

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

**THE EFFECTS OF UTOPIC TRANSFORMATION OF THE SHOPPING  
CENTERS ON FUNDAMENTAL COMPONENTS OF ARCHITECTURAL  
PROGRAMS**



**MASTER OF ARCHITECTURE**

**Mehmet YILDIRIM**

**Department of Architecture**

**Supervisor: Assoc. Prof. Murat Sönmez**

**DECEMBER 2020**





## **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 are 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.

Mehmet Yıldırım

## TEZ BİLDİRİMİ

Tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, alıntı yapılan kaynaklara eksiksiz atıf yapıldığını, referansların tam olarak belirtildiğini ve ayrıca bu tezin TOBB ETÜ Fen Bilimleri Enstitüsü tez yazım kurallarına uygun olarak hazırlandığını bildiririm.

Mehmet Yıldırım

## **ABSTRACT**

Master of Architecture

### **THE EFFECTS OF UTOPIC TRANSFORMATION OF THE SHOPPING CENTERS ON FUNDAMENTAL COMPONENTS OF ARCHITECTURAL PROGRAMS**

Mehmet YILDIRIM

TOBB University of Economics and Technology  
Institute of Natural and Applied Sciences  
Department of Architecture

Supervisor: Assoc. Prof. Murat Sönmez

Date: December 2020

This study compares the architectural programs in shopping centers, which are an indispensable element of urban culture, with the programs in the form of a single structure as part of the architectural culture in cities. In this comparison, plan, form, image, and material are accepted as the fundamental components of an architectural program and the findings are presented within the framework of these four components. As part of this study, four main programs, cinema, house of worship, children's playground, and street, were selected to be compared through urban and shopping center examples in order to discuss shopping centers and typology in our country on the upper scale. About 213 of the more than 400 shopping centers in Turkey are located in three metropolitan cities such as Ankara, Istanbul and Izmir, thus the shopping centers selected within the scope of the study are limited to these three cities.

In the study, when the relevant analysis is given, an idea is presented, especially through the concepts of non-place and simulacra, and as a result, it is found that the shopping centers are simulacra due to the transformation of the programs selected as examples over time. This transformation and analysis showed that cinema, place of worship, children's playground, and street programs also damaged people's experience in these places after they were included in the shopping center. In this case, shopping centers, which are constantly increasing and expanding in a holistic structure, destroy the architecture, the typological content of a building and the spirit of places. Therefore, architectural programs in shopping centers, which have undergone a utopian transformation, need a new definition.

**Keywords:** Shopping Center, Architectural Program, Simulacra, Non-Place.

## ÖZET

Yüksek Lisans Tezi

### AVM'LERİN ÜTOPİK DÖNÜŞÜMÜNÜN MİMARLIĞIN ASAL BİLEŞENLERİNE ETKİSİ

Mehmet YILDIRIM

TOBB Ekonomi ve Teknoloji Üniversitesi  
Fen Bilimleri Enstitüsü  
Mimarlık Anabilim Dalı

Danışman: Doç. Dr. Murat SÖNMEZ

Tarih: Aralık 2020

Bu çalışma kent kültürünün vazgeçilmez bir unsuru olan AVM'lerdeki mimari programları kentlerde mimari kültürün bir parçası olarak tek yapı şeklindeki programlarla karşılaştırmaktadır. Bu karşılaştırmada plan, form, imge ve malzeme bir mimari programın asal bileşenleri olarak kabul edilmekte ve bulgular bu dört bileşen çerçevesinde ortaya konulmaktadır. Bu çalışmanın kapsamında, üst ölçekte ülkemizdeki AVM'ler ve bir tipoloji tartışması yapılabilmesi için dört ana program, sinema, ibadethane, çocuk oyun alanı ve sokak programları, kent içi ve AVM içi örnekleri karşılaştırılmak üzere seçilmiştir. Türkiye genelinde 400'ün üzerindeki AVM'nin yaklaşık 213 kadarı Ankara, İstanbul ve İzmir gibi üç metropol kentte bulunması nedeniyle, çalışma kapsamında seçilen AVM'lerin bu üç kent sınırlandırılmıştır.

Çalışmada ilgili analiz ortaya konulurken özellikle yok-yer ve simulakr kavramları üzerinden bir açılım sunulmakta ve sonuçta AVM'lerin örnek olarak seçilen programları zamanla uğrattığı dönüşüm sebebiyle bir simulakr olduğuna

ulařılmaktadır. Bu dönüşüm ve analiz sinema, ibadethane, çocuk oyun alanı ve sokak programlarının AVM'ye dahil olduktan sonra insanların bu yerlerdeki deneyimlerine de zarar verdiği görülmüştür. Bu durumda bütüncül yapı içerisinde sürekli artan ve genişlemeye devam eden AVM'ler mimariyi, bir binanın tipolojik içeriğini ve yerlerin ruhunu yok etmektedir. Bu yüzden birer ütöpic dönüşüme uğrayan AVM'lerdeki mimari programlar yeni bir tarife ihtiyaç duymaktadır.

**Anahtar Kelimeler:** AVM, Mimari Program, Simulakr, Yok- yer.



## ACKNOWLEDGEMENTS

I would like to thank to Assits. Prof. Dr. Murat Sönmez, my valuable thesis advisor who guided and supported me during my graduate education and in this study, and to Prof. Dr. Nur Çağlar for her ideas, suggestions, and contributions, and to Prof. Dr. Ertuğrul Rufayi Turan, Assits. Prof Dr. Hakan Sağlam, and Dr. Pelin Gürol Öngören.

I would like to thank my mother Songül Yıldırım, my father Nurettin Yıldırım, my brother Adem Yıldırım and my nephew C. Mert Yıldırım for their support. I would also like to thank my wife İlkseñ Üstündağ Yıldırım, who did not leave me alone in this long and difficult process.



## TABLE OF CONTENTS

	<u>Page</u>
<b>DECLARATION OF THE THESIS .....</b>	<b>iii</b>
<b>TEZ BİLDİRİMİ.....</b>	<b>iv</b>
<b>ABSTRACT .....</b>	<b>v</b>
<b>ÖZET.....</b>	<b>vii</b>
<b>ACKNOWLEDGEMENTS.....</b>	<b>ix</b>
<b>TABLE OF CONTENTS.....</b>	<b>x</b>
<b>LIST OF TABLES .....</b>	<b>xii</b>
<b>LIST OF FIGURES .....</b>	<b>xiii</b>
<b>1. INTRODUCTION.....</b>	<b>1</b>
1.1 Purpose.....	3
1.2 Scope and Method.....	4
1.3 Conceptual Framework .....	9
1.3.1 Origin of shopping centers .....	9
1.3.2 The decontextualization of shopping center: non-places .....	14
1.3.3 Non-architectural programs of non-place: shopping centers as the area of simulacra .....	16
<b>2. SHOPPING CENTER ARCHITECTURE CONTENT/ PROGRAM ANALYSIS AND TABULATION .....</b>	<b>19</b>
2.1 Content and Method of the Program Inventory Study of Shopping Centers .....	19
2.2 Shopping Center as an Identity Definition for Architectural Structure and City.....	20
2.3 Program Inventory and Table for Shopping Centers .....	26
2.4 Shopping Centers as an Architectural Program Collage.....	28
<b>3. COMPARISON OF INTERIOR ARCHITECTURAL PROGRAMS AND URBAN ARCHITECTURAL PROGRAMS.....</b>	<b>35</b>
3.1 Fundamental Components in Architecture .....	35
3.2 Analysis of Cinema Program through Urban and Shopping Center Samples .....	36
3.2.1 Definition of cinema in the history of architecture .....	38
3.2.2 An overview of the architectural features of cinema .....	38
3.2.3 Comparative evaluation of urban cinema experiences with shopping center cinemas.....	45
3.3 Analysis Of The Places Of Worship Through Urban And Shopping Center Samples .....	47
3.3.1 Definition of the place of worship in the history of architecture .....	48
3.3.2 An overview of the architectural features of place of worship .....	49
3.3.3 Comparative evaluation of places of worship in urban and shopping centers..	54
3.4 Analysis Of The Children Playgrounds Through Urban And Shopping Center Samples .....	56
3.4.1 Definition of the children's playground in the history of architecture.....	56

3.4.2 An overview of the architectural features of children’s playgrounds .....	56
3.4.3 Comparative evaluation of children’s playground experiences in urban and shopping centers.....	62
3.5 Analysis of the Street through Urban and Shopping Center .....	64
3.5.1 Definition of the street in the history of architecture .....	65
3.5.2 An overview of the architectural features of the street .....	65
3.5.3 Comparative evaluation of the street experience in urban and shopping center samples .....	68
<b>4. SHOPPING CENTER AS AN ARCHITECTURAL SIMULACRA .....</b>	<b>71</b>
<b>5. CONCLUSION.....</b>	<b>77</b>
<b>REFERENCES .....</b>	<b>85</b>
<b>CURRICULUM VITAE .....</b>	<b>91</b>



## LIST OF TABLES

	<u>Page</u>
Table 1: Shopping Center Types (Lambert 2006).....	24
Table 2: List of Shopping Centers in Istanbul (Prepared by Author) .....	29
Table 3: List of Shopping Centers in Ankara (Prepared by Author) .....	30
Table 4: List of Shopping Centers in Izmir (Prepared by Author) .....	31
Table 5: Distribution of cinema in the city and shopping centers (Tomur, Kol, & Bilaçli, 2016).....	37
Table 6: Places preferred by children in their spare time (Yalçınkaya, 2018).....	64
Table 7: Transformation of Architectural Programs in the Context of Fundamental Components (Prepared by Author) .....	79

## LIST OF FIGURES

	<u>Page</u>
Figure 2. 1: Regional Shopping Center Example (Molina, 2019) .....	25
Figure 2. 2: Distribution of shopping centers in Ankara (Prepared by Author).....	26
Figure 2. 3: Distribution of shopping centers in Izmir (Prepared by Author).....	27
Figure 2. 4: Distribution of shopping centers in Istanbul (Prepared by Author) .....	27
Figure 3. 1: Cinema in the city (Herzog, 1981) .....	38
Figure 3. 2: UFA Cinema plan (Coop Himmelb(l)au, 2019) .....	40
Figure 3. 3: Shopping center's court floor plan (Nata Vega AVM – Ankara).....	41
Figure 3. 4: The form of UFA Cinema building (Coop Himmelb(l)au, 2019) .....	41
Figure 3. 5: Cinema hall within a shopping center (Prepared by Author) .....	42
Figure 3. 6: Material/construction of UFA Cinema (Coop Himmelb(l)au, 2019) .....	43
Figure 3. 7: Kavaklıdere Cinema basement floor plan (Bayraktar, 2014) .....	44
Figure 3. 8: Kavaklıdere Cinema ground floor plan (Bayraktar, 2014).....	44
Figure 3. 9: Kavaklıdere Cinema (Bayraktar, 2014).....	45
Figure 3. 10: Traditional mosque plan (Necipoglu, 2004).....	51
Figure 3. 11: Nata Vega Shopping Center masjid area (natavega, 2021) .....	51
Figure 3. 12: Traditional mosque form (Necipoglu, 2004) .....	52
Figure 3. 13: Examples of children's playgrounds designed by Van Eyck (Chermayeff, 2009) .....	58
Figure 3. 14: Simple form schemes used by Van Eyck (Chermayeff, 2009).....	59
Figure 3. 15: Children's playground material used by Aldo van Eyck (Chermayeff, 2009).....	60
Figure 3. 16: İsmet İnönü Park, Ankara (Prepared by Author).....	61
Figure 3. 17: İsmet İnönü Park, Ankara (Prepared by Author).....	61
Figure 3. 18: Children's playground in Antares Shopping Center, Ankara (Prepared by Author) .....	62
Figure 3. 19: Traditional shopping center street (Prepared by Author) .....	66
Figure 3. 20: Street form, Ankara Konur Street (Prepared by Author).....	66
Figure 3. 21: Shop in the city, Ankara Çankaya Nişantaşı Pazarı (Prepared by Author) .....	68
Figure 3. 22: Antares Shopping Center street (Prepared by Author) .....	69
Figure 4. 1: Foundation Cartier (www.archdaily.com, 2018) .....	74
Figure 4. 2: UFA Movie Theater (Archello, 2020) .....	74

## **1. INTRODUCTION**

It can be said that elements such as economy, culture, technology, and politics cause profound changes in society and all its structural layers. The changes and transformations experienced by these elements of social structure and the cities that are their environment are the subjects of numerous studies. Changing social and economic conditions of today's cities, which are undergoing a great transformation, also have an impact on architectural structures and, in relation to this, on architectural culture.

With the increase in the number of Shopping Centers in the cities, there is an increase in architectural and sociological research related to these places. Shopping centers differentiate the ongoing trade understanding in traditional urban spaces. While shopping center structures lead to a change in public-spatial environments caused by user preferences, they also cause a change in the known or ongoing content of the relationship between the city and the building, in the context of architectural culture.

Due to reasons such as changing social structure, differentiated spatial needs and redefined social culture, architectural structures in cities have started to be produced differently from the past. Because of the increasing population and urbanization density, urban centers were expanded under the influence of neoliberal policies and new residential areas were added to the city and its walls. While this situation has given rise to large-scale residential structures, it also turned shopping centers into a holistic structure associated with these new residential buildings. It is possible to say that today shopping centers have become a factor affecting urban structure in all cities and are an important part of urban life. A medium-sized shopping center example can be considered as a space that spreads to different points in the city, exists at the scale of a single building, and contains numerous different architectural programs in its own structure. In this context, this study claims that shopping centers have negative effects on the concept of building, which is the basic design and structural expression of architecture, and its objective state. At the same time,

another claim of this study is that shopping center structures have negatively changed the design and structural contents of architecture.

Shopping center structures contain the economic, socio-cultural, and public layers of the city at the same time in terms of size and content. How shopping center structures containing numerous different types of programs and the spatial features that define them disrupt any architectural program in terms of quality constitutes the subject of this thesis. In this context, this thesis focuses on places such as shops, cinemas, places of worship, parks, children's playgrounds, restaurants, exhibition centers, which constitute the definition or content of the architectural design program of shopping centers, within the holistic structure of shopping shopping centers, such as image, construction, context, and evaluates the structural contents. Thus, this thesis will provide the opportunity to clarify the usual typological qualities of architectural programs and then compare them with the states contained in the shopping center. In this context, it is stated within the scope of this study that the architectural programs in the shopping centers move away from the typological features of the architectural history and urban culture.

The spatial qualities of shopping centers are discussed through the concept of non-place<sup>1</sup> by Marc Auge, one of the conceptual tools of this thesis. The loss of design and structural typological content of architectural programs in shopping centers is discussed within the context of concept of non-place. How the meaning and content of architectural programs disappear, what their meaning turns into and how is considered as a problem in this research.

Both the method and the theoretical area of the thesis were defined by the apparent design and structural differences between the architectural qualities of a cinema, place of worship, street or park in the city and the spatial equivalents of these programs located in a shopping center. In this context, it is necessary to make the difference between the spatial contents that exist within the spatial features resulting

---

<sup>1</sup> Marc Auge introduces non-place concept to the literature by his seminal work "*Non-Places*" issued in 1995. He advocates that a "place" is defined by its relations, historical aspect and identity; otherwise, places that do not have them should be defined as non-places. According to him, "place" has a built-in and symbolic meaning. What he underlines is that the modernity produces non-places that are no longer suitable for the anthropology of spaces.

from the structural and design qualities of the architectural programs positioned in the shopping center clear. An assessment of an urban architectural program, the architectural content that it establishes in the building with the ground, material, image, structural features and form, and an interior architectural program of the shopping center that has lost all of its general typological features, with the same name and content has been defined as a simulacra<sup>2</sup> in the context of Baudrillard's studies.

As a result of the evaluation of the shopping center as a non-place, its architectural features differed from its typological state, which has led to the transformation of the interior programs into an architectural simulacrum and re-evaluation of this in terms of their architectural content.

### **1.1 Purpose**

This study makes a comparative analysis between the architectural programs of shopping centers, which have become an integral part of urban culture, and other examples of these programs in the city. This analysis provided a discussion of the conditions of existence in the context of the qualification of architectural programs. In addition, it has led to the questioning of urban, structural and design architectural qualities of both these programs and shopping centers in terms of program, construction, form, material, and image.

Architecture culture has transformed the actions that are the source of human necessity into buildings with historical continuity and defined buildings through the main design components such as program, form, material/construction, and image. In other words, the accepted/appropriate relations between the building and the program and production relations of that building and the architectural program and the building can be mentioned. This study will analyze what kind of change architectural programs for the city and the buildings in which they exist have

---

<sup>2</sup> Jean Baudrillard is a contemporary thought leader whose theory of "Simulation and Simulacra" is a social theory, which criticizes the reality and truth in nature.

undergone in the shopping center through the comparison between typological examination and detection of the existing situation, which it defines as its method.

In this context, the architectural programs that constitute the content of shopping centers, and then the same programs in the city, such as context, program, construction, image, material, were examined within the framework of their structural and design architectural contents.

Architectural programs such as shops, cinemas, sports halls, exhibition and cultural centers, and places of worship have been included in the holistic structure of the shopping center. The fact that these architectural programs, which are part of the city and urban continuity, have become part of a commercial structure has made it inevitable to examine the typological or architectural features of these programs in the field of architecture. At this point, it can be said that the focus of this study is not shopping centers, but the transformations experienced in the structural and design architectural qualities of the programs such as cinema, place of worship, playground within the shopping centers.

In theory, this study aims to reveal what kind of spatial differences an architectural program, which is defined as shopping center interior and urban interior, exhibit architectural and urban differences in two different places, and how this situation negatively affects the typological characteristics of a building type. In addition, the negative effects of shopping centers, defined as non-place, on different building types that are the focus of architecture and their architectural character were also examined.

## **1.2 Scope and Method**

The scope of this study is architectural programs such as cinema, place of worship, children's playground, shops in selected shopping centers with certain similar features in order to conduct a high-scale typology discussion within the framework of the stated purpose. Due to the fact that the vast majority of over 400 shopping centers in Turkey are located in three major cities such as Ankara, Istanbul, Izmir, the shopping centers selected within the scope of the study are limited to these three cities. In addition, the fact that these three cities are the most populous provinces of Turkey, and that architectural density and building production are greater in these

cities, has been important in terms of increasing the widespread influence of the theoretical debate.

There are 213 shopping centers in Istanbul, Ankara, and Izmir. The high number also allowed the comparative analysis of architectural programs in the shopping centers with their urban equivalents. In addition, a second-level limitation was made to narrow the scope of the study, and of the 213 shopping centers located in these three major cities, the ones with the highest turnover and the largest volume of buildings were determined. In the typology discussion of size, turnover, and places in the city, it is important to convey how the diversity of architectural programs occurs in the shopping center.

In this framework, this study builds the research method on two main structures as architectural program analysis and typological comparison within the context of the determined theoretical framework (non-place concept and simulacra concept). The first part of the method, program analysis, involves the study of the largest shopping centers in terms of size and usage densities. In the study, it is envisioned that architectural program analyses will be carried out in the context of architectural program or spatial structures such as cinema, place of worship, children's playground. The reason for this is that the analysis of the spatial conditions both in the city and in the shopping center can be conducted from a wider perspective, since the public use in question is more widely preferred in these architectural structures. For example, the public use of a cinema building gives rise to a cinema culture for urbanites, and the cinema building becomes part of this culture. Although this thesis considers this cultural structure as a prime structure in the architectural existence of the cinema building, it discusses cultural factors as the focus of the thesis and does not try to explain them as part of the structural and design architectural qualities. In other words, it initially focusses on the architectural content of selected programs such as cinema and place of worship and do not make the socio-cultural situations generated by these architectural structures part of the content that constitutes its method. In this case, this study considers the city and the shopping center as the context of architectural programs in a general framework and makes an architectural reading through structural and design elements such as program, construction, image, material.

The typological comparison, which is the second part of the method, involves the comparison of the known building types and the spatial structure within the shopping center. Thus, in this study, how the main design components of architecture, such as the program, form, image, material, and construction that constitutes the building, changed and transformed due to the non-place properties of shopping centers and the results of this change were discussed.

