

Rethinking the Life and Death of Buildings on a Trail in Beyođlu



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Abstract

This study has emerged on the neglected and abandoned structures left to decay, which have become a familiar sight in almost every city, turning into a common image. Focusing on the tendency in architecture to attribute human characteristics, the study delves into the question of how a building can be subject to death when confronted with the endings of buildings metaphorically likened to living beings. The idea that the acceptance of death can be a driving force for positive actions is emphasized in the study. This study aims to cover and document the life and death of buildings by addressing global issues and emphasizing the impact of the concept of death on human life. This is realized through a personal observation trip on a specific trail in Beyoğlu, conducted in January 2023. The findings are reflected through mapping, recorded with photos, and highlighted with drawings through photos. The first section includes the conceptual definition of death and discusses the perspective of individuals and coping methods in the face of inevitable ends, whether it be death, uselessness, or failure. This section, stemming from the notion of the impact of death on human life, also provides a perspective for observing buildings encountered along the designated route for the study. The second section examines the current state of buildings located on the route determined in Istanbul's Beyoğlu district. During the semi-structured observation trip conducted in January 2023, 130 locations were marked and classified on the map based on the diagnoses obtained through analogies. This section provides explanations of the background of diagnoses and analogies, emphasizing the distinct traces on buildings toward death through drawings based on some of the marked structures.

Key Words: Death, Waste, Death of Buildings, Maintenance, Neglect, Demolition, Idle Building Stock, Neglected Buildings in Beyoğlu

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Özet

Bu çalışma, kullanılmayan veya ihmal edilen, çürümeye terk edilmiş yapılarla ilgili yaygın bir manzaraya dönüşen durumu ele almaktadır. Çalışma mimaride insan özellikleri atfetme eğilimiyle, yaşayan bir varlık benzetmesi yapılan binaların sonlarıyla yüzleşildiğinde bir binanın ölüme nasıl tabi olabileceği sorusuna odaklanmıştır. Ölümün kabulünün insan hayatındaki itici gücün pozitif aksiyonları tetikleyebileceği düşüncesi, çalışma içinde öne çıkarılmıştır. Bu çalışma, ölüm kavramının insan hayatındaki etkilerini vurgulayarak ve küresel sorunlardan yola çıkarak, binaların yaşamını ve ölümünü kapsamayı ve belgelemeyi amaçlar. Bu, Ocak 2023'te Beyoğlu'ndaki belirli bir rotada yapılan kişisel gözlem gezisi aracılığıyla gerçekleştirilir. Bulgular, haritalama yoluyla yansıtılır, fotoğraflarla kaydedilir ve fotoğraflar üzerinden çizimlerle vurgulanır. Tezin ilk bölümü, ölümün kavramsal tanımını içerir ve ister ölüm, ister yararsızlık, ister başarısızlık olsun, kaçınılmaz son karşısında insanın bakış açısını ve baş etme yöntemlerini ele alır. Bu bölüm, ölümün insan yaşamındaki etkisi fikrinden hareketle, çalışma için belirlenen rota üzerinde karşılaşılan binaların gözlemlenmesi için de bir perspektif sağlamıştır. İkinci bölüm, İstanbul'un Beyoğlu bölgesinde belirlenen rotada yer alan binaların mevcut durumlarını incelemektedir. Ocak 2023 tarihinde gerçekleştirilen yarı yapılandırılmış gözlem gezisi sırasında, 130 lokasyon işaretlenmiş ve kurulan analogilerle elde edilen teşhisler göre harita üzerinde sınıflandırılmıştır. Bu bölümde teşhislerin ve analogilerin arka planı açıklanmış, işaretlenen yapıların bazıları üzerinden yapılan çizimlerle, binanın ölüme doğru ilerleyen sürecindeki belirgin izlere vurgu yapılmıştır.

Anahtar Kelimeler: Ölüm, Atık, Binaların Ölümü, Bakım, İhmal, Yıkım, Atıl Yapı Stoğu, Beyoğlu'nda İhmal Edilen Binalar

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Introduction

“Death is that putrefaction, that stench... which is at once the source and the repulsive condition of life.”¹

Memento Mori, a Latin phrase meaning “remember, you must die”, is a common term in art that represents the reminder of the mortality and fragility of life.² Death is one of the most common terms while mentioning the inevitable end. This end is an essential element that shapes a person’s life, and it is reminded of itself in people’s lives not only by the end of their own species but also by the lives of others and even by objects’ endings that they produced and attributed life to. People witness many endings in their lives, and each person’s reaction to these endings may be different. However, the thing that scares a person the most and keeps the one on guard throughout life is the one’s own death. Just as the end of many things reminds them of their own death, they also frequently have to face the death of their own kind, somehow accept this situation, and continue their life until their own death comes. Although death is inevitable, humans do not simply accept it by nature. The reason behind this hard acceptance can be considered conscious, and Zygmunt Bauman’s words can highlight this situation; “Unlike other animals, we not only know; we know that we know. We are aware of being aware, conscious of ‘having’ consciousness, of being conscious.”³ As Bauman expressed, when our knowledge or consciousness becomes hard to embrace, we tend to escape by treating it the way we treat unwanted things and things that offend us; *we put them at a distance from which their stench or repulsive sight is less likely to affect us; we hide them.*⁴ People have the urge to suppress offensive thoughts or to make them prettified for not getting the negativity or ugliness in their lives.

The message of remembering the end carries an important role, not based on its unpleasant feeling but the potential triggers to create a worthy life in a limited time, delay death, or prolong the lives when or if it is possible. The struggle with death throughout life, the life in the face of death, triggers people’s efforts throughout the process, both regarding their own life and the life they attribute to other things through empathy. Acceptance of the end can change the way to process in life. Zygmunt Bauman proposed: *Without*

1. Georges Bataille, *The Accursed Share: An Essay on General Economy*, (New York: Zone Books, 1991).

2. “Memento Mori”, Tate, Accessed September 26, 2023, <https://www.tate.org.uk/art/art-terms/m/memento-mori>.

3. Zygmunt Bauman, “Living with Death”, *Mortality, Immortality, and Other Life Strategies*, 1st ed., (Cambridge: Polity Press, 1992)

4. Ibid.

5. Ibid.,7.

6. Gabriella Arienti, "The Development of Anthropomorphism in Interaction: Intersubjectivity, Imagination, and Theory of Mind", *Frontiers in Psychology*, (Turin: University of Turin, 2018).

7. Stewart Guthrie, *Faces in the Clouds: A New Theory of Religion*, (New York: Oxford University Press, 1993).

8. Adrian Forty, "Dead or Alive- Describing the Social", *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2004), 103.

9. Ibid., 38.

10. Jeffrey Kipnis, "The Cunning of Cosmetic", *A Question of Qualities: Essays in Architecture*, (Cambridge, Massachusetts: The Mit Press, 2013), 99-113.

11. Forty, "Words and Buildings", 86-101.

*mortality, no history, no culture – no humanity.*⁵ Mortality triggers the production of history, culture, and ways to live. Furthermore, this highlights the driving force of death in life. The to-do list before you die is an effort to make life productive. What people do to stay healthy throughout life can show that the end is accepted and efforts are made to ensure that the time spent until that time is of good quality. This can also be the case for inanimate objects' lives. Therefore, this unpleasant reality of life can affect the way people live, produce, and consume. Whether with the empathic or egocentric approach, the surrounding deaths of human lives can trigger changes in how they act or manage through certain subjects. However, when the surrounding death disturbs or ends the human's own life, the change begins to be a necessity rather than a personal choice.

With the questions about death's power on human life in mind, the realization of certain global crises arising from killing the potentials of what we have as a resource, selfish claims on earth, and irresponsible productions have led this thesis to create an analogy on the end of human-made productions, death. In a specific case; The buildings' death. And this study explores the death of buildings via revealing the current life conditions of buildings on a specified trail in Beyoğlu.

The human tendency to attribute life or human characteristics to non-living or nonhuman entities is a widespread phenomenon.⁶ This tendency, which is referred to as anthropomorphism and animism in the literature, can be seen in many different areas and diversity.⁷ In the field of architecture, anthropomorphism, and animism can be found as different influences, from shapes to proportional references, from similar rituals to social connections. The use of metaphoric language in architecture is quite common. Architecture as a practice has some claims to realize and to improve human social existence in nature. The articulation of this aim and highlighting these social qualities were some of the major concerns of modern architects.⁸ The use of language and metaphors to understand and describe buildings also leads to the occurrence of anthropomorphic names for architectural members.⁹ Many metaphorical approaches are used in architectural discourses to give life to buildings. 'Breathable' walls are called membranes or skins, doors, and windows are sensory openings, structures are bones, some openings are cellular, some are fluid, decorative works are the cosmetic layer¹⁰, and areas that facilitate movement are circulation;¹¹ Metaphors like these have been influenced by physiology or vitality, embedded in architectural discourse, and

become widely used.¹² These lively metaphors create excitement through the production of architecture; however, changing circumstances and confrontations can open different perspectives on how the buildings live. This approach of accepting or seeing the building as a living being led to a question: **Doesn't a building that is claimed to be alive also die?**

The construction of a building used to take a longer period of time. Before modernism, buildings with complicated histories confronting the situations of building, burning, rebuilding, collapsing, enlarging, running out of funding, reconstructing, adding towers, alters, and transepts took centuries to complete.¹³ The concept of completing a building on a specific date and delivering it to the owner in an all-ready condition belongs to the modern notion.¹⁴ It is now possible to construct buildings almost in months, while it took hundreds of years for an old Gothic church to be built. Today, high-speed architectural production also has high-speed death. Compared to the pre-modern period, buildings are born fast and die fast now. Economic reasons are also triggering the ability of this fast production. The construction sector has a very close relationship with the economy. Construction has a chain effect area that is mainly created through input-output. This means that a large economic mass is mobilized by construction. In case of overproduction of construction triggered by the economy, excess building stock occurs. As a result of this production, which can remain undemanded for a long time, there can be buildings waiting empty.¹⁵ Building for economic reasons rather than needs is one of the causes of unused, unloved, unappreciated, wasted, or neglected buildings to occur. The reasons behind ending in that position may be different, but with their similar appearance, they can represent what is the possible ending for them. Naming them as ghosts, dead, abandoned ones, dangerous, old, or obsoletes, they can be found in almost every city in the world.

Simultaneously with this thesis study, I was part of the project team and served as an editorial assistant in the Ghost Stories: Carrier Bag Theory of Architecture, Türkiye Pavilion of the 18th International Architecture Exhibition, La Biennale di Venezia. In a similar approach, this project focused on nearly every city's abandoned structures and their ghost stories. The research conducted within the scope of this project, exploring various conditions of different structures and conducting detailed studies on existing and potential approaches to these buildings, has provided both conceptual and insightful contributions to the development of this thesis. As realized

12. Stephen Cairns and Jane M. Jacobs, *Buildings Must Die: A Perverse View of Architecture* (Cambridge, Massachusetts: The Mit Press, 2014), 11.

13. Neil Harris "Meeting the World", *Building lives: Constructing Rites and Passages*, (New Haven and London: Yale University Press, 1999), 13.

14. Ibid.

15. Ensar Yılmaz, "İnşaatın politik ekonomisi: İnşaat sadece inşaat değildir" [The political economy of construction: Construction is never just construction], *Gazete Duvar*, December 7, 2020, <https://www.gazeteduvar.com.tr/insaatin-politik-ekonomisi-inaat-sadece-inaat-degildir-haber-1506458>

16. “Kültür Varlıkları Envanteri” [Cultural Heritage Inventory], Istanbul Metropolitan Municipality, Accessed December 2, 2023, <https://miras.ibb.istanbul/kultur-haritasi/>

through this project, every city in Türkiye has a high number of idle buildings, and it is also possible to encounter many decaying structures with similar images of abandonment in Istanbul. The issue of meeting basic spatial needs is exacerbated by the city’s increasing population, contrasting with its high construction rate. Recognizing the significant stock of idle buildings along an active route, both socially and economically, and within the city as a whole, this thesis focuses on the buildings along the specified trail and examines their conditions during their lifespan through the lens of death.



Figure 1: Specified trail in Beyoğlu

By emphasizing the concept of death and adopting a metaphorical perspective on the traces of buildings, this study questions the possibility of developing an alternative approach for a building's life towards its eventual demise. These metaphors, reflecting on their conditions, provide a common denominator for broader discussions on the traces that buildings carry. As a common ground enabling enrichment for these discussions, the metaphors identified during this study include neglect, ageing, intensive care, deathbed, remains after death, and rebirth. These metaphors, based on human life, are considered as reminders of the journey towards death. When evaluated through the lens of building life, they can reveal different perspectives, both positive and negative. For instance, ageing may be presented as traces of death and time, yet on buildings, these traces can be regarded as symbols of the structure's experiences, contributing to the sense of the space's soul. The study values such metaphors as they provide a foundation for presenting diverse perspectives through approaches like these.

The route for this thesis was specified from Taksim Square to Karaköy. [Figure 1]. The area consists of embassy buildings, inns and passages, retail buildings, educational buildings, many period structures, and residences. The diverse building typology of the route includes buildings that are historically registered and restored, such as Casa Botter, which dates back to 1901 and was restored in 2023 as an Art and Design Centre, under restoration, such as Muammer Karaca Theatre that is unused since 2012, or waiting for their restoration such as Hazzopulo Passage from late 1800s.¹⁶ But there are also some buildings that no one is even aware of, and perhaps their destruction will not cause any controversy because some of them are already seen as derelict and dangerous. This study aims to highlight the dead or dying buildings that are showing symptoms and their current situations, regardless of their appraised value. With the unexpected confrontation of the high number of buildings' conditions, some of the common situations and details led to a classification of various diagnoses through the road of death. This personal observation and mapping study was conducted as a semi-structured field trip and consists of the buildings discovered during this trip that was taken in January 2023.

In this context, a comprehensive literature review was conducted on both the neighborhood's condition of unused buildings and on analogies about buildings' lives and journeys toward death, diagnoses, and causes of death. The literature review helped to understand the route's historical background and buildings that are in need of maintenance. In addition to this, the reviews

17. "İBB Miras, Beyoğlu'nun 4 simge yapısını restore ediyor" [İBB Miras is restoring 4 landmark buildings of Beyoğlu], Gazete Duvar, 17 December 2022, <https://www.gazeteduvar.com.tr/ibb-miras-beyoglununun-4-simge-yapisini-restore-ediyor-galeri-1591066>.

18. Ezgi Oğraş, "Taksim hayatına nasıl devam ediyor?" [How is Taksim continuing its life?], bianet, 16 November 2022, <https://bianet.org/haber/taksim-hayatina-nasil-devam-ediyor-270046>.

19. "2023 Beyoğlu Mekansal Strateji Planı" [2023 Beyoğlu Spatial Strategy Plan], Istanbul Metropolitan Municipality.

20. "İBB: İstanbul'da ev kirası 5 yılda yüzde 654 arttı" [İMM: House rent in Istanbul increased by 654 percent in 5 years], bianet, 20 May 2023, <https://bianet.org/haber/ibb-istanbul-da-ev-kirasi-5-yilda-yuzde-654-artti-279050>.

21. Istanbul Metropolitan Municipality, "2023 Beyoğlu Mekansal Strateji Planı" [2023 Beyoğlu Spatial Strategy Plan].

22. Hazar Dost, "Kültür alanı olacaktı, moloz yığını oldu: Zürafa Sokak'ta neler yaşanıyor?" [It was supposed to be a cultural area, but it turned into a pile of rubble: What is happening in Zürafa Street?], 10Haber, 15 June 2023.

on analogies about building pathology and the death of buildings created the idea of diagnosing building conditions and approaching marked buildings with the perspective of death in mind. The details caught on the marked buildings created the conceptual analogies of buildings' place on the journey of their life and similarities between human life. From this perspective, similar details of the unused buildings identified on the route and their positions in the death journey were reviewed under six diagnoses.

This study aims to unveil the life and death of buildings on a trail in Beyoğlu via personal observation and mapping study that was conducted as a semi-structured trip in January 2023. The route determined in Beyoğlu is a frequently visited, active and crowded area with its historical and touristic structure. One of the centers in the city and being seen as valuable both socially and economically has led to dense construction. Restoration and reuse of historically and architecturally valued buildings are common examples in the area.¹⁷ However, during the period of this study, the bomb attack on İstiklal Street in November 2022 caused the region to stagnate due to security concerns.¹⁸ The main concern has become ensuring security, therefore, renovation works, economic activities, and social events have slowed down in the region. At the same time, the region received significant immigration due to the ongoing political and economic events such as the Ukrainian-Russian war.¹⁹ This immigration also caused sudden increases in housing rents.²⁰ Increasing housing and workplace rents and the economic crisis that has been going on for a while, lowered the purchasing ratio and people became unable to invest, resulting in unused buildings. While the buildings that have been waiting for a long time with advertisements for rent or sale are deteriorating day by day due to neglect, their numbers are increasing, as they cannot participate back in the economy. While restoration works continue, the economic reasons also cause continuous neglect. The economic conditions can hinder saving efforts, while there are also mass demolitions that are making a tremendous impact in the region. The demolitions in the Tarlabası region, which started in 2010, are still controversial issues in 2023.²¹ It is possible to see the traces of this mass destruction that took place within the scope of urban transformation projects. A similar mass demolition occurred more recently, with the Zürafa Street demolitions started in February 2022.²² It is one of the examples where the end has been brought from many perspectives due to the conscious destruction of these areas, with similar motivations, where some marginalized segments of the society live, under the name of "transformation". This study

on the trail, where stagnant renovation works, traces of mass demolitions, reconstructions, and repairs were seen together, was carried out in such a socio-political background.

The first chapter covers the conceptual definition of death and includes the human's perspective and reactions to the inevitable end, whether it is death, uselessness, or failure. Coming from the idea of death's power in human life, this chapter creates a lens through which to look at the surrounding buildings on the trail. The second chapter covers the conditions of buildings on the defined trail in Beyoğlu. The current conditions of these neglected buildings can change rapidly in this city. Therefore, this study records their current condition in 2023 with lenses through death. In this context, this thesis is inspired by the idea of the memento mori for buildings that the inevitable dark side of life needs to be reminded of. If this reminder can create a positive effect by the idea of seeing the potential of what already exists, even though they are unused, unloved, unappreciated, or neglected, in the days of global resource crisis can help to shape the future of cities, architecture, and urban developments.

Death and Reactions

01

“Thou know’st ‘tis common; all that lives must die...”²³

Death, which inevitably reminds oneself, is the absolute end expected in a person’s life. Death of everything around humans was a reminder for them, and this reminder was conveyed through religions, philosophy, art, and literature in history. One of the most significant offensive thoughts in human life can be the death. As Benjamin Franklin famously expressed, death is the only certain and guaranteed thing about life. The reality of death has an important place in shaping a person’s life. For Philippe Aries, death in the European Middle Ages was *tamed*.²⁴ Bauman’s view on this point of death was that everyday life was counseled in the shadow of death, and life was “resigned yet peaceful cohabitation with *tame* death.”²⁵ This pre-modern definition of life and death links life to healthiness and goodness and death to sickness and immorality. However, in today’s world, this simple separation of life and death has changed into more of a struggle between two opposites. The medicalization of death, the recognition that disease is a reminder of death but has no definitive end, has changed the naive acceptance of death. In this case, life and death became a *continuous phenomenon*.²⁶ The concept of continuity redefines the antagonism between life and death. This continuity creates life in the face of mortality in this reality.

Reactions to mortality can be found common for human beings apart from the continent, religious beliefs, cultural differentiations, death, and actions toward death. The acceptance of death for humans became harder; unlike other living things, humans needed different branches to face, negotiate, or embrace the end, such as systems, mechanisms, religions, philosophy, art, and literature. Mortuary rituals are very diverse around the world, but the existence of these rituals is primarily common. These rituals cannot be seen in another species’ death; humans create these rituals by recognizing their own death by the death of others. This inevitable facing with an inevitable ending makes people think about the complexity of life itself. Religions, philosophy, literature, and art offer help to face the inevitability of

23. William Shakespeare, *Hamlet*, Act 1, Scene II, Line 73.

24. Philippe Aries, “Tamed Death”, *Western Attitudes Toward Death: From the Middle Ages to the Present*, (London: Johns Hopkins University Press, 1975).

25. Bauman, “Mortality, Immortality, and Other Life Strategies”, 97.

26. Georges Canguilhem, *On the Normal and Pathological*, (Dordrecht: D. Reidel Publishing Company, 1978), 33.

27. Cairns and Jacobs, "Buildings Must Die", 15.

28. Andrei Guriuanu and Natalia Andrievskikh, "Between Here and Then: A Material Understanding of Time and Space", *The Afterlife of Discarded Objects: Memory and Forgetting in a Culture of Waste*, (South Carolina: Parlor Press LLC, 2019), 45..

29. Zohreh Shariatinia, "Heidegger's ideas about death", *Pacific Science Review B: Humanities and Social Sciences*, Volume 1, Issue 2, 2015, 92-97.

