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RESEARCH ARTICLE

CULTURAL HERITAGE AND ONE OF THE UNESCO WORLD HERITAGE LİST, CUMALIKIZIK

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ABSTRACT

Due to the fact that we are located in a historical geoghrapy, there has always been debate as to which criteria are needed for planning without disrupting the cultural texture. In order to provide those who live in a historical environment with the opportunities of contemporary life and to adapt the buildings and places into today's needs and contemporary lifestyle, an interdisciplinary study is required. Today, unplanned urbanization and excessive increase in the heights of buildings with the recent development zoning rights have negatively affected historical buildings and even made them impossible to be perceived. Due to being surrounded by extremely high constructions, the effects of historical spaces on the silhouette have considerably decreased. Likewise, density has been causing pressure on the extension of narrow streets in historical settlements. Not to mention the fact that visual integrity and harmony of historical environment has been fading away since the undesired technological elements got involved. Cumalıkızık Village, however, has been added to UNESCO World Heritage List by the year 2014. Established in Bursa in the context of waqf (public endowment) by Ottoman Empire founder Osman Gazi, Cumalıkızık is one of other seven villages that are located between the foots of Uludağ Mountain and valleys. The villages were named after ''kızık'', which represents one of the clans of Oghuz Turks. Besides having a strong cultural heritage and involving many natural beauties, Cumalıkızık is one of the most significant examples of Ottoman rural civil architecture. It still preserves its presence by carrying the past towards the future with its historical mosques and hamams, plane trees, organic street texture and characteristic houses. Made of rubble stone, wood and adobe, Cumalıkızık Houses are triplex buildings which involve iron-made doorknockers and handles on the street doors. The houses have different colours ranging from white, yellow, red to purple. There are narrow, stony streets with no pavements where corner walls of the streets are beveled suitably for organic settlement. So far these asymmetric walls have changed depending on the stylistic features of different periods. The most prominent architectural style of Turkish Houses, "Exhedras", which were used as living room and had a great importance on Turkish life, also reflect the characteristic features of these traditional houses. In accordance with these criteria, traditionality must be protected in the architectural designs that will be made in Cumalıkızık in the future. Additionally, these designs should preserve the building culture and physical texture of the area while responding against changing demands and functions of different periods. This study analyzes recently constructed sample buildings in terms of their accordance with cultural texture, by using scanning and evaluation methods.

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INTRODUCTION

The awareness on the preservation of historical environments which are part of urban heritage have recently decreased depending on the preservation period, decisions and implementations. That situation brings about many problems including physical deformation in the environment, socio-cultural change and low quality of life. The reason why our cultural heritage cannot be well protected may not only result from society's approach to the cultural heritage and historical environment, unconsciousness and financial troubles; but also political reasons, inadequacy between preservation and planning and benefit-oriented approaches. It is a natural process that new constructions emerge in old city texture due to human necessities, environmental conditions, economic changes and developing technology. In this context, the main problem is the designing of the structures without paying attention to the historical environment. Deficiency in preservation is also one of the problems. Changing socio-economic conditions and demands of current point of time have lead to new constructions in historical environment, causing deterioration in the integrity and sustainability of the old city texture. It may also cause these heritage areas to lose their physical and cultural identity. The issue of how constructing and transformation in historical environment can be made without damaging the physical and cultural identity of the city remains as one of the main problems. Involving the experiences of the residents, historical environments also reflect social and economic conditions and technological levels

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of societies who lived in former periods, Preserving the past and implementing today's demands are equally important for a sustainable historical environment (Düzgün, 2010 p.1).

Aim

The study aims at raising awareness on the significance of the concepts of historical environment and cultural heritage and sustainable planning approaches on the new constructions in historical environments by determining the situation of new structures in Cumalıkızık, which has recently been added to UNESCO World Heritage list.

Content

The study involves the new structures which have been made in historical environment in Bursa, Cumalıkızık. In this context, newly constructed buildings have been selected in the rural settlement which has existed for 700 years. Aforementioned buildings have been separated into two categories as the ones having recent past (0-10 years) and others having distant past (40-50 years).