The most concrete elements in determining the spatial identity and structural-design qualities of the building are the plan, program, form, material, construction, and image. The identifiability of the architectural program as a basic communication tool between the users of the space and architectural designers is an important focus in understanding the typological and changing spatial qualities of an architectural structure located in both the city and the shopping center (Lynch, *The Image of The City.*, 1960). Similarly, the fact that the form of the building, in other words, the formal characteristics of the building are a point of contact with the general characteristics of space and time, made a form-oriented analysis important for this work. (Bacon, 1976). For example, the formal characteristics of a mosque and its spatial equivalents form the basis of the typological characteristics of the mosque. For this reason, it is very important to compare the urban and shopping center samples in the examination of the form. In addition, the fact that form, one of the most basic elements of space, is an element that constantly interacts with the plan, is also one of the main topics of this study. The comparison of how the architectural meanings existing between the form and the plan differ in content in the city and in the shopping center will ultimately be a justification for the claim that shopping centers negatively transform the basic elements of architecture.

Material, like program and form, is also an important element in comparing the typological characteristics of architectural programs and existing features within the shopping center. The material is one of the tools for the designer to convey various aesthetic, social, political, and historical messages to the user or urbanite. Material and technical selection are the main focuses in creating the image and structural tectonics of a building. In this context, the material and the character formed in the way it is used are worth examining as an architectural quality. This way, how the architectural characteristics of the material differ in two different situations, in the city and inside the shopping center, has been analyzed.

Materials have not only structural but also impressive and symbolic qualities. (Meiss, 1989). Baker cites several examples of this symbolic significance, for example, it can be said that due to its use in monuments, the stone has acquired a quality that evokes an emotion over time. Brick gives buildings a scale more humane, while reinforced concrete is considered a colder material because of its color and surface. In this framework, it was examined whether the material properties of the selected architectural programs contribute to the structural and design features of the program and whether the material is a fundamental element that creates the space. In addition, a comparative analysis process has been formed in the method of the thesis for the material properties that establish the space within the method that has created the purpose and claims of the thesis.

Within the scope of the method of this thesis, the perspective developed for the image is based on the expressions of the image in determining the identity of the space. It is possible to define this as a visual assessment based on general perception. How the image, one of the most important parts of the spatial identity, differs in the city and in the shopping center has been one of the main topics in the proposed method. For example, for a place of worship/mosque, it is an important matter of discussion how the thing that reveals it in a way of re-introducing it stays in one's mind. For this reason, the typological content and the content of the mosque image that was transformed because of shopping centers has formed one of the focal points in the method.

In this research, the design and structural elements aforementioned have a great effect on analyzing a building or program and conveying its spatial integrity, in terms of forming the part of the holistic integrity. For this reason, in the study, these elements were considered as fundamental components of architecture, and the selected architectural programs were analyzed separately within the framework of these elements.

Program analysis primarily includes determining the sub-programs within the shopping center or that constitute its spatial content. This method has created an inventory study for architectural content in designated shopping centers. This inventory has been obtained by showing the program diversity of different shopping centers in a table. While creating this table, it was aimed to clarify the programs that exist as a building/space in the city, such as cinema, place of worship, children's

playground, and street. Thus, the program diversity of the shopping centers was also emphasized.

A total of 21 shopping centers, 7 each from Istanbul, Ankara, and Izmir, have been examined in terms of architectural programs. The programs included in these shopping centers are presented under the title of “Inventory Study” in Chapter 2, as shown in Table 2, Table 3, and Table 4 for each city separately. These tables aim to show and classify the programs hosted by shopping centers.

In the study, an analysis was made based on 21 shopping center samples. This analysis was made by listing the architectural programs corresponding to five main categories, defined as commercial, cultural, entertainment, sports, and others. In other words, all architectural programs in the shopping center were listed under five main headings in a table. After this table study, programs such as cinema, places of food and beverage, places of worship, children’s playgrounds were examined typologically and were selected to compare the architectural contents in the city and the architectural contents in the shopping center. The main reason for this selection is that these programs find place in the architectural culture due to the fact that have a general and wide use, their public spatial qualities should be greater than those of other programs, their images and structural qualities are different.

In the tables prepared, it is seen that the shopping centers include all architectural programs in the city. This can be interpreted as shopping centers becoming a kind of small cities that accommodate places where people can spend all their time, including maintaining their lives.

Program analysis enables the programs in the shopping centers to be classified in the context of their public, imagery, and structural qualities. The typological comparison, which constitutes the second part of the method, is considered important in terms of comparing the known/ongoing building types and the spatial structure within the shopping center, which has the same as its typology. One of the issues dealt with in this study is how the building-program type of the said programs, coming from the architectural culture, transformed in the shopping center and with which architectural qualities it occurred. In addition, the four primary design elements (form, image, material, construction) described above have been analyzed comparatively from the context of plan/program, form, material/construction, and image characteristics. For

example, what a place of worship includes typologically is a basis for inferences to be made in the architectural analysis of a mosque located in the shopping center. This way, it will be possible to separate the house of worship as inner city and inner shopping center in terms of its primary design components.

### **1.3 Conceptual Framework**

In this study, concepts have been used to deepen and make sense of architectural reading in the context of its aims and method. The selected concepts are both part of the method and a guide in the analysis and interpretation of the data to be obtained in the context of the method of the thesis. The first of these concepts is Baudrillard's concept of simulacra. The concept of simulacra has been used as the main conceptual basis in shopping center and urban program analyses and comparative architectural readings. In addition, the non-place concept, which defines changing economic conditions and the fact that private capital becomes the basis of social structure and the main element that establishes order, is the second main concept of the thesis. Although the concepts of simulacra and non-place have unrelated and independent meanings, they are associated in this study. The concept of simulacra, which constitutes the conceptual content of this study, comes to the fore in the analysis and post-analysis chapters, while the concept of non-place and the relationship between the shopping center in urban and spatial terms was used to explain the relationship of the shopping center with its context and its architectural content for urbanites.

#### **1.3.1 Origin of shopping centers**

With the development of shopping malls in the world, shopping centers that came to Turkey in the 1990s, with an increase in number, have become an important part of the social, economic, and cultural sphere of urban life. In today's cities, where shopping is increasingly becoming an immutable part of urban culture, the places that young people and families use to socialize, spend their free time, meet their shopping needs are shopping center structures. There are many research and studies on shopping center structures. The majority of these studies include negative evaluations of shopping centers. At this point, studies in the literature were briefly mentioned in to clarify the definition of shopping center structure and comprehend its place in architectural discussions.

For example; in her article titled “An Assessment of the ‘Public Spaces’ Characteristics of Shopping Centers: The Example of Ankara Panora Shopping Center”, Tekeli (2009) discusses how publicity has been transformed through the example of Panora Shopping Center. In addition, in this study, she discusses publicity by examining how public spaces are squeezed into shopping centers and how these spaces imitate public spaces such as city squares.

Zeki Duman’s work “The Effect of Increasing Shopping Centers on the Development of Consumer Culture (The Example of Van Province)”(2016) is about investigating how shopping centers becomes public spaces of consumer society and lay the groundwork for aestheticizing everyday life with its fantastic atmosphere, realizing mass consumption, presenting popular culture and hedonism in a visual feast, and most importantly, forming a new form of socialism based on consumption.

Kocili’s (2010) thesis entitled “Evolution of Shopping Centers: Recent Trends and the Question of Regeneration” discusses how shopping centers damage the urban fabric by simulating the city, creating a new city. Giving the example of Mall of America, he mentions that, in shopping centers, education, marriage ceremony and accommodation may take place. His study includes the subjects of regeneration needs of shopping centers and different strategies that are needed to transform different shopping centers.

A.B. Gürün (2009), while examining the spatial structure and transformation of Ankara in her thesis titled “Shopping Centers in the Dissolution of City Centers”, investigated the displacement processes of public buildings in the city and questioned the effects of organized retail in the process of dissolution of urban centers, especially for the example of Armada Shopping Center.

Jon Goss (1993), in his study titled “Magic of the Mall: An Analysis of Form, Function, and Meaning in the Contemporary Retail Built Environment”, argued that they were trying to manipulate customer’s behavior through the structuring of the space and deliberately design a symbolic landscape that provoked the unifying moods and tendencies of shoppers. Goss examined these strategies to understand how the retail embedded environment works and how to act against it.

When the researches are examined; they seem to focus on shopping center usage purpose and motivation of people (Abaza, 2001; Haytko and Baker, 2004; Tabak,

Özgen and Akyol, 2006; Tabuer, 1972), to determine the elements of attraction as consumption areas (El-Aldy, 2007; Michon, Chebat and Turley, 2005), researching consumer attitudes and trends (Darley and Johnson, 2005; Uzun vd., 2017), relation between shopping center and city (Duman, 2016), spatial features of shopping centers (Cheng, Li and Yung, 2007; Bloch, Ridgway and Dawson, 1994), their spatial meanings (Salceda, 2003). However, it is noteworthy that the studies mostly focus on consumer or consumption culture and not too much focus on shopping centers' position as a similar but differentiated copy of the city in urban life. In addition, it has been observed that a theoretical problem has not been defined on how shopping centers create programs that they include as their architectural content. This theoretical problem is not addressed as a conflict area between shopping center and architectural production.

According to Harvey, modernism is the acceptance of the end of the old cultural order (1996). In addition, modernism includes the acceptance of the new cultural environment created because of technological developments and the reorganization of the built environment in the context of this culture. Therefore, while Modernism is a positive situation due to the development of new perspectives, it can be regarded as a negative situation with its condemning aspect, as well. Jacobs also critically interprets the effects of Modernism on architecture, based on a parallel idea (1961). Shopping centers and areas that have become the centers of vandalism are nothing more than the dull imitation of previously standardized store chains. (Jacobs, 2015).

There are numerous definitions of neoliberalism. Harvey defines neoliberalism as a project to solve the capital accumulation crisis of the 1960s and 1970s and to rebuild class power by associating it with capitalism. (Harvey, 2015). If examined in more detail, Harvey argues that neoliberalism is an economic policy that argues that increasing the welfare of humanity depends on entrepreneurial freedom (2012). According to Harvey, the duty of the state is to gain the trust of the market by enacting laws in such fields as the provision of goods, money, security, and even transforming itself into a control mechanism by making the private sector a partner in the policies of the states such as economy, education, health, and tourism. However, Foucault argued that in the emergence of biopolitics, neoliberalism required the spread of the market not only to the economy but to all parts of the social structure and to include the social system that is not related to the economy (Foucault, 2015).

Dardot and Laval also follow Foucault's thought and interpret neoliberalism not only about commodity and capital accumulation, but as a concept that should be handled within the framework of its own specificity, even though it is a type of capitalism. (Dardot & Laval, 2018). With the neoliberal model, public spaces are increasingly privatized or formed by public-private partnerships. In this case, great importance is given to the protection of the financial value of "private" spaces. (Elizabeth , 2017). It can be said that private spaces are common public spaces, considering the historical importance of various architectural works. For example, when the agora, which is a product of classical architecture, is examined, it is seen that this place is a center of politics, trade, civil society, in short, public living spaces (Mitchell, 1995). Capitalism survives thanks to urbanization and urbanism. Thus, together with the privatized urban facilities, lower socio-cultural population is excluded, and more developed socio-cultural population is embraced. In this situation, the neoliberal power constantly rebuilds itself and increases its influence.

One of the fields affected by neoliberal policies is architecture. Architectural labor firstly creates value in the physical space and then produces different spaces that will be evaluated by developers and entrepreneurs (Elizabeth , 2017). Architectural design in the neoliberal world we live in produces many spaces that serve to produce desires and has the task of stimulating the consumer. At the same time, the architectural language began to be designed not to serve the region or to settle, but to sell real estate. Properties sold for the second, third and fourth times are designed to generate profits. This situation is also manifested in real estate ads with slogans such as 'sit or sell'.

Neoliberalism, through postmodernism, is known to dominate architecture and urban spaces during its period of domination. Although architects and theorists do not accept the market conditions of urban and architectural layouts, they have acted according to the rules of neoliberalism, especially since the mid-1990s (Spencer, 2018). Neoliberalism uses the visual arts to shape the individual and society, and architecture is one of the most influential among them. Again, with Spencer's interpretation, the theory of architecture is now in a mutual relationship with neoliberalism and is processed in a way that serves neoliberalism. Thus, architecture today is a service provider working for the market (Spencer, 2018).

The spaces that Spencer always exemplified as neoliberal spaces are usually shopping centers. These spaces are at the forefront with designs that support capitalism and encourage consumption rather than being a public space. Many policies carried out by the administrators of neoliberal cities under the name of growth and development and with the discourse of “public interest” actually serve neoliberalism, not the “public”. (Boland, Bronte, & Jenny, 2016). Therefore, Spencer’s interpretation is that architecture is a provider of services to the market.

Hadid states that the complexity and dynamism of contemporary life cannot be resolved with simple forms or modern styles, and that architecture now has to deal with much more complex and layered social programs compared to modern period social programs (Hadid, 2004). According to Spencer, Hadid claims that the formal complexities in her work coincide with her social complexity (Spencer, 2018). Regarding the “shell” that emerged with technology in the postmodernism period, Zaera-Polo states that the shell is positive in terms of conveying the desired organizational principles, and at the same time expresses the emergence of a “heterogeneous order” that brings people, technology, and nature together. What is meant by shell here is that “there are multiple architectural programs under one roof” (2008). Again, according to Zaera-Polo, what allows this is the recent developments in building technology that have freed the shell from the shackles of a number of traditional features (Zaera-Polo, 2008). In addition, the design was freed from the technical limitations that previously required elements such as eaves, pediments, corners and windows, and began to be expressed ambiguously. However, according to Spencer, although shell policy is seen as a progressive project, it is actually a tool that serves neoliberal governance techniques (2018).

Koolhaas states that, based on his own architectural designs, size was astonishing and transformed the city from being a totality of certainties into pile of mysteries. Thanks to the size, the space and program sequence ensure the maximum diversity to come together. However, size stands in contrast to the urban context. When a very large building is considered, it is claimed that this building is not part of any urban fabric and destroys the context. (Koolhaas, 1995). At this point, size has a meaning that goes beyond the outright addition of individual components to each other (Spencer, 2018).

When all these expansions are evaluated, it is possible to observe the architectural and spatial reflections of concepts such as size, collage, shell, break from context, consumption, simulation, multi-program structure, uncertainty, and formal complexity in shopping center buildings.

After given the definition, history, and tools of neoliberalism, it is useful to make an explanation about when its effects began to be seen in Turkey and how it works. Remarkably, in the 2000s, “place” was commodified, privatized and offered to the service of the market. Shopping centers or hypermarkets are one of these market tools. However, these structures, which found a place for itself with neoliberalism, brought numerous problems in the context of place-space. When explaining this problem, it is important to define the concept of “place” (Boratav, 1990) (Coban, 2012).

### **1.3.2 The decontextualization of shopping center: non-places**

This study also defines the content of the shopping centers, which include cultural, sportive, economic and social programs in the city, as actually a “non-placeness” and in this context, it discusses that every architectural program contained in non-place is negatively transformed by the non-place content of the shopping center’s. Thus, it mediates the initiation of a new theoretical discussion in the field of architecture. In addition, with this thesis, a theoretical infrastructure with a critical approach has been established for how and why the cultural, sportive, economic, and social programs, which were singular structures in the past, have become integrated in shopping centers, which offer a utopian environment. The perspective created for shopping centers, which has turned into a kind of dystopia in the context of the concept of non-place, is generally critical and constitutes the theoretical originality of this research. In this context, firstly, the definitions of the concepts of “place” and “non-place” were explained, and the relationships between shopping center structures and these definitions were explained.

According to studies, there are many definitions of the concept of “place”. According to Auge, if a “place” is defined by relations, its historical aspect, and identity; otherwise, the places that cannot have these should be defined as “non-places” (1995). Here, Auge wants to emphasize that extreme modernity produces places that are no longer suitable for the anthropology of spaces and produces intermediate and

common spaces used in everyday life with the concept of non-place. According to him, “place” has an established and symbolic meaning. He mentions the world surrendered to only individuality and temporality where supermarkets, where a dense transportation network has developed in residential areas, credit cards have become a habit, and communication is established without words and gestures. (Auge, 1995). Again, when citing Auge Certeau, he argues that the element that turns a street into a place is pedestrians. Therefore, space is considered a concept that is much different and has depth than place or non-place. Auge’s views on the aspect of “non-place” that does not contain emotion, historicity, and memory, have been criticized by numerous sociologists. These criticisms are predominantly aimed at Auge’s inconsideration of the contribution of the places that he considered as non-place to globalization and their aspect that facilitates the lives of individuals. In most studies in the literature, Auge is known to exemplify huge airports, highways and shopping centers as non-place. Critics criticize Auge for emphasizing the very functionality of these places. In these criticisms, it is argued that Auge cannot effectively explain material and social production in the distinction of “place” and “non-place” (Merriman, 2009).

From a sociological point of view, these two concepts, place and non-place, can of course be criticized in many respects similar to the above. However, it is revealed in the analysis chapter of this research that the gigantic buildings, whose examples can be reproduced in the architectural and critical perspective of this study, damage emotions, memories, experiences, and many similar contexts. Therefore, Auge’s related distinction and the concept of non-place are of particular importance for this thesis.

Norberg-Schulz, on the other hand, treats the concept of “place” as “genius loci”. According to Schulz, place is clearly an integral part of existence. According to him, place means not just a location, but an integrity consisting of concrete things with matter, shape, texture, and color. Schulz points out that different actions require places of different character. For example, a residence is defined as “protective”, an office as “practical”, a ballroom as “festive”, and a church as “serious” spaces. The very important existential purpose of architecture is to turn a place into a space, that is, to reveal potentially existing meanings in a given environment. (Norberg-Schulz, 1980).

Güleç, on the other hand, has brought very different expansions to the concept of “place” (2011). According to him, “place” is one of the important values of architecture, while “non-placeness” is an object of consumption that blurs the relationship of belonging, resists time and prevents being a permanent structure. However, even a number of designs that are claimed to be improper and contextless have been able to make themselves accepted and legitimated in many different geographies and cultures today. At this point, the question arises to what extent contemporary architecture will relate to the highly variable cultural environment. Considering the legitimacy of new places that are claimed to be out of context while answering this question, the relationship between architecture, culture and space may result in the transformation of the concept of “place” over time. (Güleç, 2011).

In this conceptual line, which helps creating the course of this work, the effects of policies that have influenced the whole world such as neoliberalism, on private and public spaces and consequently on architecture can clearly be seen. Apart from this, the concept of “place” and “non-place” is important due to the view of this study that gives importance to the context of the programs in the city. At this point, shopping centers are considered as a non-place because of their suitability to the definition and Auge’s own exemplification in this study.

### **1.3.3 Non-architectural programs of non-place: shopping centers as the area of simulacra**

The definitions and examples of the concepts of “place” and “non-place”, which are among the architectural forms of expression, are associated with shopping center buildings within the scope of this study. Studies and observations show that shopping malls pretend to be a “place” and imitate the city. After all these inferences, the concept of simulacra has been used to explain the content of the architectural programs of a shopping center that has become a non-place.

Simulacra is a concept that Baudrillard, who said “I still believe that we can change the world with architecture”, fictionalized on “pretending” (Baudrillard & Nouvel, 2000). In a simple definition, it is known that Baudrillard initially called the self-reconstruction of tools without originality or reality as hyperreality or simulation. The formation that exists in a way similar to the “thing” that this simulation imitates over time is called simulacra (Baudrillard, 2014). Some examples of simulacra can

be said to have a better, more faithful, more problem-free and sterilized image of reality over time compared to the original (Fierro, 2003). When these definitions and comments are taken as reference, shopping centers inevitably stand out as an example of simulacra. For this reason, in this study, shopping centers and programs with examples in the city were analyzed comparatively and the way shopping centers behave “as if they were a city” was proven step by step.

The conceptual content of this study was based on the origin and development of shopping centers in cities and how they affect architecture in the interaction between city and architecture. In other words, shopping centers, which exist within the scope of changing economic conditions, become important spatial elements in cities, and as a result of this, changes in architectural programs and negative transformations experienced by cities are discussed in the context of these concepts. The fact that shopping centers becoming focal structures in cities, economic policies creating new places and spaces, and these new places existing as places that lack the meaning of the spaces mentioned by Norberg-Schulz have been attempted to be explained through the concept of “non-place”. With their location, design, size, and spatial characteristics that devoid of identity, shopping centers are considered as an example of “non-place” in this study and they constitute the indicators of how architecture thwarts its existential purpose in this context. However, the consequences of shopping centers in the field of architecture as spatial structures that affect the daily life of the urbanites are discussed under the concept of simulacra.

