, the TAA Campus**). It has been prioritized to eliminate the disconnect between the project areas and the city, remediate their functions in the region, and associate these two situations to improve each other by working together.

Today, urban green spaces are the essential components of cities, offering many ecological, social, psychological, aesthetic, and recreational (Ignatieva et al., 2011). It is a sustainable approach to connect urban green areas with green corridors to ensure the continuity of the natural areas around the city and the urban green spaces. Green corridors are essential in preventing obstacles created by urbanization by ensuring the continuity of the natural structure. Especially lost spaces in the city, as a green corridor to increase social benefit can be recommended for densely built cities.

In the Urban Hole project, an innovative perspective was provided instead of the traditional figure-ground relations. The situation of old and new coexistence is analyzed. Instead of the layers' homogeneous relationships, a heterotopia open to

heteroglot relationships and full variability was designed in the redesigned area. Heteroglot relationships support a space that can be experienced by people of all ages and cultures, as well as heteroglot integration. The ways of relationships in the project area are dialogic and heteroglot because of offering alternative possibilities in each layer (Figure 23).



Figure 41: The Urban Hole Magnetic Area Analysis, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The Urban Hole reflects a set of conceptual and spatial urban experiences integrated into different city layers. These physical and abstract spaces are differing from underground to ground level, from street level to upper city level; it allows urban dwellers to rethink their culture, to combine different spatial contexts; to rank time in the spatial sense, and to see the reflection of the future connected to the memory of the past and present through different layers in the urban mind. Because when given meaning from the cultural or regional past, space turns into space (Trancik, 1986).

The Atatürk Cultural Center Area is in the city center. Its connection with many historical and cultural potential areas such as Ulus's historical city center and historical Ankara station has pioneered many ideas. The site's historical layers are the basis of

the carnival environments because the collective memory in the city makes space more heteroglot. ACC 1st Region (Figure 15), which has been branded as the ‘Ceremony Area’ in the city's memory where ceremonies of national holidays have been held for many years. It has many projects that have not been finalized. Nevertheless, the area in question has become a place where many commercial fairs are established, apart from its original use.

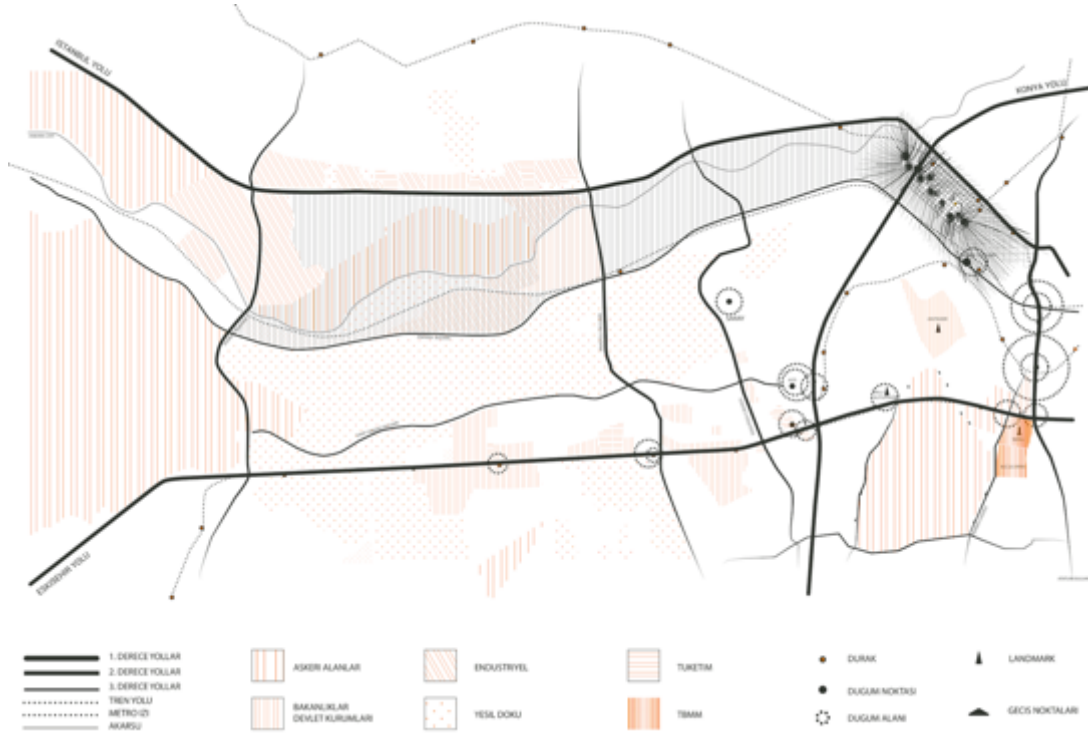


Figure 42: Master Plan Proposal for the Urban Hole Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The ACC area, which offers ideas and spaces to various unfinished or unrealized projects until today, is considered an ‘urban hole’. The field is made of repetitions, distortions, and overlaps. It has not adapted to dialogic thinking. In the project where the layers are protected, it has been adopted to make focal points by making sense of the buildings covered and the designed area in various ways. In its historical process, the ceremony area has been experienced by adding different content from the start of space with elements that will reveal and redefine the urban surface.

The II Transparante project has proposed designs that integrate the old functions with the city instead of adding new functions to the existing buildings. No matter how long these areas remain behind walls, they have their networks and programs. Thus, making the building stocks left behind the walls integrate into the area after removing

the barriers. Parallel to this issue, Trancik has not been associated with urban life and use and has brought non-living spaces to the plan as a current city and life problem. According to Trancik, the new settlements, which differ from the traditional urban texture, no longer include spatial enclosure and density and are generally parks containing tall buildings located alone. In the conventional sense, streets and squares disappear, and as a result, dispersed units come together meaninglessly without considering wholeness (Trancik, 1986).

