

POST-MODERN HISTORICISM ARCHITECTURAL APPLICATION IN NIGDE: A CLASSIFICATIONAL EVALUATION*

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ABSTRACT

The Starting point of the present study will be the inquiry pertaining to the acquisition architectural imageries, which were articulated to the Nigde urban repertoire in pursue of the modernism, into the collective urban memory. The architectural applications of historicism post-modernist attitude, which was influential for a nearly 20 year period in Nigde from 1990 to 2010, will constructed the contextual frameworks of the study. In the aforementioned period, the architectural production of some architects with nation wide prominence such as Fatih Gorbon, Merih Karaaslan, Emre Aysu, brought about diverse admirations. Though their categories are different, these compositions can be classified in Post-modernistic style. Within the study, the frames of dialogues of the historical references to the selected compositions with imageries in the available memory of the city will be examined. The architectural production in Nigde, which was aimed to be framed in line with modernisation criteria taking place in an environment in close relation with public activities especially in the period following 1950, has exhibited more independent and diverse tendencies along with Post-modernism. The exhibition of such a diverse style in such a small-scale city as Nigde has inevitably given rise to differentiation of the form and style repertoire in the collective memory of people. However, the spread of the impact of the impulse of modernisation or the architectural activities emerging in relation to this impulse in large cities to the other cities of Anatolia both has taken due time and has spread within the frames of relations between centre-periphery.

A similar interpretation can be constructed for the architectural products, which were shaped in relation to the postmodernism and historicism approaches. For this reason, it can be seen that the era in our country which was dominated by the postmodern style was extended by the architectural applications in Nigde and that this style maintained its functionality to the recent past. Within the scope of the

* The study is an improvement and re-evaluation of the presentation by one of the authors of the present study Ugur Tuztasi, presented in the year 2012 at 1st Nigde International Symposium of Language, Culture, History; however, the presentation, titled "Multiplication of the Historical Imageries in Cognitive and Spatial Transformation: Postmodern Architectural Applications in Nigde" was not issued in printed form.

present study, architectural samples selected in Nigde will be evaluated within certain classification criteria.

Keywords: *Nigde, Architecture, Urban Memory, Historicism, Postmodernism*

INTRODUCTION

Late 19th century and early 20th century was a period of transformation for Nigde similar to many Anatolian cities. Along with the transformations started with Westernisation, physical environment has changed, as well. Even though the structural repertoire, which exhibits those transformations in Nigde, is not as diverse as those of large urban centres, there are clear impacts of the developments taking place in the late 19th century and early 20th century on the urban structure. Nigde, which started to grow out of its image as a typical Middle age Anatolian city along with the second half of 19th Century, was introduced to a great many unfamiliar architectural concepts within this time period (Ozdaz, 2007). With the social changes and transformations, the physical environment and traditional spatial characteristic of the city also started to change. With the construction of shopping stores after the demolishing of the outer fortifications of the castle in 1869, the commercial intensity surrounding the vaulted bazaar (bedesten) shifted to the present day Station Street and the concept of shopping along the street, which is observed in other Anatolian cities, also arrived at Nigde. This transformation is one of the most significant ones experienced by Nigde in physical terms. The application of new structures is noticeable as important factors in terms of the transformation of the city's physical appearance. Some monumental structures as Town Square, military barracks, government house are among those buildings (Pictures 1-2). With these buildings, the city started to grow in the direction of west and the buildings such as tombs, graveyards, Sarihan and Outer Mosque, which were located at the outer edges of the city, became the centre of the city.

Adana Kayseri highway, which has been an important trade route for centuries, constituting the west border of the city, was transformed into a significant central axis designating the east borders of the town square in the 20th century. This new town square was furnished with educational and cultural buildings in the Republic Period (Ozdaz, 2007, 56, 57).



Picture 1-2. *Nigde Town Square (1909) Station Street in 1930s*
Resource: Ozdas, 2007, 58-61.

The architectural and environmental developments and transformations, which started in the years following Reorganizations in Ottoman Empire (Tanzimat, years 1839-76) and proliferated in the second half of the 19th century, constituted the basis of the Republic Period Nigde. The town square in Nigde, which took shape throughout the 19th century and the early years of the Republic, still maintains its functions by means of construction of new roads and educational buildings. The spread of urbanized area especially after 1950s took place in this manner (Ozdas, 2007,58).