In the analysis made in the context of the method of the study, presenting the architectural programs of the shopping centers as a new content completely different from the typological features of the program requires interpreting and discussing the architectural simulacras. The next chapter will cover the method created in the context of the conceptual framework of the thesis and the information obtained in the context of this method.



## **2. SHOPPING CENTER ARCHITECTURE CONTENT/ PROGRAM ANALYSIS AND TABULATION**

### **2.1 Content and Method of the Program Inventory Study of Shopping Centers**

This study aims to make a comparative analysis of programs in the city and programs in the shopping center and their typologies. The reason for this analysis is that shopping centers are the places produced by neoliberalism, while incorporating many programs into themselves, they actually start from a consumption-oriented philosophy. This, in turn, changes the state of all these places in the city, causing them to lose their soul and imitate the city. The analysis compares the state of these programs in the city and in the shopping center and provides evidence of this situation.

According to Lynch, in order for the urban image to be formed, road, border, region and focal points must be found(1960). Here, roads are potential routes that people are accustomed to and often use. Borders, on the other hand, refer to structures such as roads, railways and walls that prevent continuity between certain sections, even if they are not being used as roads. Regions mean spaces that have common features. In terms of focus points, these are specific intersections where people meet. The triangulation points define physical objects such as buildings, trees, towers, bridges, and minarets that are noticed by most people, visible from the outside of the city, and even can easily distinguished by the newcomers to the city (Lynch, 1960). Therefore, almost all these imaginary features found in cities are also found in shopping centers. This raises the problem that the shopping center does not have imaginary and specific typologies and brings Baudrillard's concept of simulacra to mind (2014).

Referring to Lynch's analysis, shopping center structures have also become an urban structure with their borders, roads, regions, nodal points and reference points (1960). In addition to these spatial components, there are also contents for architectural programs in shopping centers. To analyze and compare these contents, a total of 21

shopping centers in Ankara, Istanbul and Izmir were examined in terms of different spatial contents such as commercial, socio-cultural, entertainment and sports centers.

Two criteria have been determined in the selection of the programs to be analyzed. First of all, programs that are likely to transform into a single building scale were determined. These are determined as cinema, place of worship, wedding hall, entertainment center, hairdresser, pharmacy, children's playground, parking lot, gym, dining area and concert area. As the second criterion, the common buildings in the shopping centers determined in Ankara, Izmir and Istanbul provinces were taken into consideration. From this perspective, cinemas, places of worship, playgrounds and streets have been chosen as the structures to be analyzed. As a result of this spatial analysis, architectural structures that were not found before were also revealed. One of these structures is eating and drinking areas. However, eating and drinking areas where there is no possibility of comparison were excluded from the scope of the study.

## **2.2 Shopping Center as an Identity Definition for Architectural Structure and City**

The concept of the city goes back to the first settlements established by human communities living together and its history dates back to 1500 BC. (Yahyagil, 1998). He emphasizes that the first cities were not a unit of defense in terms of security, economic, political or administration, but settlements called cities were places with a stronghold, market, unique legal order, unity and autonomous structure, albeit to a certain extent (Yahyagil, 1998).

While the focus of power in the pre-modern city was both political and religious authority, what determines the contemporary city form today is the economic authority that guides the marketing and consumption issues, which are the basic works of current globalism. While the pre-urban industrial period was an asset that can be monitored by the administrative authority, similarly, as a building type in modern urban periods, the shopping center has become an object controlled by the economic authority, especially with its urban appearance (Birol, 2003).

It is known that economic, global, social, cultural, and technological changes transform the designs of buildings and therefore cities. For example, Zaera-Polo

argued that the shell developed with technology creates a heterogeneous structure by gathering large-scale spaces under one roof and bringing people, technology, and nature together (Zaera-Polo, 2008). Along with the changing and transforming urban spaces, people's perception of the world has been reshaped. As one of the urban spaces that can be dated to the modern period, the shopping center has become one of the most important indicators of this architectural change and transformation by collecting the consumption, entertainment, and socialization aspects of the city in itself.

The shopping center, which has become a city by imitating the city, first appeared in the United States and Europe in the 1900s. After the 1950s, structures similar to today's shopping centers were built. Shopping centers first emerged to meet the needs of residences in the suburbs and later showed themselves in other social areas depending on social needs and consumption needs (Zukin, 1998). The increase in the number of shopping centers and the transformation it has undergone over time has become exactly the characteristics of size, multi-programming, complexity and disconnection from context that stand out in architecture on the axis of modernism, postmodernism and neoliberalism.

Especially after World War II, since the 1950s, differences in social and urban structures have been observed in many countries, including Turkey. These differences have led to the proliferation of shopping center structures that offer the possibility of collective response to people's architectural, spatial and social needs. After developments in Europe and the United States, the first examples of modern shopping centers began to be seen in Turkey. Accordingly, important brands with retail chains such as Migros and Gima have emerged in Turkey and a retail infrastructure has been established. In the 1990s, the liberal economic understanding was adopted with the changes in economic policies, and changes in social lifestyles and desires began to emerge. As a result of the opening of the economy to foreign capital, the interest of individuals in imported goods has increased and the shopping centers with these products have started to see more demand. Istanbul Galleria Shopping Center (1988) and Ankara Atakule Shopping Center (1989) are considered to be the first examples of shopping centers in Turkey. The opening of 70 shopping centers in Turkey even during the 2008-2009 global economic crisis reveals that shopping center developments are extremely rapid. By 2014, the number of shopping

centers operating throughout Turkey, under construction and under Project has reached 412, and the total leasable area of shopping centers has reached 10.8 million m<sup>2</sup> (Ceylan, Özbakir, & Erol, 2017). In 2017, the number of shopping centers reaches 397, by 2018, the number of shopping centers across the country finds 410, and by 2023, it is expected that it will increase to an estimated 475 (Ceylan, Özbakir, & Erol, 2017).

It can be said that shopping centers have some common qualities in terms of their spatial constructions that enable them to show urban characteristics. These features are listed as follows (Yilmaz, 2017):

- a) Design of buildings as low-storey and broad or multi-storey and high,
- b) Having an atrium with natural lighting and public space that prevents consumers from being affected by adverse weather conditions,
- c) Visibility of all floors from the atrium,
- d) Having resting, eating and drinking areas in the building,
- e) Designing entrance doors large and with emphasis and exit doors without emphasis,
- f) Ensuring uninterrupted area integrity through escalators,
- g) Defining boundaries in a way that does not cause perception errors,
- h) Plan sections ensuring the continuity of orientation and circulation,
- i) Constructing interior spaces to allow various activities,
- j) Ceiling height being high enough to create a sense of spaciousness,
- k) Lining of stores and shops like a street,
- l) Offering children's playgrounds and parking lots in the buildings.

Victor Gruen, one of the first designers of shopping centers, argued that new social spaces should be formed where more effective social interactions can be established by leaving the existing urban problems such as traffic, monotonous working environments and isolated housing environments. Gruen argued that these spaces should be a place of relaxation and escape, freeing people from the dull conditions within traditional structures. According to him, the fact that different activity areas are divided in urban centers today is a disadvantage and the idea of combining these areas and reshaping the city center has led to the emergence of shopping centers (Gruen, 1960).

There are points where Gruen is right in this argument. However, Gruen's opinion is open to criticism, as this study is prepared with a critical point of view against the shopping centers. According to the perspective of this study, shopping centers negatively affect both consumption habits and the traditional image of the city. The main purpose of shopping centers is to bring together shopping and social and cultural activities. However, this goal resulted in changing social and cultural functions. For example, political or religious meetings that once could be held in city centers could not be held in shopping centers. In this case, it is seen that shopping, social and cultural programs cannot coexist in shopping centers (Sennett, 1977). Although shopping centers bring urban spaces together in terms of shopping opportunities, they have not been a unifying area in a social and cultural sense. Therefore, the increase in the number of shopping centers and the behavior of shopping centers that imitates the city has led to variety of negative consequences today. Given these negative consequences, Gruen's opinion may be criticized as being out of date. Detailed expansions on the fact that shopping centers are spaces that are unifying, socializing for individuals and lack the quality to give new experiences to their memory were more clearly revealed in the analysis chapter of this study.

Shopping centers are classified according to certain criteria (ICSC, 2014). Classifications can be made according to the characteristics of the market served, the qualifications of the tenants within its structure and the products they sell (Varol & Özüduru, 2010). While shopping centers are primarily divided into three categories as regional, global, and local, they are divided into 8 categories in this study as local, regional, super-regional, style-specific, theme-festival, outlet, and power center because of insufficient limitation. The features of shopping centers according to their types are shown in the figure below:

**Table 1: Shopping Center Types (Lambert 2006)**

<b>International Standard for European Shopping Center Types</b>			
<b>Format</b>	<b>Type of Scheme</b>		<b>Gross Leasable Area (GLA)</b>
Traditional	Very Large		80,000 m <sup>2</sup> and above
	Large		40,000 – 79,999 m <sup>2</sup>
	Medium		20,000 – 39,999 m <sup>2</sup>
	Small	Comparison-Based Convenience-Based	5,000 – 19,999 m <sup>2</sup> 5,000 – 19,999 m <sup>2</sup>
Specialized	Retail Park	Large	20,000 m <sup>2</sup> and above
		Medium	10,000 – 19,999 m <sup>2</sup>
		Small	5,000 – 9,999 m <sup>2</sup>
	Factory Outlet Center		5,000 m <sup>2</sup> and above
	Theme-Oriented Center	Leisure-Based Non-Leisure-Based	5,000 m <sup>2</sup> and above 5,000 m <sup>2</sup> and above



**Figure 2. 1:** Regional Shopping Center Example (Molina, 2019)

A regional shopping center is seen in the visual because, in this study, only the regional shopping center examples were examined. Regional shopping centers are places that offer a large number of products and services to consumers, aim for consumers to spend more time in, contain approximately 200 stores, include cinemas and theater halls, and provide transportation within a period of 25-30 minutes (Lowry, 1997).

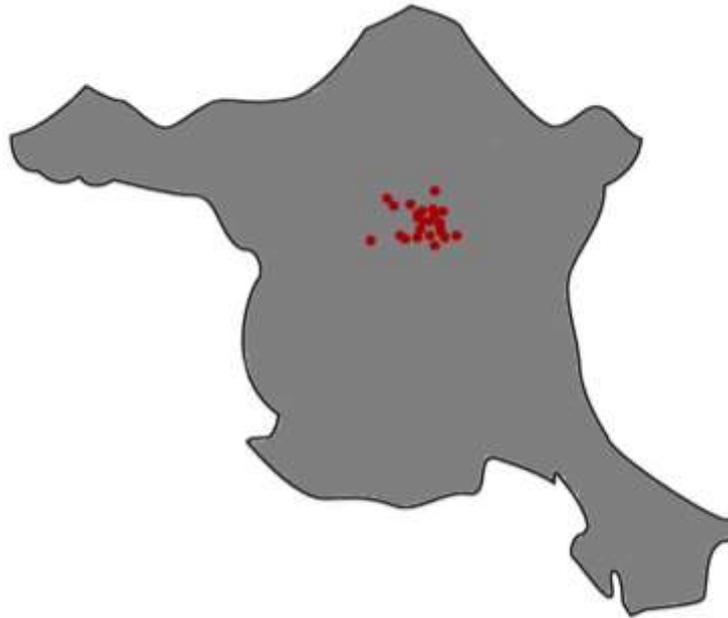
In addition, the classification of shopping centers in a global sense is also available and is basically done in two ways. The first of these is the classification made by the International Council of Shopping Centers, which was established in 1957. With reference to this, shopping centers are determined according to the size of their leasable areas (ICSC, 2014). Another classification is the classification made by the British Council of Shopping Centers according to the locations and functions of the shopping centers. (DTZ, 2013).

According to these standards, in order for a place to be defined as a shopping center, it must contain retail and different commercial areas and be built as a whole, with an integrity that must be managed by a single administration, must include common areas and parking lots, and the total areas suitable for leasing must be more than 5000 square meters. These standards differ for European, American, and Asian

countries. In the classification made in America, shopping centers were evaluated according to 10 different criteria, while in Europe, the size of the construction area, the size of leasable areas, the number of main stores and their commercial impact areas were taken into consideration. In the classification criteria applicable to Asian countries, shopping centers are defined as local center, regional, super-regional, feature, power, plazas and hypermarkets (Baker & Omar , 2009).

### **2.3 Program Inventory and Table for Shopping Centers**

The number of shopping centers in Turkey is increasing rapidly every year. Today, it is not possible to give all the shopping centers, which are approximately 455 in number, with their details. While the total number of shopping centers in Istanbul is 147, the total number of shopping centers in Ankara is 39, and the total number of shopping malls in Izmir is 28 for now (Boztepe, 2018).



**Figure 2. 2:** Distribution of shopping centers in Ankara (Prepared by Author)



**Figure 2. 3:** Distribution of shopping centers in Izmir (Prepared by Author)



**Figure 2. 4:** Distribution of shopping centers in Istanbul (Prepared by Author)

It is not possible to give information about all of the shopping centers in Turkey due to their large number. All of the shopping centers in Istanbul, Ankara and Izmir are given here to shed light on to the subject, but information and comparisons of only 7 of them are included.

## **2.4 Shopping Centers as an Architectural Program Collage**

When the effects of the shopping centers on the cities are evaluated, it can be said that a significant part of the existing trade potential of the city is directed to these areas and the shopping centers have become an attraction point. Shopping centers have effects with their certain aspects such as hosting entertainment and social venues at the same time, negatively influencing the vitality of public spaces, making people divide themselves according to income and status, creating extra traffic density in the city, transforming the city, supporting rent, and limiting spatial organizations and diversity in urban spaces (Erdoğan, 2013). Shopping Centers also dictate specific spatial organizations to their sub-programs and turn the shopping activity out of context into a mechanical task. From this point of view, it can be interpreted that shopping centers have many negative qualities as opposed to some of their positive aspects.

Humankind is a being that interacts with his/her environment and nature. Thanks to this interaction, some perceptions and images occur in people's minds, depending on the information received with the sense organs and the experiences that occur after certain processes. These images are effective in understanding, evaluating, and navigating the environment. Urban centers are places where people have certain images, have certain qualities, and have spatial characteristics. In the thoughts of people who experience the city center, many factors such as the location of the place, the characteristics of the spaces, the relationship between the street and the space become evident and an imagery feature emerges (Türkoğlu, 2002). However, it seems almost impossible to have certain perceptions and typologies in the minds of people due to situations such as the absence of a certain social urban space, the lack of street-space relations, and the constant change of existing spaces in the shopping center. There are short-term experiences between the places in the shopping center and the people. This situation is not enough for the formation of certain images.

Therefore, sufficient spatial experiences are not provided for the formation of certain environmental images in shopping centers (Sam, 2010).

In this context, architectural programs of 7 shopping centers in Istanbul, Ankara and Izmir have been created. Thus, the similarities or differences of these programs were compared both within the city and with each other.

**Table 2:** List of Shopping Centers in Istanbul (Prepared by Author)

LIST OF SHOPPING CENTERS IN ISTANBUL														
The Shopping Center	Commercial	Socio-Cultural			Entertainment			Sport	Others					
	Stores	Wedding Hall	Cinema	Food Court	Playground	Entertainment Center	Concert Hall	Gym	Parking Lot/Washing	Coiffeur	Pharmacy	Groceries	Place for Worshipping	Others
Zorlu Center	X		X	X					X			X		
İstinye Park	X		X	X					X		X			
Aqua Florya	X		X						X		X			
Forum İstanbul	X		X			X			X		X	X		X
İstanbul Cevahir	X		X	X	X				X					X
Shopping Center of Istanbul	X		X	X	X		X		X					X
Palladium	X					X		X	X			X		X

**Table 3:** List of Shopping Centers in Ankara (Prepared by Author)

LIST OF SHOPPING CENTERS IN ANKARA														
The Shopping Center	Commercial	Socio-Cultural			Entertainment			Sport	Others					
	Stores	Wedding Hall	Cinema	Food Court	Playgorund	Entertainment Center	Concert Hall	Gym	Parking Lot/Washing	Coiffeur	Pharmacy	Groceries	Place for Worship	Others
Ankamall Shopping Center	X		X	X					X	X	X	X	X	
CEPA	X		X	X					X	X	X	X	X	X
Armada	X		X	X	X	X		X	X	X		X	X	X
Dolphin	X		X						X			X	X	X
NataVega	X			X	X	X		X	X	X	X	X	X	X
Antares	X	X	X	X		X			X	X	X	X	X	X
Optimum	X		X	X	X				X	X	X	X	X	X

**Table 4:** List of Shopping Centers in Izmir (Prepared by Author)

LIST OF SHOPPING CENTERS IN IZMIR														
The Shopping Center	Commercial	Socio-Cultural			Entertainment			Sport	Others					
	Stores	Wedding Hall	Cinema	Food Court	Playgorund	Entertainment Center	Concert Hall	Gym	Parking Lot/Washing	Coiffeur	Pharmacy	Groceries	Place for Worship	Others
Forum Bornova	X		X	X					X	X	X	X	X	X
Optimum Outlet	X		X	X	X	X		X	X	X		X	X	X
Agora	X		X						X			X	X	X
Westpark	X	X	X	X		X		X	X	X	X	X	X	X
Point Bornova	X	X	X	X		X			X	X	X	X	X	X
Selway Outlet	X		X	X	X				X	X	X	X	X	X
Palmiye	X		X	X		X		X	X	X		X	X	X

When a general evaluation of the shopping centers is made here, it is seen that there are sections in all shopping centers where food, drink, clothing, entertainment center and technological equipment are sold and have cafes, restaurants, and entertainment centers. However, although it varies according to the shopping centers, it is seen that there are different services and areas such as parking facilities, hotel management, shuttle and transportation services, tailor, sports center, car wash, pharmacy, DIY store, and jewelry store.

Considering the prepared table, it is noteworthy that shopping centers include all the programs in the city, from places of worship to entertainment venues, greengrocers to wellness areas and even accommodation. This causes the shopping centers to behave like cities day by day and become places where people can spend all their time, including maintaining their lives. The urban life that is lived and perceived within an architectural structure gradually turns into a utopia, and the experience presented becomes a utopian life.

This transformation affects not only the perception of city and urban life, but also architecture. Shopping centers have simulated all programs and made them fit in their own space. Buildings, which were previously independent/single structures, turned into small units within shopping centers and were relatively uniform.

In addition to the economic value of the city, shopping centers, which first emerged in American and European circles, have attracted the attention of researchers in different fields in terms of bringing new life proposals to individuals. As a result of these new structures, the increase in the income of individuals, the increase in the usage rate of debit cards, the increase in consumption in general due to rapid economic changes, and the manifestation of branding tendencies in the markets made changes in consumption places mandatory and necessary. (Tokatli & Boyaci, 1999) (Erkip, 2005). In this respect, because the shopping center offers almost all the features of the city to people and is also a social life space, it offers fictionalized environments outside the city, which contain all the qualities of the city together and can meet almost all the needs of individuals. (Ceylan M. , 2010). However, although this situation seems to be positive, it has caused a negative transformation in the background in terms of the city, urbanites, and architecture. The shopping center has changed many programs, which have examples in the city, and which are analyzed in this study, in terms of their components such as design and materials, and also

weakened the experiences these programs bring to people. These negative transformations are understood in more detail as a result of the analysis made in the study.





### **3. COMPARISON OF INTERIOR ARCHITECTURAL PROGRAMS AND URBAN ARCHITECTURAL PROGRAMS**

After the program analysis was made in line with the general information about the shopping centers, typological comparisons of urban and shopping center programs were made on architectural features such as plan, form, image, material and construction. While comparing the individual buildings in the shopping center and in the city, it is tried to determine how the same architectural program differs in both different buildings in terms of plan, form, image, and material/construction. Thus, the architectural, spatial, and public differentiation of a shopping center program, for example a place of worship, from the same type of program in the city was investigated.