In the Il Transparante project, the existing housing was joined to the project, and the nearby park was combined with the green in the project area. Also, the continuity of the existing roads and the design have been integrated with the city. The Il Transparante project aims to remove the boundary and provide permeability to create the building's border with new building proposals. Within this study's framework, the boundaries that exist concretely with their physical presence in every layer and the city's historical flow bring the opportunity to combine many different aspects of architectural action and space and emphasize space with humans from all aspects. The border is more than a two-dimensional line. Boundary theories and their relations with the structural environment positively broaden the design and spatial order thinking. In this framework, borders exist with closing, opening, separating, protecting, defining relationships, identifying, communicating, marking, separating activities, and directing the movement at every architectural action stage. At the beginning of the process of becoming a modern capital city of Ankara, Jansen's planning of the houses and their surroundings as a decision-maker and determining the boundaries for Bahçelievler was found to be remarkable in terms of the characteristics of this period, even though the project was not completely implemented in city, street and housing scales. Thus, it is possible to analyze the differentiation in border-space values by looking at the settlement's planning, implementation, and usage phases. A building proposal with public and activity areas at different elevations, which is open to the use of every city dweller, has been proposed. According to Sennett (1992), the public sphere is a material area. This area is the tool used to transform the city physically, socially, and symbolically (Sennett, 1992).

The relationship between open space and water is essential in understanding the city's structural and social changes. It is necessary to analyze the waterfront improvement used to understand the changes in the cities today. Considering the city with its visible spatial aspect and the economic, social, cultural, political structures and their

intertwined complex relationships and interactions is essential. Because the formation of physical space is the result of the mutual interaction of these structures. Spaces attract people not only visually and in terms of the functions they offer but also in terms of the meaning they carry. While evaluating waterfront as areas that offer daily activities, the city needs to propose higher-scale planning in this direction. **The TAA Campus** project focuses on re-establishing the urban-water relationship because of the analysis of the waterfront's natural elements following the people's social, cultural, economic structure and needs, and recreational activities. At this point, the project team created an analysis for Çubuk Stream and its surroundings. Considering Ankara's military areas, Çubuk Stream is seen in some places, passing through the military zone and approaching and touching it. The stream forms a line that divides the city into two along the east-west axis and disrupts the city's continuity. If the military areas are removed, the city may have the potential to touch the complete void here. This contact is expected to develop differently at different points. The design's goal is to utilize Çubuk Stream's potential and construct a lifestyle organized around the stream. For this reason, the strengthening of the connection on both sides of the stream and the diversification of the use result in the reconstruction of the city with water. At the beginning of the project, to strengthen the stream's relationship with green and its environment, the coastline from Akköprü to Etimesgut Airport was taken into consideration, and the shoreline was designed.



Figure 43: The TAA Campus Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The railway and the stations of this railway line are located around the Çubuk Stream. The area between Çubuk Stream and the train station remained unqualified due to speed roads and military areas. Also, this area is stuck between two military areas. The city cannot establish a relationship with this area, which can be described as a lost space because lost spaces are formed due to the change and transformation processes in urban spaces.

Trancik defines these urban spaces as a problem of contemporary city and life. Understanding the concept of lost space as a dominant spatial typology is very significant in contemporary urban space practice. It has put forward the necessity to consider it (Trancik, 1986). In this direction, the project team proposed areas around the stream that could meet the city's needs in this corridor in light of the Ankara stream area's analysis and its relationship with its immediate surroundings. According to these areas, it has been proposed to expand the water at some points and build parks to emphasize the raised points' social and recreational qualities.



Figure 44: Mapping of Proposed Areas Between Çubuk Stream-Suburban Line for the TAA Campus Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

Along this corridor, a band has been formed that seeps into unplanned spaces in the city, touching the city's nerve endings. As mentioned before, a design was proposed over the potential of routing and collecting some of the water properties. Bicycle and pedestrian path lines have been established along the corridor, providing connections to the train station and subway station. The leaks leaked into the city and connected to the suburban line stops were designed to connect the stop and the coastline.

The project focused on one of these infiltration types. When Etimesgut airport was located, Çubuk Stream, which has essential potentials for the city, was located, surrounded by the suburban line and the University of Turkish Aeronautical Association. There are two runways in the east-west direction near the university, and there are training flights. The relationship between the campus stream, buildings, and stops is fragile. In the project, the weak relationship was revisited. Social life was built around the stream to improve relations. It is foreseen that vehicles can only use the designated main arteries within the area and that transportation will be provided by bicycle or foot.

4.2.2.3.Reconfiguration

Due to the mentioned borders and military structure, military areas can be regarded as the closed space typology. As shown in the diploma projects examined, it is essential to break the borders in military areas. Unless developments are made due to the changes brought about by technological, social, and cultural developments, the remaining areas that cannot keep up with these changes face the danger of extinction. In the formation and continuity of cultural identity and identity, areas that have taken place in the social memory and have cultural-historical value have to experience changes to adapt to this new cultural identity due to the changes. In this context, **reconfiguration** is an opportunity to add military areas to the city. According to Sennett, 'reconfiguration is the most radical kind of repair. The broken object serves as an occasion to make the item different from before, in function as well as in form' (Sennett, 2012, p.214). Because if it is desired to apply reconfiguration to an area, what currently exists is considered ineffective. Therefore, something different is needed. If a service is subject to reconfiguration, the one that presently exists is considered not working. Therefore, something different is required. In this case, the two general risks of restructuring are translated as follows. First, much of what something new should look like can be predetermined. Many argue that the commissioning-supply-provider triangle does precisely that, leading to rigid contractual relationships that sometimes achieve the goal but regularly miss the point. Second, forgetting for what purpose a service can be overlooked to maintain the service. Service is the means and purpose in itself, and its purpose - and the people it serves - can be forgotten. In this radical strategy, remembering for what purpose the service exists and analyzing well the area may be the most appropriate way to reach

Bakhtin's carnival environments. Because the fact that it is most suitable for the free design environment and creating its context offers dialogic freedom to the field.

Military areas create their internal fiction in military fields and do not contribute to collective memory formation. The sharp boundary between the military areas and the city creates tremendous pressure on the area's urbanites. It is possible to define these areas as places where people can come and pass without a sense of belonging. Military areas also exclude the citizens in terms of accessibility and do not allow them to pass.

The District, the D-Research and Development projects have created a new identity because they are not included in the public memory.

One of the areas that put boundaries in urban living areas is the military areas planned to move to the city periphery. **In the District project**, a new community typology proposal consisting of existing buildings was proposed. Based on this idea physically, it is aimed to eliminate the public-private boundary and to create dynamic, accessible, and experienced spaces. Wandering individuals who traveled and experienced the city suggested. To the chosen military field; A typology that allows for program equality and urban practices, also nourished by the outliers of the individuals or groups, called the Aylak, has been proposed. As in Bakhtin's novels, Aylak is similar to fictional characters living in a carnival environment, free and constantly interacting with the city. As Bakhtin mentioned, the most distinctive feature of carnival environments is that people have an atmosphere of freedom. This can be predicted that such a dialogic perspective brings positive effects to these areas. The project, which includes differences and considers the publicities at different levels and the zero level, also questions the relationship between privacy and everyday use areas. They integrated the community they designed in the project into the city through leakage from the periphery. A mega block was created that contains more than what should be in a community. This mega block has a parallel system to the carnival environments mentioned by Bakhtin. Thus, it is aimed to provide the critical thinking and questioning required in the future design process of the urban parts of the capital Ankara.