The architecture of the period and articles of a modern city, which was only observed in such large cities as Bursa and Istanbul in Ottoman Period, was started to be seen in Anatolian cities at the end of the first 20 years of the Republic Period. Though it was a small-scaled Anatolian city, Nigde included buildings in the modernisation period, many of which had public quality. Beyond satisfying the needs of the city, these buildings became monumental compositions expressing the architectural concerns of the Republic Period. At the same time, these buildings demonstrate typological similarities with the ones spread over Anatolia of Republic Period.

Due to the fact that similar developments simultaneously took place in various Anatolian cities, it is hard to state that Nigde constituted a special focus in the region. On the other hand, the central or peripheral location of the city enables different interpretations of it in terms of various settlements and alternating parameters (Kayin, 2009).

However, in the middle of the 20th century, it was seen that buildings, which expressed the typical stylistic preferences of the functional rational attitude of Modern Architecture, were constructed in Turkey (Akkurt, 2009). Following the second half of the 20th century, when the terminology of the early Republic Period started to diminish, a tendency towards various stylistic pursuits was observed in Nigde. In the last quarter of 20th century, with the impact of novel production form, which entirely dominated the world, the migration from the rural areas to urban centres became a topic at issue. As a direct result of the increased demand for housing stemming from the mass-migration, especially in the years following 1980s, cooperative construction became widespread in the urban centres, and therefore some housing areas, which were created by the typical projects, increasingly emerged in these centres. Presently, the housing construction was carried out by the private enterprises by means of construction method in exchange for parcel of land, which is widely known as constructing and selling system. The architectural pursuits, which are mainly observed in the entirety of the city presently, consist of design attempts of high-rise apartment stores, which are repetitive and have facades constructed of mainly materials. The coexistence of products representing the different periods from the past to the present is an approach targeting the provision of the architectural and physical wealth of the city. However, from this point of view, it is hard to state that there is a consistency in this approach. With the samples investigated in the present study, the Postmodern architectural attitudes which emerged with the historicism approaches in the architectural environment in Nigde the and the differences within these approaches will be evaluated; in the following part, the conceptual

content of the Postmodern architecture will be briefly evaluated, after which the study will focus on the applications in Nigde.

CONCEPTUAL CONTENT OF POSTMODERN ARCHITECTURE

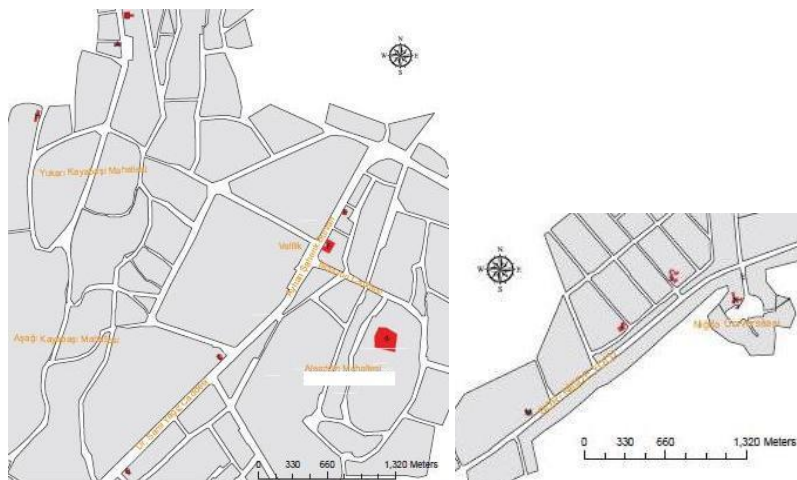
Post modernism, Post-Modern movement, as a style, emerged as a reactionary movement against the uniform, dull, abstract, ordinary and selective attitude of the Modern Architecture. In the years following 1960s, the reactions to Modernism started in architecture primarily on the theoretical scale and later in the application and these reactions have been unified under the title of Post-Modernism (Gonen and Ozer, 2009, 39). Theoretically, the issue concerning the importance of architectural style in cultural theories, which was put in the argument by the architectural critic Charles Jencks in 1970s and popularized by his book published in 1977 titled "*The Language of Postmodern Architecture*", was defined as the domain on which the postmodernism arguments were based in the following years (Bati, 2008, 3). According to Jencks, within a broad spectrum with stylistic variations, various concepts such as historicism imagery, urban morphology, developing contextuality, complex space, metaphor, wit, abstract representation, decoration, tradition, rhetoric, colour, sculpture, contextual symbolism and anthropomorphism are within the Post-Modern architectural understanding (Jencks, 1991; as quoted from, Karasozen and Ozer, 2006, 108).