#### **3.1 Fundamental Components in Architecture**

This study defines the main components of architecture under six main headings:

- Context: Events, situations, relationships or connections (Türk Dil Kurumu Sözlükleri, 2021)
- Program: Sequence of actions developed on necessity or possible pattern sequence of spatial relations of the building and spatial scales
- Construction: A method, system, or a whole of elements that arise as a result of the act of building a building created to create space and come together to form the structure
- Material: concrete matter of the method/system that will create the space
- Form: The mass of the whole, the whole that creates the boundaries of the space
- Image: Perceptual response to or image of the concrete structural content of the space

Primary design components can be defined as conceptual and concrete expressions that exist in thought and reality. A building is a spatial structure that finds existence within the context, program, construction, material, form and image in accordance with the architect's design approaches and current technological developments. In this study, the relationship between fundamental components and building leads to an important theoretical discussion. The relations of structures in the shopping center with fundamental components and their relations with the fundamental components of urban structures that are not in the shopping center are the focus of this theoretical discussion. In this context, this study discusses four architectural programs, which are considered important in terms of public and building qualities: cinema, place of worship, children's playground and street spaces, in terms of their fundamental design components while analyzing them as shopping center interiors and urban interiors.

In order to make this analysis and determine the effects of the shopping centers on the main design components, some of the architectural programs in the shopping center and individually in the city were examined in terms of plan, form, image and material /construction (Table 2, 3, 4). This review is based on comparing the spatial qualities of selected architectural programs in the shopping center and in the city. Understanding how the selected architectural programs differ within the shopping center and in its context will enable the evaluation of the architectural content of the main design components. In addition, definitions, distinctive features and general architectural qualities of the said store, cinema, place of worship, children's playground and street as building types in the history of architecture were examined in terms of their relations with their primary design components. Thus, it is understood how shopping center structures and types of city building have differentiated or transformed.

### **3.2 Analysis of Cinema Program through Urban and Shopping Center Samples**

The first program to be analyzed within the scope of the method of the study is cinema. It can be said that the cinema has different architectural features as a building type that accommodates publicity in the city. Examining the cinemas that generally find a place in shopping centers of today in the context of their main design

components, and the findings they will present in this context will allow some inferences in the axis of city and architecture.

With the opening of shopping centers, many cinema halls were moved into these centers. With the popularity of the cinema halls inside the shopping mall, the number of independent cinema halls, which has already decreased in number, have turned into venues where festival films and independent cinema are presented, as well as playing movies. So much so that while there are not enough halls and sessions reserved for a festival film in the shopping center cinema, the same film can be played in an independent cinema in the city for almost a month. The reason for this is that shopping malls are more consumption oriented. In short, sessions and budgets are not allocated for “art films”, which are not very popular in cinema halls in shopping centers.

The traditional shopping center, which consists only of clothing stores, is out dated. Although the variety of shops and shopping opportunities are important in shopping centers, “entertainment facilities” have started to take an increasingly important role. In Turkey, with the monopolization of the cinema sector in recent years, the shopping center has transformed the cinema, which is an urban space, into a different program by removing it from the streets and incorporating it into its own structure. In table 5, the proportions of shopping centers and independent cinema halls in Ankara, Istanbul, Izmir and other provinces that make up the field of study are shown. As can be seen from this table, the vast majority of cinema halls in cities are located in shopping center structures.

**Table 5:** Distribution of cinema in the city and shopping centers (Tomur, Kol, & Bilaçli, 2016)

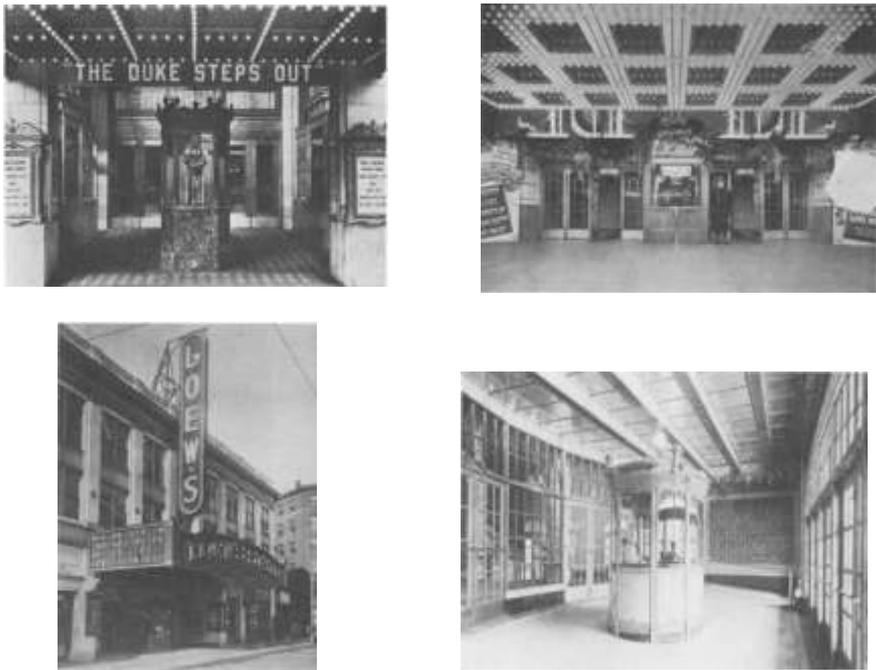
Şehirler	AVM’de Yer Alan Sinema Salonu Sayısı (%)	AVM’de Yer Almayan Sinema Salonu Sayısı (%)
İstanbul	80,4	19,6
Ankara	85,4	14,6
İzmir	80,4	19,6
Diğer Şehirler	63,5	36,5
Türkiye	71,4	28,6

Before the cinema program is studied in the context of four main components, it will be helpful to examine its definition, origin story and general architectural features in the city in the process of comparison and analysis.

**3.2.1 Definition of cinema in the history of architecture**

According to Barthes, the audience in the cinema comes together with the seat and the surrounding architecture, limiting their physiological activity and focusing on what is on the screen, the light and shadow that activate the film. For this reason, enchantment, fascination, fantasy, the development of imagination and even separation from reality can occur in cinema. (Barthes, 1986). This idea of Barthes towards cinema can be a tool for us to form a perspective about the spatial quality of cinema buildings. In addition, when viewed as a public space, cinemas have been included in the urban memory as one of the first structures that come to mind for a long time in shaping leisure time. It can be said that the imaginary and public qualities of cinema are important design elements in shaping its architecture. In this context, the spatial qualities of the buildings in the cinema buildings studied for their public properties were evaluated.

**3.2.2 An overview of the architectural features of cinema**

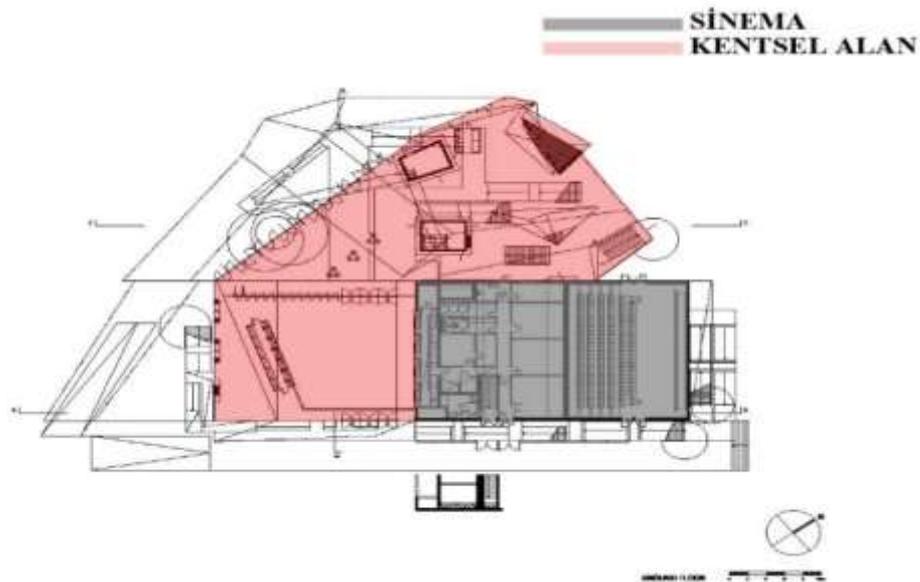


**Figure 3. 1:** Cinema in the city (Herzog, 1981)

The front and entrance of a cinema are designed as a “showcase” that invites the audience to the show (Rothapfel, 1932). According to Herzog, a large part of the ambience of the cinema is the security and comfort of its interior (Herzog, 1981). The exterior and interior of the cinema are decorated romantically but highly eclectic to distinguish it from other buildings around it. There are also various public venues in cinemas, such as numerous meeting areas, foyers, halls, corridors and promenades, extra services. Along with all these spatial qualities, cinema halls have become important spatial structures for the city. The importance of these structures is that they are an image/sign in the city and the formation of publicity, and space fictions that allow people to interact with each other.

In the 1970s, architects get help from materials such as terracotta and plaster. These materials allow both to obtain impressive images as reproductions of old and famous buildings and to reflect the architect’s own improvisation. For example, the Roxy Theater in New York is an adaptation of the architecture of Spanish Renaissance cathedral called “Plateresque”, and the decorative theme is reflected in the finest detail throughout the theater. The fine decorative details in the counter offices, projection booths, seating standards and seats facing the aisle are designed to fit the overall concept (Herzog, 1981). Given the dates of all these studies in the research, it seems that generally the characteristics of old-style cinemas are addressed. Therefore, when examining the architecture of old movie theaters or halls where Performing Arts are exhibited from a more general point of view, it is clear that art began at the entrance of the buildings before the stage and realized itself to the smallest details. On the other hand, it can be said that the cinemas in the shopping center bear similarities to the old cinemas in small details such as the lighting in the entrance part, but never contain as decorative, artistic, elaborate design details as the old cinema; it is not in a different line from the general appearance of the shopping center.

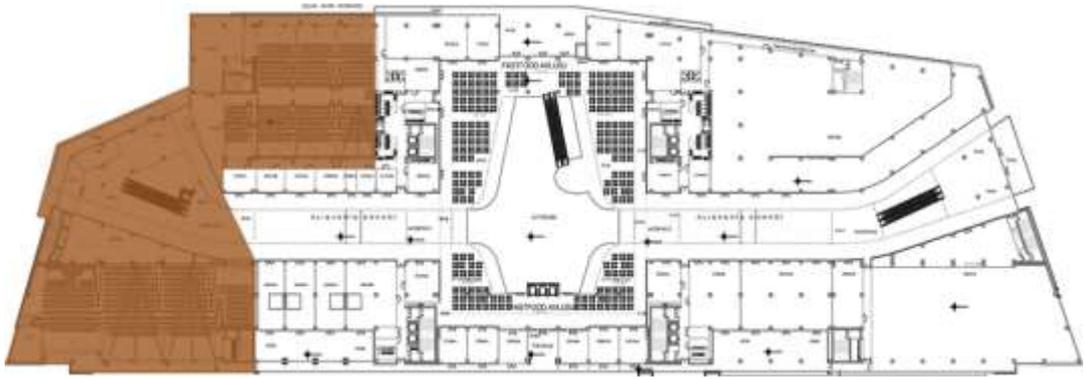
The UFA Cinema Hall, designed by Coop Himmelblau Architectural Design Office in Dresden, Germany, was examined in detail in order to compare the cinema program found in a traditional cinema structure and the mall structure.



**Figure 3. 2:** UFA Cinema plan (Coop Himmelb(l)au, 2019)

UFA Cinema is a building that does not crush the surrounding buildings and is proportional to them. In the context of the plan, it has an architectural structure consisting of two units: a cinema block for 2600 people and a foyer, and a glass block serving as a public space. The glass mass here acts as an urban passage rather than just an entrance hall. This crystal mass supports the idea of creating an urban space by including circulation systems such as bridges and stairs (Coop Himmelb(l)au, 2019). The plan image of UFA is available below.

Shopping centers cinemas are usually located on the top floor in the last part of the space sequence in the section reserved for entertainment. In these places, cinemas are no longer seen as an art but as a means of entertainment. In the image below, there is a sample of indoor cinema plan.



**Figure 3. 3:** Shopping center's court floor plan (Nata Vega AVM – Ankara)

Due to the irregular form of the UFA Cinema building, it is the focal point in the city where it is located. It can be claimed that it represents deconstructivism because of its form. The glass mass reveals the contemporary architectural language. Reinforced concrete system is the material that attracts attention and a cylindrical object with restaurant and bar is suspended in the central area. This cylindrical object also creates another screen to be monitored inside the external gaze. The Form was obtained by designing many passageways that run through the structure. A crystalline facade wraps around part of the building and is watched by visitors in different ways as they progress or descend the stairs and passageways that flow through the building (Grosz, 2001).



**Figure 3. 4:** The form of UFA Cinema building (Coop Himmelb(l)au, 2019)



**Figure 3. 5:** Cinema hall within a shopping center (Prepared by Author)

Today, the spaces belonging to the cinema halls inside the shopping centers must be shaped according to the general form of the shopping centers. Although it does not require any design concerns, it is sufficient to fit the halls into the shopping center form or to enlarge the shopping centers enough to fit the halls.

Besides its halls, UFA Cinema stands out as a public space. The main element of UFA Cinema is to create a space that connects public and private space, providing public access to the building. The capacity to develop a space that varies depending on the interaction of people is clearly seen in UFA. With UFA, publicity was created in a place where there was no public space before. UFA also provides a public stream for pedestrians and allows users to talk, sit, relax, and enjoy other entertaining themes. The construction of the cinema with glass walls has unsealed up the public space and ensured that it takes place in an inseparable whole from the street (Coop Himmelb(l)au, 2019).

People generally use shopping centers to carry out the shopping activity. As a matter of fact, it is located in the corners of the entertainment floor, as well as not having a lobby that will welcome visitors when they enter the building. An example of this situation can be seen in the shopping mall plan in Figure 3.3. Cinema halls in the shopping center unlike urban spaces, have a sense of closedness and are not places where people will come together and gather. For individuals, therefore, cinema halls can no longer be interpreted as places to share art and talk, but as places to rest or kill time after shopping.



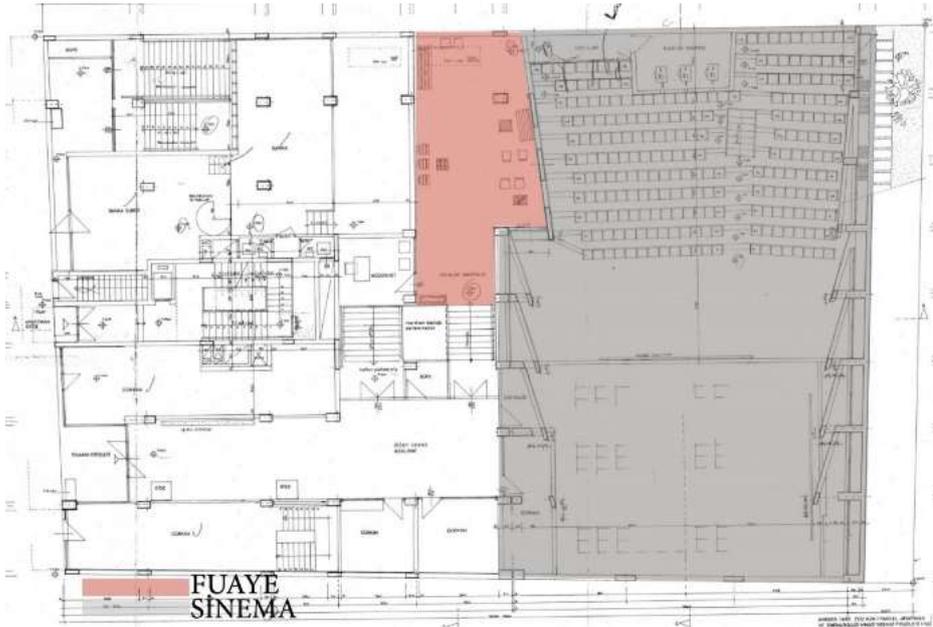
**Figure 3. 6:** Material/construction of UFA Cinema (Coop Himmelb(l)au, 2019)

In the UFA cinema, traditional and basic materials such as glass and concrete were used on the facade. A contemporary look has been achieved with these materials. Bridges, ramps and natural light are used to support the public space. The cinemas in the shopping center are also shaped according to the facade of the shopping center, they are closed to the outside while being dark, spacious, clean, and air-conditioned inside.

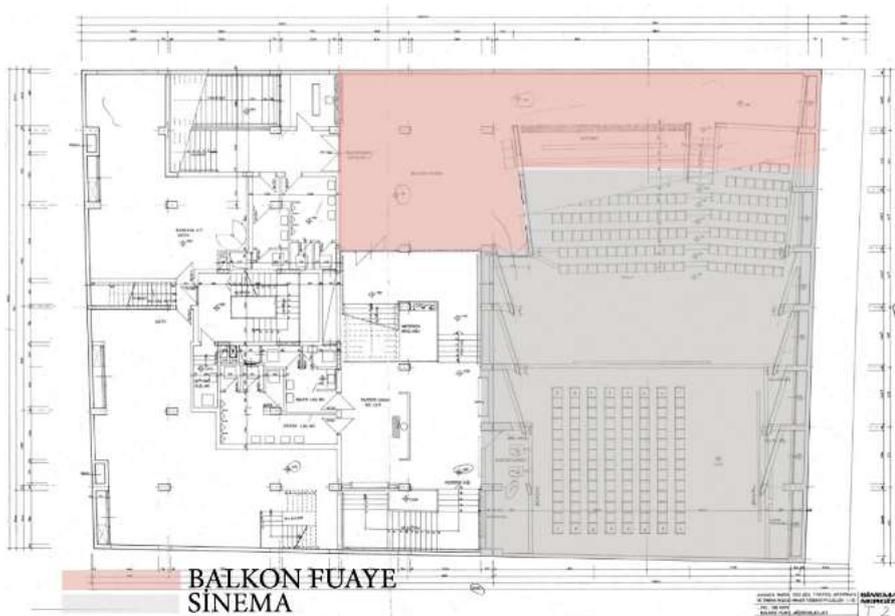
The construction of the UFA building is of a nature to support the intended form and image. While the construction of the structure primarily fulfills the task of transmitting the loads to the floor, it also reveals a form of expression for an image and form. The fact that the cinema space is closed to the outside and the common area and public spaces are covered with glass material is an approach parallel to the design idea.

But in shopping centers, the structure does not provide a meaning, since the entire structure is covered with a shell. In other words, the cinemas in the shopping center do not have constructions that are customized according to the image, material and form or designed to customize the halls.

To exemplify the independent cinema of Turkey, cinema apartments designed by Nejat Tekelioğlu can be given as sample. This place, which is integrated into Tunali Hilmi Street, a public space, is located on an axis with passages and restaurants. The building, characterized by a Herman Jansen plan, is notable for its cantilever front and rear facades and open exits on its side facades. Especially the sun breakers used in front of the window in the suitor apartment form the main element of the cinema structure (Şumnu, 2020).



**Figure 3. 7:** Kavaklıdere Cinema basement floor plan (Bayraktar, 2014)



**Figure 3. 8:** Kavaklıdere Cinema ground floor plan (Bayraktar, 2014)

There is a foyer that welcomes users at the entrance and ticket offices. Both buildings feature wall relief decorations like their contemporaries. In both buildings, both the entrance and exit of the cinema space and the entrances of the apartment block are made between these stores (Şumnu, 2020).

In the construction of the building, there are shops on the ground floors of both buildings, parallel to the texture on the street. It can support multi-purpose usage including residential, cinema and commercial. The cinema space is closed to the outside and it is combined with common space, public spaces, balcony and foyer.



**Figure 3. 9:** Kavaklıdere Cinema (Bayraktar, 2014)

The cinema halls, which are integrated into the apartment in the form of a rectangular prism, were built using traditional and basic materials such as glass and brick walls on the facade in accordance with the texture of the street. A modern architectural image was obtained with these materials. Stairs, foyer area and natural light are used to support the public space.

### **3.2.3 Comparative evaluation of urban cinema experiences with shopping center cinemas**

From the past to the present, UFA and similar examples of cinemas outside the shopping center are examined and it is seen that the architectural features of these buildings are suitable for urban experiences. But similar qualities of this cinema,

which has become such a name, also have singular cinema buildings in Ankara, Istanbul or Izmir. As an example, the Büyülü Fener Cinema in Ankara Kızılay can be considered. However, it is possible to say that it differs from the cinema examples in the city in the context of urban experiences for today's shopping center cinemas.