In the eyes of Aylak, who is an individual who experiences the city, the separate parts of the city, the mobility of the people, the interruptions in daily life, and memorization are the cornerstone that prevents the people from urban experience. The fact that the speed roads in Ankara pass through the heart of the city like a crack and cause interruptions (Figure 27) and the size of closed volumes such as military areas in

contact with these roads reaching high square meters has prevented the city from going beyond the molds in daily life and has developed the urban dwellers in a non-dialogic way, contrary to Bakhtinian dialogic thought.



Figure 45: Existing Building Stock and Proposed Morphology for the District Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

For the continuity of the urban practices of Aylak, it is aimed to join the military field to the city. For the continuation of this continuity, the traditional residential texture of Ankara in Bahçelievler, Balgat, Öveçler, and Ehlibeit neighborhoods around the area; the continuity of the green texture in the Parliament Park, Dikmen Valley, Anıtpark, Güvenpark is a reference for the project area to be a part of the city. Some data obtained in the analysis made constitute the infrastructure for the city's participation. For example, in green texture analysis, it was seen that the density of green and its organic spread in this area. The existing green texture is preserved and organized. Also, the topography of the site was taken into consideration, and continuity was designed accordingly. Thus, the integrity of the city part with its surroundings has been achieved.

One of the infrastructure data in the area is the existing building stock. The existing buildings were used for the continuity of the community texture. However, some interventions have been made to incorporate the structures in the area into the community texture. The characteristics, programs, sizes, and locations of the buildings in the area were examined. To create the intervals that Aylak can experience, uncontrollable magnitudes were divided into smaller pieces, and separated structures far from the existing tissue's density were removed. The buildings that had been in the memory of the city dwellers with their military identity were also removed, and the

military area was demilitarized. Thus, with a parallel perspective to the reconfiguration strategy, more space was allocated to public and green spaces by proposing three dense community patterns in the area.



Figure 46: Design Proposal and Analysis for the District Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

As a design problem, it is discussed how the proposed community texture can develop together with the contradictions of Aylak. The community is heterogeneous, familiar structures from the human scale and linked to the city's whole from the upper scale. In this point of view, Aylak, who can experience the city and establish heteroglot relationships due to the structure of the community he is in, has a Bakhtinian perspective. In this project, the existing campus texture in the military field was transformed into a community. As a new typology, the community is considered as a "mega block". In the light of the data, various analyzes have been made, processed with a texture as compact as possible. A mega block has been created that contains more than what a community should be. The underlying reason for the Megablok idea

is that it allows the desired tight texture and can define recreational areas that can be placed around it. While creating the mega block, the topography was shaped according to the existing structures. The masses sitting on each floor integrate with the ground like a jigsaw piece, forming the mega blocks' main form (Figure 29).

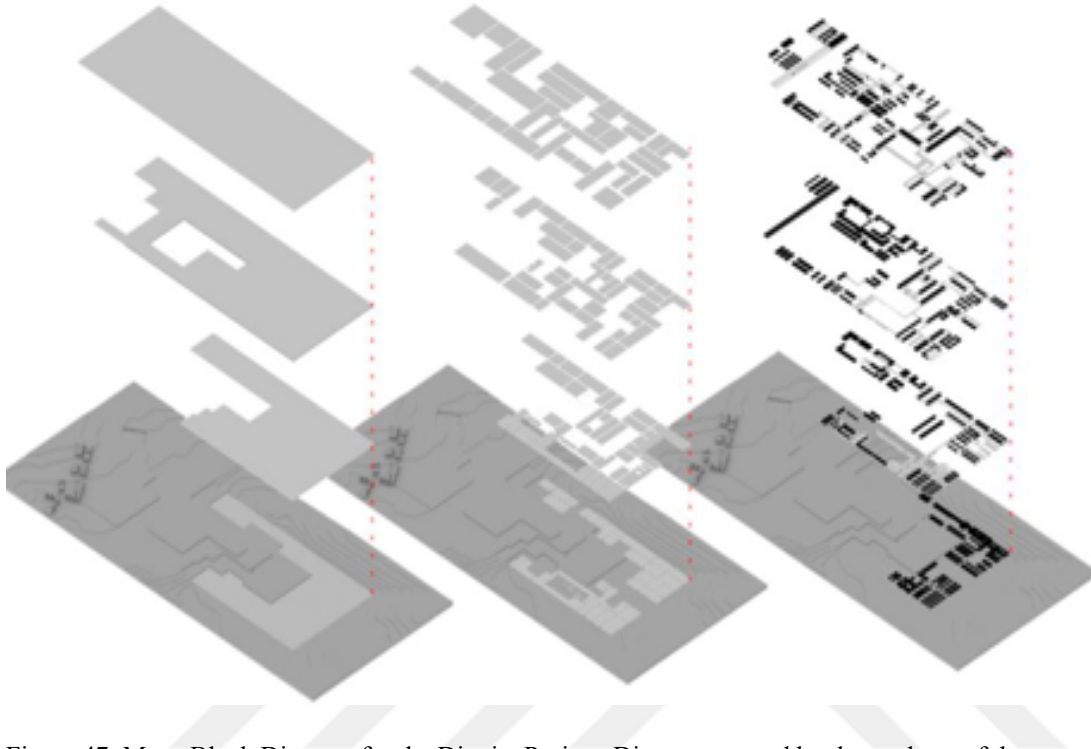


Figure 47: Mega Block Diagram for the District Project, Diagram created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

Public programs have been uploaded to the protected buildings. To prepare the structure for these programs, the perimeter of the buildings has been evacuated. The publicity that continues on the ground in the traditional community texture has been added to the buildings at different elevations. It has been moved to each quota by ensuring horizontal and vertical continuity. These circulation areas, which are carried to the upper elevations and serve for common circulation, constitute a new situation for urban travelers who reduce the possibility of getting lost in the city to zero with their navigation in their hands and encourage them to be a walker. They will enter every space in the community and face a different situation on each floor. The District project can be described as a design principle that the citizens say because they should be places like a carnival atmosphere where people can breathe, democratic and social relations can be established, lively, peaceful, and safe.