30. William Shakespeare, *Hamlet*, Act 1, Scene II, Line 73.

death. It can be seen as a brutal annihilation and destruction of consciousness or, more often, as the transformative threshold to another existence. These negotiations of death can lead one to think of life as a complex cyclical process.²⁷ This cyclic approach may be seen through diverse contexts, from the Buddhist belief that the infinite journey of the human soul to the repurposing of human-made products to prolong their life. The end is definite for humans, animals, and plants, the ones that literally have active organisms to be alive. Conscious human beings are aware of death, and throughout their lives, they undertake missions to create a productive life for their own and then to protect the existence of other living species. It can be said that what reveals this mission is that they have a common denominator, that is life. In the face of this situation, which they approach with empathy, people have the urge to attribute life to their own productions and other objects in the person's life. It is the human being who attributes life to inanimate beings. In this case, it is the human being who decides the duration of that being's life, when and how it will end, and what will happen after the end comes. When this process is approached with great empathy, a person can move forward by assimilating the end of everything around them to the end the one wants to be. The changing appearance of a fruit, a piece of wood, or a building over time and the negative situations it creates are not far from a person's life. Their vulnerability to decay and decomposition can also be a reminder of humans' own corporeality and inevitable mortality.²⁸ The remembrance of our own mortality can change our behavior toward the one we created. In times of crisis, this emphatic approach through our creations may trigger a positive change. The term death comes with the term life, and almost all inanimate beings in our lives are assumed to have "life". Heidegger connects death with existence and defines death as the ability of existence to die at any moment. Existence means that any moment could be its own.²⁹ Therefore, as famously said by Shakespeare in *Hamlet*, *all that lives must die*.³⁰ With emphasis on the concept of death, this chapter aims to discuss different types of endings in human life and their reactions and approaches to these endings.

Dead and Waste

“...there are waste things, wasteland, waste time and waste lives.”³¹

The term dead has a wide range of uses. The common use is to express the state of being dead, no longer alive, and to refer to someone primarily used for humans, animals, and plants.³² Since the term death comes with the term life, dead is used for various situations. Therefore, the term dead is also being used to express the stillness, lack of power to move, and no longer producing or functioning, mainly used for inanimate things.³³ The concept of death is commonly accepted as one of the main concerns in the history of philosophy too. As Schopenhauer said, “Death is the true inspiring genius or the muse of philosophy... Indeed, without death, men could scarcely philosophize at all.”³⁴ This expression for the concept of death highlights the existence and inspiring points. Confronting the existence of the end can be adopted as a positive and striving approach throughout life. However, when faced with the end for one’s own species, a high level of empathy comes to the forefront, and the dead affects a person’s life with all its unpleasantness. The relationship with a dead body is different from that with many remains after the end. This confrontation, in which a person remembers their own death very directly, can also trigger changes in their ongoing but limited life. Although the reaction to a dead body is similar to that given to many remains of products, the most significant difference may be the intense emotional bond. The dead body becomes a final object that is emotionally refused to be left behind but has to be left behind and managed. Since the presence of a dead body in daily life would be disturbing in many ways, the initial method followed is to remove the dead body from sight.

Waste, as another end object, can be defined as finished things, things that have come to an end, completed their life or decided as they are finished, came to an end, completed their life. Kevin Lynch defines waste as “what is worthless or unused for human purpose. It is a lessening of something without an apparently useful result: loss, abandonment, decline, separation, and death. It is the spent and valueless material after some act of production or consumption.”³⁵ Lynch refers to waste as a cultural construct.

31. Kevin Lynch, *Wasting Away*, ed. Michael Southworth, (San Francisco: Sierra Club Books, 1990), 146.

32. “dead, n. and adj.,” Merriam-Webster Dictionary, Accessed September 26, 2023, <https://www.merriam-webster.com/dictionary/dead>

33. Ibid.

34. Yotch Suksrikasem, “The Problem of Death: Heidegger’s Answer”, *Prajna Vihara*, Volume 3, Number 2, (Bangkok: Assumption University Press, July-December 2002), 65-85

35. Lynch, “Wasting Away”, 146.

36. Bülent Somay, "Çöp Nereye Gider?" [Where Does the Trash Go?], Cogito Çer-Çöp, 43rd. ed., (İstanbul: Yapı Kredi Yayınları),162-170.

37. Lynch, "Wasting Away", 146.

With the progress in human life, increasing production and consumption brought different terms for value. Individual products began to be produced in order to meet a single need of people. It can also be said that the end of these products, which are produced only according to the promised use and person, is decided at the beginning. These productions, seen as valuable in the process and area in which they are used, leave their place to the concept of waste after completing the expected useful life. As Bülent Somay explains in his article *Çöp Nereye Gider?*;³⁶ Humans are the ones with a problem of wasting. It is not seen in nature that other species are connected with their outcomes. With the progress of development, people started to produce more and consume more, leading to waste more. Seeing this development as a success, they tried to avoid the consequences until it became impossible to ignore. The definition of waste is complicated since humans are mostly the ones who decide what waste is. It is not always the things that outcomes from the process; sometimes, never used things can become waste if one wants to. Referring to waste as a cultural construct can help define the scale of waste. At first, the term waste can be considered small-scale, everyday life objects. Looking around into the material world, every object, place, building, program, and system is produced by humans. Producing as if there is no end creates waste when the inevitable end comes. As Lynch expressed, "... there is waste things, wasteland, waste time and waste lives."³⁷ The scale is vast; a plastic fork can be a waste after fulfilling its intended function or before, a place can be abandoned and become a wasteland, a system can be declined by people and become useless, a human can die, and the body becomes an unwanted object, a building can become idle or waste and what happens after?

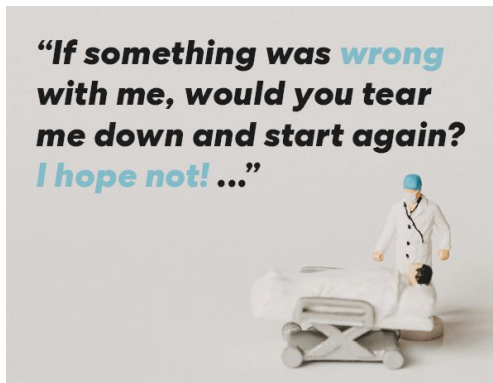


Figure 2: An illustration from Schmidt Hammer Lassen "Instead of tearing down buildings, we can transform." (Source: https://www.linkedin.com/posts/schmidt-hammer-lassen_schmidthammerlassenarchitects-schmidthammerlassen-activity-7042164520491864064-7OSX/?utm_source=share&utm_medium=member_desktop).

The common approach about the unused, unwanted, end objects is to get them out of sight. Whether it is a corpse, trash, land, or a whole building, besides the emotional connections, people tend to remove the remains to avoid disturbance. The process of managing a dead body is observable or is a subject that needs to be known. However, what happens to a wasted object is unknown to many people. With the bond established with the dead, humans cannot easily give up on their own kind, and in the face of death, they mostly move forward with the instinct of saving. One of the most significant differences in responses to the dead and waste may be the lack of this bond. A person who attributes life to productions with an empathetic approach may not adopt the same approach when the end comes or brings an end to the

use of their production. [Figure 2]. Even though they still have the power to decide what will happen after their production dies, the system of dismissal they introduced can cause various problems. The system in each modern city magically removes all unwanted objects from the sight of people. However, the waste management systems that become extremely complicated today [Figure 3] reveal themselves with global problems. These unignorable problems highlight the mistakes in the system and humans' consumption behaviors. The issue of waste, which is increasingly on the agenda, the waste management system, people's behavior on this issue, and the connection between the crisis situation we are in and the end/death, both conceptually and practically, is one of the topics that triggered the emergence of this thesis. It is possible to face end/death at different scales and effects in daily life. When looking at this situation from a material point of view, as an example of the most common endings in human life; The trash left behind from the products, which humans can render useless whenever they want, regardless of the purpose used and the time spend, the corpse, which is perhaps one of the most emotionally challenging encounters, and finally the rubble, the corpses of the buildings that can be constantly killed while creating cities, representing humanity's productions on a larger scale.

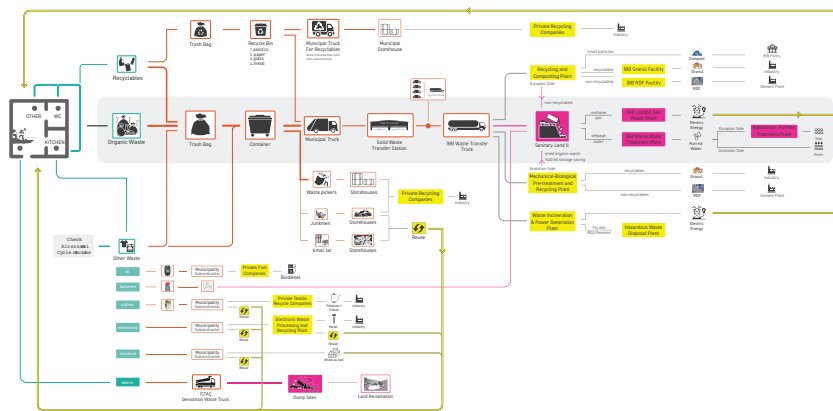


Figure 3: Journey of Trash in Istanbul (Source: AAP Alternative Architectural Practices Waste Research Book. <https://www.yumpu.com/en/document/view/66395952/aap-waste>)

Trash, by a dictionary definition, is things that are no longer useful or wanted and that have been thrown away, wasted, or refused material.³⁸ It is the remains of an object, a product, that is decided to be done using, dead, and needed to be managed as an unwanted being in daily life. Trash is one of the most common ending types that a person faces. On a familiar

³⁸. "trash, n. and adj.," Britannica Dictionary, Accessed October 6, 2023, <https://www.britannica.com/dictionary/trash>.

39. "corpse, n.," Merriam-Webster Dictionary, Accessed October 6, 2023, <https://www.merriam-webster.com/dictionary/corpse>.

40. Lynch, "Wasting Away", 34.

41. "rubble, n.," Merriam-Webster Dictionary, Accessed October 6, 2023, <https://www.merriam-webster.com/dictionary/rubble>.

42. "debris, n.," Merriam-Webster Dictionary, Accessed October 6, 2023, <https://www.merriam-webster.com/dictionary/debris>

scale, domestic waste is a subject that everyone has everyday relations with. Everyone is responsible for their own trash production and getting rid of their own sight until one point. People put their trash in magical boxes (trash cans), and the trash would disappear. After these boxes, the process is under local governments' control, which makes the public feel less responsible.

Corpse is a word that is specifically used to refer to the dead body of a human being.³⁹ Another one of the most common ending types that a person faces and presumably has one of the most sensitive reactions to the end object. The end of human life, the death, mentioned also as wasting in Kevin Lynch's book. However, this type of wasting has a more sensitive part that comes with the fear of death. And dealing with that agony matured different belief systems.⁴⁰ Each belief includes spiritual ceremonies; therefore, saying goodbye to a corpse, which is an unwanted object in the end, does not consist of simply putting it in a box. While these spiritual ceremonies include farewells, the primary approach is to get the corpse out of sight but in a manner. The thing that brings the manner and separates farewell for a body and throwing away an object is the emotional and empathic bond. Human life is not given up easily. The consequences of surrounding beings with attributed life begin to attract attention when they start to disturb people's lives. While human deaths caused by mountains of trash are a driving point for changing the technique used, deaths as a result of collapsed buildings lead a way to question the perspective on architecture and building production. If an object coming out of a house does not become a trash mountain and kills people, if the weaknesses of buildings against time are detected and cured, just like humans, so that the building death is not unexpected, would it have a positive impact on the life that people value so much and make efforts to prevent it from ending?

In every city, it is possible to walk around and recognize a building that has become idle, not in use, ruined, demolished, or abandoned. If saving a building that is old, neglected, or simply not included in life is abandoned, if it is killed or left to die with all its potential, what remains is again an undesirable final object. And the irreversible end object from these buildings after demolition and neglect is what is called rubble or debris. The word rubble means remaining fragments from the destruction or decay of a building,⁴¹ and the word debris means something discarded, the remains of something destroyed or broken down.⁴² The construction process of buildings is one of the most visible representations of human impact on the environment with

their large scales. Although they are similar to everyday objects in terms of production, as they are made of resources taken from nature and produced by people with their own efforts, due to their scale and intense place in human life, their endings are not as easily accepted as those of an item that is produced and consumed quickly. Looking at the current human-made mass in the world, about half of this anthropogenic mass is concrete, which is one of the main building materials, with aggregates such as gravel.⁴³ [Figure 4] The materials, time, and money required for the production of a building have a remarkable ratio. Therefore, the remaining rubble as the final object is actually the end of many subjects lost in the process. The empathy felt for the building produced with great efforts and sacrifices and the urge to expect a long life may also come from here. However, at this point, the problem is not being able to stand behind the long-life decision and sometimes knowingly ending this life. If people put an end to the life of their own building by leaving it neglected, abandoning it, or sometimes even killing/demolishing it because it is useless, they are actually throwing the building away. In this case, what remains is much more than a plastic fork they throw away at home, so they have much more to deal with and more to face as a result.

In this case, can the main difference between dead and waste for people be the freedom to decide when the end has come and what will come next? Even though the scale difference is vast, the reactions as removal methods for the remains are similar between a fork, a corpse, and a building after death comes for them. In the following section, burying, one of the most common removal methods for all these, is discussed among other approaches. And the problematic results of this method, which is useful for quickly removing unwanted from view, are included.

Burying as a Method of Removal

“Nevertheless, we cannot throw anything away, since there no longer is an ‘away’. ... although materials may change in form, they cannot disappear.”⁴⁴

Trash, corpse, and building examples were chosen to explain the similarity of the approach to the unwanted remains, all of which can be defined as waste, by drawing attention to the difference in scale. In the cyclic

43. Emily Elhacham, Liad Ben-Uri, Jonathan Grozovski, Yinon M. Bar-On, and Ron Milo, “Global human-made mass exceeds all living biomass”, *Nature*, vol. 588 December 9, 2020, 442-444.

44. Lynch, “Wasting Away”, 80.

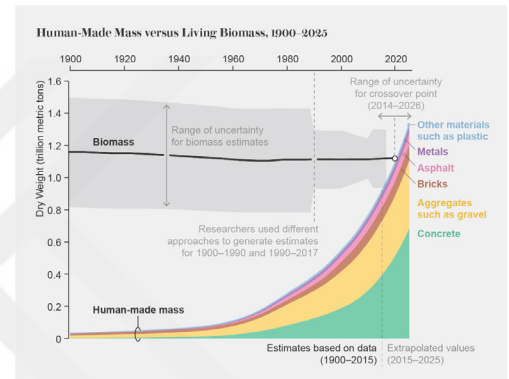


Figure 4: “Global Human-Made Mass Exceeds All Living Biomass,” by Elhacham et. al.

45. Ibid., 42.

46. Ibid., 43.

47. Ibid., 43.

48. Michelle Allsopp, Pat Costner and Paul Johnston, "Incineration and Human Health: State of Knowledge of the Impacts of Waste Incinerators on Human Health", *Environmental Science and Pollution Research International* 8, 2001, 141-145.

49. Lynch, "Wasting Away", 33.

process of nature, where everything is in its organic state, there is no problem with the end object of things. Looking at nature's process, there is no such thing as waste; there are outcomes of progress, but the end object is not something that needs to be taken care of and put out of sight. Organisms appropriate substance and energy, use what they need, and then expire or dispose of what they cannot use. This elimination occurs through their skin and systems or by shedding exudation, segregation within the body, or death. The waste products from these processes become the food for other organisms, so matter cycles and recycles.⁴⁵ One's body becomes food for another; excrement becomes fertilizer for the earth, and so on. Pollution, on the other hand, occurs when this cycle is disturbed.⁴⁶ When the waste product becomes useless for the organisms that are present, the problem arises with mountains of trash, lands full of corpses, and polluted air. When the management strategies arise, fatal problems such as epidemics and environmental changes arise. And the mismanagement realization hits people with these confrontations when pollution starts to disturb their lives. Facing fatal consequences in line with the increasing production of all types of waste, as can be related to the increasing human population, reactions to the end objects and management strategies have had changes.

Facing fatal consequences in line with the increasing production of all types of waste, as can be related to the increasing human population, reactions to the end objects and management strategies have had changes. Approaches to waste management are still primitive, with the aim of getting them out of sight, yet technological developments try to lead to more beneficial ways. While developed countries use advanced methods to get waste out of sight, there are also people who are still dying because of mismanaged waste. As Kevin Lynch expressed, *waste is a necessary part of living, yet life itself is threatened if the processes are not well managed.*⁴⁷ No matter how advanced the current systems are, they have flaws that, combined with people's consumption habits, interfere with the world balance, causing major environmental damage and global health problems.⁴⁸ According to an Auni belief, all human-made things have a soul, and they must be adequately sent on their way after use. If this release fails, the soul will linger and cause diseases.⁴⁹ People's reactions to unwanted objects, waste, creates endings for them. These endings may seem a definite solution temporarily, but killing all their potential and sweeping them under rugs may cause them to haunt back with uncontrollable landfills, toxic gas releases, ruined environments, and

dying people, which is apparently a sensitive point to trigger a change. And the initial change that started can be counted as the concepts of reuse and recycling.⁵⁰

Common methods of discarding unwanted things are found as throwing them into water, burning them, and burying them. While the most common method is burying, it is possible to encounter burning and throwing into water methods to discard trash, corpses, or rubble. [Figure 5-6]. Trash disposal into water caused epidemics and accidents throughout history.⁵¹ While not the most popular method, sending corpses through water was also used and still used in some regions, especially where the water is considered sacred.⁵² Rubble can also be disposed of to water, but with a more systematic approach, as in coastal filling materials.⁵³ Facing fatal consequences of the problematic sides of water disposal leads to new and beneficial methods to get rid of unwanted things. Burning as a method is mostly common for both trash and corpses, while it is mostly prohibited for rubble. While mismanaged trash incineration causes significant air pollution and release of harmful chemicals and pollutants that cause diseases,⁵⁴ the developing technology serves advanced incineration plants with energy production systems.⁵⁵ Burning things out of life can be the easiest way to get rid of them physically, but the toxic releases harm both people and the environment.

50. Frederick Stoss, "Earth Day 1970-1995: An Information Perspective", UCLA Electronic Green Journal, 1995.

51. Emily Mann, "Story of cities #12: London's Great Stink herald a wonder of the industrial world", The Guardian, April 4, 2016.

52. Geeta Pandey, Soutik Biswas, and Vikas Pandey, "Covid-19: India's holiest river is swollen with bodies", BBC, 2021, <https://www.bbc.com/news/world-asia-india-57154564>

53. Esra Sert, "Urban Metabolism of İstanbul: Waterfronts as Metabolized Socio-natures Between 1839 and 2019", (PhD diss., Middle East Technical University, Ankara, 2020).

54. Daniel Rosenberg, Veena Singla, and Darby Hoover, "Burned: Why Waste Incineration Is Harmful", NRDC, 2021, <https://www.nrdc.org/experts/daniel-rosenberg/burned-why-waste-incineration-harmful>.

55. Jihyun Kim and Sukjae Jeon, "Economic and Environmental Cost Analysis of Incineration and Recovery Alternatives for Flammable Industrial Waste: The Case of South Korea", Sustainability 9, September 2017.



Figure 5: Left: Trash floating in Indonesian river, Right: Corpse floating in Ganges River.



Figure 6: Left: Uncontrolled trash burning, Right: Mass corpse cremation

56. Lynch, "Wasting Away", 56

57. Ibid.

58. Ibid.

59. Ryan Deer, "Landfills: We're Running Out of Space", Roadrunner, March 4, 2021, <https://www.roadrunnerwm.com/blog/landfills-were-running-out-of-space>.

60. Ibid.

61. Elizabeth Yuko, "When Did Human Ancestors Start Burying Their Dead?", History.com, June 9, 2023, <https://www.history.com/news/human-ancestors-bury-dead-graves>.

62. "Burial: Types, Practices & Facts", Encyclopedia Britannica, 2020, <https://www.britannica.com/topic/burial-death-rite#ref948>.

63. Andrew P. Adega, "TIV Modern Burial Rituals and Concern for the Physical Environment", African International Journal of Environmental Andecological Studies, 2011.