The plan analysis of Modernism based on function and multiple aesthetics, which it produced by styles consistent with the norms it determined, were replaced with novel styles and nonstandard models in the period known as Post-modern. The production of postmodern style, which is subjective, hedonist, placing individualistic aesthetic at the centre, demonstrated consistency with the new consumption ideology. In this period, with the consumption becoming an ideology, the construction of space began to express a rather fractal situation. In a similar respect, architecture started to the construction of spaces serving to the 'hedonism' (Keskin, 2010, 23). According to Ozer, Post-Modern architects recognized every aspect rejected by Modern Architecture and rejected every aspect accepted by it. Such that, Ozer argues that the samples applied with an attitude of nostalgia, historicism and regionalism later reached exaggerated extends in terms of their authenticity levels, random stylistics emerged on an overtly dangerous scale and as a result, Post-Modernism has become an umbrella term including entire attempts developed against the Modern Architecture or exhibiting any noncomformity with it (Ozer, 1993). However, though products of Post-Modern architecture gained prevalence especially in the 1980s with an attitude alternative to Modernism, it has lost its magical environment and prestige through the end of 1980s because of the temporality of its imagery connections (Karasozen and Ozer, 2006, 109). Along with this process and postmodern movement in architectural environment, such concepts as pop, kitsch, eclectic, collage, image, arabesque were used to denote negative expressions (Guzer, 1996). However, though the popularity of the movement weakened through the end of 1980s in such large cities as Istanbul and Ankara, the historical projection of it went beyond 2000s in the other Anatolian cities. in the present study, the regional

content of historicism context as well as the directions of postmodern architectural approaches in the architectural environment of city of Nigde are detected and investigated. Under the following heading, these samples will be evaluated.

POST-MODERN CONSTRUCTIONS IN NIGDE AND THEIR EVALUATIONS

The samples, which can be included within the style of Post-Modernism in the constructed architectural environment in Nigde, spread over a wide spectrum in terms of styles. In terms of the styles of the construction samples, which can be evaluated in various contents ranging from historicism to attempts of free style, as for their usage functions, they exhibit a variation from houses to public buildings. Within the study, throughout a time period extending from 1990 to 2010, some samples were addressed, which can shed light on the development of Post-Modernism movement unique to Nigde, (Picture 3).



Picture 3. *The Locations of the Constructions within the City*

The two-storey house belonging to Omer Gungor, which is the first sample evaluated in the investigation, because of the stylistic repertory language it used, represents an example for the historicism wing of the Post-Modern architecture. The building is located in the Yukari Kayabasi Neighbourhood, which mainly includes houses with gardens (Picture 4-5). In the plan of the building, which was completed in 1998, the construction was applied in line with the architectural project and the contract of the stone facade was given to a stone firm from Nevsehir. The owner of the building, who constructed a sort of imagery catalogue pertaining to the Seljuk and Ottoman monumental and civil architectural samples in the neighbouring vicinity, stated that he determined all the motifs on the facade.