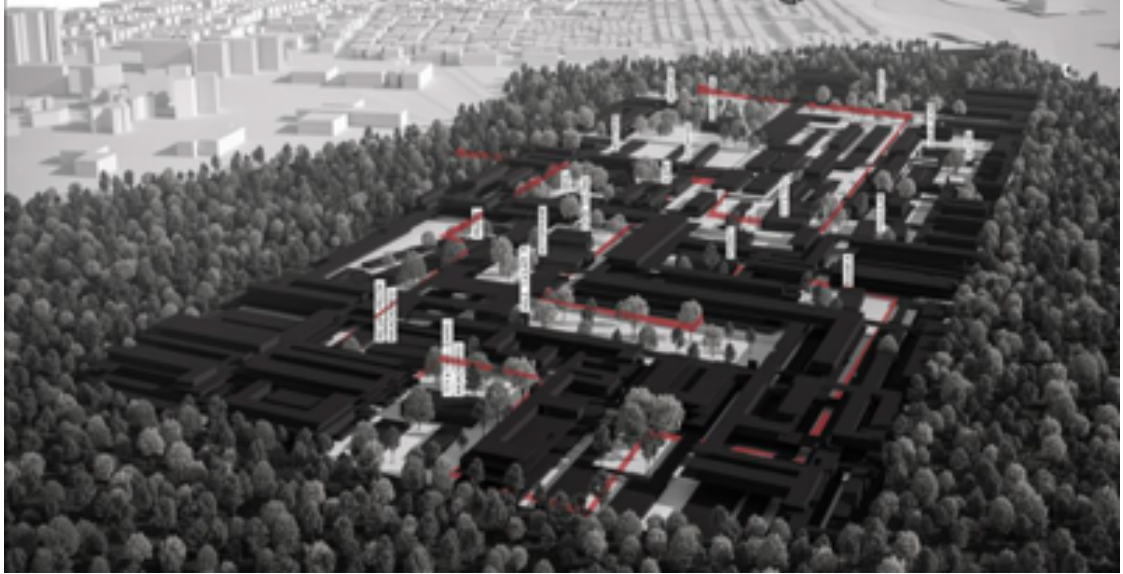


Figure 48: Mega Block for the District Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The building complex carries traces from the public at every level, spreads the movement from the ground level to the upper levels, and tries to make room for green as much as possible (gallery spaces, green terraces). Thus, the boundary between people on the street and in the house becomes blurred.

In the D-Research and Development project, a green interface that ensures continuity between military areas and the city is proposed. The interface design concept has been determined as a design strategy that enables two separate spaces to establish a relationship. Therefore, from this point of view, Arayüz also supports the Bakhtinian dialogic point of view. An interactive and interdisciplinary campus has been designed, which opposes Ankara's besieged state and aims to establish a solid social relations network.

The non-place concept, which was reached as a result of examining Ankara's military areas, gives direction to the design and forms the project's conceptual basis. The interface designed in the project aims to break the introverted fiction of the military areas that contain potential and exclude the urban dwellers. The interface area has been determined as a strategy that brings together the surrounding green area network. This green interface that connects the project area with the city consists of different layers. The city grove, which is one of these layers, enables new urban practices that did not exist before in Ankara and provides continuity in the city. After determining the

interface, a grid system was placed in the project area with the Turkish Military Academy's reference.

Creating an informal campus with many programs and solid social dynamics to support and strengthen the idea of creating a new urban practice emerging with a green interface has been the project's significant design decision at a larger scale. The informal campus has independent content that allows flexible spaces and encourages socialization.

This project aims to design a campus where education and production are unified, bringing people from different disciplines together and creating a collaborative working environment. The informal campus is organized around all. It constitutes the main programs around residential, mixed-use, commercial buildings, educational buildings, the design market, and the alley. The focus of the design is the Design Research and Development Center. Apart from containing targets parallel to Sennett's reconfiguration strategy, it can restrict Bakhtin's dialogic perspective. The project area, which proposes the campus programs, aimed at integrating the city by designing a marketplace. Dialogic perspective and heteroglot relations aim to redefine themselves at any time, having their own rules and intertwining with the city. Thus, these spaces, which are dialogic in themselves, may limit the dialogic perspective and heteroglot relationships with their surroundings due to the campus areas' programming.



Figure 49: The D-Research and Development Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The D-Research and Development is a building complex where production and training are intertwined, supported by a green interface and forming the design's focal point. The D-Research and Development building complex is located directly opposite the Military Academy with the reference it received from it. The D-Research and Development FabLab includes an Art School, Culinary Arts Workshop, and a Recycling Center.

The axis, which forms the project's main backbone, has been placed over this grid system. One end of the Allen is connected to İnönü Boulevard regarding the National Library and the other end to Dikmen Street regarding Ayrancı Bazaar. Housing buildings, commercial buildings, educational buildings, design markets, and the D-Research and Development 's informal campus organized around Allen are the main components. A green interface supports these components. The D-Research and Development is a complex that forms the focal point of design and combines production and training. The D-Research and Development provides an interactive and interdisciplinary environment with its rich program diversity, allowing the development of solid social dynamics and different dialogues. It offers flexible spaces that bring people from other fields together and incorporate them into a collective production process. This situation may be similar to the dialogic perspective. This interactive and interdisciplinary environment provided by the D-Research and Development defines a new urban practice for Ankara that triggers solid social dynamics in the long run, breaks social segregation, and encourages collective work.

4.2.3. Possible scenarios for the future

Considering the projects, it is observed that some essential points need to be considered to speculate on the future of military areas. Project teams generally suggested designs by revealing their potential instead of proposing new identities to the design areas. With this respect, they made proposals with a comprehensive perspective. Parallel to this idea, some teams discussed the concept of water and others' concept of the boundary. In general, pedestrian-oriented designs have brought suggestions that are likely to integrate with the city. All of them have specific strategies for restoring the urban landscape.

In the Antibody project, the evacuation of Güvercinlik Airport can create an alternative eco-city. The recycling proposal is based on using degraded land,

regulating the current pedestrian circulation within the energy flow and programming, characterizing the green stock, and recycling. It has been suggested that the project is a living organism that may grow like a virus at a larger scale and spread to the city over time. Even combined, the programs may increase and meet the needs that may arise later and respond to ecological and environmental problems. In light of this approach, while handling these areas, it is essential to restore the green stock and existing buildings, integrate with the city, and connect with the area. With Bakhtin's categorization, these voids are possible to create environments where all distances are suspended. A free, intimate, sincere, and warm contact is established between people, and the understanding of carnival is formed.