Figure 7: Odayeri Sanitary Landfill, İstanbul, (Source: İSTAÇ)



Figure 8: Primitive trash burying

Burying is the most common method to get rid of unwanted things, and while removing the unwanted things, it is the production of topographies such as landfills, cemeteries, and wastelands. [Figure 7]. As for trash, sanitary landfills are the most common disposal method, where they are buried in systematic and constructed lands.⁵⁶ In this method, trash is spread in layers without any discrimination (or the leftovers, if discrimination occurs), covered with a layer of earth, and compacted. The buried decomposable materials convert to humus, carbon dioxide, methane, ammonia, and hydrogen sulfide.⁵⁷ The layers of the system need to be carried out in detail to avoid soil contamination, unlike primitive burial. [Figure 8]. While the system of burying trash becomes advanced, it creates an irreversible end for what is called trash. Giving a second chance to any material becomes impossible. Depending on one's opinion, the landfill may seem like a reclamation of unbuildable land; however, it can also be said that it destroys natural wetlands.⁵⁸ Even if they were counted as reclamation at one point, the rapidly increasing population and, therefore, the rapidly increasing amount of trash led to the production of landfills that covered enormous lands. Today, one of the most questioned things about waste management is what happens when all landfills are full and if there is no land left when the time comes. Collectively, the world generates two billion metric tons of solid waste annually.⁵⁹ This large amount of trash includes a high number of recyclable and reusable materials that are being wasted. Landfills may seem to be the best sanitary solution while looking back to the rural dumps; however, current crises and near-future projections of what to expect in our environmental impact, land use, and economic depletion led developed countries to start a change in their decision to bury trash.⁶⁰

Burial for corpses is one of the most common methods throughout history.⁶¹ As an organic matter, the body itself is soluble in soil. However, the practice differs in history and according to the beliefs. It depends on the religion, geography, culture, and economy.⁶² The motive behind burial is different from belief to belief, but the main reason is putting it out of sight from daily life and avoiding the consequences of decay and odor. There are different ways to carry out burial. The first method can be counted as natural burial. It is one of the most common methods and today counted as 'green burial' with no consumption of any resource and allows the natural process of decomposition. Natural burial and planting a tree afterward is also the suggested way to dispose of corpses in Islam and Jewish cultures.⁶³ Second

most common burial method can be counted as burying with a coffin or casket. In Egyptian times, coffins were used to protect the people from the deceased body.⁶⁴ The prevalence of coffins in modern times is based on the American Civil War. In the war, where many soldiers die every day, a massive coffin production has started to transport the bodies.⁶⁵ The latest discussions about burying coffins are about the consumption of resources to produce a coffin. According to the research of Berkeley Planning Journal, contemporary burial methods in the US include the consumption of 30 million board feet of hardwoods, 2,700 tons of copper and bronze, 104,272 tons of steel, and 1,636,000 tons of reinforced concrete every year.⁶⁶ The resources that are used are not the only overconsumption image of the burial. Another discussion about burial methods is the extreme land use. According to research, 2.7 million people die in an ordinary year in the US, and conventional burying requires an average of 4000 acres. Through these counts, in ten years, 62.5 square miles will be needed for cemeteries just in the US.⁶⁷ With unexpected situations such as COVID-19 lately, over 6.5 million people died in two years, and extreme corpse management has occurred, including mass burials, which led to mass land use.⁶⁸ [Figure 9]. Although a burial cemetery can be used over again after specific processes, increasing population and dying rates show that there can be a lack of land for the dead.

One of the common problems of burying both trash and corpses can be counted as the use of land. The land use can be associated with the other most commonly encountered ending, that is, the end object of the building, rubble. As in the trash, rubble is also being buried under the ground specified by the authorities. Since it can be hazardous, the rules for burying methods for debris are more strict, but for the people who produced the debris, the rule is only disposing to the specified collection site. Before the regulations for the debris disposal in Istanbul, people could freely pour it wherever they wanted. Since these castings were not followed, the constructions on the buried layers could not be prevented.⁶⁹ With the current regulations, the rubbles that are separated as qualified continue to be used as filling. Rubbles are used in the filling layer in various recreation areas and road constructions.⁷⁰ The inconsistency of burying rubble is using the land to get rid of leftovers from the demolition of what was built with various resources on the land. The fast-paced construction leads to an overstock of buildings, and therefore, the number of unused, idle, neglected buildings is increasing. While idle buildings are going down the road of death, insensitivity to cure or rescue them lets



Figure 9: Mass corpse burial

64. Caroline A. MacLeod, "The Development of the Egyptian Coffin", American Research Center in Egypt, Accessed October 11, 2023, <https://www.arce.org/resource/development-egyptian-coffin>.

65. Austin Weber, "The History of Caskets", Assembly Magazine, 2009, <https://www.assemblymag.com/articles/87043-the-history-of-caskets>.

66. Ruth Miller and Alexandra Harker, "Landscapes of the Dead: An Argument for Conservation Burial", Berkeley Planning Journal, September 2012.

67. Ann Hoffner, "Let's get beyond the idea of perpetual care", Green Burial Naturally, 2016, <https://www.greenburialnaturally.org/blog/2016/10/26/this-is-a-placeholder-first-blog-entry>.

68. John Elflein, "Novel coronavirus deaths by country worldwide", Statista, 2022, <https://www.statista.com/statistics/1093256/novel-coronavirus-2019ncov-deaths-worldwide-by-country/>.

69. Saffet Altındağ, "İstanbulda Hafriyat Toprağı, İnşaat ve Yıkıntı Atıklarının Tersine Lojistik Yöntemiyle Alternatif Yönetim Planı" [Alternative Management Plan for Excavation Soil, Construction and Demolition Waste in Istanbul Using Reverse Logistics Method], (Master's thesis, Istanbul Technical University, Istanbul, 2010), 14.

70. Ibid.

them die. When death comes for buildings, demolition as an act of violence comes to the fore, and the rubble as an end product becomes an object that needs to be managed.

The only end product that cannot be avoided here is the corpse. The reason why the corpse is included in this comparison is that the approach does not change even when the empathic and emotional approach is at its maximum. Furthermore, while the results of these management methods harm human life and the environment, the most common end products in terms of scale are trash and rubble, the consequences of which we can relatively get rid of. It is possible to establish a system in which we do not produce this much waste as a result of use, and even more manageable, it is possible to get away from the problematic side of rubble management by deliberately not demolishing the buildings we produce for our needs by spending thousands of resources. Producing buildings as if there was no end was working with the methods before modernism. Fast productions and consequences after idleness show that the buildings produced today are mortal; even the buildings can now be produced with the awareness of this mortality. As one of the largest scaled productions of humanity, the following section aims to discuss the life of building through their death. So how can a building be given birth knowing that it will die? **And how does a building die?**

Buildings' Death

“An abandoned New York tenement with broken windows is like a corpse with open eyes. [...]. They close the dead building's eyes, but decorate the lids so that even a nearby observer would think them open and moist.”⁷¹

In different contexts and approaches, *living architecture* and *living building* have become widely used metaphors. This life can be defined by both socially and physically. For instance, in his *Seven Lamps of Architecture*, John Ruskin defined *living architecture* with social connotations.⁷² He used the term *living* to describe the value of the appearance of labor upon architecture.⁷³ It is possible to infer that the definition of the living building

71. Roger Starr, “The Editorial Notebook; Seals of Approval”, *The New York Times*, (originally appears in print on June 7, 1982, Section A, Page 18), Accessed October 24, 2023, <https://www.nytimes.com/1982/06/07/opinion/the-editorial-notebook-seals-of-approval.html>.

72. John Ruskin, *The Seven Lamps of Architecture*, (New York: J. Wiley, 1849).

73. Forty, “Words and Buildings”, 104.

analogy can be affected according to the important issues of time. In the Ruskin's period, the emphasis was on highlighting the craftsmen's labor, while currently living buildings can also be defined through the issue of sustainability. For example, The Living Building Challenge has been initiated by Jason F. McLennan, with defining the ideal built environment as an efficient flower.⁷⁴ The living building, in this case, is defined as a building that can respond to the environment as naturally as living organisms do. Since it is the human who decides the life of the building, what makes the building alive can be the social life, physical life, or both. Just as it is complex to define the concepts of living building, there are also different perspectives to define the concepts of dead building. Christopher Alexander, in this case, focuses on the social contexts of the built environment, and in *A Pattern Language*, he highlights the value of architecture in the realization of individuals' collective existence as social beings.⁷⁵ The definition of living, according to Alexander, is a description of how people respond to places. He explains what is "alive" by what is "dead". And "dead architecture", by his definition, is where people do not congregate.⁷⁶ Therefore, a living building can die by not functioning socially, systematically, or materially. And what is left behind after social or physical death becomes something that needs to be managed.

Today, where buildings are born and die much faster, the reactions of architects have also been affected. In addition to producing monumental structures as if they would never end, it was thought that the building could be kept alive forever with various measures. However, it was also faced that many dysfunctional systems could bring inevitable ends. For example, the Nakagin Capsule Tower, the symbol of Metabolist architecture by Kishō Kurokawa. As in Kurokawa's statements, his theory was to create an example of sustainable architecture by his theory to replace the capsules every 25 years and recycle the building for up to 200 years.⁷⁷ However, this could not be realized, and the building was demolished in 2021, with problematic maintenance reasons, aesthetic concerns, and economic benefits. The capsules were never removed for maintenance after the first assembly. This lack of maintenance led to its death, and the reason for this was the 30 cm gap between each capsule, which made reaching the joints impossible without disassembling them all.⁷⁸ Although Kurokawa planned to purchase and renovate all the capsules himself in order to prevent demolition and to strive to the end to preserve this monumental structure, the demolition decision made by the majority of the capsule owners killed the capsule towers with all their potential and stories.⁷⁹

74. "What Is The Living Building Challenge", International Living Future Institute, Accessed October 24, 2023, <https://living-future.org/lbc/>.

75. Christopher Alexander, Sara Ishikawa, and Murray Silverstein, *A Pattern Language: Towns, Buildings, Construction*, (New York: Oxford University Press, 1977).

76. Forty, "Words and Buildings", 114.

77. Ashley Rawlings, "Political Architecture: Interview with Kishō Kurokawa", *Tokyo Art Beat*, February 5, 2011, tokyoartbeat.com/en/articles/-/politicalarchitecture-interview-with-kisho-kurokawa.

78. Tatsuyuki Maeda and Yuka Yoshida, "The Real Reason Why Nakagin Capsule Tower Was Never Metabolized", *Docomomo Journal*, January 1, 2021, 118, doi. [org/10.52200/65.a.voj1oe9b](https://doi.org/10.52200/65.a.voj1oe9b).

79. Rawlings, "Political Architecture".

80. William McDonough and Michael Braungart, *Cradle to Cradle: Remaking the Way We Make Things*, (New York: North Point Press, 2002).

81. "A building that can be reused: Brummen Town Hall", Ellen MacArthur Foundation, January 11, 2022, <https://www.ellenmacarthurfoundation.org/circular-examples/brummen-town-hall>.

[Figure 10]. One of the reasons behind this iconic demolition was economic. Is it possible to produce a building as if it will live forever and then try to save it when the end comes? In this case, how would it be beneficial to produce buildings considering their mortality?

Figure 10: Demolition of Nakagin Capsule Tower (Source: James Parkes, "Footage reveals dismantling of Nakagin Capsule Tower in Tokyo", Dezeen, 29 April 2022, <https://www.dezeen.com/2022/04/29/nakagin-capsule-tower-demolition-video-tokyo-japan/>).



Figure 11: First building with material passport, Brummen Town Hall. (Source: Ellen MacArthur Foundation, 'A building that can be reused: Brummen Town Hall', 11 January 2022, <https://www.ellenmacarthurfoundation.org/circular-examples/brummen-town-hall>.)

The fact that death comes faster for buildings today and the impact of wasting buildings on nature has led to alternative methods in architectural production. Facing the depletion of resources has begun to emphasize the importance of what was spent while giving birth to buildings. Creating circularity within the design and lives of buildings is one of the initiatives that are becoming popular with these concerns. When cyclicity is adopted in the approach to the building, which is produced with the awareness of the fact that it may die, it triggers the creation of new lives in different ways without giving the opportunity for death to occur. Adopting a cradle-to-cradle approach rather than the cradle-to-grave approach⁸⁰ is a subject that highlights the importance of using the potential of each so-called ending rather than simply killing them. For example, Brummen Town Hall, the first building with a material passport by Thomas Rau.⁸¹ [Figure 11]. This new town hall built in Brummen was first proposed with a building proposal with a 20-year lifespan due to the uncertainty of the future needs. Considering that a short-term building lifespan was realistically put forward, Rau took an alternative approach instead of designing a building to be demolished at a certain time. The entire design was produced with reusable materials, and each material used was recorded in the material passport so that it could be

adapted to its next life. With the cyclical approach, new productions pave the way for the potential to enter different lives while triggering approaches such as secondary lives, rebirths, and afterlife scenarios also for existing ones. Those that already exist may not always provide the same suitable conditions according to their closeness to death. **Is it possible to save them from death, or create a beneficial afterlife for them?**



The Trail

02

“Architecture’s relative durability does not exempt it from the principle of mutable value, but it does ensure that architecture generally ‘circulates’-via processes of reinvestment, restoration, and revaluation- more slowly through its ebb and flow. As a consequence, buildings are regularly out of time-unused, unloved, unappreciated, devalued- but still very much in place.”⁸²

The architecture sector, where the living building metaphor is widely used, is directly linked to creativity. Buildings can be given life, sometimes by image and sometimes through social use. From the moment this practice of attributing life, creating space, experience, and design was born, its journey, just like human life, is towards death. The reality of the death of these buildings, which is overlooked, suppressed, and buried within the fancy side of creation, has now become an issue that is frequently confronted. When the ignored and unattended death of building life created by consuming land and resources comes with increasing numbers, its contribution to the land and resource crisis begins to attract attention. The buildings and construction sector accounted for 36% of final energy and process-related carbon dioxide emissions in 2018, 11% of which resulted from manufacturing building materials and products.⁸³ Using virgin materials in every construction or production without any further potential creates a faster depletion of the current resources. Ilka and Andreas Ruby highlight an important issue about resource depletion in their text *Mine the City*.⁸⁴ They are showing that it is possible to mine the city rather than the earth today due to the fact that there is more copper in the buildings than in the earth itself. Taking all this into account can unlock the potential for taking care of anything that already exists. Everything that exists here can be defined in a wide range, from the scale of a household item to public furniture, from the scale of leftover material to buildings. In the current decarbonization trend, Carl Elefante expresses this situation: “The greenest building is... one that is already built.”⁸⁵

When the building created by attributing life is approached as if it were immortal, situations such as illness, accident, maintenance, and old age, which are the consequences of mortality, can be ignored. Especially in

82. Cairns and Jacobs, “Buildings Must Die”, 49-58.

83. Global Status Report for Buildings and Construction 2019 (Paris: IEA, 2019), 9.

84. Ilka Ruby and Andreas Ruby, “Mine the City”, *Re-Inventing Construction*, (Berlin: Ruby Press, 2010), 243.

85. Carl Elefante, “The Greenest Building Is ... One That Is Already Built”, *Forum Journal* 21, 2007, 26-38.

86. Istanbul Metropolitan Municipality, “2023 Beyoğlu Mekansal Strateji Planı” [2023 Beyoğlu Spatial Strategy Plan], 301-303.

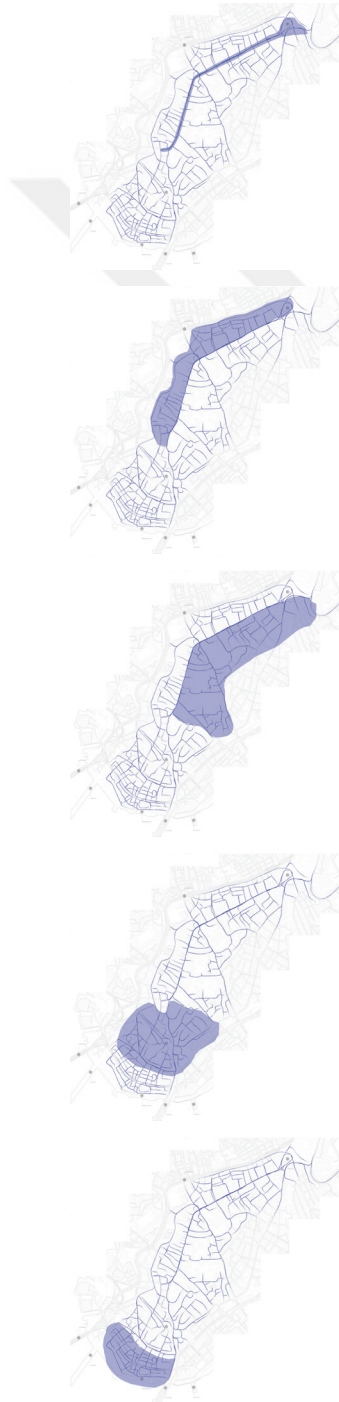


Figure 12: Five zones of the trail

a congested city like Istanbul, it is possible to encounter buildings that are constantly undergoing construction and are also being demolished or awaiting demolition. Buildings that are frequently encountered in the city, trying to survive, neglected, sometimes sick, under repair, in demolition, collapsed, and abandoned, can be seen as a harbinger of the coming end. These situations, sometimes slow and sometimes fast, can lead to the building’s death and thus become a wasted resource, a wasted life.

Seeing the potential of what already exists, even though they are unused, unloved, unappreciated, or neglected, in the days of global resource crisis can help to shape the future of cities, architecture, and urban developments. I, in this case, am not defining all unused, unloved, unappreciated, or neglected buildings as dead, and while using this metaphor, I care about not killing any potential. Instead, I am finding them as a trigger point to think about their possible deaths and to unlock those potentials. These structures, which can be frequently encountered on an ordinary route in daily life in Istanbul, have led to the emergence of this trail in this thesis. The trail for this study, which covers rethinking the life and death of buildings, starts from the Taksim Square, and continues to the surroundings of Perşembe Pazarı Park. One of the reasons behind this selection is the density of the road, both socially and economically.

The exploration on the trail was carried out in five zones. [Figure 12]. Each zone includes a high number of unused buildings, including heavily or slightly damaged, turned into ruins, while some of them are historically valued and registered, and some of them are simply old. Beyoğlu has 6119 historically registered buildings. While it is stated that 5.70% of the 6119 registered buildings in the Beyoğlu region are derelict, it is argued that the buildings should be used by participating in the urban life without leaving them dysfunctional in order to prevent dereliction and destruction.⁸⁶ Even the buildings that are registered, which are decided to be protected and, if necessary, to be restored, can remain idle, neglected, or derelict. Confronting that even the historic buildings, which are decided to be valuable, can become unused, unappreciated, or neglected leads to the idea that a bright future is not in sight for many other buildings that can be described as unregistered, unprotected, and ordinary, even if they are in bad condition or not.

During the semi-structured personal observation trip conducted in January 2023, a total of 130 locations were marked. The 130 locations include places with different traces of life towards death. These locations, from the

observation on the streets, avenues, and main roads, consist of neglected, unmaintained, old buildings, buildings that are in unknown conditions behind closed facades, the remains of those that faced demolitions, and also the ones that are reborn. These places and structures marked in this area show similarities in some details. These details, such as their state of disrepair, traces of wear, decay, and ruins, can be a helper to see their position in life through death. In the map created within the scope of this study, connections were made with six diagnoses for 130 locations based on the analogies made about death in the literature. Their conditions during the period of the observation trip are documented and compiled with photographs. Their appearances revealed the diagnosis of neglected, ageing, intensive care unit, deathbed, remains after death, and rebirth.

Neglected: Neglect, by definition, represents the lack of care for the subject in need. Therefore, the buildings diagnosed as neglected in this section include the ones with early stages of abandonment traces. The unused and idle buildings were marked to represent the forthcoming conditions of neglect.

Ageing: Time leaves certain traces on buildings. These traces show themselves as the decay of the structure. The buildings diagnosed with ageing in this section include the ones with traces such as plaster fall, material loss, cracks, and weathering affects, due to passage of time and lack of maintenance.

Intensive Care Unit: The intensive care units appear as separated places for critical treatments. Encountering the buildings covered with sheets along the trail revealed a resemblance with the ICU.

Deathbed: The deathbed represents the place where the inevitable end is closely awaited mournfully. The buildings in ruin states encountered along the trail, which have lost their spatial integrity and are waiting to be removed, are marked with this diagnosis with their reminiscence of a deathbed.

Remains After Death: Demolition can occur for the remains of prolonged neglect or for the buildings that are still usable for economic, aesthetic, or economic reasons. With unknown reasons and unknown perpetrators, these demolitions have shown themselves on the trail in different conditions. The remains of the death of the buildings, which occurred with the loss of all potentials, are marked with the remains after death category.

Rebirth: The trail of the study includes a high number of historically valued buildings. Buildings that have undergone some sort of physical or social death coming back to the same world with similar appearances created a resemblance with the concept of rebirth, which is also a cyclic belief that human life contains birth-death-rebirth. Therefore, these comebacks of certain buildings were marked as reborns.

With the help of these analogies, it was aimed to explore why and how a building is discarded, abandoned or dead. This chapter reveals the locations marked along the trail with the diagnoses influenced by architectural discussions on the building's life.