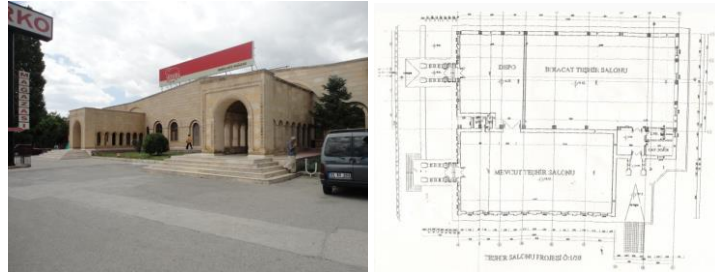
Picture 4. Omer Gungor House Overall View
Picture 5. Omer Gungor House Upper Storey Plan

As for the target at the facade design, the contractor firm states that the aim is to create a collage having perfect imagery, a sort of synthesis of east and west by using the volcanic rocks of the Cappadocia region with unique carvings, inspired by traditional architecture as well as world architecture. When the use of some elements on the facade of the building as transitions between storeys, triangular pediments, low and pointed arches in nonconformity with the standards, columns, fences, corners, bearing elements in the group of column, the impact of historicism Post-Modernism can easily be seen in the building (Picture 6). When the facade material of the house, the layout of the windows and the triangular pediments on the roof are taken into consideration, the similarities of it with the facade layout of the Teachers' House constructed between the years 1915-17 are more than mere coincidence (Picture 7).

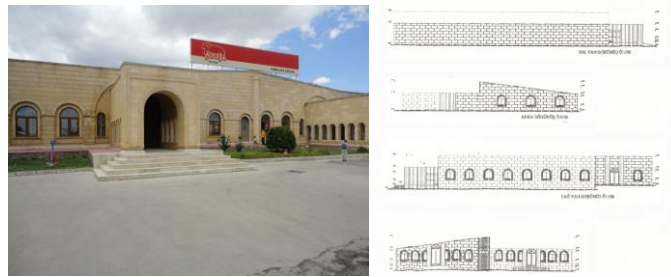


Picture 6. Omer Gungor House, frontal and entrance facades
Picture 7. Nigde Teachers' House

Another example, which can be pointed out as a sample of the historicism wing of the Post-Modern Movement, is the showroom of the Koyunlu Carpet Factory. The initial construction year of the building, which was constructed on the Nigde-Bor Road, is 1998. In 2004, some additions were made to the building, which was introduced to the service in 2006 in its present form, designed by Osman Nuri Ulku working as an architect in the Koyunlu Carpet Factory. Though there were no historical building near the building, in the interview with the architect of the building, which can be defined as 'a sort of revival of the local architectural inheritance' due to the historicist facade use, it was emphasized that the use of Nevsehir stone was especially preferred on the facade with the aim of using a consistent language in the architectural characteristic of the building with the "traditional characteristic of the region" in line with the demands of the administration of the factory (Picture 8-9).

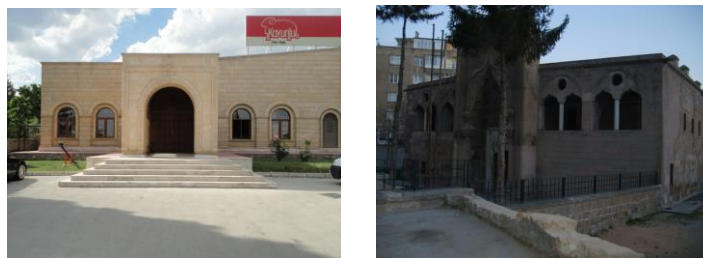


Picture 8. The facade of Koyunlu Showroom and storey plan



Picture 9. Koyunlu Showroom facade of entrance and facade drafts

The facade character, which was constructed by the windows with arches and layers seen in the madrasah buildings in Nigde and surrounding area is seen to be used in the frontal and side facades of the showroom (Picture 10). However, the design of Ak Madrasah (1409) (Picture 11) including the transition of the portal into a space for entrance, which can be generally observed in the other historical buildings in the region, cannot be seen in the Koyunlu Showroom. The unity and inseparability of the elements in the Madrasah buildings whose plans are derived from their functions were reduced in the present building and this reductionism resulted in a stylistic transfer in the manner of Disneyland. The grandeur of the portal, which can be seen in the pictures of the Madrasah, the ratios of the stylistic transfer were deformed as the portal was dwarfed in the present project.



