

READING THE STREETS OF BALAT AND URBAN IDENTITY

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Abstract: Being one of the biggest metropolises in the world, İstanbul is a peerless city with its natural beauties, history, archaeological heritage and socio-cultural life. These properties both create the rich identity of the city and provide a strong urban image. The skyline composed of the historical texture of the city and physical elements offers an extremely impressive view. Fener-Balat is an important element of the physical structure of the city of İstanbul. It plays an important role for historic and cultural values of İstanbul to take a shape. As an unforgettable part of the metropolis of İstanbul, Balat where Turkish, Rum, Armenian, Jewish and Bulgarian identities and mosques, churches and synagogues co-exist has the characteristic of a sub-region with strong elements forming its identity. It is observed that big changes have occurred in social textures and population compositions of these regions. The innermost parts of the city, where particularly the urbanized, settled upper-middle class families have left became the areas where poor or immigrant population became dense. The world continuously keeps changing within the frame of socio-cultural, physical, economical, political and technological dynamics and this change reflects on urban areas. The urban area which takes shape as a result of mutual interaction of these dynamics involves some differences and similarities in every age, every country and every city. Therefore no city is being shaped in the same way as others.

In the study, the relationships established by various social groups with the region are examined through printed texts and news on Internet. All sources are compared in the study and analyses of language, wording and ideological approaches are made and the meaning of Fener-Balat area for different groups is discussed. It is observed that the memory generated in the news on Internet regarding Fener-Balat region is composed of images generated by the groups from their ideological positions. In printed sources, on the other hand, it is observed that some kind of a popular history is narrated rather than generating a memory.

Keywords: İstanbul, Balat, Urban Identity, Roman, Culture.

Introduction

The geography, space, or human variant in the universe is unique to the entire world, the existing world, the understanding of human behavior may not be taken for many years, the reasons for neglecting the best interview, is actually looking for their own problems. In the field of psychology, it approaches the 60s, in its place of contents, or as a "relevant, confounding variable gereken that needs to be controlled, or at best, as a passive background to describe how it affects human behavior (Göregenli, 2010).

In the process of shaping the urban space, morphological, functional, visual or contextual features change in the urban built environment. Some of these changes cover a large area and may not be possible to observe. However, it is possible to observe concretely the changes taking place especially on the scale of single parcel or building block. In other words, the changes that can be observed directly in urban space appear as changes in morphological characteristics (building height, construction order, parcel dimensions, building form, etc.) (Ünlü, 2006).

How do spatial variables affect human behavior? In the broader sense, the science of psychology has always wondered and researched the effects of the environment on human behavior. However, to Kurt Lewin (1890-1947), the turning point in defining the environment-human relationship, the environment was generally criticized by psychology with a Skinner box or well-structured laboratory environment. The world of the 60s has shown that the world can no longer be "explained" by familiar epistemologies, so that it can no longer be "controlled". Life was much more complex than the one that could be controlled in a laboratory independent of time and space, and simulation was impossible (Göregenli, 2010).

Beginning in the 1960s, with the influence of major paradigms such as phenomenology, aesthetics, linguistic theory (semiotics, structuralism, poststructuralism, deconstruction), Marxism and feminism, which were internalized from other disciplines and reformed the disciplines of literature, philosophy, sociology, anthropology as well as architectural theories. and the interdisciplinary nature of architectural theory is strengthened. Architects have been working on determining the meaning in the linguistic field and adapting the acquired knowledge to architecture through linguistic analogy (Çağlar and Ultav, 2004).

In recent years, the relationship between human behavior and the physical environment has attracted the attention of researchers in the social sciences and environmental design disciplines and the field of study is rapidly evolving. The multidisciplinary character of environment - behavior studies and its application to real - world problems related to environmental design played an important role in the development of this field (Turgut, 1990).

Environmental Components

Environment and human relations are discussed in many disciplines such as sociology, psychology, philosophy, architecture and geography, especially social psychology, environment-behavior studies, human-environment relations, environmental psychology, environmental design research. The city, which is the stage of social relations networks, intellectual and cultural images, is also one of the basic elements of the social processes. Therefore, the history of mankind or world history is generally accepted as the history of cities and urban life and environment-human relations are examined through urban and urban spaces (Solak, 2017).