Figure 13: The map of the trail and diagnosis



 Neglected	 Ageing Traces	 In Deathbed	 In Intensive Care	 Remains After Death	 Reborn
Tarlabaşı Blv. No.4	Osmanlı St. No.5	Vakıf Çk. Sk. No.2	Kallavi St. No.12	Zambak. Sk. No.5	Mete St. No.2 (Atatürk Cultural Center)
Zambak St. No.23	Utarit St. No.10	Halas Sk. No.2-2A	Şahkulu St. No.28A	Halas Sk. No.33	İstiklal St. No.179 (Hope Alkazar)
Zambak St. No.5A	Nane St. No.20	Yeşilçam Sk. No.27	Kardeşim St. No.5A	Alageyik Sk. No.3C	İstiklal St. No.235 (Casa Botter)
Halas St. No.13	İstiklal St. No.67	Daracık Sk. No.7	Küçük Bayram St. No.12	Zürafa Sk. No.4	İstiklal St. No.56-58 (Grand Pera)
Balo St. No.35	İstiklal St. No.74	Hacı Ahmet St. No.2	Yeşilçam St. No.unknown	Balo St. No.unknown	İstiklal St. No.52 (İstiklal Shopping Mall)
Meşrutiyet St. No.4	Süslü Saksı St. No.26	Süslü Saksı St. No.4	Meşrutiyet St. No.21	Asmalı Mescit St. No.32	
Hamalbaşı St. No.30	Orhan Adlı Apaydın St. No.10A	Asmalı Mescit St. No.47	Meşrutiyet St. No.83/1	Ayhan Işık St. No.23	
İstiklal St. No.140A	İstiklal St. No.118	Baş Ağa Çeşmesi St. No.9	Büyük Parmakkapı St. No.15	Kumbaracı Yokuşu St. No.54A	
Yeşilçam St. No.11	Meşelik St. No.22	Lüleci Hendek St. No.37A	İstiklal St. No.141	Camcı Fevzi St. No.6/9	
Lüleci Hendek St. No.39B	Çukurbostan St. No.13A	Makaracılar St. No.45A	Baba Ocağı St. No.4	Bostanbaşı St. No.unknown	
İstiklal St. No.43	Yeni Çarşı St. No.4	Serdar-ı Ekrem St. No.35	Kumbaracı Yokuşu St. No.62	Çil Atmaca St. No.unknown	
Kumbaracı Yokuşu St. No.21A	Arap Kayyum St. No.19		Kumbaracı Yokuşu St. No.53A	Tersane St. No.61A	
Galata Mandırası St. No.9	Sarı Zeybek St. No.19		Lüleci Hendek St. No.28B	Fermeneciler St. No.47	
Galip Dede St. No.36	Yemeniciler St. No.7/A		Yüksek Kaldırım St. No.22	Ziyalı St. No.unknown	
Galip Dede St. No.79	Fermeneciler St. No.99		Büyük Hendek St. No.49	Tersane Sk. No.11	
Futuhat St. No.11	Bankalar St. No.4				
Tersane St. No.133A	Okçu Musa St. No.37A				

Figure 14: List of diagnosis and some buildings of the study

Buildings in Neglect

“... destruction, ruin, and decay; the worst is death and death will have his day.”⁸⁷

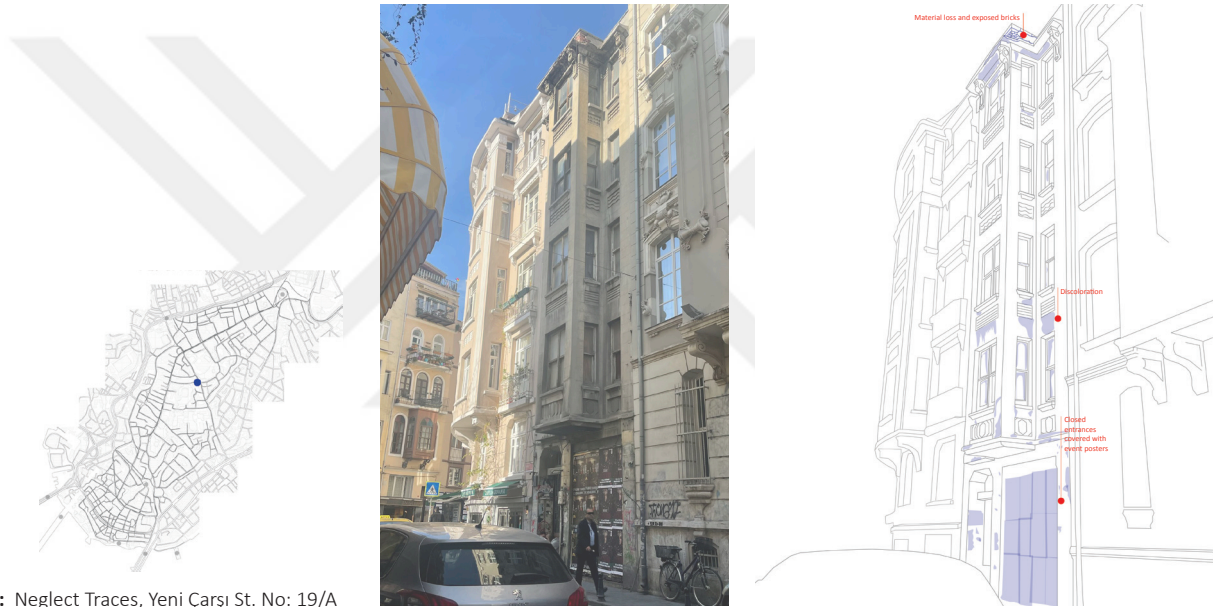


Figure 15: Neglect Traces, Yeni Çarşı St. No: 19/A

Neglect, in the common use, refers to not paying enough attention to something that deserves someone’s attention.⁸⁸ This definition applies to numerous contexts; neglect can be seen in buildings, objects, animals, plants, and children, in short, for every subject in need of care. The failure in the context of caregiving is also associated with a form of abuse.⁸⁹ Badly affecting the life of the subject in need of this attention by not giving the necessary attention is an abuse, and according to the definition in English law, neglect is seen as a contributor to death.⁹⁰ Based on this definition, maintenance has a significant, vital role in every being. A being that remains neglected is open to be affected by external factors in its life towards death and comes to an end with various problems, diseases and inadequacies. The act of neglect can sometimes be intentional, and sometimes, it can occur due to not being able to see the consequences of non-maintenance. The way to take precautions on the way to death may be to become aware of these consequences. The critical point to prevent these consequences is care.

⁸⁷. William Shakespeare, *The Tragedy of Richard II*, edited by Barbara A. Mowat and Paul Werstine, (Washington, DC: Folger Shakespeare Library), Accessed August 1, 2023, 117, https://folger-main-site-assets.s3.amazonaws.com/uploads/2022/11/richard-ii_PDF_FolgerShakespeare.pdf

⁸⁸. “neglect, verb and n.,” Merriam-Webster Dictionary, Accessed November 11, 2023, <https://www.merriam-webster.com/dictionary/neglect>

⁸⁹. Lora Flattum Hamp, *Analysis of Elder Abuse and Neglect Definitions Under State Law*, 2003.

⁹⁰. Lord Mackay of Clashfern, “Lack of care, neglect and self-neglect”, *Halsbury’s Laws of England*, 4th ed. reissue, 2006.

“On the most general level, we suggest that caring be viewed as a species activity that includes everything that we do to maintain, continue, and repair our ‘world’ so that we can live in it as well as possible. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web.”⁹¹

91. Bernice Fisher and Joan C. Tronto, “Toward a Feminist Theory of Care”, *Circles of Care: Work and Identity in Women’s Lives*, edited by Emily K. Abel and Margaret K. Nelson, (State University of New York Press, 1990).

Describing care as an effort to maintain and live as well and as long as possible in the world of crisis can be interpreted for the built environment. As in human life, the passing years can cause many changes and weaknesses in buildings. Metaphorically, maintenance and repairment can be expressed as the treatment and delay of diseases. The changing appearance and structural factors of the buildings as they age without care can cause demolition by neglect. Therefore, neglect of maintenance in buildings can eventually lead to the building’s death, either caused by a natural process of ageing or intentional demolition when the structural integrity cannot be provided.

Buildings in different conditions were encountered along the determined trail. Some of these were those whose structural integrity was not yet damaged in a spatial sense but were unused and left idle. Some do not immediately distinguish themselves with their material integrity. However, the idleness is the critical point to highlight them. Everything that is produced and lasts needs maintenance, and this also applies to buildings. As long as these unused structures encountered along the trail remain unmaintained, their journey toward the end may quickly come. These buildings encountered are among the examples that can be easily intervened against death, and their lifespan can be extended after being noticed and given the necessary treatment. The reason why they are marked in this study, distinguishing them from some buildings that continue to live with all their active use, is that they have been left neglected. This state of neglect and abandonment may be temporary, or it may even lead to the building being completely discarded. Since temporary neglect can also cause permanent damage, some may say that the moment a building is abandoned or neglected is the moment it dies. Along this trail, the category of neglect may actually represent the beginning of all other diagnoses. These structures highlight the situation that if the condition of neglect continues, decay, ruin, and destruction will also come eventually.

The buildings diagnosed as neglected among this trail show different stages of neglect. Some of these structures are entirely idle, while others are partially used. The ground floor of İstiklal Street No:43 used to be used as a bank, as it can be understood from the traces left behind. The ATM's that are still in use on one side and the well-kept roof garden show that some parts of the building continue to be used. However, the closed shutters, discolorations on the materials over time, and various graffiti works on the unused parts are among the early stage marks of neglect. [Figure 16]. Similarly, Erşahin İş Hanı on Lüleci Hendek Street is a building that is only partially used with its ground floor, its upper floors are completely empty and has been waiting for some time, as observed all along during this study period, with rental advertisements. In this building, a clear observation can be made between the ground floor used as an art workshop and the idle floors. Although the stage of neglect on the upper floors has not yet caused severe damage, color changes on the plaster and darkenings due to the water marks on the surface have revealed the need for maintenance. [Figure 17]. Based on their external appearance, the buildings in Figure 18-19 also can be interpreted as being in the early stages of neglect. While it is possible to encounter the traces of ageing and lack of maintenance on them, they still preserve their structural integrity.

In addition to these traces, neglected buildings that have lost their basic elements, such as windows, doors, and walls, although they do not seem to have lost their spatial usage potential yet, were also encountered. One of the buildings with significant deterioration and neglect traces encountered on this trail is the Güneş Apartmanı. It is estimated that Güneş Apartmanı, which takes attention with its idle appearance right next to Taksim Square was built in the late 1930's.⁹² As a result of years of neglect, the building has been observed to wear out and become obsolete over time. In its current state, the absence of windows and doors, destruction of various sizes, especially on the roof, material spillage and color changes can be observed. Although it is observed to be in a further stage of neglect, it has not yet lost all of its potential and structural integrity. [Figure 20]. An almost similar level of neglect was encountered at Balo Street No:45. Although the background of this more ordinary building located in the side street could not be reached, similar conditions were observed. The lack of windows and doors one of them, however, in this building the empty spaces due to this deficiency were covered with fabrics, which can be to reduce the effects coming from the outside. Similarly the further stage of neglect marks were observed such as

92. Nilay Örnek, "Taksim Meydanı'nda, bir sönük 'Güneş Apartmanı'" [The faint 'Güneş Apartment' in Taksim Square], Her Umut Ortak Arar, 23 May 2020, <https://www.herumutortakarar.com/gunes-apartmani/>.

discolorations, deep cracks, and exposure of sub-materials due to material loss, however this building also has not lost all of its potential yet with its structural integrity and savable appearance. [Figure 21]. For the buildings in these stages, if the decision to save and put them back into life is taken, further research needs to be continue to create beneficial repairment process.

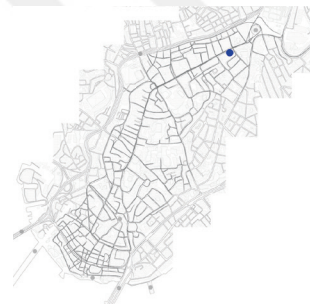


Figure 16: Neglect Traces, İstiklal St. No: 43



Figure 17: Neglect Traces, Lüleci Hendel St. No: 39B

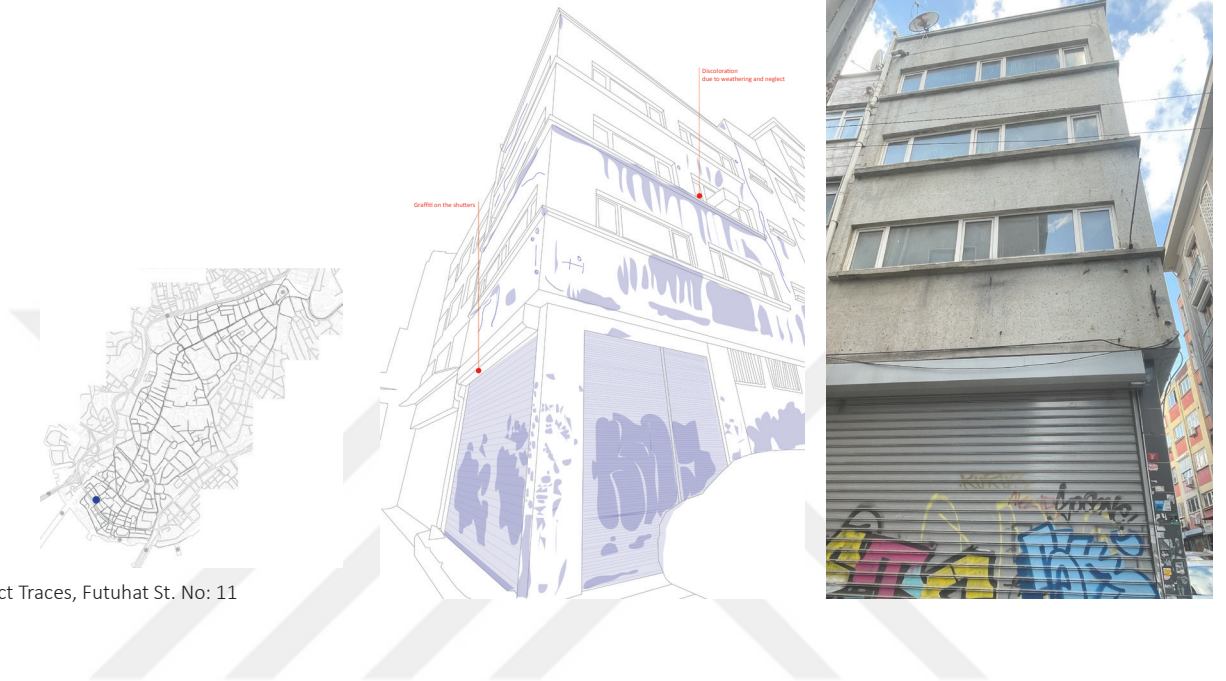


Figure 18: Neglect Traces, Futuhat St. No: 11

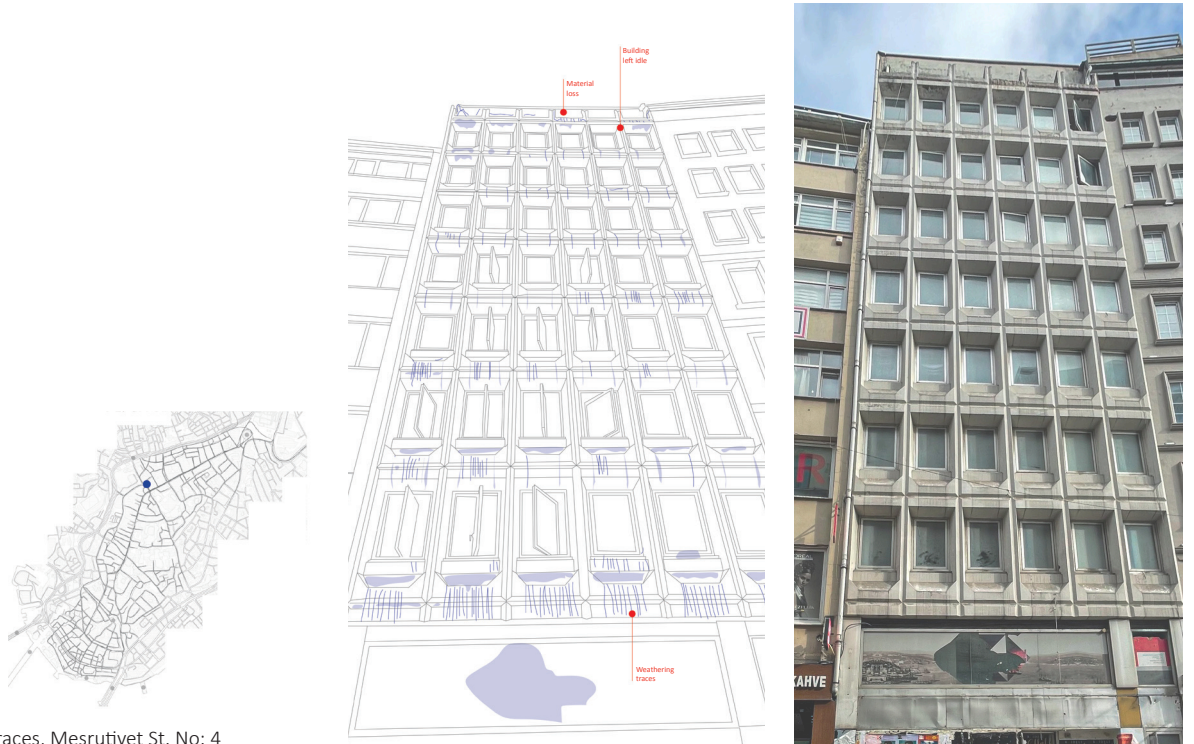


Figure 19: Neglect Traces, Meşrutiyet St. No: 4



Figure 20: Neglect Traces, Tarlabası Blv. No: 4

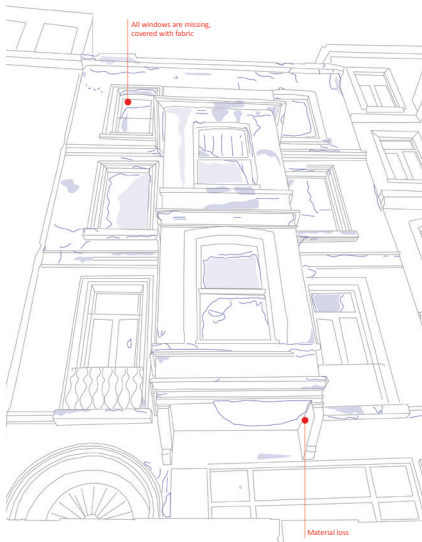


Figure 21: Neglect Traces, Balo St. No: 35



Figure 22: Building Pathology Study: (a) rising damp and salt crystallization damage to the fired red clay solid brick facade, (b) plaster detachment on painted infill walls, (c and d) plaster detachment on columns, (e and f) longitudinal cracks due to corrosion of the reinforcement, (g) vertical crack at the center of the entrance beam.
 (Source: Seismic assessment of historic concrete structures: The case of Pedieos Post Office in Nicosia, Cyprus)

In this section, the neglected category is used as the starting point of the subsequent diagnoses, the uncontrolled idleness of the results encountered, and an interventional stage. The diagnoses presented in the following may also come as a result of examining a neglected building. Neglect of maintenance, with uncontrolled ageing of a building, can cause diseases, lead a way to deathbed, require intensive maintenance, or cause it to be demolished. The consequences of this lack of maintenance can be revealed through pathological research on existing structures. Instead of a traditional building survey, the concept of building pathology, which is a more holistic approach to defining these traces and diseases, has become widespread.⁹³

Pathology is described as the systematic exploration of diseases, seeking to comprehend their origins, indications, and therapeutic approaches. In a medical context, individuals are subjected to comprehensive investigation, taking into account factors such as age, well-being, and lifestyle. A comparable method is applicable when examining structures, and this systematic and sometimes forensic process is commonly referred to as building pathology. Such an approach draws attention to various interrelated concerns: diagnosis of defects in existing buildings, failures in the relationships between materials and surroundings over time, abnormalities in parts, prognosis of diagnosis, systematic treatments, future relations, etc. [Figure 22]. The building does not live a life of its own, independent and unaffected by the surrounding conditions. Various external factors and relationships have significant effects on the life of the building. The images of these effects on the surface remind us of the mortality of the building and may trigger steps to be taken in this direction. Passing time is the most significant contributor to this trace of mortality, and traces of old age trigger detection and treatment methods as long as there is a purpose to save them. As long as a building is born, it is inevitable that it will grow old and get sick. While this thesis comes from the forensic perspective of how buildings die, the concept of building pathology is one of the steps that must be taken to identify the signs of forthcoming death and produce treatments for buildings before death comes. **What can be the traces of forthcoming death and what kind of treatments can save a life of buildings?**

⁹³. David S. Watt, "What is Building Pathology?", Building Pathology: principles and practises, (Oxford: Blackwell Publishing, 2007), 1.

