

POLITECNICO DI TORINO

Master's Degree in
ARCHITECTURE FOR THE SUSTAINABILITY DESIGN

Master's Degree Thesis

Tangible and Intangible Heritage of Bergama in the context of its urban history



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February 2021

Ringraziamenti

Prima di entrare nel vivo della trattazione vorrei ringraziare chi mi ha sostenuto e aiutato nello sviluppare e redigere la seguente tesi.

Un doveroso ringraziamento va alla mia relatrice, la Prof.ssa Rosa Tamborrino e al correlatore Prof. Mesut Dinler.

Un particolare ringraziamento va alla dottoranda Pelin Bolca, per il suo aiuto costante e la sua pazienza.

Giunta alla conclusione di questo percorso di studi, vorrei inoltre ringraziare tutti coloro che mi sono stati vicino in questi anni.

Grazie a Marco, il mio fidanzato, per esserci sempre stato e avermi incoraggiato e sostenuto nei momenti più difficili.

Grazie alle mie nonne Cate e Nucci, sempre disponibili e pronte a viziarmi, e ai miei nonni Bruno e Aldo, che oggi non ci sono più ma che sono sicura sarebbero stati orgogliosi di me.

Grazie a Joel, mio fratello, sempre presente e pronto ad aiutarmi.

Grazie a mia mamma Marina, per essere stata la mia prima sostenitrice in questo percorso universitario e per avermi fatto capire l'importanza dello studio.

Infine, non per importanza, grazie alla persona che più di ogni altra stimo: mio papà Giorgio, per avermi reso la donna che sono oggi, rimani sempre la mia più grande fonte di ispirazione e punto di riferimento.

Michela

Abstract

Over time, the meaning and value of Cultural Heritage has continuously changed, however considering the cities and their urban history it can be said that the cultural heritage defines the identity of a city as it *“is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage”* (ICOMOS 2002). Tangible cultural heritage includes artistic creations, built heritage such as buildings and monuments, landscapes and other physical or tangible products invested with cultural significance in a society (UNESCO 2001). The intangible cultural heritage are the practices, representations, expressions and knowledge that communities and groups recognize as their cultural heritage, they are transmitted from generation to generation and constantly evolve together with the community in response to their environment and history (UNESCO 2018). However, tangible and intangible cultural heritage cannot and must not be considered separately as there is always a close relationship between them, tangible cultural heritage also always has an intangible value from which it cannot be dissociated. Moreover the aim of the thesis is to go beyond this heritage reading. According the task discussed with my tutor, the aim of this thesis is also to apply a historical methodological approach by integrating the heritage interpretation to an urban history reading. Together tangible and intangible cultural heritage define the identity of a civilization and for this reason it is crucial to identify all the cultural values of a city so that they can be valued in the present and at the same time preserved for future generations.

In this regard Bergama can be considered a city of inestimable value when it comes to cultural heritage and urban history. Bergama is defined a multi-layered city due to its *longue durée* history since its first settlement which was attested to the II millennium BC. The concept of *long durée* history introduced by Fernand Braudel , and widely explored by historians in subsequent years (Grote 2015), allows the understanding of the urban history of Bergama from an overall point of view that analyzes the extended historical period of the city and which for this reason does not see history as an ensemble of single events but as relationships between human society and singular and non-repeatable geophysical

phenomena (Tomich 2011). Within the range of possibilities, human societies may respond to these natural conditions in diverse ways and this approach allow a more deeply understanding of these historical relation. This approach can be used today more than ever thanks to the possibility of accessing a vast amount of information, including digital ones, together with digital tools that allow a better understanding (Armitage e Guldi 2015).

The city of Bergama keeps the traces of the settlement continuity thus it is possible to observe the physical and cultural reflections of different eras in the historical continuity of the urban environment and fabric, as differing layers of structures, relics and traces that are sometimes side by side and sometimes on top of each other creating the historical bedding of the city. The physical structure that forms in connection with the network of relations established by each era with the prior ones, contributes to the physical depth and wealth of today's city (Ayşe Güliz 2011). The historic Rum quarter of Bergama, which was mostly built between 1850 – 1920, is an outstanding example that represent the multi-layered city. The residences have been built on top of the lower section of the Hellenistic settlement in fact it is possible to observe that most of the building materials of the houses come from the ancient structures (Ahunbay, Mazlum e Eres 2016). The walls were assembled from recycled blocks and bricks and it is not uncommon to notice architectural elements like ancient decorations and inscriptions incorporated in the walls' houses. The population of Bergama that lives every day with the remains of previous civilizations, considers them an integral part of their lives and collective memory and every year, starting from 1937, organizes a festival called "Bergama Kermesi" whose activities take place in the sites historical and celebrate the traditions and memory of the city (Altinöz, Binan e Pirson 2016). This event is certainly considered one of Bergama's intangible cultural heritage.

Due to the continuous human life in the region since the ancient period, the multi-layered city of Bergama and its surroundings possess countless Tangible and Intangible Cultural values. However Bergama is also a concrete example that demonstrate how not to identify and assess the cultural heritage can lead to the destruction of them. Since the end 19th period excavations of the ancient settlement have been started and the conservation of its antique buildings has gained more and more importance in the time. Instead not the same attention was given to the traditional urban fabric consisting of traditional houses that

during the plan of 1963, in which the texture of the city has been changed, were lost.