Different definitions and classifications of the concept of environment have been made in the Human - Environment interaction, which is dealt with from different perspectives in Environment - Behavior studies. For example, Rapoport defines the environment in the broadest sense as any condition or effect outside the organism, group or system being studied. Ittelson describes the environment as a system with seven components, such as perceptual, semantic, aesthetic, adaptive, integrative objective and general ecological relations of all these components. Lawton considers the environment as an ecological system with five components. Individual ; physical environment; personal environment, including important sources of behavior control such as family and friends; age, class, lifestyle, ethnic origin; social environment consisting of social norms and institutions (Turgut, 1990).

According to Rapoport, 'In human-environment relations, culture defines three different points of view that define each other. According to the first approach, culture is the lifestyle of a typical group. The second is based on the fact that culture is a system of cognitive schemes, symbols and meanings formed by symbolic codes. Thirdly, it is the point of view that culture is a set of adaptation strategies for survival in relation to ecology and resources. ' (Batmaz, 2013).

Social rules, shared values, common experiences such as people's environmental experience, knowledge, learning and attitudes that determine the decisions of people in environmental choices or reshaping the environment reveal the inevitability of human-cultural interaction by creating a verse within themselves.

Kevin Lynch highlighted the use of five main components in creating the image of the environment in people's minds by highlighting urban images in identifying urban components: roads, boundaries, regions, nodes and sign elements. Lynch's work (1960) is based on cognitive interaction between urban space and users (Köseoğlu, 2011). The author wrote in his book: en I went back to the past when I was writing this book, and I met both myself and those old people again in the narrow, curved streets. I wandered again through the streets of my childhood and youth, fascinating with the people who served in the chirping bazaar of Balat, the music and the sounds of people coming from the taverns, the guilds, the summer cinemas and the unique ruins. Those relentless slopes stopped breathing again. I've always been proud to have a real value, a place that is truly unknown, and I am still talking about the general environmental fabric of balat (Tecim, 2017).

“The so-called Kant imaginary representation is the person who is reduced to the level of subjective representation of mental action and has said that the subject acting in the field of aisthesis cannot actually represent the idea. Images are fictions produced within the framework of priorities; instead of representing what they have sent, they rebuild it. In other words, the image of something is not its origin and this break between the image and what it refers to has unquestionably liberated the image. Kant, who no longer shows any sign, images by ıyla beautiful reflections ”(Schiller) - after the Kant independence - at least the Romantics call it independence and self-directionality - they only mark themselves” (Alemdar, 2009).

When I was talking about Balat, I wrapped up with pleasure in the mad wind that shuddered me and the cold that cut my face like a nail. My head is full of thoughts, my heart is full of emotions, my hands are in my pockets, I walk through the woods in the woods, narrow and pitch dark streets, hearing the weight of something both in my heart and my mind. It would give me a different melancholy when the stove walls that sprung out of the chimneys and swung in the wind wandered around me like ghosts and then disappeared. The blind pits of the houses that accumulate in my left and on my right would warm me a little. I have determined my route as Ayvansaray by avoiding the wrath of stray dogs and watching the garbage accumulated here and jumping over the puddles if there are any bal (Balim’s socio-cultural structure clearly speaks of it) (Tecim, 2017).

The fact that the architectural environment started to be created, read and criticized by these “structured meaning biçim forms caused the image to be criticized in this field as well. For example, formal elements of historical buildings in Turkey (domes, minarets, eaves, bay windows, etc.), Hanging their tectonic and formal situations, they began to exist together with the means of the structure. These architectural elements are molded as forms and new forms produced for these meanings have started to be perceived as meaningless (Alemdar, 2009).

’Social And Spatial Restructuring In Balat’

Auge says that the space studied by anthropology is the space used by people, and that the legibility of that space is enhanced by the inhabitants, equipped with symbols that reflect their social existence and schemata. The three main themes symbolized - intertwined - are identity, relation and history. The way of symbolizing the place of a community is the factor that determines the personalities of individuals and constitutes their experiences (Kural et al., 2013).

Social relations, which are socially reproduced by forming a whole with the life style in the environment, and which are in constant change and development, cause the redefinition of urban identity. Social experiences, opinions, beliefs and behaviors constitute the socio-cultural structure of society. These elements, which direct one's social behaviors, also play an active role in the formation of urban identity. Identity affects the formation of the designer as much as society. Therefore, it can be defined as a cultural phenomenon in which completely new or past elements are reinterpreted. It is necessary to perceive and comprehend the city in a continuity from past to future.

The elements constituting the urban identity can be evaluated in terms of elements originating from natural, human and human-made environment.