The image, spatial features and associated social meaning of the cinema, which is an urban space, have disappeared in contemporary shopping center cinemas. The cinema halls on the upper floors of the shopping centers can be regarded as an object of consumption, not a place where people can come together and spend time and be interested in art. Although shopping center cinemas, which are a part of public, imaginary and structurally unspecified consumption, instead of cinema, which is one of the important parts of the city spaces, seem to be a part of urban culture and architecture, many different aspects emerge when the experiences of cinema throughout history are taken into consideration.

Here and throughout the work, what is described as 'experience' is thought of as life and elements engraved in the memory of society or replaced in the memory of the city. The subject of memory has passed (Ricoeur, 2012) Therefore, when evaluating an experience specific to a cinema, place of worship, children's playground or street, it is an important step to refer to the old examples of these places.

Although at first glance, cinema is considered a stand-alone experience due to the individuality of watching movies, this experience, along with what its design as a venue brings, has always existed in the city as a social behavior throughout history. Eventually, the crowd in the cinema comes together for the same purpose, performing various social practices before and after the film. This, in turn, turns cinema into a social experience rather than a personal event (Taş Öz, 2012).

An important element that shapes the social experience in question is the 'places' where the experience is experienced. Indoor cinemas take the audience out of their own home to a different world and allow the audience to get out of their own life for a short time, while outdoor cinemas provide completely different experiences (Kirel, 2005). Gökmen and Gür (2017) are influenced by Sennet's (2002) concept of 'spontaneity', stating that open-air cinemas offer people more spontaneity. First of all, there are no four walls surrounding people here. This promises more freedom to the audience and, unlike indoor halls, offers opportunities such as louder crying-

laughing, more comfortable eating and drinking (Gökmen & Gür, 2017). The fact that there is a difference of experience even between open air cinemas and indoor movie theaters reveals how much there are differences between shopping center cinemas and urban cinemas, whose design, plan, material, purpose and philosophy are very different.

When cinema is considered from an anthropological point of view and in the context of communication, it should be underlined that these 'places' where people come together are actually 'places of communication'. Although the main function of the cinema is designed as places where movies are watched, it has turned into a multi-functional space over time. According to oral history, these functions are the chance of meeting young girls and young men in the neighborhood and the opportunity for individuals to make themselves visible, the point of escape of couples and especially by booing or applauding the film in Old open-air cinemas, providing meeting moments that allow individuals to convey their ideas to the community (Öztürk, 2013).

All these functions can also be considered as the cinematic experience of the city and urbanites with the past years. Numerous cinemas are engraved into the cultural memory with these experiences rather than being the places where films of recorded history are shown. Shopping center cinemas first of all eliminate these experiences due to the tide-shopping-take a movie break, and watch-go logic and cause the dusting of cultural memory as well as damaging to architecture.

### **3.3 Analysis Of The Places Of Worship Through Urban And Shopping Center Samples**

The second type of program used in comparison of some architectural programs in urban and shopping centers which constitute the content of this study, is places of worship. At this point, mosques are discussed for the urban example because it is the most common place of worship in Turkey. In order for the mosque to be included in the scope of this study in the comparison between urban and shopping centers and to be examined in the context of its four main design components, the typological characteristics of the mosque were first investigated.

### **3.3.1 Definition of the place of worship in the history of architecture**

According to Islam, mosques can be regarded as a place of reconstruction of the perfect world originally created by God. Mosques realize this re-creation primarily through calligraphy, decorative details, symbols, and expressions referring to heaven (Erzen, 2011). The first mosques in history are in the form of multi-column structures in which the inner surface of the space in front of the altar is covered with a dome, usually decorated with gypsum stalactites creating a light game symbolizing heaven. Throughout history, examples of densely decorated mosques have been built in all Islamic lands (Kuban, 1974).

In wooden mosques built by the Seljuks in Anatolia (c. 1100-1300) or large mosque type with a hypostyle hall with many columns, such as the Mosque of Kordoba (786-788), hundreds of columns and overlapping horseshoe arches represent or symbolize the forest. For a culture that first flourished in the deserts of Arabia, both water and flora are of particular value. That is why green is an almost sacred color for Islam and the presence of water in mosques has a special value. Thus, with the inclusion of many visual and sensory references to paradise, the mosque is experienced as a metaphor in every sense (Erzen, 2011). If examples to be given to these metaphors, Seljuk madrasahs, which served for religious rituals in old times, have a small pool that collects rainwater and reflects the sky. Also, in the first Ottoman mosques of Bursa, a small fountain draws attention in the first hall under the dome. Again, in Bursa, there is a large water sprinkling pool in the center of Great Mosque, which dates back to 1300. These water resources are used both functionally for the ablution of the congregation and the conditioning of the indoor climate, and for decorative purposes. Apart from these examples, there is a small fountain in the middle of the interior of the famous Sinan Mosque in Edirne (Adrianopolis). The ablution fountains of the Süleymaniye Mosque (1557), built for Suleiman the Magnificent, are located on the outer walls of the building, forming a physical connection with the building and are said to refer to the rivers of paradise (Erzen, 2011).

The reason for the congregation to come together in the middle of the mosque and under the dome is to create an atmosphere where people of belief gathered there because they can watch beyond the dome and were also watched by almost the same force. The idea that God is omnipresent and always watches is present in the said design of mosques. While the main purpose of prayer is to establish a direct

relationship with God and the individual presents himself as a worshipper of God, mosques are places that host all this spirituality in a high time period (Ardaman, 2007).

### **3.3.2 An overview of the architectural features of place of worship**

According to the literature, Islam, which emerged in the seventh century, took its first artistic forms from existing Christian architecture and ornaments (Grabar, 1973). Considered the first monument to the Islamic religion, The Dome of The Rock in Jerusalem, despite its original form, is not decorated with mosaics inspired by Byzantine patterns (Grabar, 1987). Over time, social norms, structural additions, and the climate in the land where the religion in question spreads can be equivalent in the design of symbolic spaces of religions. The fact that Islam found its equivalent with various works in the Mediterranean and its surroundings, where it spread rapidly, can be given as an example to this situation. These works attract attention especially as examples of mosques.

Tile, which is a facade material used in the design of mosques, is a building element that draws attention with its rich colors. However, metal is not a material used extensively in mosques, even though it can be used as a hinge, lock or in combination of woods with each other. When the facades are analyzed carefully, arches draw attention in rectangular and circular forms. Unity is created by adapting this order in the windows. Looking at all these examples, it can be said that Islam frequently used geometry as a pattern and transformed some mosque examples into works of art by creating an effect with the combination of these shapes (Michell, 2011).

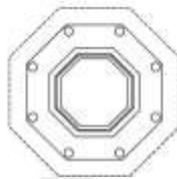
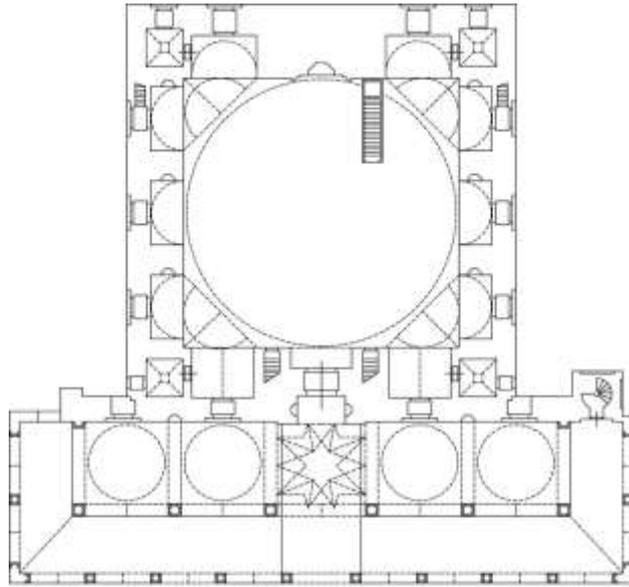
It is said that the most successful use of light in mosques belongs to Ottoman mosques built in the sixteenth century. There is a baldachin structure in the mosques of that period. baldachin briefly forms the core of classical period Ottoman mosques as a system that is formed by placing the main dome in the structure formed by the legs connected to each other by suspension belts (Tuluk, 2006 ). Around the drum of the dome, there are windows that allow light to enter from all directions and levels, a direct indication of the generous use of light. Despite the abundance of light coming from all directions in these mosques, any directionality of the light is avoided. This causes an unpredictability of the position of the sun in the sky while inside. The

overall light effect is created by double glazing, external grids and stained-glass details (Erzen, 2011).

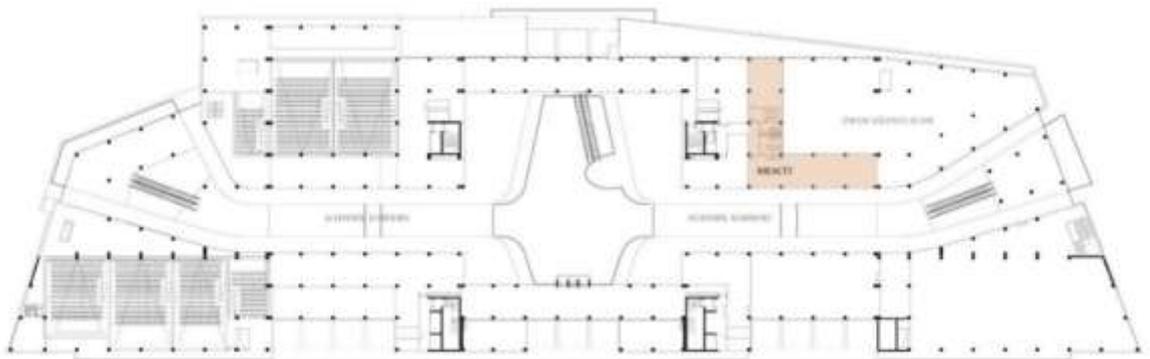
It is known that domes have become a characteristic feature of Islamic architecture, especially after the Seljuk period. The minarets, which were initially built in a square form, later turned into a polygon and later a cylindrical form. The minaret balcony is usually made of light wood or a niche. The top of the minaret is completed with a dome or a conical roof. A circular form transition is provided on a square or rectangular plan, and the stone steps here are simple and solid. The minarets of the square plan are made stronger by placing arches under the niches and a length of more than 70 meters is provided with this technique (Michell, 2011).

Referring to the interior features of the mosque structures, the mihrab, a niche in the middle of the qibla wall that defines the direction of Mecca for performing worship, is first noted. On the right side of the altar is the pulpit. The upper step of the pulpit is reserved for the Prophet; the imam stops at the second step. The enclosure is a platform for muezzins constructed of wood or marble.

It can be said that the most important spatial equivalent of traditional mosque typology in terms of urban-public qualities is the courtyard. The courtyard has a fountain and a minaret. The main entrance to the mosque is through the courtyard, which is a public space. The main components of the interior are the mihrab, the pulpit and the dome with the roof cover. The mosque is positioned in its context perpendicular to the direction of the Qibla. According to their size, classrooms, library, imam's residence, mosque administration room, meeting rooms are other characteristic features of the mosque. A visual on the traditional mosque plan is as follows:



**Figure 3. 10:** Traditional mosque plan (Necipoglu, 2004)

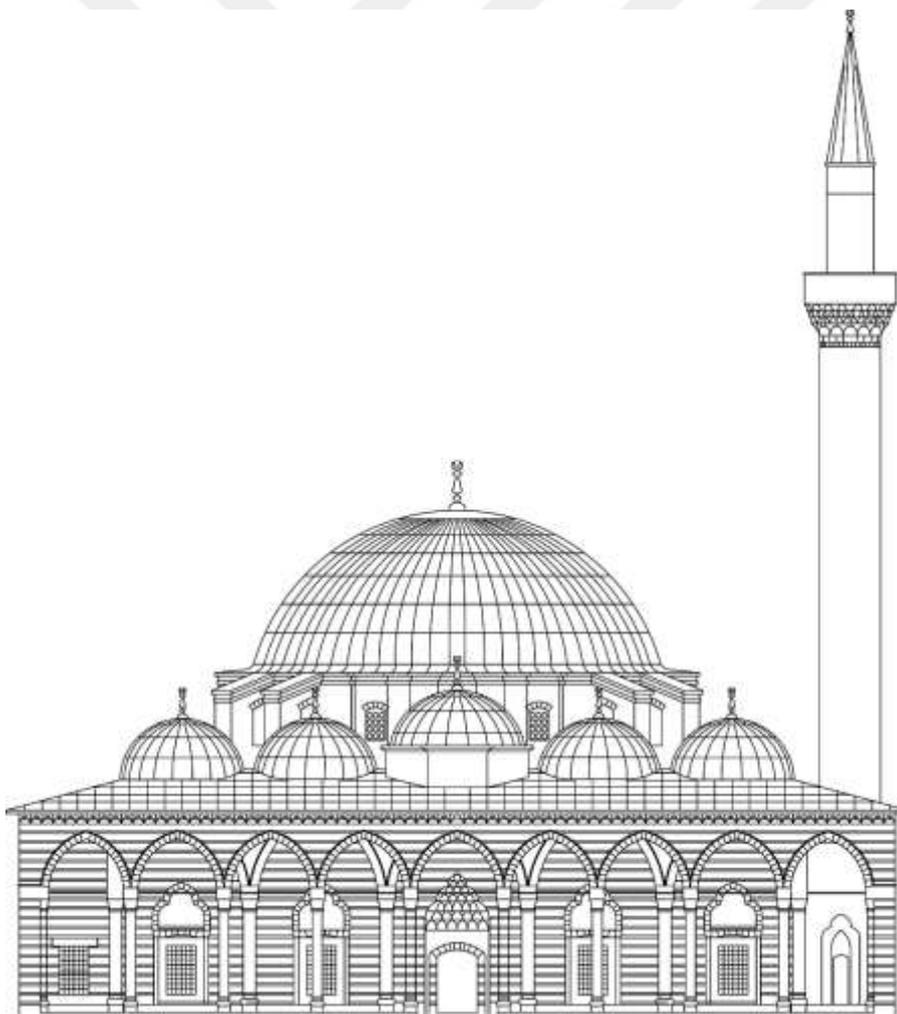


**Figure 3. 11:** Nata Vega Shopping Center masjid area (natavega, 2021)

The places of worship in the shopping malls are masjids. When the majids are examined, it has been observed that the spatial fiction of these places of worship is

far from the general contents of mosque typology. It is seen that these places of worship, which are usually located next to the children's playground or anywhere on the food and beverage floor, do not have traditional mosque features such as the general interior furniture such as pulpit, altar, preacher rostrum, except for the direction of qibla.

Mosques, usually designed in square or rectangular form, are designed as a whole with their facades. All facades are surrounded by colonnaded porches, and it is worth noting that the facades have the same appearance. The facades are symmetrical, but the materials used are the same. The building consists of a combination of circular, square, rectangular, cylindrical, equal edge Polygon forms. Usually the mosque roofs are dome shaped. From the outside, the building appears layer by layer. At the corners there is a minaret, which is an icon.



**Figure 3. 12:** Traditional mosque form (Necipoglu, 2004)

First of all, mosques are landmarks, monuments, and places of belonging. This symbolism has its architectural/structural or figurative counterparts. For example, the entrance door of the mosque is floor high and wider than the normal door scale. This greatness is the symbolic beginning of the Sacred Path. When you enter through the door, that is, the threshold, everything other than faith and worship is left out mentally. The altar is the Holy Corner. Minarets help people to find a sense of place and direction and find presence as a symbolic architectural element. The minaret also allows the location to be specified because of its size and is a nodal point in environmental perception. In addition, the height of the dome provides a spacious environment with thin and long windows, which are the main elements of the mosque's interior, and day lights that filter in from here. In this way, mosques find existence as environments that completely differ from their surroundings with their imagery/symbolic characteristics. In this context, mosques are the most remarkable spatial symbols of faith.

When analyzing the masjids of the shopping center, the existence of a basic icon such as the dome is not seen. In addition, the floor heights that will make the light filtered through the ceiling or wall tears in the mosque are not available in shopping centers. Furthermore, deficiencies such as the absence of a minaret and the basic forms of the mosque's formal typology confront us with a place completely far from the general characteristics of the mosque.

A few basic elements can be mentioned that shape the spatial typological character of mosques. The first of these is the use of light as a design element that forms the space. Throughout history, light has been used in mosque designs. Light always and in all cultures refers to a divine and spiritual force, often God (Erzen, 2011). Secondly, the use of stone as a building material can be mentioned. Stone has been used both decoratively and functionally in mosques. Arches, domes, and minarets are generally made of stone. Another building material used in mosques is wood. Pulpit, mihrab, preacher stand, and mosque doors are usually made of wood.

In the places of worship located in shopping centers, it is not possible to find materials such as stone, which are traditionally used in mosques. The building materials used in the shopping center building are also seen in the places of worship. The purpose of the places of worship, which is no different in any service unit, is

designed to fulfill the maximum requirements that will only serve the function, such as the general purpose of the shopping centers.

### **3.3.3 Comparative evaluation of places of worship in urban and shopping centers**

Mosque means gathering, bringing together. It has been observed that the places of worship inside the shopping centers lack public and spatial features and do not contain social areas such as courtyards where urbanites come together. Places of worship are positioned to fulfill a need, not as places where citizens can come together and spend time and socialize. It is seen that the places of worship in the shopping centers do not match the typological features of the mosque samples in terms of neither form, image nor plan features.

In general, there are transition areas in urban worship structures, that is, even within these places there is a echelon. Diker and Çolpan Erkan in a study conducted in Antakya, they examined the Houses of worship by entering a crown or wrought iron door, usually a courtyard where trees are reached (2017). The courtyard, which is mostly paved with stone, is located at elevation, and the main part of the place of worship is accessed from high elevation. This staging around the structures is also present inside the structure (Diker & Çolpan Erkan, 2017). Although all this seems to be about plan and design, it is basically a reflection of the accumulation of years of experience in the places of worship.

Places of worship come to the fore both as places where worship takes place and as places where people come together at important events in their lives and fully integrate with their beliefs. In both cases, they are considered places that strengthen community awareness beyond individual experiences and bring people together on the important days in question. Examples of these important days are the rituals performed after the loss of a relative in every religion or the baptism tradition in Christianity. In all these moments, people come together with their loved ones and become stronger (Alexander, 1977).

Diker and Çolpan Erkan were influenced by Lynch's concept of 'sign element' and stated that places of worship are sign elements and symbol structures for cities (2017). That is why minarets come to the fore in Islamic cities, and cathedrals in Catholic cities (Keleş, 2012). The Greek philosopher Plutargue also pointed out in

part that when he said, “travel the world, you will find cities without walls, without literature, without law, without wealth, but you will not find a city without a temple and without a god,” he emphasized that believing societies have been making places of worship in every land they have lived in for centuries (Kahraman, 1984). There are such important examples of these structures that they have even been effective in creating the identity of the city over time (Güneş, 2014).

An example of the effect of the place of worship in the formation of the urban identity can be given from the mosques left from Istanbul and the Ottoman Empire to the city. These mosques are mostly public spaces with inner and outer courtyards opening to city squares. In the history, people came to these places sometimes for worship, sometimes for education and health, chatted with other people in the courtyards and maybe criticized the administration of the period. The main problem of Ottoman architecture, the quest to create an interior integrated with the large central dome, is evident in these structures. Although this dome symbolizes divine power, it also symbolizes the ruler who receives his authority from this power. Interior and facade decorations, while declaring these places as the gates of Heaven, also seem to refer to the fact that everything is temporary, that is, mortal (Papila, 2011).

It is an inevitable fact that important architectural structures that affect the identity of the city, such as mosques, often reflect the ideology of the period in which they were built and affect the policy of the period and therefore affect society. Places of worship, regardless of religion or the city, are considered as a single structure, or when the details of the structure taken individually, or even spirituality, peace, power, strength, life, and death stands out as the places where many different emotions are experienced such as. Their importance in urban identity is also based on these experiences of society.

All these architectural, conceptual, cultural, and ideological qualities related to mosque structures are not possible to come across with in places of worship in shopping centers. Unlike mosques, the place is used only for worship in shopping center structures. In addition, considering that mosques were built as a result of centuries of cultural and social accumulation, it seems impossible to fit such a large amount of knowledge and experience into areas such as 20-30 m<sup>2</sup>.