Figure 50: Proposal of the Growth for the Antibody Project, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In a similar manner, **the Social Threshold** project aims to green continuity along the corridor by designing the covered water resources to be discovered, the military field spaces, and the existing green areas. The green continuity planned to be created; it forms a whole with topography, sustainable structures, and pedestrian circulation. The Social Threshold, which aims to bring new public and social spaces to Ankara, will turn into a carnival environment for the city and urban dwellers in the long term.

According to Bakhtin, Carnival offers a liberating and positive perspective that focuses on the human in the city. Accordingly, urban spaces, which are formed by the urban experience, provide the city with a multi-layered, constantly changing, and dense according to the functions defined by people. The interventions made in the project area have been shaped over the multi-layered structure of the area. Therefore, the interventions suggested by the remediation strategy have the potential to reveal the urban experience again.

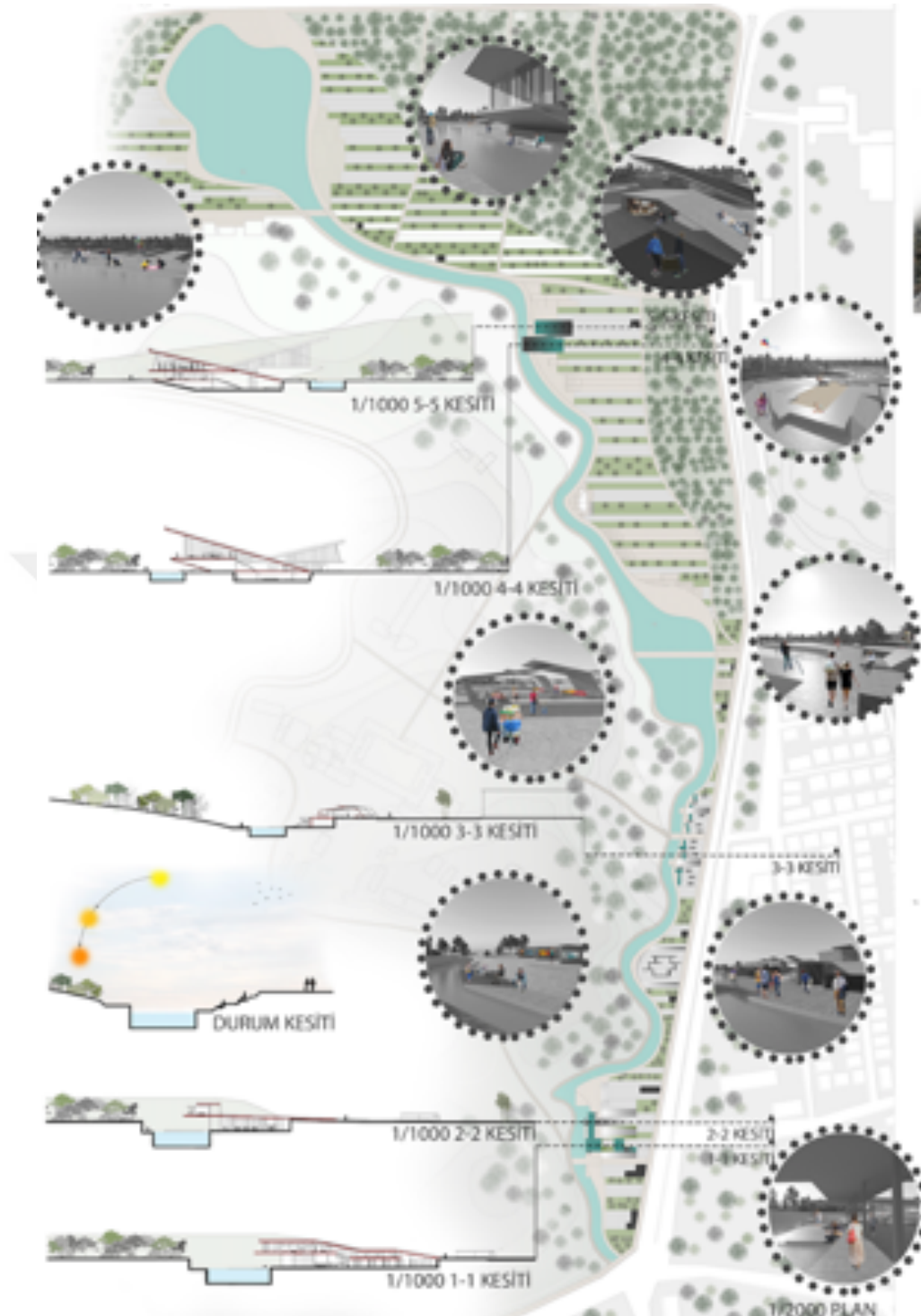


Figure 51: Master Plan of the Social Threshold, Maps created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The Urban Hole considers the urban experience as discussed in the Social Threshold project. The project team proposed several conceptual and spatial urban experiences integrated into different layers of the area. In this direction, green areas, which are the places where the urban experience is seen deepen, are discussed. The design decision

in the Urban Hole project is developed over the characterizing the green stock. Integrating the selected project area (AKM) with the green backbone has been an essential point of view to eliminate the city's disconnection.