Identity elements originating from human environment are individuals and society. The identity of the individual matures in the environment in which he lives. All conscious, unconscious perceptions, knowledge, experiences, thoughts, behaviors, expectations and predictions about the future, needs and desires of the individual, and also the identity of the community in which he lives are shaped. The individual identity forms the group and community identity. Accordingly, identity elements originating from the human environment are composed of sub-elements for demographic structure (population size, structure, density, age groups ...), institutional structure (political, administrative, legal, economic ...) and cultural structure (Importance). and Kılıçarslan, 2005).

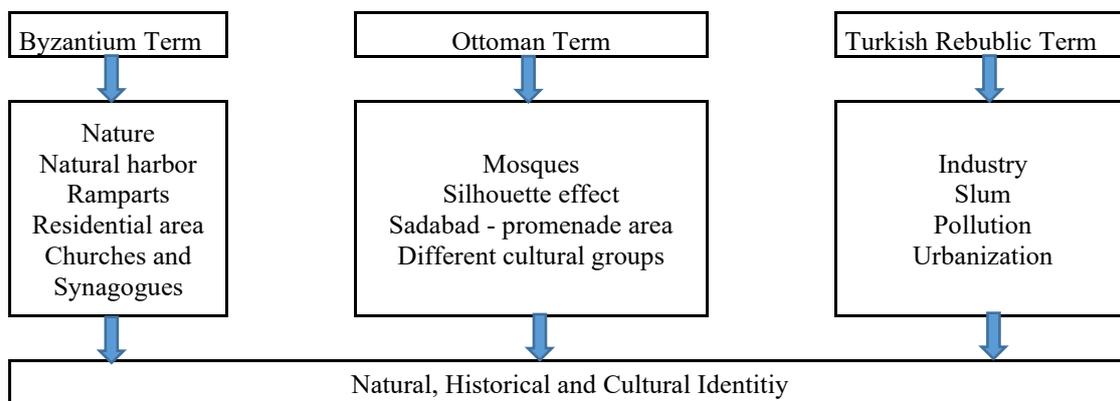


Figure 1. Identity formation of Haliç in historical process (Importance and Kılıçarslan, 2005).

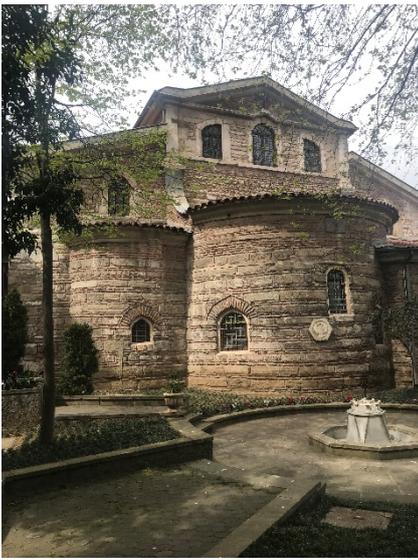
Before defining space, Heidegger believes in the necessity of understanding it and describes it as an integral part of the existence of man and his world with the idea of being in the world (Hisarlıgil, 2008). Various writers emphasize that there are semantic differences between the creator / designer of the space and its use or distance

reading. For this reason, it is important to establish a language unity between the designer and the reader of the space. In the space-user communication environment, the language of space is a communication tool. The designer should be able to reach the user and express himself / herself while transforming the space he created and designed in his memory into a concrete product. In order to do this, he / she should evaluate and shape the spatial elements loaded with meaning that correspond to the concepts used in the project by choosing from the culture, expectations and traditions of the society with their own knowledge and experience. Thus, the user can easily detect and read space (Günel and Esin, 2007).

There is a close connection between people's places and identities. Because they look at the world from this "space / and" home ve and try to give meaning to everything that is going on around them in proportion to their equipment in this "space". As Gaston Bachelard puts it, evi the house of people opens up to the world. İ The connection of man with the "house" is in fact his connection with the "world" ((Tüzer, 2007).

Fener, Balat And Ayvansaray Neighborhood, What Makes This Place Special?