### **3.4 Analysis Of The Children Playgrounds Through Urban And Shopping Center Samples**

As in the examples in the world, shopping centers in our country have changed their contents by taking many programs located in the city into their structures. One of the examples of this content change is parks/childrens playgrounds. Playgrounds as urban and public spaces was examined in the context of the theoretical discussions of Architect Aldo van Eyck. The fact that Eyck has designed more than 730 children's playgrounds in the city has been deemed important in terms of explaining the typology of children's playgrounds and evaluating the shopping centers' indoor playgrounds in this context. In addition, when Van Eyck's designs are examined, it is seen that his designs are in accordance with the philosophy of children's playgrounds, it is seen that there are places that direct children to explore, learn, socialize, and use their imagination.

#### **3.4.1 Definition of the children's playground in the history of architecture**

The roots of children's games can be traced back to classical Athens and Greek antiquity. Additionally, even Plato's views on play and child development are found in the literature (W. Johnson, 1941). According to Plato, people are God's toys, and they must spend their lives in the most noble form according to God's teachings. As for children's games, again, Plato's ideas about ideals, as well as state legislation and nursery games, it seems that he makes practical recommendations to mothers (W. Johnson, 1941).

#### **3.4.2 An overview of the architectural features of children's playgrounds**

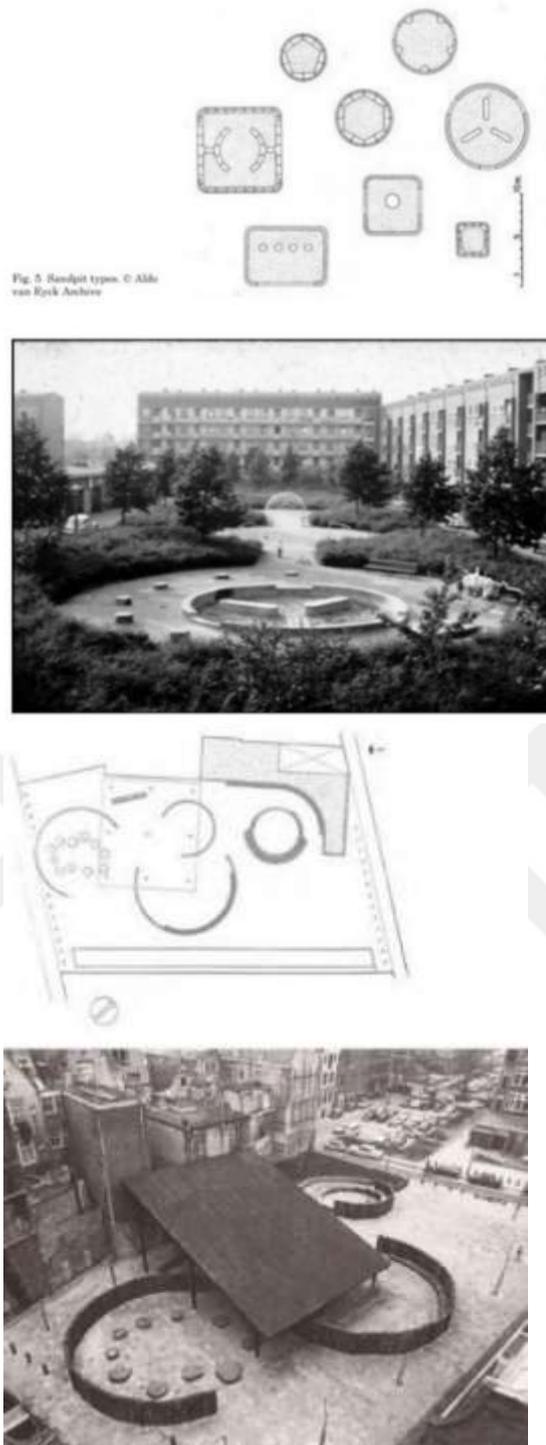
Playgrounds are places designed for children to have fun in a carefree environment. A modern playground is filled with a wide range of playground equipment such as swings, slides, pavers, sandboxes, jungle bars, playground signs and much more. Playgrounds help develop physical strength, fitness, coordination and flexibility, providing a great space for interaction and enjoyment.

Playgrounds also help children showcase their genius. According to Senda, play structures encourage children to play spontaneously and accept it as the starting point for children to produce play activities (1992). A well-designed playground equipment can directly provide an understanding of children's behavior. The quality

of the game is also important in terms of the arrangement of the playing field (Senda, 1992). Moore and his colleagues define the quality of play as a meaningful measure of a child's development (1992).

There are numerous materials used in the past and continue to be used today in children's playgrounds. Some of these can be summarized as wood, plastic, steel, aluminum, rope, rubber, and artificial grass. Most modern playgrounds contain all these materials. It is seen that wood has been preferred frequently due to its natural and decorative properties. It is common to use wood as the main material for climbing frames, pavers, and swing posts.

The playgrounds create an opening/gap between the housing blocks. Undefined openings/gaps, sidewalks, urban parcels that are evacuated for different reasons, side streets, intersections, middle sidewalks that divide the street into two are transformed into a place, that is, a qualitative space, through designs similar to Van Eyck's playgrounds (Tanju, 2018). Van Eyck, on the other hand, tried to connect the playgrounds with the city. Playgrounds are not a courtyard, garden, park, or street. It bears traces of each, has the potential to transform into each, but is not yet defined enough to suggest other possibilities. Van Eyck's definition of playgrounds is somewhere in 'between' (Tanju, 2018). Below are images of plan examples of Eyck's children's playgrounds.

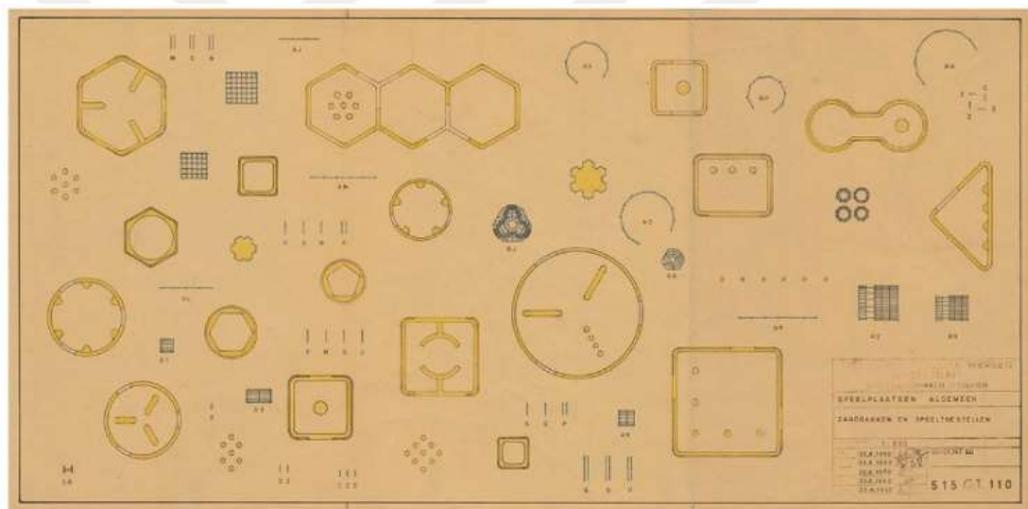


**Figure 3. 13:** Examples of children’s playgrounds designed by Van Eyck (Chermayeff, 2009)

Today, mass production products are used in shopping centers, which are usually selected from catalogs, ready-made types of children’s play areas, far from design, similar to each other, do not trigger creativity. Far behind being an urban space, playgrounds have been placed in easily accessible places in the shopping center to prevent children from blocking their families until they do their shopping, they have

been turned into simple and deconstructed spaces. In this context, children play with similar game equipment in almost all playgrounds and consume different times with the same objects. These areas were conceived as areas where children could spend time and have fun, not with an understanding that children could develop themselves mentally, and they lost their urban-public spatial characteristics.

Although the rectangular and round frames used by Van Eyck do not mean anything by themselves, each has a different function and therefore revives the child's imagination (Chermayeff, 2009). As can be seen from the visuals, the forms in Eyck's designs have qualities that stimulate children's imaginations. Therefore, children's playgrounds within the city contain a structural integrity formed by combining simple fundamental forms with typology in the context of form. Different basic geometric shapes and simplicity are at the forefront of these play equipment.



**Figure 3. 14:** Simple form schemes used by Van Eyck (Chermayeff, 2009)

Currently, ready-made modules used in the playgrounds within the shopping centers are generally produced in mixed forms. Most of the time, these playgrounds are produced with objects created from a ship, vehicle, or cartoon characters.

Van Eyck's playground elements were pioneers of today's playground equipment. Rectangular and round frames for climbing, a group of circular concrete blocks for jumping from one to the other are designed to stimulate the child's imagination. Here, the goal is to stimulate the child's imagination to decide for himself how to play with the object of the game (Chermayeff, 2009). Therefore, with visual/image structures based on lean forms, they find presence in the city as quiet spaces away

from complexity. On the one hand, van Eyck's playgrounds develop the imagination of children, and on the other hand, these parks are a factor in the development of children's social relations and understanding urban space and the outside. In this way, Van Eyck's playgrounds have become public spaces that form childhood memories thanks to their plain images and functional content.

The shopping center operator has created playgrounds to contribute to the commercial returns of the shopping center, regardless of the personal development of urbanites or children, the experience of the city, or any other public benefit. Therefore, it can be said that children's playgrounds in the shopping center are far from developing social relations, they are just places where children will spend time and families will shop comfortably during this time.

In Eyck's playgrounds, sand, concrete and simple forms, climbing structures draw attention. These simple elements are designed to be basic and neutral in a way that stimulates children's imagination. An element in the form of a dome made of pipes can be a climbing hill or a hut that can be entered with an old carpet thrown on it. Since no scenarios are dictated by design, children invent their own stories and games themselves (Kanıpak, 2016).



**Figure 3. 15:** Children's playground material used by Aldo van Eyck (Chermayeff, 2009)

It is also possible to see local examples of playgrounds similar to Van Eyck's designs that can be observed closer when comparing children's playgrounds in the city and

shopping center. For example, İsmet İnönü Park, which opened in 2018 and is located near the center of Ankara, is one of them. In addition to having a bicycle path and a large green area, this park also attracts attention with its children's playground. As can be seen in the images below, the playground of the park is quite different from the examples in the shopping center and is a local example similar to Aldo van Eyck's designs.



**Figure 3. 16:** İsmet İnönü Park, Ankara (Prepared by Author)



**Figure 3. 17:** İsmet İnönü Park, Ankara (Prepared by Author)



**Figure 3. 18:** Children's playground in Antares Shopping Center, Ankara (Prepared by Author)

On the other hand, in shopping center playgrounds, toys and materials chosen in the layout of the general space are rubber on the floors, and generally hard plastic and iron in toys. These materials are as colorful as possible to attract the attention of children. In terms of hygiene, even sand, which is the simplest material that can develop children's creativity, is not available in the playgrounds inside the shopping center.

### **3.4.3 Comparative evaluation of children's playground experiences in urban and shopping centers**

It can be said that playing outside increases children's physical activities, stimulates their imagination and creativity, and improves their immune system. Well-designed playgrounds aid children's physical, emotional, social, and intellectual development. It has been observed that the playgrounds in the shopping centers have emerged as an extension of the consumption culture, instead of creative, exciting, innovative parks and child-friendly areas that encourage children to explore and support learning (Vural, 2019).

Children's playgrounds, or parks within the city as they are called, create new experience areas for children, while creating parenting experiences for adults.

Kandemir, who talked about the functions of parks by quoting Oğuz and Nasuh in his work on parks, touched upon these experiences (2010). Considering that the children's playgrounds in the city are also a neighborhood park, these areas are places where the residents of the neighborhood come together and socialize. In these areas, parents can share similar problems and lives while children are playing. At the same time, these areas can be considered as a green escape point in the city. Therefore, it is a place of refreshment for each visitor. Considering that these areas are greener areas than their surroundings, the experience in these spaces is also the communication with nature. In addition, children can acquire sports habits by acquiring mobility routines from an early age and acquire a sense of responsibility and empathy in group games (Kandemir, 2010).

According to the research, the natural environment near the house, which can be reached daily and easily, is very important in the first four years of life, which has an impact on the child's entire future life. Likewise, the importance of play for the development of children in childhood is an issue highlighted in numerous studies in the literature. The child has to be social. Children learn that they need to agree with others for the continuation of the game, to accept certain rules, to acknowledge their own rights, to keep their word or to many such behaviors through group games. All these point to childhood experiences in playgrounds (Chamberlin, 1998).

It is known that these areas are mostly located in neighborhood parks, especially when looking at Children's playgrounds in the past. This raises a bond, neighborhood friendship, that used to be more common. Because these are the places where children often spend most of their time, and play-based experiences occur here with other children in the neighborhood. Today, with the increasing population, the destruction of natural areas, the fact that children spend more time at home with developing technology, and the loss of the fabric of the neighborhood, such friendship experiences have also ended, and more lonely generations have emerged (Aklıbaşında, Tırnakçı, & Özhancı, 2018).

Since shopping centers are the most symbolic product of the understanding and perspective of urbanization that leads to the loss of the neighborhood culture in question, they are also effective in the loss of these childhood experiences associated with children's playgrounds. Children can also drain their energy today through

various park toys, but this time period has now turned into a ‘distraction’ experience limited to families’ shopping time.

**Table 6:** Places preferred by children in their spare time (Yalçınkaya, 2018)

<u>Venues</u>	<u>Level of importance</u>
<u>Shopping Center</u>	<u>249</u>
<u>Park</u>	<u>138</u>
<u>Car</u>	<u>128</u>
<u>Street - Garden</u>	<u>68</u>
<u>Cinema -Theatre</u>	<u>67</u>
<u>Beach</u>	<u>61</u>
<u>School - Course</u>	<u>50</u>
<u>Village</u>	<u>32</u>
<u>Market - Stationery</u>	<u>24</u>
<u>Sports Area</u>	<u>20</u>
<u>Game Room</u>	<u>14</u>
<u>Restaurant</u>	<u>9</u>

### 3.5 Analysis of the Street through Urban and Shopping Center

It can be said that streets are the main communication and interaction structures of urbanites, and thanks to the streets, the city gains a presence. Social economic and interaction-based communication takes place on the streets for urbanites. But in recent years, it can be said that the streets have moved away from these features and undergone a transformation. It is also possible to say that shopping centers have a share in this transformation.

### **3.5.1 Definition of the street in the history of architecture**

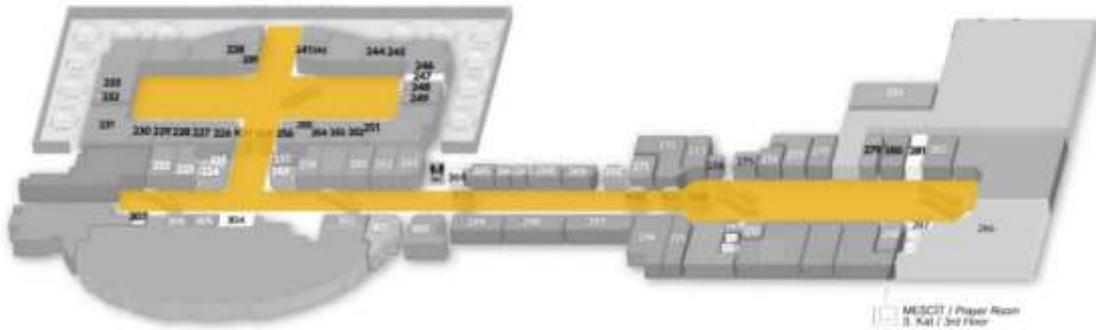
According to Sennett, the streets are a scene of outside life. At the same time, the street can be defined as places where social relations develop, separating private and public spaces and bringing them together all at once; providing transportation, communication and interaction (Sennett, 1977). According to Fyfe, the streets are places of social encounters and political protests, places of domination and resistance, areas of pleasure and anxiety (Fyfe, 1998). In this framework, it can be said that the street has a completely public nature or represents the place of publicity. In other words, it can be claimed that the street is an urban mass that meets the economic or commercial needs of the urbanites. This publicity appears as the main places in which a city exists or is characterized, including being the scene of the political and political desires of the citizens.

### **3.5.2 An overview of the architectural features of the street**

The history of planning includes all elements of the history of street design, and streets are an integral part and formative structure of urban phenomena. Streets are the primary means of carrying out urban reforms first. Parameters in street designs are as follow, and these elements are important: Street dimensions, region, building heights, building facades, pedestrian paths, public transportation, urban furniture, landscape, art, signs, land use.

The street is a means of transition from private spaces to urban-public spaces. Therefore, it belongs to the urbanites. For this reason, it can be said that the streets represent the identity of the city. In this context, the culture, spirit and habits of the city and society are reflected on the street. In conclusion, it can be said that the streets add character to the city by enabling interaction within the society and revealing the forms of relationship among the urbanites (Erdönmez & Akı, 2005).

When the streets located in any shopping center are examined, it is not possible to talk about a space and a depth where the sky is seen, which is one of the basic elements that form the spatial content of the street. Users prefer shopping center streets, but it is due to the easiness of access, security, air-conditioned environments, and parking facilities (Erkip, 2019).



**Figure 3. 19:** Traditional shopping center street (Prepared by Author)

The street has two basic features related to form. The first of these is the publicity the street provides to urban societies. The second basic element is that the streets are a web fabric that weaves the city as a public open space system. In this context, it is possible to say that the street is not a single structure but a part of a large whole. This network that surrounds the city is supported on the one hand by the social structure formed by urbanites and on the other hand by the public common spaces with different functions created by this social structure (Erdönmez & Aki, 2005). With the buildings forming the periphery of the street and their functions, the street is the main outer space of the city and the main component of the urban structure.



**Figure 3. 20:** Street form, Ankara Konur Street (Prepared by Author)

The streets of the shopping center are far from all the qualities that house the public appearance of the street such as being a spatial reflection of the social structure, existing as part of a general network and giving character to the whole. For this reason, it is possible to define the streets of the shopping center as the only level based on consumption and artificial spaces that imitate the streets. The streets of the shopping center are based on a storefront, there is no sky, and they are limited by the designated floor height. It is possible to suggest that vitality and livability may be lost in artificial streets and squares of urban areas where urban memory is not formed in the shopping center.

Pallasmaa imagines the street as a place where the urbanites travel through their memories and feelings thanks to the different smells it spreads such as the smell of a confectionery shop evoking the feeling of the innocence and curiosity of childhood, the smell of a bread oven evoking the image of health, well-being and physical strength, and the smell of a pastry shop evoking bourgeois happiness. He also underlines that an old city street is mysterious and inviting compared to today's bright and uniformly lit streets with light and dark areas (Pallasmaa, 2016).

According to Lynch, the street is the relationship and interactions between the natural, social, and built environment that constitute the identity of the city, differentiate it from others. Streets are built circles. As a matter of fact, the biggest components in the formation of urban identity are again the streets (1981). These streets connect people's homes and businesses, while they form living spaces. Streets and crowded sidewalks in the corridor structure create opportunities for interaction in society and reveal forms of relationships.

But the streets of the mall fuel social and spatial divisions, causing people from different segments of society to lose consciousness, such as coming together, sharing public and social rituals, becoming a society (Erkip, 2019). For this reason, they do not contain any material or memory-related images of a city street.

According to Norberg-Schulz, "place" is an integral part of existence and gives character to the locality in which it is located, with its form, texture, color and material, rather than an abstract position (1980). The uniqueness of the place brings with it the spirit of the place called "Genius Loci". Every old city street has a history and soul. Streets create an ambiance and spirit with their traditional materials, colors,

and textures. However, the distinctive shopping experience in shopping centers also changes the typologies of shops found in the city. Local building materials previously found on facade surfaces were replaced by glass and steel displays.



**Figure 3. 21:** Shop in the city, Ankara Çankaya Nişantaşı Pazarı (Prepared by Author)

Streets located in shopping centers are tried to be likened to city streets by using shadowless spaces, bright floors, and ornamental pools. However, it does not seem possible for any street spirit to find a presence here. As a matter of fact, unlike the small shop experience where you are expected to buy something, you can just wander these streets and feel that you are not left out. On the one hand, a safe atmosphere is created for different users through the space design, on the other hand, the comfort level is tried to be maximized by using architecturally flamboyant materials and complex decorations in store and shop designs (White & Sutton, 2010). They are far from being a real public space because one cannot sit in front of the shops randomly, cannot read newspapers, cannot organize rallies or protests, and they lack an environment to discuss public issues and similar opportunities.