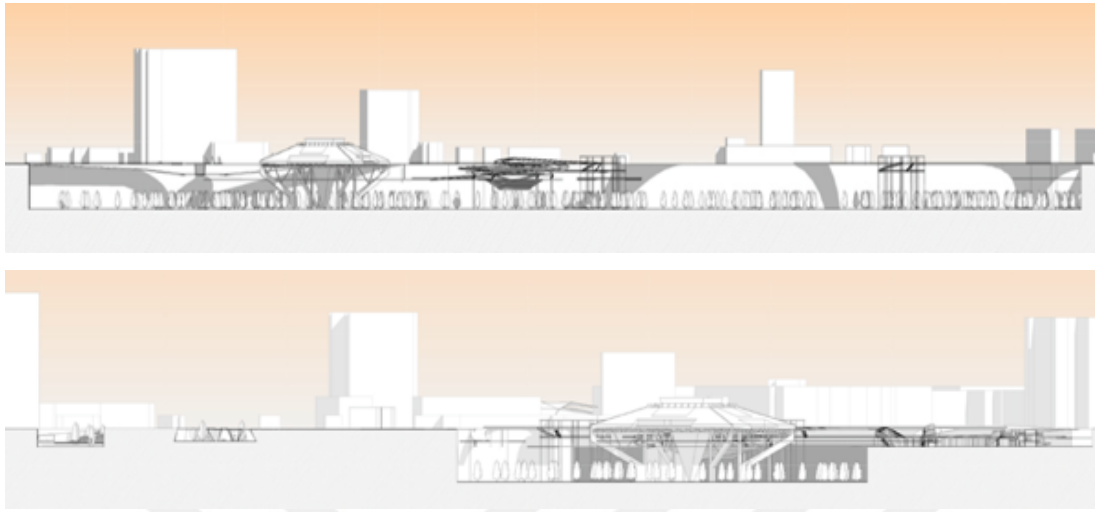


Figure 52: Sections of Proposed Area for the Urban Hole Project, Sections created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

In the Urban Hole, innovative integration is provided instead of the traditional figure-ground relations. The coexistence of old and new is analyzed. Instead of the layers' homogeneous relations in the re-evaluated area, a heterotopia full of variability has been designed. It has been transformed into a 'heterotopic' space, full of qualities, not as an empty place, as Foucault defines. Parallel to the Bakhtinian perspective, ways of relationships in the project area are dialogic and heteroglot. In a similar viewpoint with other teams, the design team's dialogical approach will support the city with developing the project area and the dialogical relations at a larger scale. Thus, forming the basis of Ankara's future development foresight.

The II Transparante project has proposed designs that integrate the old functions with the city instead of adding new functions to the existing buildings. The designs produced over the old functions are the shortest way to integrate the areas already in the urbanite's memory to the city. Besides that, a new building design has been proposed with public and activity areas open to everyone in addition to the existing buildings. In this direction, the urbanites will improve their experience and adopt the field with new experiences.

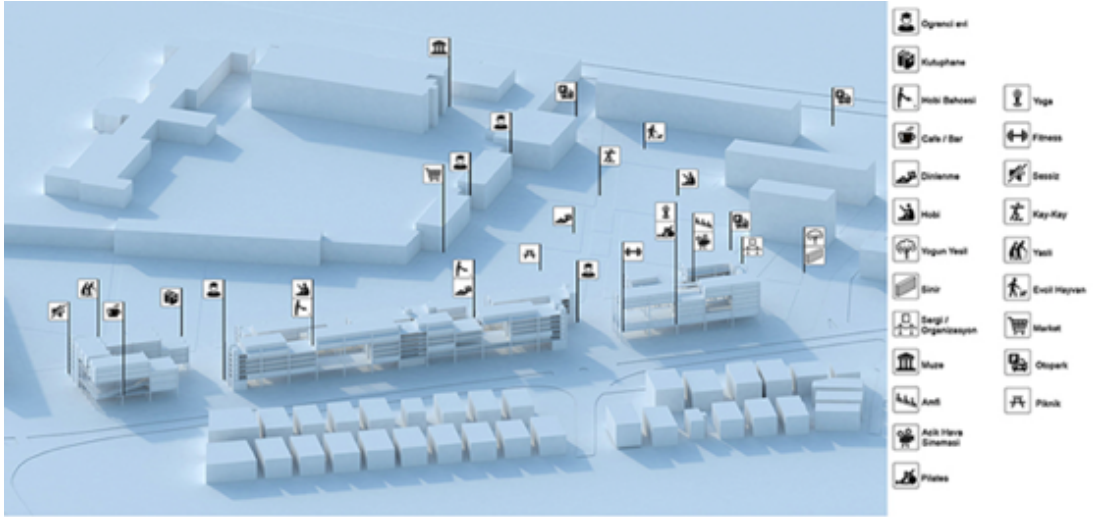


Figure 53: Activities on the II Transparante Project Area, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The concept of "border" has been discussed in this project to integrate these areas into urban life as an unknown part of the city. Buildings and spaces are included with new functions as in the remediation strategy. The project aims to remove borders and provide carnival environments accessible, equal, and enthusiastic alternative social spaces. Organizations' organizing in urban spaces, removing borders between actors and viewers make it possible to discuss them within Bakhtin's framework's concept of a carnival. 'It is a type of performance, but this performance is communal, with no boundary between performers and audience.' (Robinson, 2011). The user's intervention in the urban space allows the area to form its habitus by removing borders. Flexibility like this causes an organic deepening of the urban experience.

As in the Antibody project, **the TAA Campus** project focused on using Ankara's past water resources, reconsidering the university's relations and the railway, located around Çubuk Stream. To strengthen this relationship, social life is proposed around the stream. Considering the convincing results, it is essential to consider the area with its surroundings. These areas must be designed within the continuity of pedestrians, vehicles, and green around them.

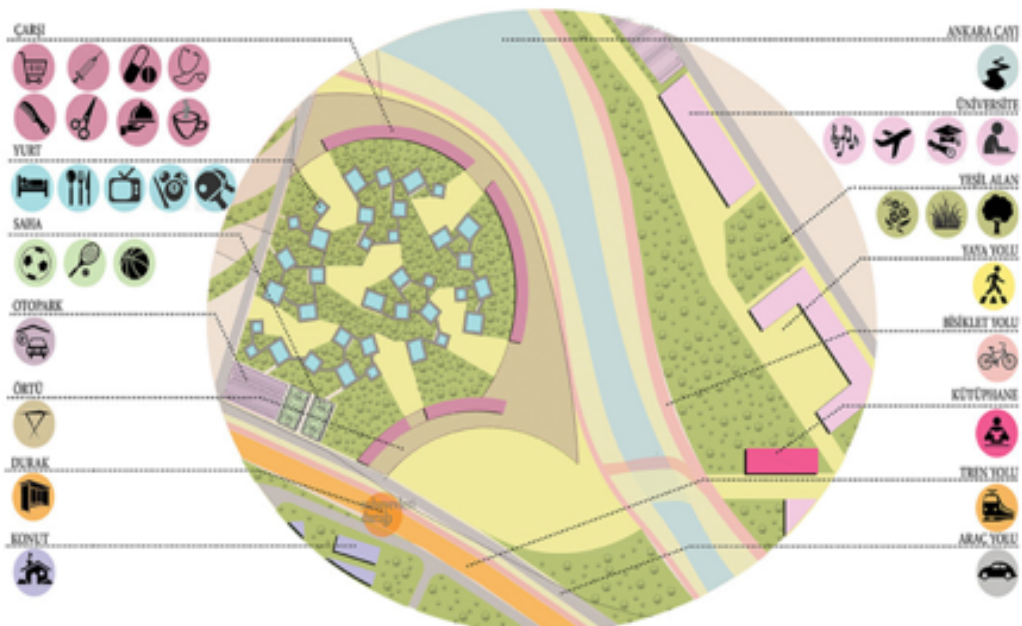


Figure 54: Diagram of the TAA Campus Project, Diagram created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