Traces of Ageing

... since nature has not allowed worldly things to remain still, when they arrive at their final perfection, they have no further to climb, so they have to descend.⁹⁴

The passage of time leaves traces on human skin. Lines, wrinkles, cavities, crevices, and grooves are the effects of ageing on the human body. And our eyes are sensitive to these changes since they are the reminiscence of mortality in the human life cycle.⁹⁵ Just like human life, architecture is not a static object fixed to the moment it is produced, and it dies from the moment it is born. The traces of ageing on surfaces, like wrinkles in humans, can be seen as cracks, discolorations, molds, shrinkages, operational failures, etc., in buildings. Every building that is boasted of its durability actually owes this to constant maintenance, detection, renovation, cleaning and improvement efforts on its way towards death.

In biology, senescence is the term used to describe the self-initiated decay in the structure of plants and animals, commonly known as ageing.⁹⁶ It is a fact of becoming older, and therefore being in less good condition and less able to function well.⁹⁷ Senescence is a multifaceted biological phenomenon involving the progressive accumulation of both structural and functional alterations in an organism as it ages. It is mostly a genetically led process, but it also is responsive to environmental factors.⁹⁸ In terms of extrinsic ageing, it is possible to encounter visible traces. Light, temperature, moisture, solar radiation, air pollution, and smoke are some of the environmental factors that affect it.⁹⁹ By borrowing the term from biology, it becomes possible to adapt it to every subject in life that includes inevitable ageing. Traces of ageing can be seen from the exterior as decay, wrinkling, shedding, etc., and the realization of old age can bring forward the thoughts of mortality. And the thoughts of mortality can trigger the efforts for caring and delaying. Decay as a trace of ageing can be interpreted in multiple fields. The generally acknowledged definition of the word decay is to be slowly destroyed by natural processes, and it suggests a slow change from a state of strength or perfection.¹⁰⁰ In biology, decay can refer to the situation after death occurs. The self-digestion after death begins with enzymes and microorganisms such as bacteria or

94. Niccolò Machiavelli, *Istorie Fiorentine* [History of Florence], book:5, chapter: 1, (completed ca. 1525).

95. Daisy Ziyang Zhang, "Wrinkles", (MIT Masters of Architecture Thesis, February, 2023). <https://marchthesis.mit.edu/daisy-zhang>.

96. Benjamin Busch, *Material Senescence*, (Berlin: Benjamin Busch, 2014), Accessed August 1, 2023, <https://studiobusch.com/portfolio/material-senescence/>.

97. "senescence, n.", Cambridge Dictionary, Accessed August 1, 2023, <https://dictionary.cambridge.org/dictionary/english/senescence>.

98. Meryl H. Karol, "How Environmental Agents Influence the Aging Process", *Biomolecules & Therapeutics* 17(2), (Pittsburgh: University of Pittsburgh, 2009), 113-124.

99. Andrea Vierkötter and Jean Krutmann, "Environmental influences on skin ageing and ethnic-specific manifestations", *Dermato-Endocrinology* 4:3, (Düsseldorf: IUF—Leibniz Research Institute for Environmental Medicine, 2012), 227–231.

100. "decay, v.", Britannica Dictionary, Accessed August 2, 2023, <https://www.britannica.com/dictionary/decay>.

algae. While taking one life, decay can give life to other organisms.¹⁰¹ Decay can be described as natural, *even more natural than stability*.¹⁰² In this sense, decay can be counted as part of life, whether its effects are seen as positive or negative. In physics, decay can be linked to equilibrium, which brings forward the term of entropy, the state where there are no longer exchanges with the environment. In this sense, traces of decay are not a consequence of death; rather, it is its harbinger.¹⁰³

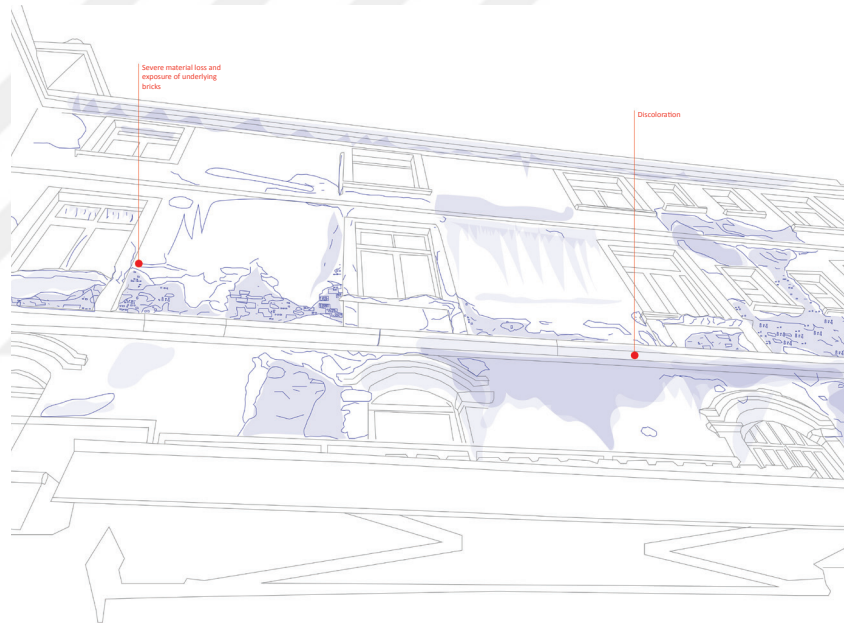


Figure 23: Ageing Traces, İstiklal St. No: 120A, Hazzopulo

These traces of decay can be encountered through physical matters. Corrosion, for instance, can be seen in the life of certain metals as a result of electrochemical decay.¹⁰⁴ Or shrinkage that can be seen in the life of woods. These types of decay occur due to the prolonged relation with environmental factors such as moisture, air, or sunlight. The phrase ‘getting old’ and the term ‘decay’ is commonly used in the context of architecture, too. Artist Benjamin Busch also makes this connection between senescence and decay in building materials in his work *Material Senescence*.¹⁰⁵ Book of the work comprises both textual content and photographs sourced from instances of deteriorating architecture in Berlin. Its purpose is to explore and hypothesize about the unpredictable process of material breakdown within the urban built environment, specifically on the building envelope.

101. Cairns and Jacobs, “Buildings Must Die”, 69.

102. Peter Burke, “Tradition and Experience: The Idea of Decline from Bruni to Gibbon”, *Daedalus* 105, No. 3, (Summer, 1976), 137-152, <https://www.jstor.org/stable/20024422>.

103. Cairns and Jacobs, “Buildings Must Die”, 69.

104. *Ibid.*

105. Busch, “Material Senescence”.

The process of the ecological ageing of architectural elements arises from the intricate interactions between building materials and their surrounding environment. For buildings, the attempt is made to reconcile the exterior and interior spaces through spatial enclosure, considering the natural world as an inherent external aspect of the architecture. However, this notion of enclosure is merely conceptual, as there is no distinct line separating the inside from the outside. Instead, the convergence of these two spheres occurs at the building envelope, where the artificial and natural elements physically intersect.¹⁰⁶ The various scars resulting from these intersections appear as signs of old age, although there are various variables such as the length of life and the continuation of neglect. For example, Hazzopulo and Avrupa Passages, which are among the buildings on the route that can be described as old or historical, are examples that bear these traces and attract attention due to their attributed historical values. Hazzopulo Passage, whose construction dates back to the 1870s, has an important place in the history of Beyoğlu.¹⁰⁷ While it is possible to see signs of old age at the entrance overlooking Istiklal Street of the courtyard complex consisting of three main buildings, which can be reached by passing through a narrow corridor with a vaulted top, the social activity on the ground floor may interfere with the historical texture, causing it to be overlooked. However, at the courtyard, the serious changes can be observed on the surfaces of the upper floors, which used to be used as apartments and are now completely idle, are obvious indicators of old age. Color changes due to weathering, exposure of old bricks as the main building material resulting from serious material losses, and peeling of the building reveal its old age. [Figure 23].

In the study carried out along the trail, various physical traces of old age were encountered on the buildings. Since the determined route includes buildings from different periods of time, the materials used in the buildings vary from stone to concrete and wood to brick. Therefore, encountered types of traces also vary. For example, the Avrupa Passage, where fire-resistant Malta Stone was used as the main building material because it was built after the great Beyoğlu fire, is an example where signs of aging are observed on the stone.¹⁰⁸ The Avrupa Passage, which is a similar example to the Hazzopulo Passage with its traces of age despite its historical value, is one of the important buildings in the history of Beyoğlu, built in the 1870s. Breaks on the stone and serious color changes were observed on this façade, which was marked on the map by looking at its entrance on Meşrutiyet Street. It is possible to say

106. Ibid.

107. "Hazzopulo Pasajı" [Hazzopulo Passage], Hafıza Merkezi, Accessed 15 December 2023, <https://hatirlay-ansehir.hakikatadalethafiza.org/hazzopulo-pasaji/>.

108. Adnan Özyalçın and Sennur Sezen, *Öyküleriyle İstanbul Anıtları-2: Saray'dan Liman'a* [Istanbul Monuments with Stories-2: From Palace to Port], (Istanbul: Evrensel Basım Yayın, October, 2010).

that weather conditions have a significant impact on these color changes. In addition to the heat and light of the sun, black traces of flowing water were observed as a result of the oxidation of the metal inscriptions defining the structure by the rain. And the depth of these traces helps to estimate the time the building was exposed to such weather conditions and the time it was neglected, thus establishing a connection with old age. [Figure 24]. In this case, based on the duration of exposure, the readability of the ageing connection through weathering has emerged.



Figure 24: Ageing Traces, Meşrutiyet St. No: 10A, Avrupa Passage

Materials physically wear out as they age from the moment they are produced, and this wear accelerates as they are exposed to environmental factors such as weather conditions. These wear and tear, from color changes to deep cracks, from material losses to plaster fall along the trail, show the effects of both old age and weathering. The term weathering refers to the deterioration of building materials by environmental factors such as rain and dirt. With the assertion, “Finishing ends construction, weathering constructs finishes,” Mostafavi and Leatherbarrow highlight one of the most common examples of architecture: the persistence of buildings in time.¹⁰⁹ By saying no building lives forever, and eventually, all of them will be impacted by natural elements, leading to their eventual decline, they propose that the passage of time allows the natural environment to exert an influence on the building envelope, leading to the gradual degradation of its underlying materials. This outcome is anticipated from the very beginning of their existence.

109. Mohsen Mostafavi and David Leatherbarrow, *On Weathering: the life of buildings in time*, (Cambridge: MIT Press, 1993), 5.

Consequently, they emphasize the significance of regular maintenance as a preventive measure against deterioration while the structure ages.

The relationship between exterior appearance and the time of buildings can be revealed by various images that appear as they age (the more time they interact with external factors). This subject, which influenced many researchers on the concept of weathering, can reveal the debate that the building does not live forever and make suggestions on the progress of architecture from design to process by considering this.¹¹⁰ Weathering effects can appear on different materials by leaving different traces. Weathering effects can appear on different materials by leaving different traces. For stone and concrete, the deterioration is mostly associated with environmental factors and pollution. For timber its degradation can be caused by physical and chemical exposure, and the effects of various biological factors such as bacterias, insects, algae, etc. And for metal corrosion it is affected by the humidity, temperature, moisture, and also different biological factors. These visible decay may not be counted favorable in the sense of buildings' service life and their reliability in use.¹¹¹

Regardless of their historical background, structures in different conditions were also encountered on the route. These structures, which are commonly distinguished by traces such as discoloration, material losses at different levels, vertical and horizontal cracks at different levels, plaster falls, deformities, reveal the analogy of ageing because these marks are the marks that appear with the passing of time and exposure. For example, it is possible to observe serious cracks, both horizontal and vertical, plaster peeling and deformations on the facade of the upper floors of the building in Yemeniciler Caddesi No:7A, whose ground floor is actively used. [Figure 25]. Similarly, it is possible to observe paint swelling, plaster falls, color changes and vandalism acts in Osmanlı Sokak No:9, which is completely idle. [Figure 26]. Although the unknown construction times of these structures seem to be relatively recent, they may show signs of rapid ageing due to various reasons such as lack of maintenance. The progressive conditions of these traces, which are fundamentally similar, can also be seen in different buildings in deeper and more severe conditions. [Figure 27-28]. Serious material losses, deep cracks, extensive exposure of primary building materials, discoloration and ageing were observed at Yeni Çarşı Sokak No:4, where the interior was still being used. [Figure 29].

110. Anežka Moncmanová, *Environmental Deterioration of Materials*, (Southampton: WIT Press, 2007), xv.

111. *Ibid.*



Figure 25: Ageing Traces, Yemenciler St. No: 7/A

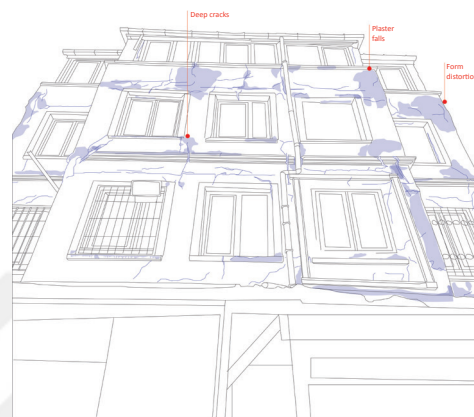


Figure 26: Ageing Traces, Osmanlı St. No: 9

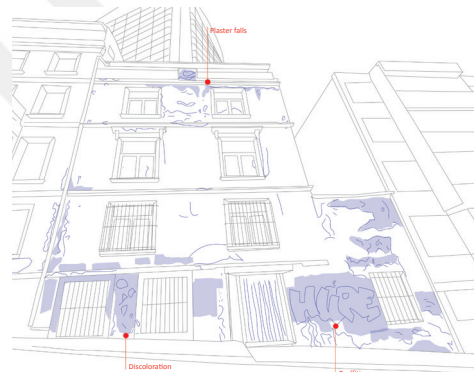


Figure 27: Ageing Traces, Orhan Adlı Apaydın St. No: 10A

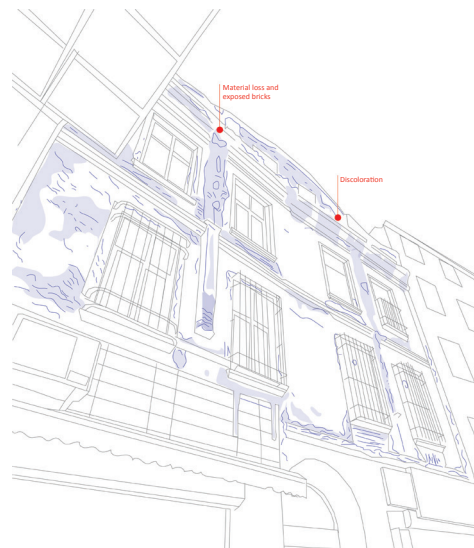




Figure 28: Ageing Traces, Nane St. No: 20

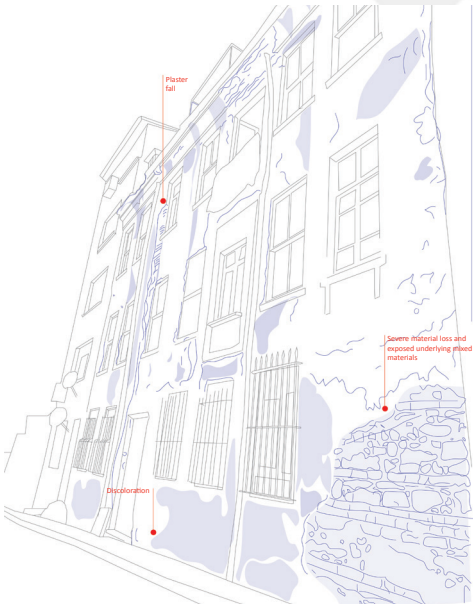


Figure 29: Ageing Traces, Yeni Çarşı St. No: 4

In the life of buildings, as in human life, old age can be a sign of the approach of death. Signs of ageing buildings are visible and may also include internal diseases. If dying as a result of old age is considered natural death in buildings, various treatment and care interventions can be put forward to delay this forthcoming death. Although it can be more beneficial to plan and implement the maintenance from the beginning of the life, the ageing traces encountered can trigger the treatment efforts to change by making the need for care aware. And for the late realizations, it is possible to find care and treatment methods for what has already occurred.

112. "Maintenance, n.," Britannica Dictionary, Accessed August 8, 2023, <https://www.britannica.com/dictionary/maintenance>

113. Gopal Mishra, "Types of Building Repair and Maintenance Services", The Constructor, 2014, <https://theconstructor.org/building/building-repair-maintenance-service-types/6903/>.

114. Ibid.

The word maintenance means preserving or continuing to have something. It refers to the act of maintaining something or someone, such as the act of keeping property or equipment in good condition by making repairs, correcting problems, etc.¹¹² To preserve the resources that made a building, to preserve the function within the building, and to be able to keep the building's service life alive, repairs and maintenance, sometimes as planned or sometimes as an emergency, need to be considered. The planned types of building repair and maintenance can be day-to-day repairs, annual repairs, and special repairs.¹¹³ Day-to-day repair involves addressing service-related issues that emerge periodically in a building's operations, such as plumbing issues and water supply disruptions. Instances of such maintenance tasks encompass clearing clogs in drainage pipes and maintenance holes, reinstating water supply, substituting blown fuses, rectifying malfunctioning switches, tending to plant watering, mowing lawns, trimming hedges, and sweeping fallen leaves. The annual maintenance service is executed to uphold both the visual appeal and the functionality of buildings and their amenities, with the aim of prolonging their lifespan. This involves periodic tasks like whitewashing, distempereing, painting, and the thorough cleaning of pipelines and tanks. Special repairs are initiated to substitute worn-out components of both structures and services, a consequence of the natural wear and tear that occurs over time.¹¹⁴ While it is easier to intervene in situations where the structure is solid and the traces of time are visible on the building shell if these wear and tear are ignored, the building may need urgent maintenance over time or due to sudden events. Buildings that need critical maintenance can take their place in the city with different appearances. In that case, **what would be the critical care for buildings?**

Intensive Care for Buildings

... Either you're part of the problem or you're part of the solution or you're just part of the landscape.¹¹⁵

During the personal observation trip, one of the most encountered types of unused, neglected, and seemingly dead buildings are the ones that were covered with mostly aluminum and rarely timber sheets. Even though their appearances took attention alongside the socially alive ones, what is happening behind the sheets has its mystery from the exterior. One of the limited inferences from the situation can be that the building is not in good condition, whether it is being removed from the site partially or trying to be saved from the situation it came through, or just continuing its life in a coma without causing any controversy. And the one particular inference is that the building is not in its normal, healthy condition; if normal and healthy would be defined as the condition of actively being used. It is commonly possible to encounter these kinds of covered buildings in Istanbul. On the trail of this study, sixteen of them were specified. Some of them have the signs of continuous construction going on inside the covered facade, and some of them stand in silence and almost blend with the surroundings. Another observation from these buildings was that their appearances also vary. Some of them had the structural components to carry the covering materials; some of them aligned smoothly, while others were random, some were brand new and shiny, and some others were so old that they were rusted. [Figure 30-31] Would these structures, which have become a part of daily life, have received more reactions if they made the presumably decaying structure or ongoing efforts visible inside? What could be the reason behind this enclosure? To intimately care or to hide the condition? While they can be considered as part of either a problem, or an ongoing solution, or became just part of the landscape; can putting forward the idea that they might be in intensive care trigger a change?

In the context of medical terminology, intensive care becomes necessary when an individual is severely unwell, and this situation requires intensive medical intervention along with close observation. This also applies when a person undergoes surgery, and critical care becomes beneficial in

115. "Ronin", John Frankenheimer, (FGM Entertainment, 1988), 2h 2m, <https://www.hulu.com/movie/ronin>.