### **3.5.3 Comparative evaluation of the street experience in urban and shopping center samples**

Streets within the city are places of interaction for urbanites and are public. At the same time, streets are seen as the main places where a city finds existence or is characterized. For this reason, they are an integral part of the urban culture and a reflection of the cultural characteristics of the society. Its formal and imaginative

characters give the city an identity and thus become the means of representation of the social structure.

Contrary to these characteristics that the street has in general, streets inside the shopping centers are structures that encourage consumption and are not associated with a whole. It does not have an image that can represent society, or a character that can create memories. Therefore, the efforts of the streets inside the shopping center to imitate a city street reflect the fact that they are artificial spaces.



**Figure 3. 22:** Antares Shopping Center street (Prepared by Author)

Transferring from Appleyard's "Livable Streets", Gülay Taşçı defined the street as a peaceful place, livable and healthy environment, community, close neighboring environment, play and learning place for children and young people, sometimes as a green and pleasant environment and sometimes by associating it with historical textures (2010). For Appleyard, the street is already a "living yard" (Gülay Taşçı, 2010). This phrase almost opens the door to a big world that includes many positive and negative experiences of people regarding the street. The street is where people sometimes walk and sometimes pass by trying to reach somewhere quickly; they are places that reflect the culture of the city with festivals and protests that are held, street musicians and street flavors. In this context, they are also the points where good and evil converge.

Since the streets are accepted as a circulation network, they ensure the continuity of social life by connecting many different social, cultural, and functional parts in the city. (Marshall, 2005). Jacobs, on the other hand, identified the streets as

undoubtedly the most important public space (2015). According to him, the reason for this is the role of the street in the daily life practice, communication, and socialization of the urbanite (Jacobs, 2015). So much so that the loss of human relations and cultural fabric of the streets was associated with capitalism, and in the 1990s in London, the ‘Reclaim the Streets’ movement emerged. The philosophy at the heart of these and similar rollback movements, which later resonate in different regions, is the idea that squares and streets belong to people, not cars and, therefore, capitalism (Smith, 2010).

In an article by Smith on the actions to reclaim the streets in London, it is also mentioned that some municipalities prohibited activities such as riding a bicycle or skateboard on the streets, flying balloons, lighting candles, climbing trees for various reasons during the years of the protests (Smith, 2010). These mentioned actions, on the other hand, refer to memories of childhood and youth, which are described as street experiences.

Streets are so important to the urban fabric and human life that they have often been used as an important element in literature. In the article “The Writing of Space and Spatiality”, Çağlar addresses this subject, especially the novels and stories of Nazlı Eray (2010) This shows that the street is really one of the most important elements of urban memory. There was no shopping center street that has been the subject of memories, poems, and stories. For this reason, the greatest favor to be done to cities is to defend the lost public spaces against capitalism, to recreate these spaces and to attract people back there (Bauman, 2019).

#### **4. SHOPPING CENTER AS AN ARCHITECTURAL SIMULACRA**

Shopping centers in today's cities are an important part of urban and everyday life. Even if it is possible to define an architectural program with the title of shopping center when viewed as architectural content, it is seen that these structures are formed by combining many different parts of the program (Table, 2.4.). The multi-programmed structures of shopping centers have made them important in the daily life of the city and become the preferred places for the urbanites because of the different opportunities they offer. Due to these multi-programmed structures, shopping center meet the daily life of the city and the spatial, social, cultural, and economic needs of the urbanites, however, gradually, they become self-contained and independent buildings disconnected from their surroundings. Shopping center structures, which do not strive to establish a spatial connection with their context, act as a kind of small city, hosting all programs. Today, a medium-sized shopping center has almost all the spatial equipment needed to advance everyday life, including health services. In other words, all daily needs can be met without leaving a shopping center or contacting the city. In recent years, closed structures have become increasingly stronger since shopping centers are intertwined with large residential blocks. In this context, it can be concluded that shopping centers have become a kind of micro-city and serve urbanites as if they were a city, minimizing the developing and changing daily life. The fact that they have urban, public, social, cultural, shelter, living, education or health services as if they were a city makes shopping center structures an imitation of the city as claimed. In this context, it is possible to explain the shopping centers, which can be described as an imitation or simulation of the city, in the context of the simulation used in the sense of "pretending to be" and the related concept of simulacra. This way, by comparing urban and shopping center programs, the idea that shopping center programs do not have similarities with their typological originals by acquiring a different architectural quality can be put forward.

Simulation theory refers to a situation or events explained by the French philosopher Jean Baudrillard, in which a functional twin passes instead of a reality that exists when indicators acquire existence, away from imitation or parody (Baudrillard, 2014). Simulating something is the equivalent of replacing the original with a flawless, programmable content that has all the signs of reality and short-circuits all phases of reality. This content, which is unreal and not duplicate, reproduces with the indicators it contains and eliminates all the indicators of the original. This means that a “thing” that occurs is irreversibly damaged (Baudrillard, 2014).

Baudrillard gave a medical example in explaining the simulacra (2014). According to this example, simulacra is not a person who “pretends to be sick”, it is a person who “feels the symptoms of the disease”. Within the scope of this example, it can be claimed that shopping centers, which have become a micro-city, are completely different from the typological origins of the architectural programs they contain, but can meet the general features and functional requirements of those architectural programs as a simulacra. The differences between the typological architectural features of a mosque, street, playground, cinema or shop, which can be regarded as the “original”, and the “simulacra” equivalent that exist in the shopping mall have formed the focus of the discussion of this thesis. Each architectural program of the shopping malls that establish their contents “as if they were a city” is the definition of an “architectural simulark”. Today, a simulation of each of the urban spaces such as square, green area, park, cinema, bank, hotel, place of worship, street, park belonging to a city is encountered in a shopping center, and the relationship between the shopping center and simulacra concepts attracts the attention of many researchers.

Uzzell emphasizes that shopping centers try to imitate important features of the city, they are an attempt to create a closed city, have elements of a city square with wide pedestrian paths (streets), sculptures, seating areas, and imitate the city (Uzzell, 1995). Birol also underlined that shopping centers imitate the urban space with many elements, but when analyzed in terms of the organization of components such as avenues, streets and squares that constitute the real urban space in the building, this type of building cannot be an alternative to the urban space (Birol, 2005).

Hegarty claims that the role of architecture in the transition to a fully simulated world is rarely addressed, but, in fact, architecture is the main guide to developing

Baudillard's idea of simulation and hyper-reality (2008). According to him, Baudillard's implications for the simulation world are very clear, the replacement of the real world with a better, more functional, hygienic, and controlled hyper-reality. Even further, almost the entire world can be seen as a simulacra, and the simulacra must transcend the original in some context (Hegarty, 2008).

Hegarty's relevant comments will be more understandable when considered through the shopping mall example and within the scope of this thesis. For example, Baudrillard, while giving the example of simulacra, states that hypermarkets are built away from towns and city centers. Thus, as the number of these markets increases and the network grows, the center-periphery relationship reverses, which is the hyper-reality. Additionally, social, cultural, and economic interaction around the hypermarket is increasing, and the old center is atrophying. In Baudrillard's example, the hypermarket offers everything it needs to the consumer and attracts the attention of the masses (Baudrillard, 2014). The city space is structured within the shopping center as the shopping center defines and presents itself as an alternative to the city center through its references to the city (Jewel, 2001).

To explain this situation with more specific examples, it should be remembered that in the first periods when shopping centers began to spread, they were built in partially decentralized areas that were not actually considered the city center. These areas, which previously did not have housing or institutions around them, and transportation opportunities were more limited, became a central location over time, as they attracted consumer interest with the construction of shopping centers. As these regions attract consumer interest, the location formerly considered the center has lost its charm and the center-periphery relationship was reversed.

As Baudillard's simulacra ideas are examined, it is seen that he gives examples of spaces that oppose simulacra. The example of Baudrillard in new cities where shopping malls have taken a firm place in human life and where they have normalized to an incredible extent are mostly Jean Nouvel's designs. His comments on the Fondation Cartier building, which Nouvel designed in Paris, and his evaluations about UFA Cinema, one of the examples chosen in the analysis part of the study, lays on a theoretical basis. According to Baudrillard, Nouvel's Cartier building is an important example that resists simulacra due to its spatial characteristics. Baudrillard sees the transparency, the use of materials and the

uncertainty of the interior and exterior space provided by lighting designed in Jean Nouvel’s Cartier building as a situation for an office building that is far from simulacra and produces a new reality (Baudrillard & Nouvel, 2011). Therefore, the Cartier building, where it is located, brings the publicity of the city into the building by combining the interior and exterior. While the visuality designed by Jean Nouvel and its relationship with the material bring the building to a reality, Figure 4. 1 and Figure 4. 2 are also examples of the innovative features expected of urban buildings as structures that oppose the simulacra world. In this case, it can be explained what it means to not be simulacra.



**Figure 4. 1:** Foundation Cartier (www.archdaily.com, 2018)



**Figure 4. 2:** UFA Movie Theater (Archello, 2020)

To prevent a building from being a simulacra, the method of creation of the architectural program features should be based, firstly, on the result of careful and meticulous studies. When the architectural program features of shopping centers are examined, it has been observed that there are serious differences in the typological originals of the various and different programs they host in the context of plan, construction, form, material, image. In other words, it is clear that the architectural programs that shopping centers contain exist differently from their typological origins and give rise to simulacras. The fact that shopping centers establish integrity that shows program diversity by destroying the actual content and architectural qualities of architectural programs means that they find a presence in a reductionist identity that architecturally eliminates historical content. In this context, it can be said that an architectural program within the shopping center exists in a completely different architectural content, away from the context, time, requirements such as the image and operational typeset created by the program in historical continuity. Bringing their own internal dynamics based on consumption with urbanites is the reason of their existence. Therefore, all urban structures that they produce in their scope, such as cinema, place of worship, children's playground, street, were formed at the end of this consumption-oriented approach. As a result, the transformation of all architectural program diversity in the shopping center into a kind of decor and a spatial content that "pretends to be" defines a problematic area in the context of the general discourse and content of architecture. For all these reasons, the production of architectural programs with material, construction, form or imagery features that do not correspond to their typological reality has made it possible to define architectural programs in the shopping center as the spatial equivalents of Baudrillard's "Simulation Theory" and the related concept of simulacra.

The efforts of shopping centers, which cannot go beyond a desired image to be perceived, to create an urban or public perception and to refer to urban spaces with names such as square, street, center, park, atrium, forum, bazaar are a result of their state of being simulacra. The attempt of shopping center structures to create such urban perceptions, which both offer all the programs hosted by the city with easy access to urbanites and destroy all their spatial content within those architectural programs, is open to discussion.

The fact that the cities imitated by the shopping center have changed and the daily life is shaped in the context of different dynamics, never changing their holistic structure means that the fundamental and design components that establish the space in architecture remain a simulacra in shopping center which imitates the city. Despite the changing size of the city and daily life, it has become inevitable that shopping centers will increase their number and volumetric sizes as closed programs. For example, the architectural meanings of a cinema in urban culture and everyday life, and the urban culture and architectural contents of experience increasingly lead to the reduction of the meanings that simulacra contain. In this case, it becomes inevitable that the typology for a cinema or a mosque will be described as the spatial equivalent arising as a result of the structural and material features of the shopping center. This permanently changes the spatial productions of the shopping center based on knowledge and experience in the field of architecture, negatively affects the architectural content, brings the architectural environment face to face with the danger of specializing the plan, construction, image and eliminating the original building structures.

## 5. CONCLUSION

This study discusses the spatial consequences of the increasing architectural size of commercial buildings defined as shopping centers and their incorporation of different architectural programs. The conceptual expression, defined as simulacra, carries the fundamental or familiar contents such as program, construction, form, image, material for the building to a different content within the unity of the design and construction areas of architecture. In this context, when it is predicted that shopping centers are indispensable structures of the cities and will expand by increasing their architectural content and physical size in the future, what the differentiation in architectural programs mean constitutes an important area of discussion. In the context of the theories and practices of architecture, the familiar contents of all relevant building-city relationship and the spatial qualities of a program in the shopping center and its relationship with its environment appear as a focus in this discussion. What is the urbanity of the UFA cinema discussed in section 3.2.2, the Suleymaniye Mosque discussed in section 3.3.1, or the street discussed in section 3.5.2, which contains the typological features that make up the spatial origins, and the public features that can be discussed with it? Another question created based on this question can be as, what does the spatial relations they establish with urbanites in the context of the fundamental design components of these structures mean? What differences arise between the architectural content, architectural quality, urban experience and the contents of the architectural, public, urban spaces hosted by a shopping center and architecture as part of the daily life created by these questions? On the one hand, these queries describe some kind of destruction caused by the differentiation of the characteristics of architecture due to the knowledge it has experienced in all historical processes, while also meaning that architectural programs that lose content and value and the building culture associated with them are transformed.

As a result of all these studies, it is possible to mention the negative transformation of cinema structures in the city culture, which started to take place only in shopping centers in the daily flow of life. In this case, on the one hand, the urbanites' experiences of cinema are destroyed, while the place of cinema in urban space is being erased from memory. Cinema spaces, which were a landmark in the past, are almost non-existent as independent buildings in cities today, undermining the life that occurs in the context of the urban culture and its spatial equivalents.

In this context, between the architectural identity formed by the historical references of an architectural program such as cinema and the cinema structure that exists in the shopping center, there are great differences in the concepts such as plan, form, material/construction, image which are the fundamental components of the idea of a building. This situation makes shopping centers in the city the center of simulacra places. For this reason, it can be said that the spatial contents of the programs in the shopping center, produced within the scope of the ongoing knowledge of architecture, have emerged as a new and completely different content. This means redefining the architectural values of the cinema. This redefinition means defining the familiar architectural values of cinema as another expression or content. This redefinition is made in Chapter 3 of this study, in the context of the comparisons developed between the conventional urban qualities of cinema and the spatial qualities of this new type of cinema. These comparisons, on the one hand, provide an understanding of the spatial qualities of the new type of cinema, and on the other hand, allow a criticism of the urban-spatial results that arise from the transformation of the typological characteristics of architecture. For example, the image of a cinema in the city, its structural features, its location, and its characteristic features such as plan analysis are sharply different from the indoor cinema, which has turned into a simulacra. In this case, the change that emerged in urban and spatial qualities also led a negative change in the content of architecture.

In this study, by analyzing the examples of programs such as cinema, place of worship, children's playground and street, it was discussed that shopping centers incorporate and change all these programs, and thus, differentiate them for the fundamental components of architecture. In the context of the inference made from the data obtained from Chapter 3, the following table was created.

**Table 7:** Transformation of Architectural Programs in the Context of Fundamental Components (Prepared by Author)

	Architectural Programs within the Shopping Center						
Architectural Program	Relationship with the city	Specialized plan	Specialized construction	Specialized image	Specialized form	Specialized material	Public quality
Cinema	✗	✗	✗	✗	✗	✗	✓
Place of worship	✗	✓	✗	✗	✗	✗	✓
Children's playground	✗	✗	✗	✗	✗	✓	✓
Street	✓✗	✓	✗	✗	✗	✓	✓
	Architectural Programs within the City						
Architectural Program	Relationship with the city	Specialized plan	Specialized construction	Specialized image	Specialized form	Specialized material	Public quality
Cinema	✓	✓	✓	✓	✓	✓	✓
Place of worship	✓	✓	✓	✓	✓	✓	✓
Children's playground	✓	✓	✓	✗	✗	✓	✓
Street	✓	✓	✗	✓	✗	✓	✓

The table created above shows how shopping center and urban architectural programs have transformed in the context of fundamental design components. One of the implications to be made from this table is that the relationship of a program that has become simulacra with the structural and design contents that constitute the space of architecture has weakened or even disappeared.

The concept of utopia in the title of this study becomes meaningful at this point. By becoming a micro city, the shopping centers contain all architectural programs by simulating the city and pretending to be a city. In addition, as a result of simulacr spaces, which are formed by the complete differentiation of spatial characteristics of architecture defined through types and typologies, the shopping center is defined as non-place. This led to the definition of the general spatial characters of shopping centers as a kind of utopia, finding a place in urban memory. In addition to these, the fact that many things and architectural programs that are impossible to come together in the same time and space can coexist simultaneously in a shopping center supports

the definition of the shopping center as a utopia by feeding a strange time-space and content discussion. Shopping centers radically differentiate architectural programs, making social and daily life a part of consumer culture. At this point, it is inevitable that different and open-to-criticism results related to architecture will arise. As the usual cinemas, places of worship, children's playgrounds and streets change, of course, cities and public life also change. In this case, another meaning of the concept of utopia in the title of the thesis is that shopping centers continue their growth and development unabated, despite all the criticism and serious damage to the fundamental structural and design contents of the building, as discussed in this thesis. With the unstoppable growth of shopping malls today, the changes they cause in the city and in the architectural contents turn these centers into an urban utopia today and in the future. Utopias also change existing social, cultural and urban structures in the context of their general emergence and beginning to show themselves as habitable environments. When Huxley said, "Utopias seem more realizable now than previously thought. Utopias are realizable things" in *Brave New World*, the utopias he meant today may be the shopping centers that are the subject of this thesis (2018).

In this study, in the emphasis made on the current situation of shopping centers as utopian, there is a criticism of not only not finding examples of such spaces in the past in architectural, cultural, and social context, but also the fact that these places have become an important part of human life today, as well as "the course". Thus, the claim of utopian transformation of shopping centers within the scope of the study points to a fairly open discussion.

After its emergence, its inclusion of programs in the city and therefore its negative effects on the city, the increasing growth of shopping centers is raised as an important problem to focus on. As a matter of fact, architecture suffers by this new form of structuring, and utopia is now turning into an urban dystopia. The nature of the shopping center program language, in the light of the reviews made in this study, it destroys the image, construction, form, that is, the fundamental components of architecture.

Shopping centers have acquired a place in cities for a long time and have created changes in public spaces. In this regard, the demand of shopping centers in response to the urban structure consisting of shopping environments or bazaars in cities poses important problems in terms of the sustainability of existing public spaces.

Therefore, these problems reveal the need for architects and urban planners to discuss the transformations that can occur in cities in the medium and long term. As a matter of fact, it is seen as important to know and discuss how lifestyles or utopias that are expected to emerge in the future will affect new spatial processes.

Although the development and transformation of shopping malls, which begin with increasing volume and accessing a large number of program varieties, is the result of a consumption-oriented world order, the structures that make every program it includes content-free also have different and criticized results related to architecture. As habitual cinemas, places of worship, children's playgrounds and streets change, cities and social life also change. Today, this transformation can receive criticism from numerous sectors, architects, urban planning experts or sociologists. What is utopian here is that despite all these criticisms, the transformation continues unabated. Shopping centers are growing and growing in number and square meters at full speed.

In this study, a discussion has been made about the typological characteristics of the buildings in the city transforming into different spatial contents through shopping centers. As a result of this discussion, it was concluded that the fundamental structural and design components of architecture within the shopping center buildings differ. These differentiations form the basis of the spatial changes of architectural structures which are dominated by public aspects such as cinema, place of worship, playground, shop, and street, and are divided into two groups as inner city and inner shopping center. The examples of the said architectural programs located in the shopping center are completely different in terms of the public qualities, plan and construction features, images and building materials of the same type of architectural programs located in the city. This difference basically led to the conclusion that the programs such as cinema, place of worship, children's playground, shop, street within the shopping center are similar to their urban equivalents only in name and that shopping malls can be defined as a *Simulacra*.

To simply define the term "to be simulacra", it means moving away from the original and being unable to even imitate the qualities of the original. In this case, it can be said that architectural programs in shopping centers and urban architectural programs do not resemble in any typological or imagery feature. The main reason for this is that as a result of the consumption culture of the shopping center architectural

programs, it has a holistic structure that provides all kinds of opportunities for the users to shop without limit and meets all the social, cultural and entertainment needs in order to increase consumption. Although shopping centers can include many different architectural programs located in the city due to their large spatial width, it has also become inevitable as a result of the lack of relationship and disconnection with the originals of architectural programs as a disadvantage of these features, since shopping centers cannot offer a spatial quality other than an imitation of cities and architectural programs. For this reason, shopping centers melt the urban, structural features, which are defined as the fundamental design qualities of a building, and the building qualities for image, material, and plan within their structural and design content. In other words, shopping centers have their own structural and design components as a result of being an architectural structure. At this point, urban architectural programs lose their design components due to their inclusion in the shopping center structure and act like a simulacra. For example, for a place of worship that is simulacra, one can mention the structural, public, formal or imagery features of a shopping center, not the structural, public, formal or imagery features of a mosque. For this reason, it can be concluded that any urban space included in the shopping center cannot create its own fundamental design components in terms of their typological content. As a result of this identity confusion of urban space, the fundamental design components of the urban architectural programs in the shopping center cannot go beyond being formal, superficial, and artificial. This negative situation ultimately constitutes the characteristic of these spaces being simulacra. Therefore, it can be said that in addition to damaging the urban fabric, shopping centers also harms the ancient knowledge and production forms of architecture that establishes the building.