Method

The topic of the study will be elucidated by using written sources, internet database and the information taken by state institutions such as Bursa Metropolitan Municipality. Furthermore, visual elements such as photos and graphics will be used.

The concepts of preservation, historical environment, cultural heritage and their significance

"Urban Preservation Areas are defined as the areas that are still in existence today without any change in their social texture and function even after a number of infrastructure and superstructure facilities. This general definition points out the urban regions where there is no physical (deterioration in infrastructure and superstructure due to the time and the abrasive effects of nature), functional (transformation of the structure into a different function due to not being able to meet the demands against changing life conditions) and economic (negative effect of deteriorative environment conditions on land prices)" (Akın, 2013 p.76,82,95). Classified as prehistoric settlements and historical settlements, archeological settlements involve historical environments which include historical trade centers, historical housing texture and historical areas where there occured a historical incident before. Preservation can allow all the values in historical environments to be well preserved and transferred to the next generations. The main objective of preservation is to be able to control the effects of changes in social and economic environment towards physical environment. In this context, the areas where preservation is required must be handled within the conditions of the current period in a holistic approach (Üçer, 2004 p.51,43).

Cultural Heritage is defined as a set of values which have been created by humanity and nature within thousands of years of civilization history since the beginning of the history of humanity. [4]. Within the Convention Concerning the Protection of the World Cultural and Natural Heritage, lead by UNESCO in 1972, both cultural artifacts built by humanity and others created by nature and humanity together, were included to the cultural heritage (Tuncer, 2012 p.36,44). Preservation, restoration and renovation processes are all significant on ensuring cultural sustainability and enabling new living opportunities for the society while they also enable historical legacy to be transferred to the next generation, could be enabled.

Sustainable planning approaches in historical environments

Sustainable preservation means preserving cultural heritage by balancing the change as rational as possible. Main objective of sustainable preservation include quality of life, legacy issues, social harmony, economic growth and environmental efficiency (Günay, 2010 p.).

Identity in historical environment

- Urban identity is the concept which has its own distintive features in every city, shaped by physical, cultural, socio-economic, historical and formal factors emerging in a very long period of time (Url 1).
- Urban identity is the spirit of a city. It arouses sense of belonging among those who live in that environment. Therefore, any intervention must be made originally without deteriorating the identity of the region and all components of the environment must be paid attention
- Recently, cities have received new identities and become more and more similar due to the growing and changing socio-economic structure (Kaypak, 2010 p.373-792).Construction of a new structure and demolition of a historical structure have been substantially damaging the authentic identity of a city. Therefore, the structures which has a significant value in urban identity must be approached sensitively.
- Main aim of design is to build a harmony between physical and cultural assets and to determine the needs of modern society, by analyzing the characteristic features of historical environment (Okyay, 2001 p.78-96).

"New Structure" Design in Historical Environment

New designs which are planned to be made in historical environments must be implemented after evaluating urban and architectural scale. Such an evaluation ensures the recognition of the historical environment and helps the new structure to adapt the environment. Morphological and typological analyses in urban texture analyses means analyzing the authentic geometrical structure of squares, spaces, streets, backyards and areas that are visually less perceived due to the structures. In textural bond, however, analysis of mass and facade compositions such as ratio, scale, balance, rhythm is made (Aydınlı, 1992). In architectural scale analyses, a similar or an opposite approach to the existing texture might be the matter (Enç, 2010). As seen on the Figure 1, urban texture and architectural approach design parameters have been stated as subsidiary parameters on deciding the method and style of the new structure (Bayraktar, 2015 p.44,55).

Following the evaluation of these parameters, three new design methods have appeared. These are similar approach methods (imitating, contruction, neutralization), reciprocal approach method and free approach method.