The materials used in remedial work are a mix of old and new, but the relation between form and function is essential. Within the project's scope, the buildings that existed along the stream were restored, and new buildings were proposed for the needs. In contrast, instead of a self-sufficient, closed education environment, open campus life has been proposed. It is planned that the project area will be used, improved, and developed by the people in the future. The user's intervention in the urban space allows the site to form its habitus. Flexibility like this causes an organic deepening of the urban experience. In this line of thinking, project areas could promote multiple points of view and these interventions reveal a heteroglot and a dialogical atmosphere dominated by the carnivalesk state of urban voids.

Therefore, water's disconnection aspect has been eliminated in the dialogic perspective and its tendency to restrict heteroglot relations with its environment. It has been prioritized the potential to tend to constrain heteroglot relationships with its territory from the dialogic perspective. For this reason, it has become an essential part of the city, which has developed different functions depending on the mutual relationship of area and water. In the proposal conducted in the TAA Campus project, integration for a social life fiction of people has been put forward with the activity areas created/to be developed/created with the planning strategies.

In the District project, a new neighborhood typology design consisting of existing buildings was proposed. Based on this approach physically, it is aimed to eliminate the public-private boundary and to create dynamic, accessible, and experienced dialogic spaces.



Figure 55: Section of the District Project, Sections created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

As Bakhtin mentioned, the unique feature of carnival environments is that they have an atmosphere of freedom. It can be predicted that such a dialogic perspective brings positive effects to these areas. The project, which includes differences and considers the publicities at different levels and the zero level, also questions the relationship between privacy and everyday use areas. They integrated the neighborhood they designed in the project into the city through leakage from the periphery.

The buildings that had been in the memory of the city dwellers with their military identity were also removed, and the military area was demilitarized. Quite different from previous viewpoints, destroying the area's military identity causes the city to develop new experiences. Thus, with a parallel perspective to the reconfiguration strategy, more space was allocated to public and green spaces by proposing three dense neighborhood patterns in the area.





Figure 56: The District Project, Diagrams created by the students of the Department of Architecture at TOBB University of Economics and Technology (Source: <http://studio5.etu.edu.tr>, retrieved at 24.03.2021)

As seen in most projects, the common concern of designs is to remove borders. In this direction, the D-Research and Development combines the project area with the surrounding green space, aiming to remove the borders and eliminate the internal-external division.

In the project, a green interface that ensures continuity between military areas and the city is proposed. The interface design concept has been determined as a design strategy that enables two separate spaces to establish a relationship. So, from this point of view, the interface also supports Bakhtin's dialogic point of view. An interactive and interdisciplinary campus has been designed, which opposes Ankara's besieged state and aims to establish a solid social relations network.

The D-Research and Development provides an interactive and interdisciplinary environment with its rich program diversity, allowing the development of solid social dynamics and different dialogues. It offers flexible spaces that bring people from other

fields together and incorporate them into a collective production process. This interactive and interdisciplinary environment provided by the D-Research and Development defines a new urban practice for Ankara that triggers solid social dynamics in the long run, breaks social segregation, and encourages collective work.

4.3. Discussion on the Diploma Studio

As it is shown in above, urban voids require constructing a broader approach, in a manner that intertwines with the city due to their great potential for the urban fabric. After the relocation of military areas, the unused voids left behind introduce complicated negative impacts on the communities and the surrounding urban fabric. If military areas are left inactive for a long time, they may become lost space or no man's land, or they may convert into returns and profits if intervened without considering all aspects and perspectives. The Diploma Studio outputs have shown that if these areas are approached through similar concepts that Bakhtin constructed, they can transform and turn into areas intertwined with the city.

Today, there is neither public awareness nor local authority study regarding the relocation of military areas and the transformation of the remaining voids. Lack of studies for the future of these areas prevents the occurrence of public life and leads to a decrease in the quality of urban life. Therefore, these areas need to be approached with a broader perspective, integrating all possible scales, scenarios and actors, similar with the Diploma Studio.

As mentioned before, it is important to address the outputs of the Diploma Studio as they provide important discussions for many current problems of the city. This research aims to reveal the opportunities of urban voids and highlights their importance as potential resources for developing the city by exemplifying the diploma studio outputs. The diploma studio outputs have outstanding results in terms of analysis, speculation, and practice. Particularly the Diploma Studio term mentioned in this thesis; provides a fruitful perspective to the urban voids in general.

The diploma studio is a research through design environment. In the diploma studio, one learns also from the experiences of others. Thus, the studio is a design space that provides interactions between all those present in it. The design problem is ill-defined and the students are free to design in many districts of Ankara.

The diploma studio exemplifies the alternative ways to accomplish the integration of relocated military areas with the existing city fabric. These exemplified approaches develop not through a particular structure like the recent interventions, but regional planning. This thesis aimed to lay a theoretical groundwork for the aforementioned need for speculation and highlighted the shortcomings of professional practice and the singular point of view and the pluralistic nature of the diploma studio while looking at the voids.



5. EPILOGUE

The main objective of the thesis was the potential and new voids created by the relocation of military areas in Ankara, approaching a comprehensive and holistic perspective, considering all material and immaterial aspects and the relationship between the void and the existing city fabric. The approaches of the thesis defined with the concept of urban void demonstrate that the voids constitute intertwined with the city via different strategies. These strategies are necessary to reveal the potential in urban voids; thus, in this study, strategies consisting of holistic viewpoints that deepen the urban experience in urban voids are featured in order to explore the intertwining between the urban area and people in a conceptual framework. The reason why these viewpoints are selected is the concept of dialogy. This concept aims to contextualize the process of transformation of urban voids and gives clues about the missing aspects. These viewpoints within this concept of Mikhail Bakhtin are essential to understand a heteroglot and dialogical perspective dominated by urban voids' carnivalesk environment.