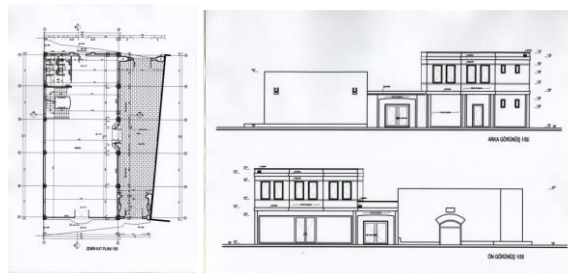
Picture 10. Koyunlu Magazasi facade details
Picture 11. Nigde Ak Madrasah facade

Apart from the two samples, evaluated above, the traditional house architecture of Nigde was the basis for the facade construction of the building heavily using stone materials by architect Erhan Altuner, which was initially

designed as a trade centre, but rented by a bank following the completion of the construction (Picture 12-13) the architect of the building, though it was constructed next to Sarihan in the period of Ilhanlilar Turkic State 1357, still sustaining its integrity, stated that of the three facades submitted to the Nevsehir City Preservation Council, the presently applied design was approved. According to Altuner's evaluation, this situation can be defined as "a demand on the direction of increasing the interpretation of the historical data by the designers, under some sanctions of the Board of Protection of Cultural and Environmental Entities" (Altuner, 2010).



Picture 12. Details of the building from the facade of Dr. Sami Yagiz Street



Picture 13. The ground storey of the building and the draft of the facade of Dr. Sami Yagiz Street

Altuner especially emphasized that his master thesis on the traditional Nigde Houses made great contributions to the correct interpretations of the elements derived from the local architecture such as the rations of the doors and windows, gargoyle, oriel window in the present project. He stated that he wanted to give the building a texture of "an old mansion" and for that reason they interpreted particularly the facades of the traditional Nigde mansions in the facade interpretations (Picture 14). The architect of the building emphasized that the facade design of Sarihan was influential in the design of the new structure, especially in the selection of gauge and construction materials. The arch entrances in the frontal and rear facades of the courtyard left between the two buildings were inspired by the entrance portal of Sarihan, by which means the attention of the viewers are directed to the distinction between two buildings (Picture 13).



Picture 14. *Traditional Nigde Houses-Cullaz Road*

Among the primary samples, which can be included into the Neoclassical wing of Post-Modernism, Garanti Bank Nigde Branch can be the most distinguished example, which was designed by Perspektta Architectural Office in 1999 and introduced in the service in 2001. In the design of the building, it can be interpreted that a rational order was aimed to be actualized as an alternative to the unplanned and chaotic development in the surrounding area. In the building, the proportional elements of the neoclassical architecture were used in their plainest forms as possible (Picture 15). In the building, these influences can easily be seen in the square windows which are surrounded by frames constructed by internal upsetting, entrance portal, layered mouldings, the gradual arc buttresses connecting to the parapet on the topmost storey.

Particularly in terms of the formation of the windows, there can be seen some similarities with the Taksim Plaza Hotel by Hamdi Sensoy located in Talimhane (Picture 16). The gigantic arc buttresses rising to the topmost storey on an unusual scale, reminds a sample of Macro Reality applied by Oswald Mathias Ungers to Berlin Kreuzberg (Picture 17). For that reason, the building, as Bulent Ozer's interpretation, is an example of 'revival of the universal architecture' (Ozer, 1993). Having its share from the universality even for Nigde, which can be seen as a settlement outside the 'Centre' ('peripheral') might be interpreted as an indicator of how much the movement exceeds the geographical boundaries.



Picture 15. *Ayhan Sahenk Boulevard facade of Garanti Bankasi Nigde Branch and details of the facade elements*



Picture 16. *Taksim Plaza Hotel, Architect Hamdi Sensoy, Talimhane, 1997*

Picture 17. *Architect Oswald Mathias Ungers, Building in Berlin Kreuzberg*

Another example for the neoclassical wing of Post-Modernism is the guesthouse constructed by Filiz Sahenk for accommodating the guests of Sahenk family. Though the application of the project was conducted by Modul Insaat Ltd. In Nigde, the designer of the building could not be detected. The building completed in 2009 is located on the parcel belonging to Sahenk family in Yukari Kayabasi Neighbourhood also known the Kayaardi Vineyards (Picture 18-19). Because there are several preserved country houses surrounding the two-storey building located on a corner parcel, local aspects were taken into consideration in the construction of it (Picture 20). By means of locating the technical parts on the ground stores, the upper storey with rooms for accommodation of guests has a connection with the ground storey by means of splitting it into two parts through the main entrance hall (Picture 21).