I think it would be a good place to say that Istanbul is the most surprising district. As you walk through the streets, you become aware that you are special; you cannot believe what you see, you find yourself in a visual and emotional feast. Here you can see what Istanbul, Constantinople, Bizantion mean. Turks, Greeks, Jews, Armenians, Bulgarians and Gypsies lived for years as neighbors. It is the most beautiful representation of the cultural mosaic of the 3000-year-old Istanbul city. On the other hand, now extinction, abandonment, deceit, forgotten, has become a symbol of ignorance, Fener, Balat, Ayvansaray. These streets are covered with the sadness of a faded, almost extinct wealth. Even though it may seem cute that the chirp of an impassive life that doesn't belong here, sometimes, you're buried and connected to this special world birden. When you say Fener, inevitably, the Patriarchate and Fener Greek High School, which welcomes people at the beginning of that breathtaking hill, comes to mind. Balat is the picture that comes to mind with its typical houses, synagogues and colorful bazaar. Ayvansaray is a place with more garden houses and walls.

	
<p>Fener Greek orthodox patriarchate (frontage)</p>	<p>Fener Greek Ortodox patriarchate (rear facade)</p>



Fener Greek High Scoll (frontage)



Fener Greek High Scoll (rear facade)



Typical Balat Houses



Typical Balat Houses



Balat Bazaar	Balat Bazaar
	
Balat Bazaar	Balat Bazaar
	
Ahrida synagogue (Inside)	Ahrida synagogue (frontage)

Fener, Balat and Ayvansaray Today

The districts of “Fener, Balat and Ayvansaray alan, located on the shores of the Golden Horn and constitute a great urban potential for Istanbul, are a great cultural heritage for Istanbul with its historical and socio-cultural richness extending along the historical Byzantine sea walls. The old Jewish quarter is one of the last settlements inhabited by Roma today. The gentrification process has continued in the region for the last 20 years. On the other hand, aside from the rehabilitation works currently underway, it is still an idle region and sanitary conditions have not been improved.

The region was first brought to the agenda in the early 2000s with the rehabilitation project started with Fatih Municipality-European Union cooperation and protection-improvement targets. In the second stage, Fener-Balat Renovation Project works are taking place. Thus, the restoration works carried out under the leadership of the European Union with Fatih Municipality were replaced by renovation works carried out in a public-private partnership. The region was declared a renewal area in 2006, based on the Law No. 5366 on the Conservation, Conservation and Use of Worn Historical and Cultural Immovable Assets.

About Law No. 5366

Law No. 5366 on the Kanun Renewal Protection and Survival of Immovable Historical and Cultural Immovable Assets', approved by the Council of Ministers Decision dated 17.11.2005 and numbered 2005/9668, published in the Official Gazette dated 14.12.2005 and numbered 26023. In Article 4 (f) of the Implementing Regulation titled başlıklı renewal area sit, the areas registered and announced as protected areas and protected areas and the areas within the protected areas belonging to these areas are defined and accepted by the Council of Ministers upon the proposal of the competent authority. (Ahunbay et al.2016).

Urban renewal, which can be defined as the process of reorganization of urban building stock, urban areas and social relations, often transformation, revival, revitalization, etc. with and / or in place of concepts. Different nomenclatures and definitions related to the process in question cause the evaluations to be intertwined (Şentürk, 2011).

Renovation and Generation Studies in Balat, Fener, Ayvansaray

In Fener, Balat, Ayvansaray region, in order to ask how the people in the region view the urban transformation and how they meet the gentrification processes, the inhabitants of this neighborhood were asked what problems they had and what they needed.

Many people who have participated in research with the local people have been living here for a long time. Some of the people living in the neighborhood are living, some of the region consists of leading artisans. Almost all of the researchers stated that the region was ignored. They state that even if they have heard that the problems will be solved before the local elections, the problems will continue exponentially. The participants say that many projects have been produced in the region and that in every project the authorities say Bal Balat will change, everything will be nice “but nothing has changed.

The main problems of the participants who live in the region are the neglect and weakness of the buildings in the neighborhood. The reason for this problem is that the buildings in the neighborhood are registered and because of this reason they can not maintain their buildings.

According to the opinions of the people living in the neighborhood, the reason for the lack of service to Balat is that the state considers the inhabitants of the municipality as suburbs, and that the majority of the nearby constructions are near nightlife. They also think that due to the low level of culture of the inhabitants, the district does not provide adequate services.

Since the buildings in the region could not meet the needs of the day, both the people living in Istanbul and the people who lived there preferred to settle in new places. As the physical conditions of the vacated houses are constantly deteriorating, they are preferred by low-income families. Balat people are poor due to unemployment. The poor neighborhood affects the tradesmen and prevents the development of the environment. The continuation of the tradesmen situation in the surrounding area leads to a homogenous structure with the presence of people from all walks of life.