Urban voids are essential for cities. They have been the elements that supported deepening the experience in the towns down the ages. It is necessary to reconsider these voids in today's rapidly changing and dialogic world. Understanding urban voids, their design, redevelopment, relocation, and such issues should be handled in a comprehensive and holistic perspective, including all related actors. In this regard, it is essential to scrutinize urban voids' physical and social geography and their relationship with the city. These areas are not just lost spaces, but if they intertwine with the city, they can create dialogic spaces/environments according to Bakhtin's perspective.

This study aimed to scrutinize the potential of urban voids, using Bakhtin's theories of "dialogy," "carnival," and "heteroglossia" as a conceptual framework. In a Bakhtinian understanding, urban areas are dialogic and heteroglot in terms of thinking and relationships. The Bakhtinian viewpoint exemplifies a heteroglot and dialogical

perspective dominated by the carnivalesk environment of urban voids. To achieve this aim, this thesis explores an architectural research framework for researchers motivated by Bakhtinian discourses.

The thesis' main focus was the potential and new voids created by the relocation of military areas in Ankara, approaching a comprehensive and holistic perspective, considering all material and immaterial aspects and the relationship between the void and the existing city fabric. It suggests that the city's integration, such as relationships with its surroundings and social structure, will be changed with military areas' transformation. Their transformation led to a significant difference in public life. How these possible voids are handled would be a point of discussion. It will have substantial effects on Ankara's public life. This study shows that the redesign and integration of these areas into the city structure might provide new opportunities to deepen the urban experience and repair the urban landscape. Like the Bakhtinian heteroglossia, dynamic, alive, and developing, a designed or constructed space is structured and shaped by the influence of countless human relationships and daily life practices belonging to the individuals.

As mentioned before, a dialogical perspective on changing contexts, on the other hand, can be a resource for both today's situations and the ability to manage these voids. Via Bakhtinian discourses, this research took several perspectives to develop a new point of view regarding how voids should be designed into various strategies via Bakhtinian discourses. None of the existing perspectives explicitly address holistic perspectives, per se. The thesis's contribution was to scrutinize the urban voids as part of the city and point out the potentials of abandoned military areas into a new theory of "dialogical understanding" in the design process by analyzing and pointing out abandoned military areas potentials.

Thus, this study addressed the urban void concept through existing studies/approaches and brought a Bakhtinian perspective on the subject. In this regard, this thesis proposed to approach these voids by scrutinizing the diploma studio projects. The common concern of the proposals is to integrate these areas with the city. In other words, designs that are intertwined with the city and meet the inhabitants' needs have been proposed. Besides, all design proposals implement some strategies to improve a heteroglot atmosphere, some by integrating new programs alongside current systems while preserving the city's identity. It can be predicted that such a dialogic perspective brings positive effects to these voids and the whole city.

Large voids that occur due to problems and exist in various forms require significant changes and transformation strategies. Since voids differ very much, no particular strategy can be applied systematically. Voids can vary in size from small to large. Urban voids allow for and might demand solutions that can adapt rather than change their different environments. Architects and urban planners need to conduct design processes concerning the users' needs and requirements and the common interests of as many people as possible.

In today's world, social, cultural, economic, and political changes and transformations, which are most apparent in urban areas, are part of a complicated process. Urban voids, according to the diploma studio project strategies, could transform spaces into a place every one to interact with the approaches taken by city governments, researchers, planners, and the design community. Due to the Diploma Studio's multi-layered structure and relations to multiple disciplines, the diploma studio projects rebuild their dynamics to address current challenges and developing innovative solutions. In contrast, the diploma studio actors transform and evolve with the changing dynamics of the day. Looking at the studio environment dialogically and heteroglot provides an opportunity to address the problem along the multidirectional axis outlined above. The Diploma Studio and its outputs are polyphonic, with multiple voices, perspectives, and proposals challenging for attention. Such an area provides a carnivalesque atmosphere in which different practices and voices open to each other.

As Sennett mentioned, togetherness is needed to repair the modern society. This repairing can be accomplished through transferring the experiences gained in the transformation to the society. As for social repair, the restoration (priority of the past), remediation (what is required by the present), and reconstruction (experimental-informal) methods used in architecture should be used. It can be predicted that such a dialogic perspective brings positive effects to these voids and the whole city. It is observed that when relocated military areas are repaired, heteroglot and dialogic beyond their living space is created.

It is also a similar perspective that the design may have various outcomes due to its parameters. The design is completed collaboratively by multiple disciplines. In this manner, approaching these voids from a Bakhtinian perspective provides strategies for optimizing positive and permanent interventions. When all the projects in the diploma studio are examined, it is seen that they had some common strategies. These three strategies are essential guides in shaping the design according to the field's needs and

features. All of the designs proposed different types and levels of transformation since existing voids left from the military areas cannot provide Bakhtinian urban experience.

As in the previous chapter, looking at the city with a holistic perspective and developing the design through Sennett's strategies offers methods to integrate it into the city while managing urban spaces. These methods are not handled just by tangible features. There are also intangible features that are social, political, and economical. Inferences and results from maps and projects where the viewpoints mentioned earlier in the thesis are gathered under some headings. It shows that urban spaces can be designs that can meet the city's needs and be intertwined with the city rather than just a plan.

In the light of the research conducted for the thesis, it can be concluded that many alternatives can be created to integrate urban voids into the city and manage these voids. These alternative strategies integrate urban voids and the city and provide the restoration of the urban landscape. In this manner, restoring the urban landscape is needed for these lost spaces in Ankara. These military fields constitute a perspective and strategy for the future project and design approach in terms of the concept of "dialogy". Many of which are abandoned, military areas also constitute a perspective and strategy for the future project and design approach in terms of the concept of "dialogy". As a result, it can be argued that; the designs of all urban spaces require specific strategies, each individually. Implementation with standard and specific items cannot meet the demands of the city. In every scenario, the designer must take a different tack by developing his strategy.

This study is an essential resource in the urban planning literature to open an undisputed concept to the discussion. It offers an insight into today's urban space and future urban space understanding. The study provides a different conceptual perspective. Discussions of this concept in urban planning are rarely seen as a source. This thesis has been presented as a resource for both architectural literature and urban planning literature. The concept has been studied in general terms within this study's scope and discussed through the diploma studio outputs. This research provides the ground for forthcoming studies. The fact that it may be used as a new source in terms of the transformation of military areas, which makes the thesis important. Since it is an original subject, it will be taken as a reference for local authorities and related disciplines.



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