Figure 30: Building enclosed with shiny aluminum sheets, Küçük Bayram St., No: 12



Figure 31: Building enclosed with aluminum which are rusted over time, Kardeşim St., No: 5A

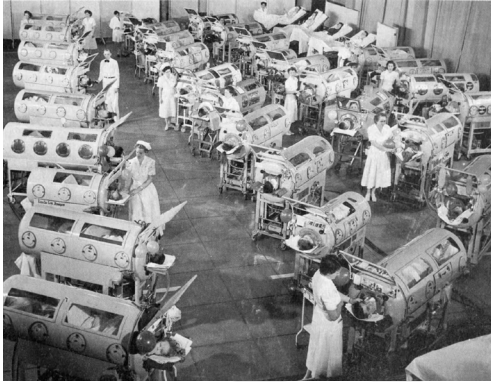


Figure 32: Iron lungs during a polio epidemic in the 1950s. (Source: The Guardian, ‘Children in iron lungs during a polio outbreak in the US in the 1950s. Photograph: Science History Images/Alamy Stock Photo’)



Figure 33: Building resembling intensive care unit, Lüleci Hendek St., No: 28B

aiding their recovery.¹¹⁶ Health is considered as the most important thing in human life, and the developments to increase or stabilize health in life progressively continue throughout time. From small wounds to after surgery, or from flu to pandemics, there has always been a search for the best treatment to provide a comfortable life for humans. The seriousness of the condition and the treatment methods may vary, but the care effort behind it is progressive. Some extreme situations, such as wars or pandemics, cause a drastic increase in the number of severely injured and seriously ill. Triggered by these situations, the concept of critical care and the realization of the need for a separate specialty dates far back in history.¹¹⁷ In the 1950s, the polio epidemic led to the opening of respiratory units for the many patients requiring mechanical ventilation.¹¹⁸ This system appeared as an under-head cover for the patient to help their lungs to fill with air. [Figure 32] With this treatment, the separate places became special units for the most unwell ones. The continuous developments of technology greatly improved the ICU too, both in function and in appearance. As can be deduced from its historical process, ICUs developed from a problem and became a part of an ongoing solution. The diseases and deathful conditions lead to the treatments, and from what we can see, they can appear to be in separate units. The enclosed buildings encountered along the trail, both because they were presumably created for a critical situation and with their separated appearance, led to this analogy. [Figure 33]

The critical care analogy in architecture and urbanism is also made by Angelika Fitz and Elke Krasny in their book *Critical Care. Architecture and Urbanism for a Broken Planet*.¹¹⁹ They start from the medical terms and associate it with the life-threatening condition of the earth, suggesting that the earth needs critical care. And with this lens of critical care, they highlight the rethinking of the relationship between architecture and urbanism to the planet. By highlighting this, it offers an alternative thinking for architecture that focuses on caring. It is a collection of essays about different care approaches, including care for repair, recovery, and relief. In the book’s case, the sickness of the planet and the crisis that we are in can highlight the possible changes in the built environment and architectural relations. By borrowing the term from medicine and the analogy from Fitz and Krasny, it is possible to highlight that enclosed buildings can be in need of critical care and rethinking of buildings’ life, caring or demolition methods for them, killing or treatments.

116. “Intensive Care”, UK National Health Service, Accessed August 21, 2023, <https://www.nhs.uk/conditions/intensive-care/>.

117. Jean-Louis Vincent, “Critical care – where have we been and where are we going?”, *Critical Care* 17, March 2013.

118. Ibid.

119. Angelika Fitz and Elke Krasny, “Introduction”, *Critical Care. Architecture and Urbanism for a Broken Planet*, (Austria: Architekturzentrum Wien and The MIT Press, 2019), 10-22.

The structures, which are enclosed in different ways along the route, draw attention with their stability next to the adjacent buildings that continue to live as a common feature. For example, with the scaffolding built around the building number 83/1 on Meşrutiyet Street, its entrance is closed from the outside with aluminum panels, while the upper floors remain closed from the inside, with the facade of the building remaining open. This stagnant building on an active street is experiencing cracks, discoloration and joinery losses on its facade, as well as its interior being closed. [Figure 34]. No:22 on Yüksek Kaldırım Street is enclosed with aluminum sheets from the outside, which is a more common approach. It can be said that the reason why these aluminum coverings have a separate carrier structure is because it is a large-scale structure and has a pavement under which social life flows. [Figure 35]. Covering with wooden sheets, which are used less frequently due to their low durability, was also encountered in the building No:56 on Galip Dede Street. Covered with wooden sheets, this structure blends with its surroundings with its texture and window-like sections. Event posters pasted on top of each other and worn wooden sheets show that the building has been in this state for a while. [Figure 37]. It is not known what condition the structures behind these walls are and it can be said that there may be many reasons behind this closure.



Figure 34: Building enclosed from interior with aluminum sheets, Meşrutiyet St., No: 83/1



Figure 35: Building enclosed with neatly lined aluminum sheets, Yüksek Kaldırım St., No: 22



Figure 36: Buildings enclosed from interior with wooden sheets, Meşrutiyet St., No: unknown

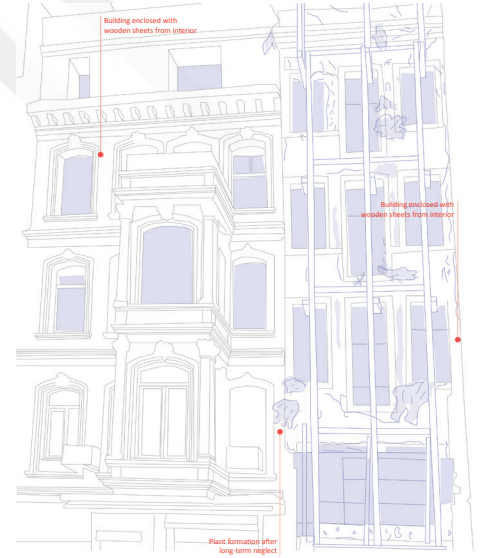
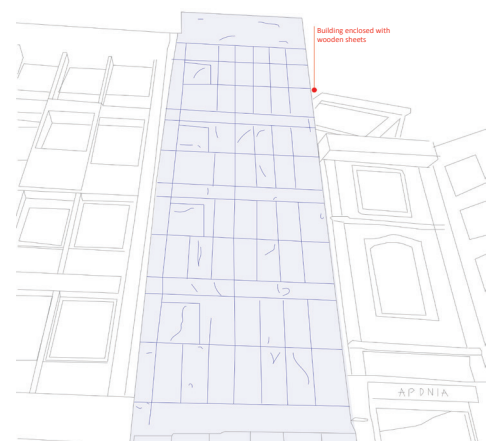


Figure 37: Building enclosed with wooden sheets, Galip Dede St., No: 56



The surroundings of the buildings can be enclosed to prevent any ongoing construction or dangerous situations they are in from harming the near. [Figure 38]. These ongoing construction sites for existing structures can include renovation works or demolition. According to the regulation on the demolition of buildings published by the Ministry of Environment and Urbanization,¹²⁰ The boundaries of the demolition site are taken under control by being surrounded by a screen at a determined height, taking into account the height of the building to be demolished, its distance to the parcel boundaries, the chosen demolition technique, and the surrounding construction, in a way to prevent unauthorized entrances and exits. According to the regulation, it is obligatory to minimize the damage that the determined demolition method will cause to those around it. In this case, coverings with different materials have also been proposed. If the enclosures were built for demolition sites, it is possible that some of these buildings could disappear when the wall in front of them is removed.

Enclosing the building area and the working area in such a way that it can be easily seen and noticed is valid for all construction sites within the scope of occupational health and safety.¹²¹ Structures in maintenance, repair, or demolition are also included in this situation for precautionary purposes. Small interventions of repair are preferred to be undertaken while allowing the continuation of the building's routine.¹²² In this case, the complete enclosing and separation may represent the seriousness or emergence of the condition. In summary, the reasons for closing the surroundings of buildings can be repair and maintenance, while it can also be to demolish or to hide. The situation becomes hidden, whether with the reason to protect the surroundings from ongoing construction works or from dangers of desolation. Hiding what is behind the closed door can cover up the potential problems. For various reasons, such as the critical images of the buildings, the value attributed to them, and the abandoned environment they create, it has caused more public solidarity to strive for caring and restoring efforts.¹²³ Could it be that they become a part of the landscape with their closed facades, causing them to be overlooked? **If this path is not followed for hiding, but for treatment, what kind of treatments might be taking place behind these walls?**

Building pathology studies can support what kind of treatment to follow at this point. The defects reached from pathology results can be in different conditions: Fundamental defects that make the building unsafe, functional defects that affect the building's occupation, or cosmetic defects that



Figure 38: Enclosed Building, “Dangerous Structure” Warning

120. “Binaların Yıkılması Hakkında Yönetmelik” [Regulation on the Demolition of Buildings], Ministry of Environment and Urbanization, (Official Newspaper 31627, October 13, 2021).

121. “Yapı İşlerinde İş Sağlığı ve Güvenliği Yönetmeliği” [Occupational Health and Safety Regulation in Construction Works], The Ministry of Labor and Social Security, (Official Newspaper 28786, October 5, 2013).

122. “Devlet Binaları İşletme, Bakım, Onarım Yönetmeliği” [Government Buildings Operation, Maintenance, Repair Regulation], Institution and Organization Regulations, (Official Newspaper 13999, September 30, 1971).

123. “Galatasaray Üniversitesini Restore Edin.” [Restore Galatasaray University.], BIA News Center Bianet, September 30, 2015, <https://m.bianet.org/bianet/print/167927-galatasaray-universitesi-ni-restore-edin>

124. "Building pathology", Institute of Historic Building Conservation, March 25, 2022, https://www.designingbuildings.co.uk/wiki/Building_pathology.

125. J.M.P.Q. Delgado, "Case Studies in Building Rehabilitation", Building Pathology and Rehabilitation, vol. 13, (Cham: Springer International Publishing AG, 2021).

126. "Concrete Spalling: Causes, Effects and Repair", CP Tech, January 28, 2017, <https://cp-tech.co.uk/concrete-spalling-causes-effects-and-repair/>.

127. Sertaç Timur Demir, "Modernite ve Ölüm: Açık Erişimli Ölüm Döşeginden İzole Yoğun Bakım Ünitelerine Bedenin ve Ölmenin Değişen Yüzü" [Modernity and Death: The Changing Face of the Body and Dying from Open Access Deathbed to Isolated Intensive Care Units], Global Media Journal TR Edition, Spring 2017.

can be counted as the traces of old age and weatherings.¹²⁴ The fundamental defects, in this case, can create the environment for necessary demolition or urgent repair works. Serious interventions required for problems that may deepen as the periods of idleness increase may require structural treatments as well as material improvement of the building.¹²⁵ These treatments can be superficial or direct interventions on the carrier system by integrating various prosthetic attachments and systems as if it were a surgical operation.¹²⁶ [Figure 39-40].



Figure 39: Deep repairs for corroded reinforcements in the existing structure. (Left: IndiaMart, "Building Rehabilitation Repair Work, In Industrial", Right: Csc Services, "Concrete Repairs Cathodic Protection".)



Figure 40: Repairs for severely damaged foundation. (Left: Stratum Repair, "Wall Anchoring", Right: Epp Foundation Repair, "Push Pier".)

Intensive care involves a treatment-centered strategy aimed at achieving rehabilitation. However, if treatment is not sought for critical structures, their condition may become severe, their spatial integrity may be lost, and their end may visibly approach. Intensive care units can be compared to the modern, sterile, and isolated state of the open-access deathbed.¹²⁷ In this case, the buildings in critical condition with loss of spatial integrity and appearance closer to death without treatment can be seen as they are on a deathbed.

Buildings on Deathbed

The ruin is present and past, living and dead, a product of making and in the process of decay, a sign of mortality and a claim to immortality.¹²⁸

The word deathbed literally means a bed (a location) where someone (or something) has died or dying. And the phrase being on deathbed represents the condition of about to die.¹²⁹ While being an object, it can represent wider psychological meanings for people. Humans' relationship with death has always been complicated. The fact of death can become an ignored concept throughout life, but facing someone on a deathbed may trigger the realization. Medicalization of death distanced the thought, and the confrontation with death in daily life became rare.¹³⁰ Despite being a medical and effortful process in the modern days, the deathbed concept back in the past was a romanticized cultural event of gathering loved ones and emotions, with all waiting for the inevitable to come in a mournful manner.¹³¹ [Figure 41].

In the deathbed process, which is entered with the acceptance that death is near, some awareness of life and regrets can be experienced by both the subjects and those around them. In various sources, it is possible to reach the questions about deathbed visions and last words. People tend to express their regrets on the deathbed, and those around them can be affected by the experience of such a close and visible death.¹³² Being so closely associated with someone's death causes one to remember one's own death. Facing the end of anything that was given a life can also be a reminder that other things like it that still live on can end up in the same condition if they follow the same path. By borrowing the term deathbed from a cultural tradition, it is possible to make the analogy of buildings on deathbeds for ruins encountered in cities. The phrase of being on deathbed has already been widely used in cases of if an ending of something is about to come, and in the architecture, it can be used for a building that is no longer in use and waiting for its demolition.¹³³



Figure 41: Leonardo da Vinci on his deathbed, at Cloux in 1519, with François I and members of the royal household in attendance. Mezzotint by J. Scott, 1845, after W. Fisk. (Source:) Wellcome Collection, <https://wellcomecollection.org/works/cj93rxt/items>.

128. Ryan Coyne, "Bearers of Transience: Simmel and Heidegger on Death and Immortality", *Human Studies*, Volume 41, Issue 1, March 2018, 59–78.

129. "deathbed, n.", Collins Dictionary, Accessed August 9, 2023, <https://www.collinsdictionary.com/dictionary/english/deathbed>.

130. John Anthony Terrier, "Introduction", *The Contemporary Deathbed*, (New York: Palgrave Macmillan, 2005), 3.

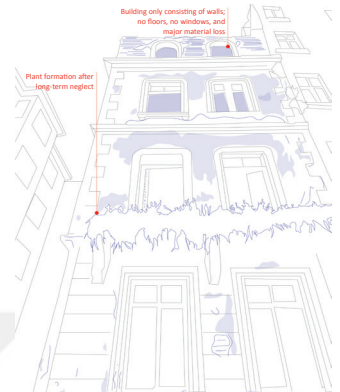
131. *Ibid.*, 10.

132. Susie Steiner, "Top five regrets of the dying", *The Guardian*, February 1, 2012, <https://www.theguardian.com/lifeandstyle/2012/feb/01/top-five-regrets-of-the-dying>.

133. Sharnae Hope, "Abandoned hall to be demolished after years of neglect", *Stuff*, (waikato times: 21 June 2020), <https://www.stuff.co.nz/waikato-times/news/300035941/abandoned-hall-to-be-demolished-after-years-of-neglect>.



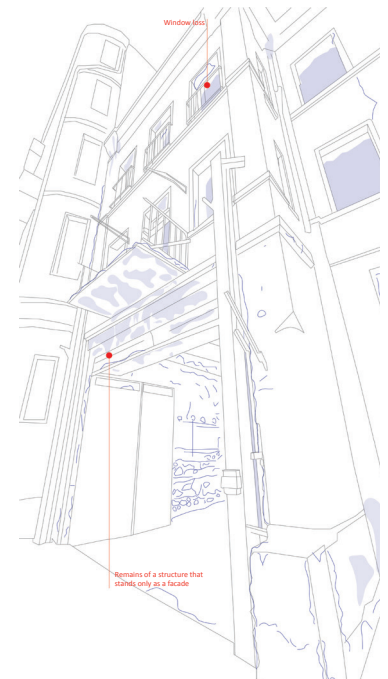
Figure 42: Building in deathbed, Yeşilçam St., No: 27



Failure to rehabilitate buildings with deep damage resulting from long-term neglect causes material and spatial losses. Among the trail of this study, various examples were encountered that had lost their spatial use potential, and were waiting to be removed. The main distinguishing feature of the buildings marked in this section was this loss of spatial potential and could not be brought into use with simple interventions. While some of them were standing with their entrances closed due to their derelict and dangerous appearance, significant losses were observed in some of them. Some examples that existed only as facades between two buildings showed that the end had come for these buildings and that they were waiting for their removal.



Figure 43: Building stands only as facade, Asmalimescit St., No: 47



The two buildings marked on Asmalımescit street and Lüleci Hendek street have survived only as facades, through the buildings adjacent to them. These two buildings, one made of concrete and the other made of brick, have lost all their spatial potential. Since Asmalımescit No:47 designated a defined area during its existence only as a façade, it was used as a car park for a while, and the entrance was closed during the period it was observed through this study. [Figure 43]. No: 37A on Lüleci Hendek street remains standing only as a facade, the entrance to which is similarly closed. The brick building has suffered many damages due to its disuse over time and has suffered serious material losses on its facade. [Figure 44]. Similarly, another building that consists of only walls and is marked as having lost its spatial potential is No: 9 on Baş Ağa Çeşmesi Street. Unlike the others, the severe losses and wear on the remaining walls reveal the deep bricks and turn them into an uncanny ruin. [Figure 45]. While these structures look like they are waiting to be removed, their return to use and life requires serious effort, maintenance and reconstruction, and the result can be rebirth. These buildings stand along with the surrounding vitality of actively used buildings. The prolonged situation of their neglect turned them into a ruinous state in the city and also showcases the possible future of a living one if they stay unmaintained. Since the death of a person is one of the most imposing inevitable endings in life, and the deathbed is the experience that is the closest phase of facing mortality both for the subjects and those around, these images can be interpreted as buildings' ends. In this context, these images represent the ruins in the city.

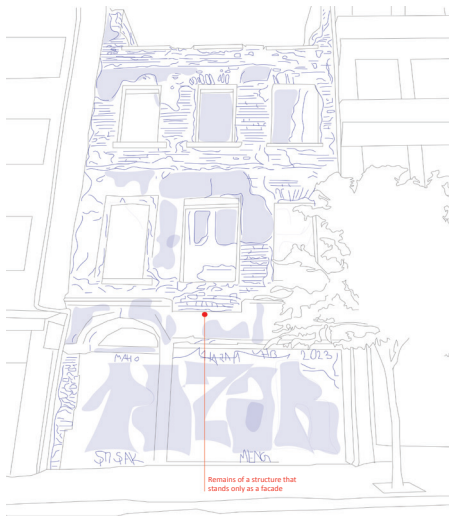


Figure 44: Building stands only as facade, Lüleci Hendek St., No: 37A

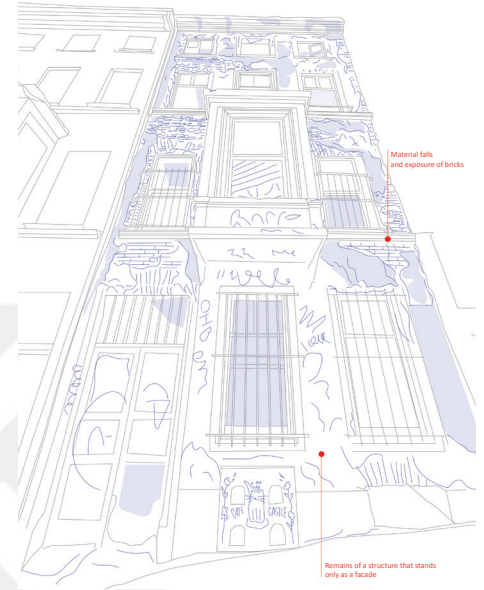
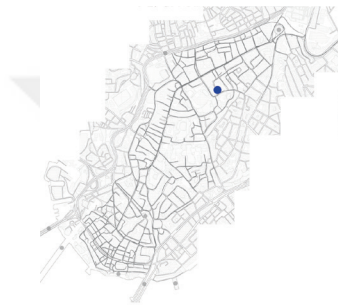


Figure 45: Building in deathbed, Baş Ağa Çeşmesi St., No: 9

Originating from the Latin term *ruere*, which means to fall or collapse, the term ruin serves as both a noun and a verb. When used as a noun, it describes a structure or entity that was intended to stand upright but has instead tumbled to the earth, wrecked, or decayed. Something that was meant to be long-lasting has now been assumed to be severely harmed and in a fractured state.¹³⁴ Ruin, as a noun, can represent the antique, historically valued structural remains where they are protected under various circumstances. But ruins or remains can also represent the current conditions of some buildings, where they are not seen as any valuable source of both cultural or material, but rather seen as dangerous and need to be removed from daily life quickly.

Ruin may represent different meanings for different people, but the uniquely positive and thrilling effect of ruins that are found to be aesthetically pleasing is a popular understanding. Where ruin mostly evokes antique city remains that show nature's takeover after humans left, modern ruins can propose the term rust. Ruins can be adorned with a reminiscing character, while rust can be frightening because it can represent the failure of the production.¹³⁵ Ruin or rust, the specific condition of buildings that represents the ending, does not occur independently from human effect. The abandonment, neglect, or conscious decision can lead this condition to occur, and this process can seem like a failure of architecture, which is planned to be permanent at the beginning.

134. Susan Stewart, "Introduction", *The Ruin Lesson*, (Chicago: University of Chicago Press, 2020).

135. Antoine Picon, "Anxious Landscapes: From Ruin to Rust", *Grey Room*, no:1, Autumn, 2000, 64-83

The title of Mark Minkjan's article, "Maybe Modern Ruins Are Just the Kind of Failure We Need," can be interpreted as modern ruins that can trigger a change by facing the facts and inevitable processes of the built environment in modern times.¹³⁶ He also highlights the issue of permanence in practice by expressing that in the life story of a building, the state of ruin represents the section where we encounter the truth that permanence eludes everything, even our own existence. Minkjan highlights the distanced death and illness from public life and makes a connection with ancient ruins. While the ancient ruins of worlds that no longer exist are appreciated, a decaying, neglected, or ruined building from our times can trigger discomfort.¹³⁷ This comes from facing failures. Can the recognition of these failures within ruin images have an effect on the efforts to save a life?

These ruins in the city can represent the death from the neglect decision, and the changeability of this situation can be affected by the given value, which can be counted as historical, artistic, or economic.¹³⁸ Those on a deathbed can live through different scenarios with a given value trigger; some can be rebuilt and reborn with a new life, or some can be preserved with their current appearance with different methods to be able to continue serving ruin aesthetics. Some of them can get intensive treatments and live longer in certain circumstances, and some can die with all potentials whether by human destruction or naturally as time goes.