As a result, it can be said that the holistic and increasingly expanding/growing content of shopping malls destroys the reasons for the existence of architecture and the typological content of a building. Architectural programs in shopping centers are not contextless, their action-program strings are missing, their structural features are obliged to the content of the building they are attached to, they are stuck in a content that is not a structure. This is the case of architectural programs “pretending to be” in the shopping center. At this point, given the typological characteristics of the programs discussed in the history of architecture, it is necessary to question and re-

describe the theory and application areas of architecture for the spaces with the same name in the shopping center. It should become an extremely important issue to find an answer to the question of what and how to define a place of worship without a public, a children's playground away from play content, or a shopping center street that is not part of an urban network, in the relevant areas of architecture. Therefore, it is clear that the structure or program types of shopping centers, which are in a utopian transformation, need a new definition. Shopping centers have transformed the architectural programs existing in the city under the same name. However, despite this, shopping centers have acquired a solid place in the new world order and consumption habits as structures that constantly update themselves according to the needs of people. Therefore, while the existence of shopping centers was a utopia centuries ago, today the complete disappearance of these structures from human life has turned into a difficult situation to believe. For this reason, it seems that architecture will always need new studies on shopping centers.



## REFERENCES

- Aklıbaşında, M., Tırnakçı, A., & Özhancı, E.** (2018). Çocuk Oyun Alanlarının Önemi ve Tasarım Kriterlerinin Nevşehir Kenti Örneğinde İrdelenmesi. *Inonu University Journal of Art and Design* , 59-71.
- Alemdar, Z. Y.** (2009). Mimarlıkta Anlatı Olarak İmge. *Doktora Tezi*. İstanbul: İstanbul Teknik Üniversitesi Fen Bilimleri Enstitüsü.
- Alexander, C.** (1977). *A Pattern Language Towns, Buildings, Construction*. New York: Oxford University Press.
- Ardaman, E.** (2007). Perspective and Istanbul, the Capital of the Ottoman Empire. *Oxford University Press*.
- Auge, M.** (2008). *Non-Places: Introduction to an Anthropology of Supermodernity 2nd edition*. (J. Howe, Trans.) London: Verso.
- Bacon, E. N.** (1976). *Design of cities*. Penguin Books.
- Baker , M., & Omar , U.** (2009). *First Steps Toward a Shopping Center Typology for Southeast Asia, Asia-Pacific and Beyond*. <https://www.icsc.org/uploads/research/general/Asia-Pacific-Shopping-Center-Definition-Standard-Proposal.pdf>.
- Barthes, R.** (1986). The Rustle Of Language. In R. Barthes, *Leaving the Movie Theater* (pp. 345-349). Toronto: Collins Publishers.
- Baudrillard, J.** (2014). *Simülakrlar ve Simülasyon*. Doğu Batı Yayınları.
- Baudrillard, J., & Nouvel, J.** (2000). *Les Objets singuliers: architecture et philosophie*. Paris: Calmann-Lévy.
- Bauman, Z.** (2019). *Akışkan Modernite*. İstanbul: Can.
- Bayraktar, N.** (2014). *Sivil Mîmari Bellek Ankara 1930-1980*. Ankara: Vehbi Koç Ankara Araştırmaları Uygulamav ve Araştırma Merkezi .
- Birol, G.** (2003, 06 13). Evolution of Trade Centres in Relation to Changing Trade Activities. İzmir: İzmir Yüksek Teknoloji Enstitüsü.
- Birol, G.** (2005). Çağdaş Alışveriş Merkezlerinde Kent Dokusunun Yeniden Yorumlanması. *Gazi Üniversitesi Müh. Mim. Fak. Dergisi*.
- Boland, P., Bronte, J., & Jenny, M.** (2016). On the waterfront: neoliberal urbanism and the politics of public benefit. *ScienceDirect*, 117-127.
- Boratav, K.** (1990). *İktisat Tarihi 1908-1980*. İstanbul: Cem Yayınevi.
- Boztepe, C.** (2018, Nisan 19). [www.hurriyet.com.tr](http://www.hurriyet.com.tr). Retrieved from <https://www.hurriyet.com.tr/galeri-hangi-ilde-kac-avm-var-40810717/3>

- Ceylan, M.** (2010). Tüketim Toplumunun Yeni Kentsel Mekânı: Alışveriş Merkezleri. *Yüksek Lisans Tezi*. Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Sosyoloji Ana Bilim Dalı.
- Ceylan, R., Özbakır, B., & Erol, I.** (2017). Alışveriş Merkezlerinin Türkiye’deki Mevzuat Çerçevesinde Değerlendirilmesi. *METU JFA*, 245-264.
- Chamberlin, A. O.** (1998). Toplu Konut alanları ile kent parkları içerisindeki çocuk oyun alanlarının karşılaştırılması. *Yüksek Lisans Tezi*. İstanbul: İstanbul Teknik Üniversitesi.
- Chermayeff, J. C.** (2009). Aldo Van Eyck-The Playgrounds and the City. *Children, Youth and Environments*, 368-373.
- Coban, A.** (2012). Cumhuriyetin İlanından Günümüze Konut Politikası. *Ankara Üniversitesi SBF Dergisi*, 75-108.
- Coop Himmelb(l)au.** (2019, 12 5). <https://rossthompson.files.wordpress.com/>. Retrieved from [rossthompson: https://rossthompson.files.wordpress.com/2010/12/case-study-ufa-theatre-complete1.pdf](https://rossthompson.files.wordpress.com/2010/12/case-study-ufa-theatre-complete1.pdf)
- Çağlar, N.** (2010). Mekanın ve Mekansallığın Yazını: Nazlı Eray’ın Eserlerinde Kentler, Kent Peyzajları ve Sokaklar. *Mimarist*, 83-90.
- Dardot, P., & Laval, C.** (2018). *Dünyanın Yeni Akıllı Neoliberal Toplum Üzerine Deneme*. İstanbul: İstanbul Bilgi Üniversitesi Yayınları.
- Diker, M., & Çolpan Erkan, N.** (2017). Kent Kimliğinde İbadet Yapıları: Antakya Örneği. *Planlama*, 180-192.
- DTZ.** (2013). *Property Times Turkey Q1*. Turkey.
- Elizabeth , Y. (2017). How Architecture became Capitalism’s Handmaiden. *Taylor and Francis Group*, 241-257.
- Erdoğan, Ö.** (2013). Ankara kentindeki alışveriş merkezlerinin yer seçim tercihleri ve mekansal etkileri. *yüksek lisans tezi*. Ankara Üniversitesi Sosyal Bilimler Enstitüsü.
- Erdönmez, E., & Akı, A.** (2005). Açık Kamusal Kent Mekanlarının Toplum İlişkilerindeki Etkileri. *Yıldız Teknik Üniversitesi Mimarlık fakültesi E-Dergisi*, 67-87.
- Erkip, F.** (2005). The rise of the shopping mall in Turkey: the use and appeal of a mall in Ankara. *Elsevier*, 89–108.
- Erkip, F.** (2019). *Piyasa Yapmanın Yeni Yüzleri AVM’ler , Sokaklar, Kentler*. İstanbul: İletişim.
- Erzen, J. N.** (2011). Reading Mosques: Meaning and Architecture in Islam. *Wiley on behalf of The American Society for Aesthetics*, 125-131.
- Fierro, A.** (2003). *The Glass State: The Technology of the Spectacle, Paris 1981–1998*. Cambridge: The MIT Press.
- Foucault, M.** (2015). *Biyopolitikanın Doğuşu*. İstanbul: İstanbul Bilgi Üniversitesi Yayınları.

- Fyfe, N. R.** (1998). *Images of the Street Planning, identity and control in public space*. NY: Routledge.
- Gökmen, E., & Gür, H.** (2017). Yazlık Açık Hava Sinemaları Sinema Mekanlarının Sosyal Bir Alan Olarak İşlevleri. *Erciyes İletişim Dergisi*, 2-18.
- Grabar, O.** (1973). *The Formation of Islamic art*. Yale University Press: New Haven.
- Grabar, O.** (1987). *The Shape of the Holy: Early Islamic Jerusalem*. New Heaven: Yale University Press; Revised, Enlarged edition .
- Grosz, E.** (2001). *In-Between: The Natural in Architecture and Culture*.
- Gruen, V.** (1960). *Shopping Towns USA*. Van Nostrand Reinhold: New York.
- Gülay Taşçı, B.** (2010). Sokağın günümüz oşullarında çocuk oyun alanı olarak ele alınması ve değerlendirilmesi. *Yüksek Lisans Tezi*. İzmir: Dokuz Eylül Üniversitesi.
- Güleç, G.** (2011). Çağdaş Mimarlıkta Bağlamın Yeniden Kavramsallaştırılması Üzerine Eleştirel Bakış. *Yüksek Lisans Tezi*. Ankara : Gazi Üniversitesi Fen Bilimleri Enstitüsü.
- Güneş, A.** (2014). Sosyolojik olarak d,n ve toplum ilişkileri. *Fırat Üniversitesi Sosyal Bilimler Dergisi*, 153-164.
- Hadid, Z.** (2004). The Pritzker Architecture Prize. (T. P. Architecture, Interviewer)
- Harvey, D.** (1996). *Postmodernliğin Durumu*. İstanbul: Metis.
- Harvey, D.** (2012). Yaratıcı Yıkım Olarak Neoliberalizm. *Atılım Sosyal Bilimler Dergisi*, 67-88.
- Harvey, D.** (2015). *Neoliberalizmin Kısa Tarihi*. İstanbul: Sel Yayıncılık.
- Hasol, D.** (2002). *Ansiklopedik Mimarlık Sözlüğü*. Yem: İstanbul.
- Hegarty, P.** (2008). Constructing (in) the ‘Real’ World Simulation and Architecture in Baudrillard. *French Cultural Studies*, 317-331.
- Herzog, C.** (1981). The Movie Palace and the Theatrical Sources of Its Architectural Style. *Cinema Journal*, 15-37.
- Huxley, A.** (2013). *Cesur Yeni Dünya*. İstanbul: İthaki.
- ICSC.** (2005). *Towards A Pan-European Shopping Centre Standard : A Framework For International Comparison : A Study Commissioned And Reviewed*. New York: International Council of Shopping Center.
- ICSC.** (2014). *Shopping Center Definitions* .  
<http://www.icsc.org/research/references/c-shopping-center-definitions>.
- Jacobs, J.** (1961). *The Death and Life of Great American Cities*. New York: Random House.
- Jacobs, J.** (2015). *Büyük Amerikan Şehirlerinin Ölümü ve Yaşamı*. İstanbul: Metis.
- Jewel, N.** (2001). The Fall and Rise of the British Mall. *The Journal of Architecture*, 317-378.
- Kahraman, A.** (1984). *DİNLER TARİHİ İnsanın Yaratılışındaki İlahi Felsefe*. İstanbul: Marifet.

- Kandemir, R. V.** (2010). Kamusal alan içerisinde mahalle parkları ve bir mahalle parkı tasarım rehberi düşüncesi. *Yüksek Lisans Tezi*. İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi.
- Kampak, Ö.** (2016, 6 9). *Altyol Research & Guerilla*. Retrieved from <https://altyol.wordpress.com>: <https://altyol.wordpress.com/2016/06/09/cocuk-parklari-ve-yaraticiligini-olumu/>
- Keleş, R.** (2012). *Kentleşme Politikası*. Ankara: İmge.
- Kırel, S.** (2005). *Yeşilçam Öykü Sineması*. İstanbul: Babil.
- Koolhaas, R.** (1995). *Bigness: or the problem of Large Small, Medium, Large, Extra-Large*. New York: The Monacelli Press.
- Kuban, D.** (1974). *Muslim Religious Archite*. Netherlands: Leiden.
- Lambert, J.** (2006). *One Step Closer to a Pan-European Shopping Center Standard Illustrating the New Framework With Examples*. Retrieved 01 2021, 16, from icsc: [https://www.icsc.com/uploads/research/general/euro\\_standard\\_only.pdf](https://www.icsc.com/uploads/research/general/euro_standard_only.pdf)
- Lynch, K.** (1960). *The Image of The City*. Cambridge: Harvard University Press.
- Marshall, S.** (2005). *Streets and Patterns*. Abington: Spon Press.
- Meiss, V. P.** (1989). *Elements of Architecture: From Form to Place*. London: Van Nostrand Reinhold.
- Merriman, P.** (2009). Marc Augé on Spacei Place and Non-Places. *Irish Journal of French Studies*, 9-29.
- Michell, G.** (2011). Architecture of the Islamic World. In R. Lewock, *Architects, Craftsmen and Builders: Materials and Techniques* (pp. 112-144). London: British Library.
- Mitchell, D.** (1995). The end of Public Space? People's Park, Definitions of the Public, and Democracy. *Blackwell Publishers*, 108-133.
- natavega.** (2021, 01 01). [www.natavega.com.tr](http://www.natavega.com.tr). Retrieved from [www.natavega.com.tr](http://www.natavega.com.tr): <https://www.natavega.com.tr/magazalar.html>
- Necipoglu, G.** (2004). *Behram Paşa Camii*. Retrieved from [www.archnet.org](http://www.archnet.org): <https://archnet.org/sites/2788/publications/1496>
- Norberg-Schulz, C.** (1980). *Genius loci: towards a phenomenology of architecture*. Academy Editions.
- Öztürk, S.** (2013). Türkiye'de Sinema Mekanlarını Sözlü Tarih Üzerinden Anlamak. *Milli Folklor Dergisi*, 19-31.
- Pallasmaa, J.** (2016). *Tenin Gözleri*. İstanbul: Yem Yayınevi.
- Papila, A.** (2011). Osmanlı'da kamusal alan Osmanlı Külliyesi. *Beykent Üniversitesi Sosyal Bilimler Dergisi*, 64-82.
- Ricoeur, P.** (2012). *Hafıza Tarih Unutuş*. (M. E. Özcan, Trans.) İstanbul: Metis.
- Ritzer, G.** (2019). *Büyüsü Bozulmuş Dünyayı Büyülemek*. İstanbul: Ayrıntı Yayınevi.
- Rothapfel, S.** (1932, September). The Architect and the Box Office.

- Sam, N.** (2010). Kent İmgesi: Bursa Örneği. *Celal Bayar Üniversitesi Sosyal Bilimler Dergisi*.
- Senda, M.** (1992). *Design of Children's Play Environments*. McGraw-Hill .
- Sennett, R.** (1977). *The Fall of Public Man*. New York: Knopf.
- Smith, C.** (2010). Kimin Sokakları? Kentsel Sosyal Hareketler ve Mekanın Siyasallaşması. *Mimarist*, 61-68.
- Sönmez, M.** (2002). Simulakr ve Algı Kavramları Üzerinden Kent Okuması İstanbul Maslak Örneği. *Yüksek Lisans Tezi*. Ankara: Gazi Üniversitesi Fen Bilimleri Enstitüsü.
- Spencer, D.** (2018). *Neoliberalizmin Mimarlığı*. İstanbul: İletişim.
- Şensever, L. F.** (2003). *Dünya Sosyal Forumu*. İstanbul: Metis.
- Şumnu, U.** (2020). Nejat Tekelioğlu'nun Sinemalı Apartmanları: Talip ve Başkent (Kavaklıdere). In *Ankara'Da İz Birakan Mimarlar Vedat Dalokay Nejat Tekelioğlu*. Ankara: Koç Üniversitesi VEKAM: Vehbi Koç Ankara Araştırmaları Uygulama ve Araştırma Merkezi.
- Tanju, B.** (2018, 08 30). *Sonlu ve Sonsuz Oyunlar: Aldo van Eyck*. Retrieved from manifold press: <https://manifold.press/sonlu-ve-sonsuz-oyunlar-aldo-van-eyck>
- Taş Öz, P.** (2012). Pelikülden Dijitale Sinemada Seyir Kültürü ve Seyircinin Değişen Konumu. *The Turkish Online Journal of Design, Art and Communication*, 65-73.
- Tokatli, N., & Boyaci, Y.** (1999). The Changing Morphology of Commercial Activity in Istanbul. *Cities*, 181-193.
- Tomur, K., Kol, İ., & Bilaçlı, C.** (2016). *Sinema Hizmetleri Sektör Raporu*. Ankara: Rekabet Kurumu.
- Tuluk, Ö.** (2006 ). Osmanli Camilerinde Mekan Kurgusu Açısından Kare Tabanlı Baldaken Varyasyonlari (15.-17.YY.). *Gazi Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi* , 275-284.
- Türkoğlu, H. D.** (2002). Kentsel İmge: İstanbul'dan Bulgular. *itü dergisi*, Cilt: 1, Sayı: 1, ss. 57-64.
- Uzzell, D.** (1995). He Myth Of The Indoor City. *Environmental Psychology*, p. 309.
- Varol, Ç., & Özüdüru, B.** (2010). Türkiye'de perakende sektörünün ve alışveriş merkezlerinin örgütsel ve yasal durumları,. Dosya AVM'ler, 22, 30-40.
- Vural, A.** (2019, 12 08). Tasarımla Büyümek.
- W. Johnson.** (1941). *Helping Children Learn* . N.Y.: Cornell University.
- White, R., & Sutton, A.** (2010). Social Planning for Mall Redevelopment: An Australian case-study. *Local Environment*, 65-80.
- Yahyagil, M. Y.** (1998). Kentlerin Kültürün Gelişmesindeki Etkileri. *Sosyoloji Konferansları Dergisi*, Sayı 25, 105-120.
- Yalçınkaya, Ş.** (2018). Child in New Public Realm of Modern City, Shopping Malls and Leisure Time Activities. *idealkent*, 80-105.

- Yılmaz, C.** (2017). Alışveriş Merkezlerinde Mimari Tasarımın Tüketici Davranışlarına Etkisi: Konya Örneği. *Yüksek Lisans Tezi*. Konya: Selçuk Üniversitesi.
- Zaera-Polo, A.** (2008). The Politics of The Envelope. *Anyone Corporation*, 193-207.
- Zukin, S.** (1998). Urban Lifestyles: Diversity and Standardisation in Spaces of Consumption. 825-839.
- Archello.** (n.d.). *UFA Cinema Center*. Retrieved from archello: <https://archello.com/story/39193/attachments/photos-videos/9>
- Molina, A.** (2019, 6 9). *ideasdebabel*. Retrieved from ideasdebabel: <http://www.ideasdebabel.com/centros-comerciales-los-dinosaurios-del-siglo-xxi-por-andres-hoyos/>
- Türk Dil Kurumu Sözlükleri.** (2021, 01 10). *sozluk.gov.tr*. Retrieved from sozluk.gov.tr: <https://sozluk.gov.tr/>
- www.archdaily.com.** (2018, March 29). *Laurian Ghinitoiu Captures Dreamlike Nature of Junya Ishigami's Work at Fondation Cartier in Paris*. Retrieved from www.archdaily.com: <https://www.archdaily.com/891648/laurian-ghinitoiu-captures-dreamlike-nature-of-junya-ishigamis-work-at-fondation-cartier-in-paris>

## CURRICULUM VITAE

**Name-Surname** : Mehmet Yıldırım  
**Nationality** : T.C.  
**Date of Birth and Place** : 09.06.1992/Ankara  
**E-posta** : mehmetyildirim0629@gmail.com

### EDUCATION:

- **Undergraduate:** 2016, Cyprus International University, Faculty of Fine Arts, Design and Architecture, Department of Architecture
- **Graduate:** 2020, TOBB University of Economics and Technology, Department of Architecture

### PROFESSIONAL EXPERIENCE:

<b>Year</b>	<b>Place</b>	<b>Work</b>
2017-2018	4M Mimarlık	Architect
2019-2020	Demay Mimarlık	Project Manager

**FOREIGN LANGUAGE:** English