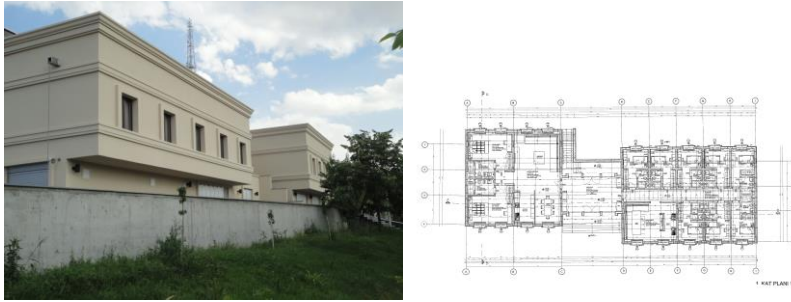


Picture 18. *Guesthouse and Kayaardi Vineyards*

Resim 19. *House of Sahenk Family and Kayaardi Vineyards*



Picture 19. *Guesthouse entrance and its garden facade*



Picture 20. Facade details facing garden
Picture 21. Storey plans of the guesthouse



Picture 22. Facade details of the guesthouse

In addition to the characteristics seen in the traditional Nigde houses, a similar characterization could be inferred in the terrace roof application and in the roof parapets completed with layered moulding (picture 22). Though a rational and functional construction dominate the building, characteristics of neoclassical impact cannot be overlooked on the facade. It can be argued that despite a rigid rational planimetry, the viewers are faced with a sample of Post-Modernism having references to history. Precast facade elements (fibro-concrete) were used on the facade for the decorative purposes. According to Gonen and Ozer, the system of this composition accumulated the Historicism, and they also argue that the common characteristic observed in the similar buildings using the same system in Istanbul is the overspreading a rationally constructed structure with a neoclassical cover. Gonen suggests that these historicism samples might assume the identity of a new international replicative style (Gonen and Ozer, 2009, 48).

The samples evaluated so far are the assumption of various forms by the Historicism between two different endpoints. One end of Historicism is exact replication. According to Filiz Ozer, it is an action of exact repetition of historical forms and the language of architectural heritage or 'direct historicism'. The other end is the action of achieving a new synthesis by means of analysing the historical styles. In other words, it is 'indirect historicism'. Between these two ends, there is a mean method, which might be called as 'interpretive resuscitation' (Ozer, 1990).

The samples of 'direct historicism' as the building of Yapi Kredi Bank has gained proliferation in number following the years 1990. Such that, when the architectural design approaches of the building assuming a historicist style constructed in this period, we can see some clues pertaining to the desired spatial

identity of the city. Following 1990, as examples of building constructed under the influence of Seljuk imagery such as portals and domed tombs (Picture 23), some buildings might be given as the building of Municipality Sungur Bazaar designed by Merih Karaarslan and constructed in 1996 (Picture 24) and the University Entrance Portal designed by Nimet Aydin (Picture 25).

Located within the University Campus, the 75th Anniversary Monument and Social Complex, which was designed by Nimet Aydin and constructed in 1998, despite some alterations in its application without the consent of the designer, constitutes another example of “resuscitation of universal architectural heritage” (Gonen and Ozer, 2009) (Picture 26).



Picture 23. The facade of Grand Hotel in Nigde town square (Architect Erhan Altuner)

Picture 24. Nigde Municipality Sungur Bazaar (Architect Merih Karaarslan)



Picture 25. Entrance Portal of Nigde Omer Halisdemir University (Architect Nimet Aydin)

Picture 26. The 75th Anniversary Monument and Social Complex of Nigde Omer Halisdemir University (Architect Nimet Aydin)

In the previous parts of the study, we aimed to reach a classification of the, Post-Modern architectural applications in Nigde. The samples existing in the historicist wing of the movement, and applications of “indirect historicism” or “direct historicism” were evaluated. The samples, which might be included in another category in the movement named as ‘free stylistic attempts’ by several researchers (Tanyeli and Kazmaoglu, 1986), were applied in Nigde, though their numbers are limited. The relation of these samples with history is similar to the category of ‘indirect historicism’ and the architectural language is not exactly replicated from the history. In this category, the common view is that none of the forms should have direct similarities with the original forms in the history; however, they might include some forms evocative of the originals. Sometimes, it

might be argued that these forms are the product of a conscious and deliberate production. The final form of the composition in the creation process emerges with the interpretation of the designer. It might be argued that there is a subtle evocation (Gonen and Ozer, 2009).