136. Mark Minkjan, "Maybe Modern Ruins Are Just the Kind of Failure We Need", Failed Architecture, February 18, 2019, <https://failedarchitecture.com/maybe-modern-ruins-are-just-the-kind-of-failure-we-need/>.

137. Ibid.

138. Jonathan Glancey, "Ruined beauty: What should we do?", BBC, 2015, <https://www.bbc.com/culture/article/20150420-ruined-beauty-what-should-we-do>.

Remains After Death

What is a demolition without the building's permission? Is this a murder? Or indeed with its permission, is this euthanasia?¹³⁹



Figure 46: Remains after death, Tersane St., No: 61A

Buildings on their deathbed, which take place in the city as examples of the results of actions that could have been done but were not done, can also appear as a trigger for caring of surroundings in the natural process towards death. However, sometimes, these buildings come to such deathbed situations that they beg for death and may call for euthanasia.¹⁴⁰ If deathbeds are considered as natural death coming from passing time and affects, the killing of any potential in any condition by demolition can be called homicide. Homicide is a legal term for any killing of one. While murder is defined as unlawful killing, homicides are not always counted as crimes where they can sometimes be justified by laws.¹⁴¹ After a killing, what does the killer do with the body? Since the human body can dissolve in nature, the killer is sometimes able to hide the body. The situation is not the same for the remnants when the building, which was built with thousands of resources, is killed. It is not easy to hide the situation and the remnants in the case of building demolition.¹⁴² Various traces and stories confronted among the trail within this study were the appearances that emphasized the death of the building. These traces are what remains of the incident whose perpetrator and cause are unknown. These remnants were encountered sometimes as parts on the adjacent building, sometimes as unfinished demolition, and sometimes as uncollected rubble.

139. Gerhard Auer, "Building Materials Are Artificial by Nature", *Daidalos*, 1995, 56-65.

140. Cairns and Jacobs, "Buildings Must Die", 14.

141. Sarah J. Berman, "What is Murder? Is Murder Different From Homicide?", *Nolo*, October 10, 2011, <https://www.nolo.com/legal-encyclopedia/homicide-murder-manslaughter-32637.html>.

142. Michael Alexander Ulfstjerne, and Martin Demant Frederiksen, "Dying Buildings and the Compulsion to Demolish: A Cross-Cultural Perspective on Waste and Disappearances", *Etnofoor*, vol. 33, no. 2, (Stichting Etnofoor: 2021), 57-73.

An unusual appearance, image of a severely damaged remaining beam between two buildings was encountered in two examples on Tersane Street. [Figure 46-47]. In addition to remaining beams, it is also possible to encounter remnants of the former floors and walls left on adjacent buildings. The marked area on Asmalimescit Street includes uncollected rubble, damaged side walls of the surroundings and a building whose demolition is unfinished. These rubbles and remnants are indicators of deliberate demolition. On the parts of the unfinished demolition, it is possible to observe the ruined floors of the building, reinforcement rebar sticking out from the floors and walls, and tiles and paint residues from the periods of use on the walls. [Figure 48]. The marked area on Ayhan Işık Street is not representative of any building anymore, and is only the traces of what was once there. In this area it is only possible to see traces and fragments of flooring, vandalism acts as a result of neglect, as well as the open doorways that are now left without context. [Figure 49]. With a similar situation, the area on Zambak Street No:5 can only be understood by the traces left on the adjacent building. The traces left by the floors, the traces of the stairs, and the damage to the side wall represent this destruction. [Figure 50].

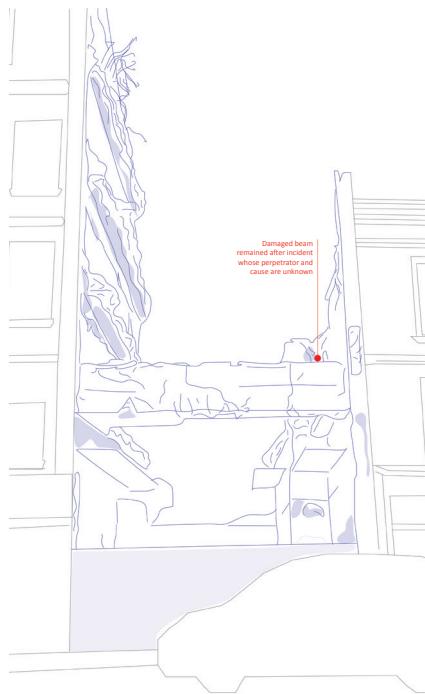


Figure 47: Remains after death, Tersane St., No: unknown



Figure 48: Remains after death, Asmalımescit St.,
No: unknown



Figure 49: Remains after death, Ayhan Işık St.,
No: unknown

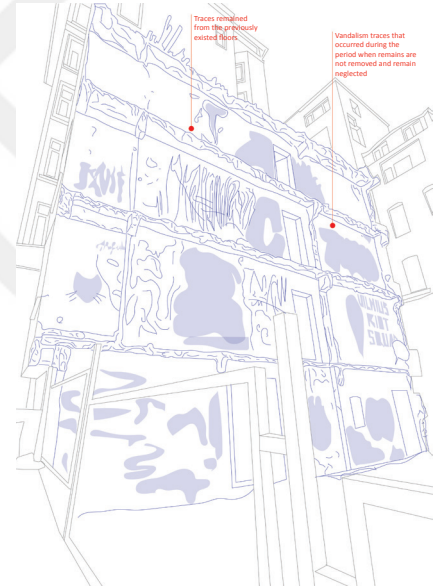
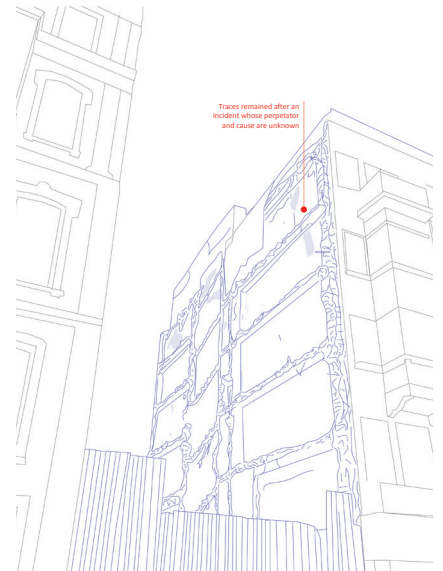


Figure 50: Remains after death, Zambak St., No: 5



These areas with remnants create defined and empty areas, and therefore enclosed to avoid potential dangers and unauthorized uses. While these marked structures are thought to represent deliberate destruction, the cause and perpetrator of most of them are unknown, except the demolitions on Zürafa Street. A publicly known area that draws attention with its scale within the route of the study, fits the phrase remains after death with the lives of buildings deliberately brought to an end and those left behind for a time. The demolition of the buildings on Zürafa Street and Alageyik Street, where the oldest brothels in Istanbul are located, started in 2022. [Figure 51]. Although the authorities said that a new cultural area would be created in these streets and that they would be “purified” of their old functions, they carried out the demolition, but after almost two years of these demolitions, not even the rubble has been removed yet.¹⁴³ These streets, where active life once flowed, with buildings whose activities and existence have been deliberately killed, are now silent. Those left behind in this silence and idleness are uncollected rubble, material losses in adjacent buildings, objects from old uses, tiles and paint remaining on the exposed walls. [Figure 52]. Since some areas are covered in various ways, these traces can only be seen in some of them. Some are hidden with sheets, some are hidden by building walls in front of them, and there are warnings showing that photography is prohibited in the area where the destruction seems to be most intense, making the area almost resemble a crime scene.

143. Hazar Dost, “Kültür alanı olacaktı, moloz yığını oldu: Zürafa Sokak'ta neler yaşıyor?” [It was supposed to be a cultural area, but it turned into a pile of rubble: What is happening in Zürafa Street?]. Accessed 16 December 2023. <https://10haber.net/2023/06/15/kultur-alani-olacakti-moloz-yigini-oldu-zurafa-sokakta-neler-vasaniyor-200887>.



Figure 51: Mass demolitions in Zürafa Street

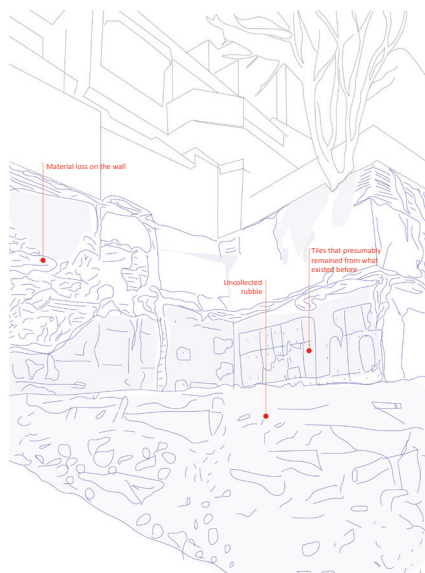


Figure 52: Remains after death, Alageyik St., No: unknown

144. Eddie Blake, "Bringing down the house: demolishing myths", *Architectural Review*, February 13, 2019, <https://www.architectural-review.com/essays/bringing-down-the-house-demolishing-myths>.

145. Ibid.

146. "Anne Lacaton and Jean-Philippe Vassal Receive the 2021 Pritzker Architecture Prize", *The Pritzker Architecture Prize*, Accessed July 19, 2023, <https://www.pritzkerprize.com/laureates/anne-lacaton-and-jean-philippe-vassal#laureate-page-2281>.

147. "demolition, n.", *Collins English Dictionary*, Accessed July 19, 2023, <https://www.collinsdictionary.com/dictionary/english/demolition>.

148. André Thomsen, Frank Schultmann, and Niklaus Kohler, "Deconstruction, demolition and destruction", *Building Research & Information*, no 39, (Routledge, 2011), 321-332. DOI: 10.1080/09613218.2011.585785.

149. Cairns and Jacobs, "Buildings Must Die", 196.

The issue of wanting to hide the situation can already be seen as controversial. But as it is famously quoted, *if you can't hide it - decorate it*, the demolition of buildings becomes spectacular at some point. In the later 20th century, the act of demolition became a public spectacle that attracted audiences.¹⁴⁴ The Implosion of the Kingdome in Seattle in 2000 is a great example for a demolition show. It was the largest explosive demolition of all time, and it took 16 seconds for the building to become a dust and mound of rubble. It was a perfectly choreographed implosion, as in the words coming from the man in charge of the action, Tom Gerlach.¹⁴⁵ [Figure 53].



Figure 53: Implosion of the Kingdome, (Source: Sarah Anne Lloyd, 'The Kingdome imploded 18 years ago today', *Curbed Seattle*, 26 March 2018,)

A building can die from various reasons; it can be called dead when it is abandoned, neglected, or outdated. However, it can still have the potential when it is idle because it is outdated, when it is out of date due to its materials being worn out, and when it is labeled with the term dead because it cannot fulfill its designated function. When the path followed is in an act of violence, it can bring irreversible ends and waste; after the decision of demolition, the building is dead not only spatially or materially but with all its potential.¹⁴⁶ Demolition is the act of deliberately destroying something, mostly used for destroying buildings.¹⁴⁷ There is a widespread consensus regarding the definition of 'demolition': it refers to the total removal of all components of a structure within a designated area and *timeframe* – typically, *it is the end of life for the building*.¹⁴⁸ Demolition is a subject that is directly related to architecture and opens different arguments. In the book *Buildings Must Die*, it is stated that demolition removes the fantasies of permanence in architecture.¹⁴⁹

This permanence fantasy can be interpreted as a stable permanence, as in the painting of the Architect's Dream. A stable monumental picture of what the architect wanted, without any change, good or bad, without any senescence.¹⁵⁰ In the following, the book refers to the concept of demolition as architecture's mortal enemy. It can be thought that the architects who created the building and gave life to it would not want their own building to be demolished. However, the decision to demolish is mostly not in the hands of the architect. The decision to demolish a building can be made for many reasons, such as the political-economic cycle, current aesthetic concerns, and the alleged relationship it establishes with the environment due to the condition it is in.¹⁵¹ To expand, for example, if it is decided that an earlier building does not fit the fashion of the time, demolishing and reconstructing a new building on a clean slate to make one that looks better and serves better may justify the demolition of the old building. Or, if a building that has been abandoned by its owners over the years (without any maintenance) has been left doomed to death and became ruin when old age strikes, the idea that it poses a danger to the environment may arise. In such a case, the decision of demolition to protect the people around becomes legitimized because it can become self-defense. Whether turned into a show or carried out in silence, demolition is an act that is hard to hide and can leave traces behind.

Since the demolition is an actual and the definite end for the building's life, it is possible to bring forward the afterlife possibilities. What happens to the rubbles or the places that are left behind? In the case of Istanbul, before the Regulation on Control of Excavated Soil and Construction / Demolition Waste was revealed; excavation soil, construction and demolition wastes were randomly dumped on private and public lands in different regions without any project or permit. Today, within the scope of current legislation, debris can only be disposed of into designated areas. Although it is still possible to collect small-scale wastes resulting from demolition together with domestic wastes, it can be said that debris is collected in a certain place on a large scale. As a result, these collected debris either continue to be buried separately in a controlled manner or are used as registered filling in various parts of the city.¹⁵² [Figure 54].

The general approach to manage demolition waste is burying them, just like a corpse. But on a larger scale, this burying can turn into bigger changes in the city, such as coastal fillings or human-made hills. Within the large historical background of Istanbul, it is possible to find the examples of burying

150. Edward Hollis, "The Architect's Dream", *The Secret Lives of Buildings: From the Ruins of the Parthenon to the Vegas Strip in Thirteen Stories*, (New York, Picador, 2009), 3-13.

151. Cairns and Jacobs, "Buildings Must Die", 196.

152. Altındağ, "İstanbul'da Hafriyat Toprağı, İnşaat ve Yıkıntı Atıklarının Tersine Lojistik Yöntemiyle Alternatif Yönetim Planı", 14.



Figure 54: Yenikapı Recreation Area, built by filling with excavation waste. (Source: Google Earth, 2023).

153. Koca Mehmet Kentel, "Assembling 'Cosmopolitan' Pera: An Infrastructural History of Late Ottoman Istanbul", (Washington: University of Washington, 2018), 104.

unwanted things that dates long back. For example, in 1873, the construction of the world's second-oldest metro line, the Beyoğlu Tunnel, started. At that time, there was a cemetery in Tepebaşı at the northwestern edge of the Pera, close to the tunnel construction site. During construction, a significant amount of debris from tunnel excavation was dumped onto the cemetery and started to alter the landscape.¹⁵³ With the increasing population and social life, the cemetery was completely covered, and the built environment began to form on it. It can be deduced that the location once stated in Tepebaşı was actually a place where endings were gathered at one time. [Figure 55]. Tepebaşı is a place where the dead are buried first, then household wastes are thrown away, and lastly, the last materials of the construction are thrown away and covered, and active life continues today. It is possible to conclude as the initial approach is to get unwanted things out of sight. Leaving them as a trace of failure or uselessness can lead to arguable results. Therefore, if not producing in the first place is not an option, the management and the creation of afterlives can gain importance.

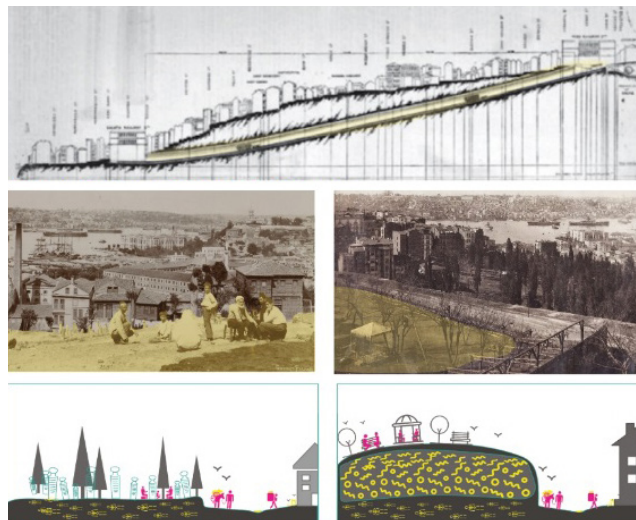


Figure 55: A view of the history of the Tepebaşı area through waste, (Source: AAP Waste Research Book)

While the building continues to exist physically as a whole or partially, steps can be taken to save it, treat it, and bring it back to life with a new function and life instead of demolishing it with all its remaining potential. The use of existing and adaptive reuse are becoming widely discussed topics during the recent crisis. Restoration, reconstruction, and renovation can reveal the rebirth of the buildings that have partially or temporarily ceased to be active.

Reborns

The beyond is accessible to those who dare.¹⁵⁴

Rebirth is a phenomenon that describes a new or second life, revival, spiritual regeneration, reawakening, and a renewed existence.¹⁵⁵ Philosophy, religion, and beliefs are the mediums through which people receive support to cope with the certainty of death. In the religious and philosophical point of view, rebirth is a belief that the spirit enters a new life after biological death.¹⁵⁶ Although this concept of coming to life again in the same world after death and being reborn is seen in many common beliefs, it is mostly associated with Hinduism, Jainism, and Buddhism.¹⁵⁷ While the initial belief dates back to ancient times, it is also possible to see differences. According to some beliefs, the person will be reborn in the same body, while according to others, the soul may be reborn as a human, animal, plant, or spiritual being. While such differences can be observed, the underlying idea is that life cannot end with a single biological death and that life is actually defined as a cyclical process of birth-death-rebirth. [Figure 56]. And every rebirth is an opportunity to realize desires, and as long as all desires are not fulfilled, the person will continue to be reborn. As a renewed existence, reawakening, and fresh start, the term rebirth is also used to describe a sudden upward change in stagnant or deteriorating situations, with the bottom point being defined as death. The idiom rising from the ashes comes from the mythological creature, the phoenix, which dies upon flames and is born again among the ashes.¹⁵⁸ This phrase represents the revitalization after total destruction and is commonly used in life to highlight that a powerful rebirth can follow death.

Defining a building that exists in some proportion as a material unity as dead is complex and variable. For buildings that can be mentioned as dead in different ways, a building that has lost its spatial use, has no connection with human life, has remained idle and neglected, is unused, exists at the bottom, perhaps only as a corpse, can also be considered dead. We may have encountered the rebirth of many buildings that have remained as corpses for a long time in our daily lives. This rebirth of buildings can be defined as restoration, renovation, or preservation in the architecture literature. However, the preservation and restoration of buildings is mostly considered for the

154. Paulo Coelho and Unesco Courier, "The Beyond Is Accessible To Those Who Dare", Unesco Courier, vol. 51, no. 3, March 1998, 34-37.

155. "rebirth, n.", Collins Dictionary, Accessed November 3, 2023, <https://www.collinsdictionary.com/dictionary/english/rebirth>.

156. Nagaraj AK, Nanjegowda RB, Purushothama SM, "The mystery of reincarnation", Indian J Psychiatry, vol. 55, January 2013, 171-176.

157. Ibid.

158. Andrew Methven, "Rising from the ashes: Phrase of the Week", The China Project, August 18, 2023, <https://thechinaproject.com/2023/08/18/rising-from-the-ashes-phrase-of-the-week/>.



Figure 56: The Wheel of Existence, the Buddhist visual representation that explains the cyclical process of life, death, and rebirth, (Source: Thre Rubin Museum).

159. Stewart Brand, "Preservation: A Quiet, Populist, Conservative, Victorious Revolution", *How Buildings Learn: What Happens After They're Built*, (London: Penguin Books, 1994), 88-109.

160. *Ibid.*, 100.

161. Donald Rypkema, "Making Renovation Feasible", *Architectural Record*, January 1992, 27.

historically-valued ones. Old buildings are built to last for a long time and their durability is one of the reasons that increase the value given to them.¹⁵⁹ The fact that the structure, which has existed for a long time, carries traces from different periods of culture and has a place in the collective memory are some of the reasons for the value given to it. Nowadays, buildings that are produced rapidly due to different reasons, especially economic ones, emphasize the value of old buildings, as they do not have this sense of permanence. And this given value makes it hard to give up. Some of them may become obsolete due to not being able to fulfill the function for which they were produced, a decrease in users, economic reasons, or lack of maintenance. In these cases where the given value can be triggered, it is possible to encounter the rebirth of buildings. These examples of rebirth emphasize that a second life can be created for buildings even though they are said to be dead.

Figure 57: Idle Atatürk Cultural Center, 2013, (Source: Sözcü, "AKM yıkılıyor! Lansman pazartesi günü" [AKM is being demolished! Launch is on Monday])



The production of a new life through the preservation of the existing is a situation triggered not only by the value given and the usual aesthetics but also by environmental awareness and the negativities faced in the crisis period we are in. In that case, the answer for the question of *what does preservation preserve*¹⁶⁰ can change with the agendas of time, but when handled sensitively, it is the preservation of resources and rebirth with preserved resources. Rehabilitating and giving a rebirth to an unused building is significantly more beneficial than demolition and construction from the start.¹⁶¹ Using new material less, avoiding the end product of the death/demolition, and, most importantly, saving the embodied energy in the building are some of these

benefits.¹⁶² To increase the value of the old by making it functional and alive again, the reuse of old buildings is already a common practice. Increasing sensitivity on using what already exists also highlighted potentials of reuse for all unused, unloved, unappreciated or neglected regardless of their appraised value.