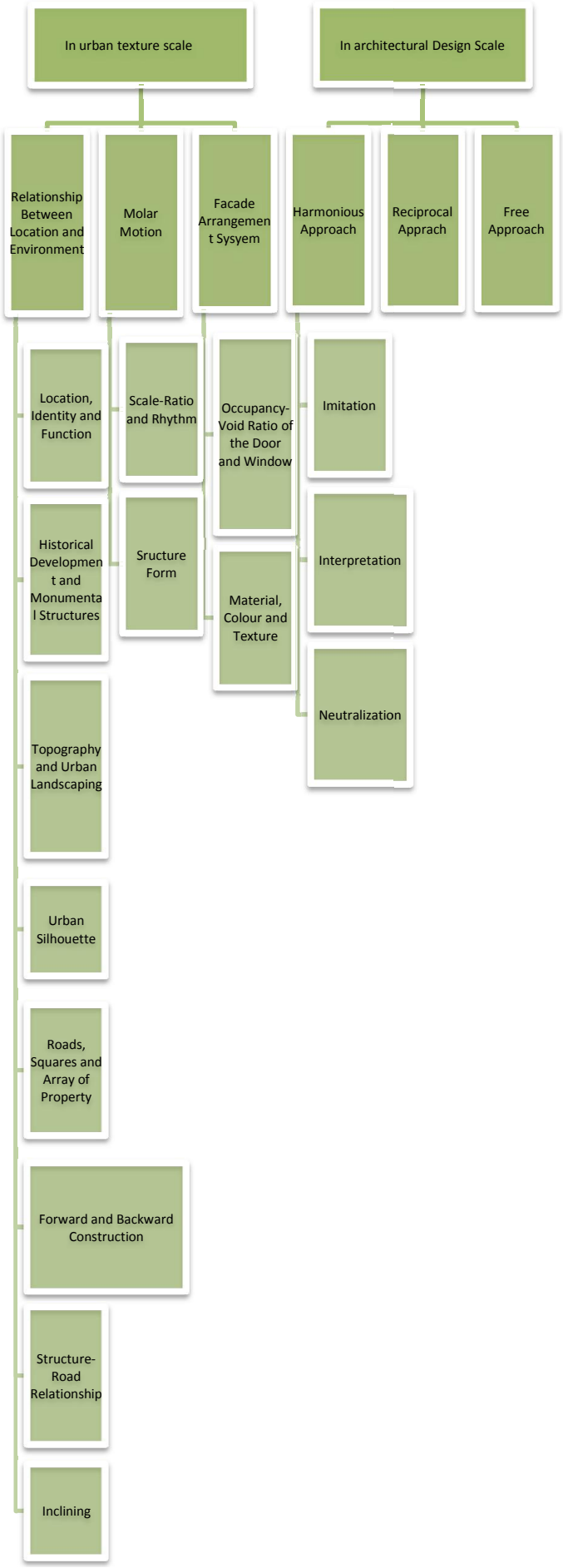


Figure 1. New Structure DesignMethods in Historical Environment (Bayraktar, 2015 p.43)

Similar Approach Method in Historical Environment

The most fundamental principle for the integrity of existing structures in historical environment is to make compliance among the arrangements that provide similarity in designing practice in terms of scale, ratio, direction, colour, style and texture. To build a balance between old and new structure in historical urban texture, either similar structural styles, ratios, components and materials are used or new designs are made by imitating the preceding structure (Birlik and Ertürk, 1999, p.40-46). Such kind of method aims at copying the historical environment of new structure, imitating the traditional features and materials of historical structures and adopting facadism approach, which adopts building traditional facades on modern structures (Ökesli, 2011 p.16,17).

There are three different methods for that method:

- Imitation of Historical Styles; At this approach, forms, materials, colours and facades of traditional structures are identically imitated (Karatosun, 2010).
- Interpretation of Historical Forms; This approach relies on thorough analysis and interpretation of common architectural elements, components and forms in historical urban texture, then to design the structure by using available material and technology (Altınöz, 2010 p. 18-27).
- Neutralization Method; The structures that are constructed as a background for historical structure in a quite respectful and unsophisticated manner, thus allowing the historical structures to involve more emphasis. In this approach, the new structures require to remain in the background of historical structure while they must reflect the stylistic features of their period (Zeren, 2010).