There is not enough children's playground in the neighborhood. The lack of cultural activities (theater, cinema, exhibition hall, etc.) causes the streets to be vacated in the evening.

Original, Spatial and Social Texture

It has been determined that the buildings in the region need to be renovated. The weaknesses of the façades of some buildings and the internal structures of some buildings were determined. Within the scope of the study, it is necessary to ensure the restoration and rehabilitation of the buildings in accordance with the original, not with demolition and reconstruction. Thus, the neighborhood does not lose its own stance and preserves its historical texture. The shanty houses in the region must be demolished and constructed in accordance with the environmental texture that can reflect the spirit of the region.

The inability of the region to renew itself for many years caused periodical problems. The neighborhood continues to have hemeonomic, social and cultural problems both physical infrastructure today. Due to these problems, the residents of the district agree that the region will be in a much better condition than the old state regardless of the quality of the renovation works. According to the participants, the renewal of the region will prevent the mentioned problems and the values of the properties will increase and consequently the social, economic and cultural structure will change and the income of the owners and the artisans will increase.

In recent years, the movement of trades in the neighborhood real estate trades, traders, those who make the “old residents” (foreigners) who deal with real estate business non-Muslims, rich, high society, artists, intellectuals, expats, lawyers, doctors and engineers who have a professional profession.

A significant number of respondents who believe that building purchases and renovations in the region are good for the region perceive the fact that purchases are made silently by foreigners as a threat. According to the participants, the first of the reasons for my region to be preferred is that the region, which is the most beautiful place of Istanbul, will be a very valuable district in the future.

Outdoor Stage with Historical Decor; Start

The city is a multi-faceted phenomenon that has been in the interest of many disciplines and has been defined in many ways. Today, although it is argued that all the cities of the world are starting to resemble each other, it is a fact that the dynamics, socio-cultural interaction and development process of each city are different from each other. Therefore, each city has a different history, a silhouette, social life and identity formed with a different structure.

According to Al do Rossi, the city is hidden within its historicity that has created a collective consciousness over time. Rossi's approach is not to create new ideal forms, but to use them in the essence of existing and created forms in historicity (Hagur, 2005). There is a close connection between people's places and identities. Because they look at the world from this “space / and“ home ve and try to give meaning to everything that is going on around them in proportion to their equipment in this “space”. As Gaston Bachelard puts it, evi the house of people opens up to the world. I The connection of man with the “house” is in fact his connection with the ”world ((Tüzer, 2007). Rather than neglecting personal changes, Barker thought that they would be self-contained with the concept of behavioral environment and that environmental factors were more important. Individuals move every day in a wide range of behavioral environments and they control their behavior; but they are not personal characteristics. For example, the main street, post office, classroom, hair salon, cinema, where any person lives, are all behavioral environments. Each is described in terms of mutually dependent environmental characteristics that make it homogeneous (Göregenli, 2010).

According to Bailly, the space represented becomes the perceived space. In other words, it becomes what is seen, heard, felt and even in the life space. However, Bertrand thinks that the perceived space is generally larger than the experiential space (Göregenli, 2010).

The first connotation of the concept of mek third space an used by Oldenburg for the first time is an order of priority. The first space corresponding to the conceptualization of the home / private space has priority. This is followed by public spaces called the second space, such as workplaces or schools. The third spaces, which are considered to be outside the first and second spaces, but can also carry the characteristics of these spaces in a sense, are at the top of the list (Demir, 2017).

Third Space Features;

- People who use third places are not in their homes or workplaces. But they are as comfortable as at home. (Homes away home)
- These places; neutral, egalitarian, cheerful places whose main activity is chat.
- They are easily accessible to everyone.
- It has a simple profile.
- These places are regulars (Oldenburg, 1991)

Istanbul and even start having an important place for Turkey, Lantern, Ayvansaray, as we can see from Istanbul, and has become a place frequented by tourists. The unspoiled historical texture, mosque, church, synagogue, patriarchate, narrow and abundant slopes with organic curves and colorful buildings are enough to turn the balat into a center of attraction. Today, we observe that cafes are opened under almost every building of balat. Young people show much interest in the neighborhood. We can connect this to the history of the district, but it can be thought that the universities of Kadir Has and Ayvansaray, which are located next to balat, are influential.