The initial example, which we observed this sort of evocation, is the Nigde Faik Sahenk Anatolian Technical High School designed by Fatih and Sule Gorbon (Picture 27). The School constructed in 1998 for the memory of Ayhan Sahenk's father, is located in the Industry Region between Nigde and Bor. The construction area is next to the open green space on its east side. There are yards opening to the green space between the constructional blocks by means of constructing joints (Picture 28). The School, in terms of its form, is easily distinguishable from the industrial buildings and it emphasized its function.



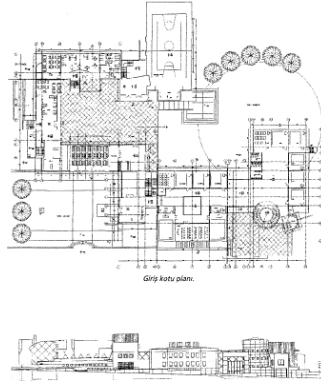
Picture 27. Faik Sahenk Anatolian Technical High School



Picture 28. Faik Sahenk Anatolian Technical High School West and North Facades

There are educational blocks located around the closed yards receiving sunlight from the roof (halls) and between these blocks and dormitory the management and dining hall are located. The "U" shaped yard opening to the South combines the dining hall, dormitory, and the upper entrance of the sports hall. The study rooms and recreational spaces used by boarding students also open out into this yard. By means of differentiating all the facades of the building, it was provided that the functional distinction reflects onto the outer shell of the building. Though all these structures are combined into the same building, by means of isolating the facades from each other not only the distinctions between the blocks were provided but also the distinctions between colours and materials were employed in order to foreground the functional differences. By means of roofs with different inclinations and curves, the aim is to create a dynamic form (Picture 28).

With a functional focus, the structure was designed through the combination of basic geometrical forms in certain angles (Picture 29).

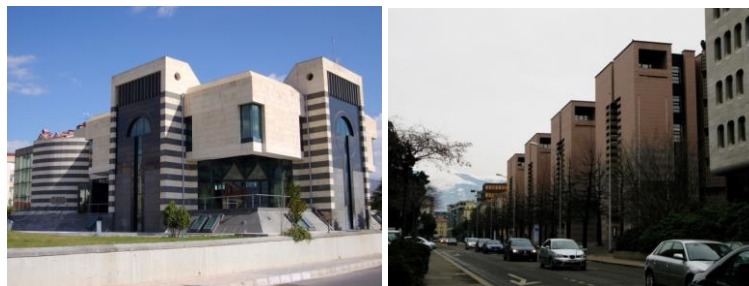


Picture 29. Faik Sahenk Anatolian Technical High School +3.50 grade storey plan

We might observe similar stylistic attempts in the Library Building in Nigde University, whose designed was contracted to Emre Aysu by Sahenk Foundation (Picture 30-31). When the stylistic repertoire was evaluated in the building located on a hill overseeing Nigde, it is seen that Aysu has an efficient analysis of the local architecture. Aysu, in his design of the library structure, combined basic geometrical forms in certain angles as in the example of Faik Sahenk Anatolian Technical High School. in the structure designed under this principle, the components such as the portal, oriel windows were designed in rather a Botta style (Picture 32).