Reciprocal Approach in Historical Environment

Reciprocal Approach is defined as a method where consciously the data which are not available in existing texture are used among the design elements such as scale, ratio, colour, style and texture. A reciprocal new structure can only be effective if constructed proficiently (Livtopuz, 1988).

Free Approach Method in Historical Environment

In this method, harmonious and reciprocal approaches are combined in order to enable the connection with historical city texture. This approach can also be claimed to cause uncertainity in design due to emerging coincidentally. Besides having no connection with any movement or environmental value, historical texture is also ignored in free approach. After thee examination of each and every approach, historical texture and its whole components must be analyzed thoroughly, and either harmonious or reciprocal approached must be implemented (Velioğlu, 1992).

Examination of Bursa-Cumalıkızık village and sample area in terms of sustainable planning

Bursa-Cumalıkızık

Involving many historical, cultural, archeological and natural sources, Cumalıkızık Village is a quite significant settlement in a local and national scale (Figure 2).

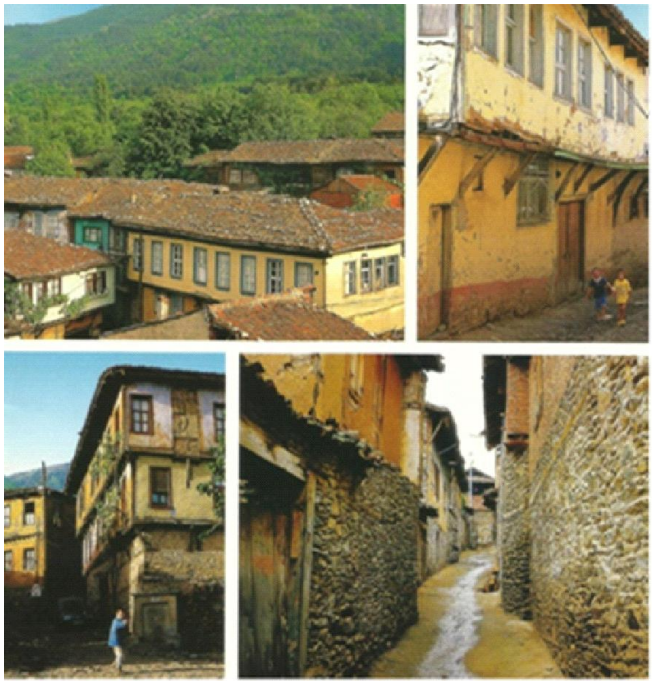


Figure 2. Cumalıkızık Village [16]

Location and Identity of Cumalıkızık Village

Dating back to 14. Century, Cumalıkızık is one of the other Kızık villages which are located nearby the eastern valleys. Located at 10th kilometers of Bursa- Ankara highway, and 3km south of Uludağ Mountain, with 340 km altitude from the sea level. Cumalıkızık is one of the most significant examples of Ottoman rural civil architecture. It still preserves its presence by carrying the past towards the future with its historical mosques and hammams, plane trees, organic street texture and characteristic houses. The area was gained an international reputation after being added to UNESCO World Heritage List. Today there are totally 290 houses in the region where 180 of them are currently used by nearly 850 residents. As young population migrated to the city center for better job opportunities, majority of the population is elder people in Cumalıkızık (Url 3). Surrounded by houses, primary school and cemetery, the square of the village is first to be seen during the travelling through the foots of Uludağ. There are two monumental plane trees in the square (Figure 3).

Figure 3. Cumalıkızık Village Square

Roads and relationship between road and structure

There is no main street in the village. Streets do not intersect vertically, there are even blind streets. With 2-2,5 width, the streets are only suitable for people and horse-drawn vehicles. “Cin Aralığı”, one of the narrowest streets in the world, is a cut-off with 55-60 cm of width where only one person can walk through (Yerel Gündem, 2003).

Figure 4. Cin Aralığı [16]

That street is claimed to have been built during when Ottoman wars were continuing, so that people could escape from he enemy raids. Due to involving yard walls, double-wing wooden entrance doors, different types of exhedras and the inlaid gussets that hold them, streets have a substantial features .The only connection between houses and the house are the street doors that are opened to the backyards (Figure 5).