It is possible to witness the rebirth of structures that have been witnessed dead for a long time in daily life and have become part of the landscape with their almost corpse-like appearance. After their dark and melancholic appearance, the images of vitality that come with rebirth and the stories that will continue to be told are examples of potential. The route of the trip within the scope of this thesis includes many historical buildings. Therefore, it is possible to encounter different ways of rebirth: Those that remained idle for a long time, those whose functions changed with rebirth, those whose appearance changed, those that remained the same, and even those that were killed and reborn as if they had never died. To briefly mention some of the reborns encountered on the route: The first one is the Grand Pera, reborn from the former lives of Cercle d'Orient and Emek Cinema.¹⁶³ They were abandoned after the great fire they encountered. Years of abandonment ended with the rebirth of the Cercle d'Orient with a brand new character, as a shopping mall, and the murder of the Emek Cinema. [Figure 58-59].

162. William I. Whidden, "The Concept of Embodied Energy", *New Energy from Old Buildings*, (Washington: Preservation Press, 1981), 130.

163. Nilay Özlü, "Dönüşen Beyoğlu Üzerine Notlar: Cercle d'Orient ve Emek Sineması Örneği" [Notes on Transforming Beyoğlu: The Example of Cercle d'Orient and Emek Cinema], *mimar:ist*, vol. 57, Fall 2016, 24-29.



Figure 58: Before and after the restoration of Cercle d'Orient, (Source: Arkitera)

164. "Alkazar Sineması Kapanıyor" [Alkazar Cinema is Closing], soL Haber, February 24, 2010, November 2023, <https://haber.sol.org.tr/kultur-sanat/alkazar-sineması-kapanıyor-haberi-24498>.

165. Lütfü Bozkurt, "Alkazar Sineması" [Alkazar Cinema], Kültür Envanteri, Accessed November 3, 2023, <https://kulturenvanteri.com/tr/yer/alkazar-sineması/#17.1/41.034611/28.980356>.



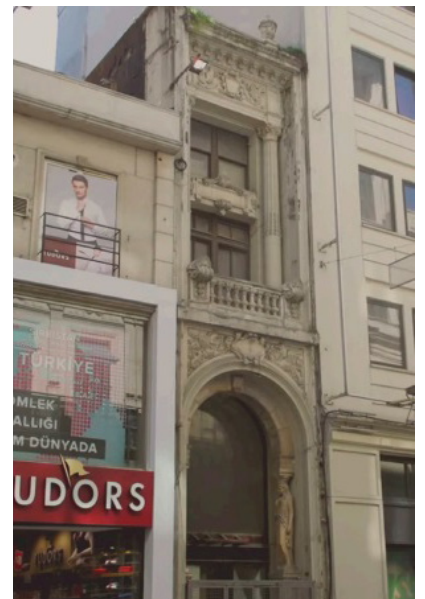
Figure 59: Reborn, Grand Pera



The second one is the HOPE Alkazar [Figure 60], reborn from the former Alkazar Cinema. The building, which has been living as a cinema under the name Alkazar since 1925, continued its life with maintenance and renovations in certain periods, but was closed in 2010 due to economic reasons, so the building remained idle.¹⁶⁴ In 2021, it was reborn under the name Hope Alkazar as a venue where events in the field of sports, culture, and arts are held.¹⁶⁵



Figure 60: Left: Reborn Hope Alkazar, Right: Idle Alkazar Cinema, (Source: Smart Beyoğlu).



The third one is the Atatürk Cultural Center [Figure 61-62], reborn after the Atatürk Cultural Center of 1978's death. After continuing its life as a cultural center for thirty years, it was claimed that it had completed its economic life and was asked to be demolished.¹⁶⁶ However, this murder attempt brought objections and was prevented for a while. While it is supposedly allowed to live and be cared for, it is left idle from time to time, and its social death is witnessed. Throughout the turbulent life of the building, attempts were made to kill it, sometimes for arbitrary reasons and sometimes for political reasons.¹⁶⁷ Eventually, it was demolished, rebuilt, and reborn with the same appearance and function.



Figure 61: Above: Atatürk Cultural Center after renovation 2008, (Source: AKM İstanbul) Below: Demolition of AKM 2018.



Figure 62: Reborn, Atatürk Cultural Center

Although the number of rebirths through the route can be continued, the final example given for this section is Casa Botter [Figure 63], whose rebirth was witnessed during the making of this thesis. Casa Botter, whose restoration was completed with the headlines “Rising from the ashes” and “Rebirth of Casa Botter”, is one of the iconic buildings of İstiklal Street.¹⁶⁸ Casa Botter is a building that has been given different values by society and authorities, historically and culturally, as it has an important place in the history of architecture and art with its architectural style and decorations.¹⁶⁹ Built in 1901, Casa Botter was a fashion house and apartment building for many years and was used for different functions after the migration of the Botter family. However, due to inheritor uncertainty and legal processes, it was completely evacuated in the early 90s and remained socially dead, abandoned, and idle for many years.¹⁷⁰ Triggered by the value given to the building, the building was reborn as the Art and Design Center in 2023.

166. “Atatürk Kültür Merkezi: Yirminci Yüzyıl Yapısını Yirmi Birinci Yüzyıla Taşımak” [Atatürk Cultural Center: Bringing the Twentieth Century Structure to the Twenty-First Century], *Mimarlık Dergisi*, Accessed November 4, 2023, <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=385&RecID=3149>.

167. Aslı Uluşahin, “Atatürk Kültür Merkezi'nin 70 Yıllık Tarihi” [70 Years of History of Atatürk Cultural Center], *bianet*, November 6, 2017, <https://bianet.org/yazi/aturk-kultur-merkezi-nin-70-yillik-tarihi-191286>.

168. “Casa Botter yeniden doğdu” [Casa Botter is reborn], *Gazete Oksijen*, April 17, 2023, <https://gazeteoksijen.com/sanat/casa-botter-yeniden-dogdu-175916>.

169. “Botter Apartmanı Hakkında Bilmeniz Gerekenler” [Things You Need to Know About Botter Apartment], *Oggusto*, April 4, 2023, https://www.oggusto.com/sanat/eser-ve-muze-incelemeleri/botter-apartmani-hakkinda-bilmeniz-gerekenler#Botter_Apartmaninin_Tarihi.

170. Ibid.



Figure 63: Left: Reborn Casa Botter,
Right: Idle Casa Botter (Source: Arkitektüel)



Buildings that have undergone a physical or social death come back to the same world with similar appearances, created a resemblance with rebirth. However, appropriate conditions may not always be provided for rebirth after death. In this case, the spatial death of a building actually causes the death of many material resources. When the relatively negative subjects ignored in the positivity of creation begin to show themselves, architecture turns into creativity within challenges. When faced with the death of buildings created as if they would never die, architecture produces alternative scenarios to create new lives or to give a healthy closure to the life it is responsible for.

Conclusion and discussion

Si vis vitam, para mortem. [if you wish life, prepare for death.]¹⁷¹

Architecture is a practice identified with creativity, and while it produces many things, such as life, design, emotion, and experience, it has suppressed the idea of the end of production. Architectural products that create life and are creative are mortal, and along the way, they grow old, get sick, fall into need of care, die, or are killed, just like humans. In the pride of creativity, death is a buried thought. Negativity and the dark side are tried to be ignored in the positivity of creation. A closer look at this seemingly negative and dark side can bring the value of the positive into question.

While current architectural practice productions begin with clean, bright, new photographs, this beginning excludes the effects of outside factors such as weather, pollution, experience, and time. In the face of these factors, neglect and abandonment increase the number of idle buildings in cities, and these images are becoming commonplace. In addition to this familiar image representing a building stock, bright and new productions continue rapidly. Buildings that continue to be produced without considering the end contribute to the formation of many crises, even though there are many reminders of the end around them. Some of these crises faced today are land and resource depletion. After being suppressed for a long time, these crises trigger various changes when they start to harm one's own life, which is the life that matters most to the person. When the concept of death, which has a significant role in human life, is reflected in other endings in life, alternatives can be triggered from an empathic or egocentric place with the perception of not harming oneself. Whether, the alternatives can change the future approaches.

While analogies about life, which are primarily attributed to the building due to its direct relationship with human life, are frequently used in the world of architectural production, positive features are mostly emphasized. Breathable structure, building skeleton, or membranes and circulation. However, analogies drawn from a darker side, which is not a very general view, can be a starting point in the modern world faced with crises. If a building is considered to be alive, it should also be accepted that it grows old, gets sick, or dies, and in this case, creating and leaving the building is an

171. Sigmund Freud, *Imago*, (Leipzig: Hugo Heller & Co, 1915).

approach that no longer works, and alternative strategies can be developed to delay the death that comes with life or to say goodbye appropriately. In this context, analogies with human life bring a new perspective to the life and death of buildings, which can currently be ignored.

With the background created from the perspective of death, this thesis was influenced by the idea of memento mori for buildings. The idea of memento mori for buildings can reflect positive and negative effects while reminding us of the end of production. With its positive impact, this reminder can change problematic situations for the buildings that are in the hands of people during birth, life, and even after life. Confronting the conditions of buildings with this perspective can reveal potential and alternative approaches both for the improvement of the existing ones and for new productions.

In this context, this study focused on the trail in Beyoğlu. With the realization of diverse buildings on the frequently used route, the determined trail reveals the number of conditions of the buildings. Traces of external factors (such as weathering, user approaches, and authority decisions) that the buildings were exposed to throughout their lives were encountered. These confrontations revealed to review their placements against death and rethink their lifespan through the lenses of death. The high number of neglected and aged buildings encountered highlighted the importance of the maintenance concept. Every production, every animate and inanimate thing on various scales, needs maintenance to keep them in use in life; this is also the case for buildings. Since maintenance and repair require effort, time, and money, it becomes an easy decision to give up. However, as the long-term gains cannot be ignored, repair and maintenance become critical factor that needs attention in order to ensure a healthy life throughout the life of buildings, as well as in the lives of living things. Conditions that progressed as a result of continued neglect throughout aging also revealed themselves on the trail. Ruinous state images waiting to be removed in similar ways were seen as a trailer of the future of buildings in the initial stages of neglect as a result of the continuation of the same conditions. Although the cause and perpetrator are not fully known, the traces of destruction encountered may be the remains resulting from the removal of these ruins, which are in serious condition. These remains encountered along the trail drew attention to the death of the spatial potentials realized in the location. Deaths, which can be triggered by various reasons such as being abandoned, reaching the end of their economic life, or being idle, have revealed the concept of demolition

due to their conscious destruction. Buildings may come to such a point as a result of neglect or arbitrariness that premeditated demolition may seem more economical and beneficial. It is not impossible to take precautions before reaching these points; on the contrary, it can be saved as a result of regular maintenance or critical care, reborn, or saying goodbye appropriately instead of taking violent action.

After the mapping process of the study concluded in January 2023, continuous situations of the marked buildings and others were observed along the process. Many restoration processes have been completed, and buildings such as Casa Botter, İş Bank Painting and Sculpture Museum, and Beyoğlu Cinema have been reborn, and some of the idle buildings, such as Metrohan, have entered the restoration process. While these are the historically valued examples and, therefore, have a news value, some repairments for unknown buildings were also started quietly. These intensive maintenance services, which sometimes continue behind closed facades, restart life with similar images after restoration for buildings that still have potential and have a motivating factor in saving. However, this rescue does not offer the same opportunity for every structure, either due to the adverse decision to enter intensive care or the lack of motivation to save, and some structures are inevitably pushed to kill all their potential. The importance of the losses highlighted after demolition and the relatively increased interest in this dark subject transform architecture into a challenging creation process that can also cope with the negative within the positivity of creation. If the building cannot be saved as a result of losing its spatial integrity, discussions about creating an afterlife for those left behind have been on the agenda recently. These afterlife scenarios can be new alternative materials produced using materials that can be seen as waste after demolition, as well as materials and uses created with details that can be used more than once in new productions, based on the awareness that a limited number of transformations cannot be a solution for continuation of some production habits.

With this approach, the existing unused, neglected, or to be demolished buildings can also be seen as a resource rather than living-dead. A healthy window pulled out from a dying building can enter a new life with another building. Or reclaimed woods can live as a new pavilion in the afterlife. [Figure 64]. From this perspective, the attempt to create an afterlife for dead or murdered buildings has recently emerged with different initiatives in different parts of the world. Sometimes, this can be a network of different



Figure 64: Yoo, Bence Güzel Pavilyon! created by reclaimed woods offers dismantling and reuse. (Source: AAP Waste Team)

actors, and sometimes, it can be the production of innovative materials. In the example of Istanbul, it is possible to come across the actors of a network in daily life and system introductions in the urban approach. Such actors play an essential role in the beginning of afterlife scenarios. Although architectural projects produced with innovative material production or the repeated use of materials that have not lost their integrity are becoming widespread, these afterlife projects do not yet constitute a fully adopted production model. For this reason, it is not yet possible to encounter these examples everywhere. The fact that there are no examples along the route where this approach is adopted, and afterlives are created leaves this concept as a subject that can be researched and deepened for the afterlife.

While this study aims to cover the current conditions of the buildings on the trail in Beyoğlu, the process showed possibilities of sudden changes in their situations. Therefore, the study can serve as a record of these buildings' conditions in January 2023, which can drastically change over time; some can be demolished and gone, some can be reborn, and some can be repaired. The increasing discussions about using what already exists and protecting resources have started to have a significant impact on buildings, too. Appreciating the life we have is not a new concept for humanity; continuous efforts to save life have similarities with the built environment. Reflecting this sensitivity on the largest productions we have on earth can trigger a change. As dark as the concept of death can be, it has a driving force to move forward in a limited time. Taking this driving force and converting this negative to positive actions, can rethinking the buildings' life and death help to get better in a time of crisis?

Appendix 1

Compilation of the images on the map used in the figures of the study.



Appendix 2

The map created as a result of the study carried out in Beyoğlu and the photos of 130 locations marked.





1| Tarlabası St. No.4



2| Mete St. No.2



3| Vakıf Çıkmaızı St. No.2



4| Osmanlı St. No.5



5| Osmanlı St. No.unkown



6| Zambak St. No.5A



7| İstiklal St. No.43



8| İstiklal St. No.67



9| İstiklal St. No.73



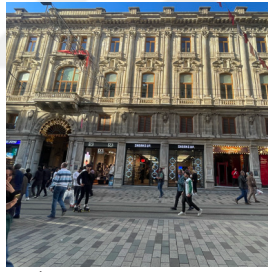
10| İstiklal St. No.77



11| İstiklal St. No.87



12| İstiklal St. No.52



13| İstiklal St. No.56-58



14| İstiklal St. No.74



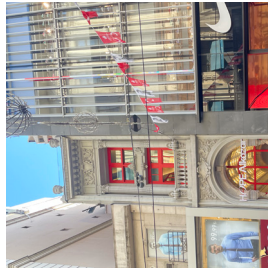
15| İstiklal St. No.141



16| Meşrutiyet St. No.4



17| İstiklal St. No.118



18| İstiklal St. No.179



19| İstiklal St. No.140A



20| Balyoz St. No.1B



21| İstiklal St. No.166A



22| İstiklal St. No.235



23| İstiklal St. No.186B



24| Tünel Meydanı St. No.2A



25| Utarit St. No.10



26|Zambak St. No.23



27|Zambak St. No.5



28|Hacı Ahmet St. No.2



29|Kurabiye St. No.13



30|Süslü Saksı St. No.4



31|İmam Adnan St. No.12



32|Süslü Saksı St. No.26



33|Nane St. No.20



34|Atıf Yılmaz St. No.16B



35|Atıf Yılmaz St. No.14



36|Yeşil Çam St. No.13



37|Yeşil Çam St. No.11



38|Halas St. No.22



39|Halas St. No.13



40|Halas St. No.33



41|Küçük Bayram St. No.12



42|Yeşil Çam St. No.unkown



43|Balo St. No.35



44|Balo St. No.unkown



45|Büyük Bayram St. No.20



46|Yeşil Çam St. No.27



47|Daracık St. No.7



48|Daracık St. No.7A



49|Hamalbaşı St. No.30



50|Hamalbaşı St. No.26 (58)



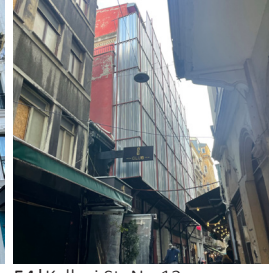
51|Meşrutiyet St. No.10A



52|Meşrutiyet St. No.3



53|Meşrutiyet St. No.21



54|Kallavi St. No.12



55|Meşrutiyet St. No.73A



56|Balyoz St. No.12A



57|Balyoz St. No.6



58|Orhan Adlı Apaydın St. No.10A



59|Meşrutiyet St. No.83



60|Orhan Adlı Apaydın St. No.19A



61|Asmalımescit St. No.unkown



62|Asmalımescit St. No.unkown



63|Asmalımescit St. No.47



64|Meşelik St. No.22



65|İpek St. No.1A



66|Büyük Parmakpı St. No.15



67|Ayhan Işık St. No.unkown



68|Turnacı Başı St. No.53A



69|Baş Ağa Çeşmesi St. No.9



70|Faik Paşa St. No.2A



71|Bostanbaşı St. No.19



72|Yeni Çarşı St. No.17 (19A)



73|Bostanbaşı St. No.21



74|Yeni Çarşı St. No.4



75|Çukur Bostan St. No.13A



76|Baba Ocağı St. No.4



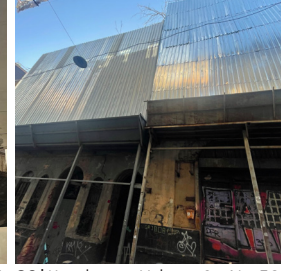
77|Zambak St. No.unkown



78|Kumbaracı Yokuşu St. No.62



79|Kumbaracı Yokuşu St. No.54A



80|Kumbaracı Yokuşu St. No.53



81|Kumbaracı Yokuşu St. No.21A



82|Camcı Fevzi St. No.unkown



83|Serdar-ı Ekrem St. No. unkown



84|Serdar-ı Ekrem St. No. unkown



85|Serdar-ı Ekrem St. No. unkown



86|Kölemen Çıkmaızı St. No.unkown



87|Galip Dede St. No.55



88|Galip Dede. No.36



89|İlk Belediye St. No.35B



90|Büyük Hendek St. No.49



91|İpek Çıkmaızı St. No.11A



92|Büyük Hendek St. No.22



93|Şahkulu St. No.28A



94|Galip Dede St. No.79



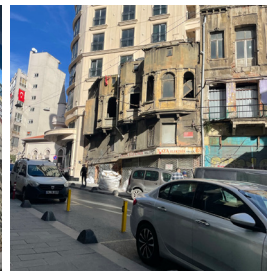
95|Galip Dede St. No.56



96|Şair Eşref Paşa St. No.unkown



97|Şair Eşref Paşa St. No.12A



98|Kabak Çiçeği St. No.10



99|Okçu Musa St. No.37/A



100|Lülecı Hendek St. No.28B



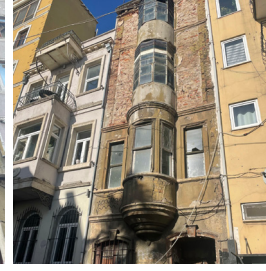
101 | Lüleci Hendek St. No.37A



102 | Lüleci Hendek St. No.39B



103 | Galata Mandırası St. No.9



104 | Lüleci Hendek St. No.70



105 | Alageyik St. No.unkown



106 | Bereketzade St. No.unkown



107 | Yüksek Kaldırım St. No.unkown



108 | Zürafa St. No.unkown



109 | Zürafa St. No.unkown



110 | Zürafa St. No.unkown



111 | Kemeraltı Kuyu St. No.1



112 | Bankalar St. No.unkown



113 | Bankalar St. No.unkown



114 | Perşembe Pazarı St. No.4



115 | Sarı Zeybek St. No.19



116 | Fıtuhat St. No.unkown



117 | Tersane St. No.133A



118 | Çil Atmaca St. No.unkown



119 | Ziyalı St. No.unkown



120 | Yemenciler St. No.7A



121 | Fermenciler St. No.47



122 | Arap Kayyum St. No.19



123 | Arap Kayyum St. No.unkown



124 | Tersane St. No.unkown



125 | Kardeşim St. No.unkown



126|Tersane St. No.unkown



127|Çil Atmaca St. No.unkown



128|Fermeneciler St. No.77



129|Fermeneciler St. No.unkown



130|Fermeneciler St. No.99

The map and collected photos of this study are also recorded online at the following link:

https://yandex.com.tr/harita?bookmarks%5BpublicId%5D=l85__qBL&utm_source=share&utm_campaign=bookmarks

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