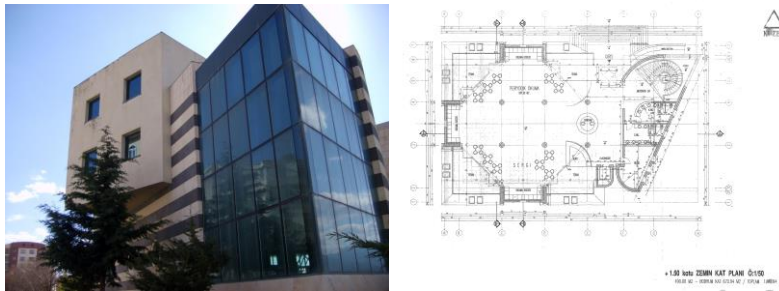


Picture 31. Nigde University Ayhan Sahenk Library (Donation), Entrance and Rear Facades. Architect: Prof. Dr. Emre Aysu, Construction Year: 2000



Picture 32. Ayhan Sahenk Library Gotthard Bank, Lugano- Switzerland (Architect Mario Botta)

For instance, the bonding system of the alternating wall in this facade by means of the pillars on both sides of the entrance, the shape of the openings on these pillars and the use of black and white stones is the architectural elements of Botta effect (Picture 32). The balanced and symmetrical behaviour observed on the main block of the structure, the amorphous staircase with a glass cover at its ending point combined to the main structure and an addition of toilet facility resulted in an unstable attitude in the building (Picture 33-34). As a result of these, the building has transformed into a sample of 'indirect historicism' created by means of hybridizing international Post- Modernism with glass materials.



Picture 33. Ayhan Sahenk Library, Details of Left Facade and Staircase

Picture 34. Ayhan Sahenk Library, storey plan

The final example, whose design projects were made by Ugur Tuztasi and application projects were prepared by Yapi Mimarlik Office, might be included in the 'free stylistic attempts' category in Nigde. The first of these examples is the Ozlem Apartment Store in the Dr. Sami Yagiz Street. In the facade design of the building, the structure was initially designed as three distinct facades projects; for creating this distinction, the method was creating a sort of differentiation between the storeys for the stores, intermediate storeys and the topmosr [roof] (Picture 35-36).



Picture 35. Ozlem Apartment Store, Facade of Dr. Sami Yagiz Street
(Construction Year 2002)

Picture 36. Facade Drafts of Ozlem Apartment Store
(Architect: U. Tuztasi, 2001)



Picture 37. *Ozlem apartment Store Facade and Details of the entrance*

By means of providing a transparent facade on the storey of the stores, the side facades were covered with Nevsehir stores used in traditional architecture in the region. Moreover, a three-dimensional effect was sought on the intermediate storeys by different uses of balconies, projections or leaving empty spaces on the side facades. The empty spaces left on the facade enabled the creation of semi-open spaces. As a result, by means of the constructed geometry, different inner and outer spaces were created. Additionally, in the provision of the dynamism and different stylistic approaches on the surface of the facade, the contribution of the use of colours is easily observed (Picture 37).

CONCLUSION AND RESULT

In the present study, Post-Modern samples were evaluated selected from Nigde. In the majority of the evaluated buildings, historicist interpretations were observed. In the historicist approaches, which were influential nearly for 20 years starting from 1990s, it was detected that the stylistic components derived from the traditional repertoire of Nigde were effectively used as direct or indirect references. Moreover, by means of using one or multiple elements belonging to different cultures in combination, the aim was to attain different results considering the style of historicism. These approaches took their places in the buildings either as the stylistic coverage applied on the facades of rational constructions, or as the additional constructional elements.

It is possible to observe the pursuit of creating an artificial historical orientation isolated from its context in Nigde in civil architectural constructions and public buildings. By means of replicating the historical heritage of the city, these applications generally targeting the foregrounding of the Seljuk identity, can be evaluated as reflections isolated from the conceptual origins of the post-modern period, belated formations of a limited design appreciation. For that reason, we might observe the effects of the similar movement in the buildings constructed after 2000.

When the present day Nigde is evaluated from that point of view, the city which is observed is that following the obliteration of its history from its memory, it is trying to search for its history; however; it transforms the meanings of the

architectural elements which it uses in this search, thus expressing itself with new meanings. It was detected that the architectural elements of these samples try to construct connections with history by means of replicating from the historical entities though their historical meanings were reduced. Another conclusion, which might be reached from the evaluation made above, is the detection that they commonly have a content based on the variations of a style, which does not reach for the integrity of a certain style. It is seen that merely stylistic preferences dominate the structure which mainly depend on the user satisfaction.

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