Figure 5. House-Street Texture relationship

The Characteristic Features of Houses

Traditional Cumalıkızık houses reflect the traces of Turkish type of housing scheme. These duplex or triplex houses are entered by passing through the yard with a double-winged doors. The heights of upper floors of these structures are much lower than ground floor (Yerel Gündem, 2003). Exhedras have been constructed for a minimum disconnection between the inner and outer space. The windows are covered with frameworks. Roofs are made as wide thrummy fractures. Generally there is no window for outer space on the ground floor due to privacy purposes. On the upper floor, especially in main room, however, there are windows to see the street. The top windows of upper floors were covered with colourful glasses so that there could be light and the room could look

better. That style was seen in Turkish Houses during the second half of the 17. Century. There are approximately 10-12 houses with top floor (Yerel Gündem, 2003). Windows and doors of the winter rooms that survived more against cold and rainy climate were much smaller. Designed as a mezzanine, height of these rooms were reduced, and they were located on the barn for a better heating (Yerel Gündem, 2003). Soil, slate and wooden bond beam are the materials used on the construction of the buildings. Rock was also used on the walls of the buildings. Ground floors of the houses involve traditional stone material with lateral wooden bond beam. Upper floors involve adobe material within wooden construction. Roofs, however, were made of wooden material which is covered with alaturcamission roof tiles.

Figure 6. Structure-Material Relationship (Akıncıtürk, 2012)

The colour of walls of the houses are generally yellow, white, blue, purple and green (Akıncıtürk, 2012), (Figure 6). While floor and ceiling coverings involved wooden material, decoration was not paid too much attention.

Examination of Sample Area in Terms of Sustainable Planning Approaches

New designs which are located at the junction point of Eğrek Street and Orta Sokak have been selected Sample Area 1 and new designs which are located at the junction point of Dinç Çıkmazı and Cumalıkızık Hammam have been selected Sample Area 2 (Figure 7).

Figure 6. The Location of New Sample Designs in Cumalıkızık

Below there are Sustainable Planning Approach Analyses of Selected Buildings (Figure 7, Figure 8):

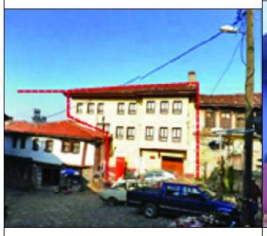
Model Area - 1 Sustainable Planning Approach Analysis			
	Design - 1	Design - 2	Evaluation
Harmonious Approach			Design 1 , does not have a similar approach in terms of facade elements. Color and window rates are similar . Design 2 has a similar approach in terms of scale, ratio, style proportion , direction. It complies with the neutralization principle in terms of direction and ratio.
Reciprocal Approach			Design 1 is resiprocal in terms of scale, ratio and style. But due to the fact that it was not designed consciously, it can not be accepted at this approach. Design 2 demosntrates a reciprocal approach in terms of design, colour and material technology.
Free Approach			Design 1 complies with the uncertainity situation that has existed coincidentally. It has been structured by using free approach. The design demonstrates a reciprocal approach.

Figure 7. Model Area – 1 Sustainable Planning Aprroach Analysis

Figure 8. Model Area – 2 Sustainable planning approach analysis

Conclusion

This action plan points out the fact that Cumalıkızık, one of the most prominent examples of Ottoman rural architecture, could be preserved without being demolished, what more, the people of our country may gain many economic advantages by protecting this legacy. While implementing that tourism-oriented action plan, however, it is quite important to consider the identity, the culture and the facts of historical environment. As a result of sustainable planning approach analyses, all the new designs have been proved to comply with the uncertainity situation that has existed coincidentally. Free approach has been used. It is clearly seen that these designs do not comply with historical environment As required by 6360th law, new designs which were constructed before 2012 were given licence right after being assessed with building assessment form (Url 4). It can be argued that such kinds of designs on this historical environment, which has been added to UNESCO World Heritage List, are discourtesy for our cultural heritage.

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