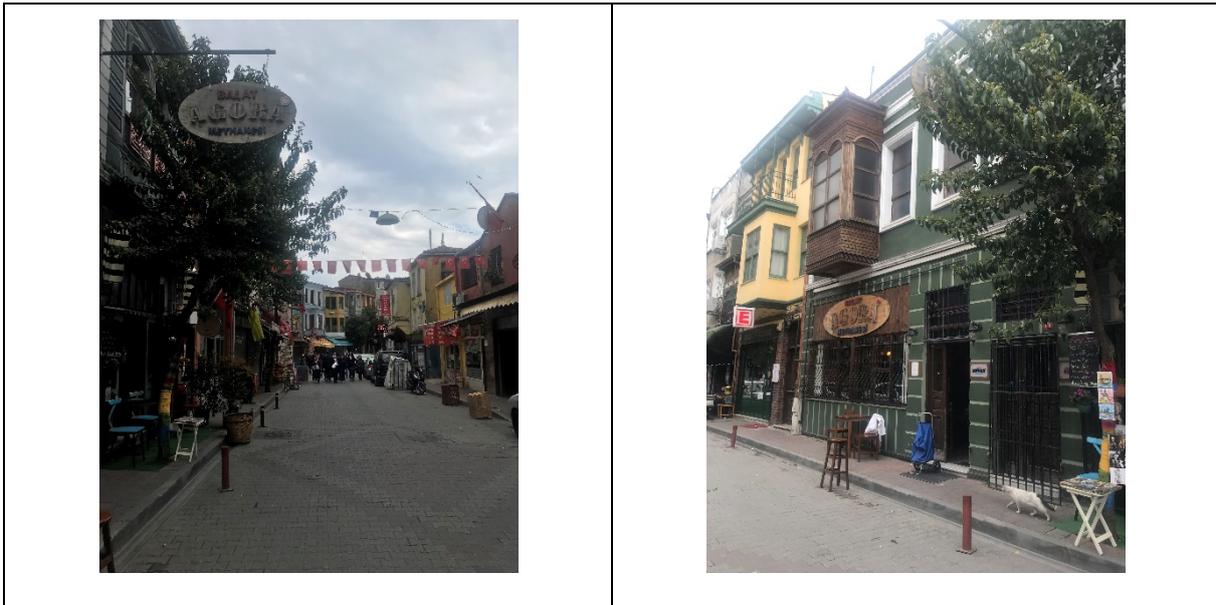
One of the most characteristic features of Balat is the antique shop, auctioneer, and second-hand shop wearers. Some of them hold auction sales, some of them old, some of them new, some of which are recently fashioned, and some of them specialize in major fields such as toys and electronic devices that transport people to their childhood. They all have one thing in common: it gives people intravenous nostalgia.



Balat was always nice. Who knows, he would come again, but most of the young people were outside the radar. Balat stopped, stopped, with the concept spaces opened to become the new address of the old Cihangir and Galata goers. At the weekend, they started to come to Balat for breakfast and to get up from Sarıyer just to have a coffee. Every corner in Balat is full of colorful Balat houses with every bay, with cozy concept cafes, breakfasts, 3rd wave coffee shops, modern antique shops and vintage shops.



The Agora Tavern is a living legend. For almost 140 years, every raki-loving pub has been coming to the bar, like a pub with ossified goers. Even in the dull days of Balat, the neighborhood was a shining place.



Balat has become a place where art houses take place, where handmade, ceramic objects are made, cloth bags, badges of anime characters, handmade notebooks and postcards, and design products are produced.



The natural texture of the neighborhood is the backdrop for photographic photographers and newlywed couples to have their wedding photos taken on the streets that are open-air scenes.



The neighborhood, which used to be the venue for many films and series in the past, now creates a natural outdoor scene for a series that is completely owned by it. The first question asked by the residents of Balat is neredede Where is the Çukur withdrawn? Ken while some guides organize the 'Çukur' tour and respond to the request.

The 'Çukur' series brings thousands of people to the historical streets of Balat. Founded benches, street music played in the street, guiding children in return for the money and more. Here, step by step Balat and "Çukur" tourism

Balat, one of the oldest districts of Istanbul, where the series of 'Çukur' was shot, is experiencing historical days with series tours. The attraction of local and foreign tourists to the attraction places made the shopkeepers smile.



With its colorful houses and historical texture, Fener Balat, which is one of the popular sightseeing places of domestic and foreign tourists, is now experiencing 'Çukur' tourism.



In the places used in the series, in front of the graffiti and 'Çukur' tattoos, queues are formed especially on weekends to have photos taken.



The cafes carrying the name of the series characters and cafes close to the set where the 'Çukur' music plays are also full.





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