In 2014 Pergamon was inscribed to the UNESCO World List as 999th property as it is a witness to the unique and integrated aesthetic achievement of the civilizations from the Hellenistic, Roman, Byzantium and Ottoman (Altinöz, Binan e Pirson 2016). Becoming part of the World Heritage List surely affected the antique citadel of Pergamon and the city of Bergama from an economic and touristic point of view. Since its entrance in the UNESCO World Heritage List the tourism in the city has increased considerably, for this reason it is important to promote a cultural sustainable tourism which represent a “good” form of tourism that could lead to environmental, economic and social sustainability (Richards 2001). Cultural heritage of Bergama can represent one of the main providers for tourism and can lead to mutual benefits since the one generates income for the other (Hughes e Allen 2005).

The thesis aims to identify the tangible and intangible heritage contextualized in the urban fabric of the city and to analyze them in relation to the *longue durée* history of the city. It can be said that cultural heritage can be defined as such only by considering them in their context and in their urban history. If the context of cultural heritage is not fully considered fundamental information will be lost (Tamborrino e Wendrich 2017). In order to exemplify the case of Bergama, bibliographic and sitographic searches were made and a website was created as a digital tool for organizing the survey output. The website was a useful tool for identifying Cultural Values in their urban context and allowed the spatialization and visualization of the data as well as the connection between them . In addition to being part of the research process, the website can also be considered a final outcome that allows a demonstration of the work done and an easier and more immediate understanding of the study results.

Keywords: digital urban history, digital cultural heritage, digital methods, urban transformation, urban memory, urban heritage, tangible and intangible heritage, historic urban landscape, crafts traditions, Bergama, cultural tourism.

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1. Introduction

Bergama is an exceptional example of a multi-layered city, its history of continuous civilizations begins in antiquity and carries with it the traces of all historical periods from the Archaic, Hellenistic, Roman, Byzantine, Ottoman and Republican periods. The nowadays city is the result of the *longue durée* history and of the Tangible and Intangible Cultural values that every civilization has left as a heritage.

The first settlement of Bergama, known with the name of Pergamon, was located on a hill in the lower Bakırçay Valley which takes its name from the river that goes through it, the Bakırçay River which rises in the east on the Gölcük Mountains (957 m)

(Ludwig 2020, 1). The Bakırçay Valley where Pergamon is located is

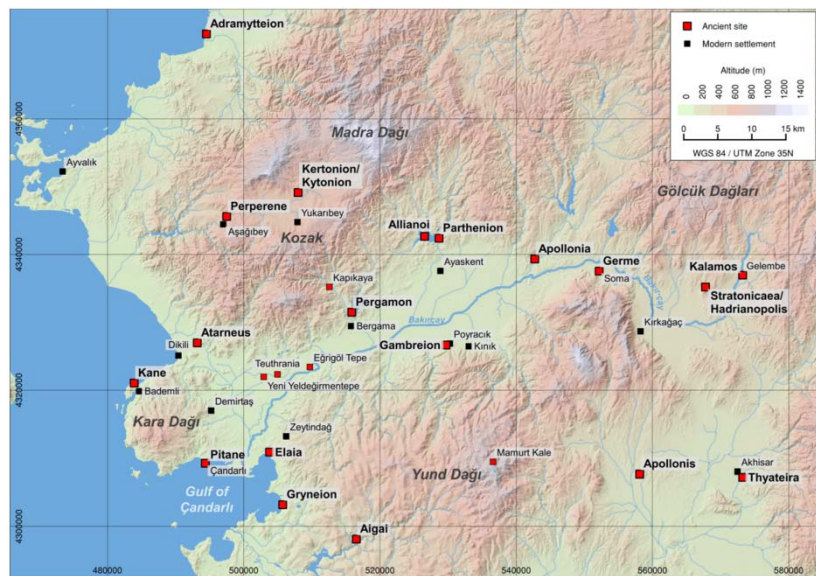


Figure 1. The Bakırçay River rises on the Gölcük Mountains and goes through the Bakırçay Valley where the antique citadel Pergamon and the modern city of Bergama are located. (<https://www.mdpi.com/2073-445X/9/8/241/htm>. Accessed 07 February, 2021)

surrounded by mountains, to the north the Madra Mountains (1338 m) which also includes the city Hill of Pergamon, also called Kale Hill, (331m), to the west the Boztepe (358 m) and Geyikli Mountain (1051m) and Yunt Mountain (1080m) to the south (UNESCO 2016). This valley was periodically flooded by the Bakırçay River, whose sediments remained deposited on the ground. These topographical features, the accessible position of the settlement, the fertility of the soil and the climatic characteristics have strongly influenced the development of the city and contributed to its success despite its distance from the sea. Direct access to the sea was in fact considered a fundamental aspect for the prosperity of cities as it guaranteed communications and trade. However Pergamon managed to flourish over the centuries despite its position in the hinterland and assumed equal importance to port cities

such as Smyrna and Ephesus which instead had an important position in maritime trade (Evans 2012). Especially in the period of Pergamon kingdom under the Attalid dynasty, Pergamon was able to secure a position in the maritime trade thanks to its ports of Elaia, Pitane and Kane with which it could easily communicate and transport (Ludwig 2020). Furthermore Pergamon could also exploit the resources such as wood, granite and marble of the adjacent mountains and the two tributary rivers of the Bakırçay River, the Bergama Creek and the Kestel River, which bypass the city Hill made the fertile soil of Bakırçay Plain the perfect place for the agriculture of the city (Ahunbay, Mazlum e Eres 2016).

The Hellenistic settlement, located on the top of the city Hill, took advantage of the topography of the land and man-made terraces were constructed on which the buildings and monuments that have come down to us today were built. The Hellenistic settlement before and the Roman settlement after can be considered a perfect example of urban planning and design (Altinöz, Binan e Pirson 2016). In the 2nd century BC, during the rule of Eumenes II, the Hellenistic settlement reached its maximum expansion descending from the city Hill and reaching the Bakırçay Plain up to Bergama Creek and Kestel River. Starting from 133 BC,

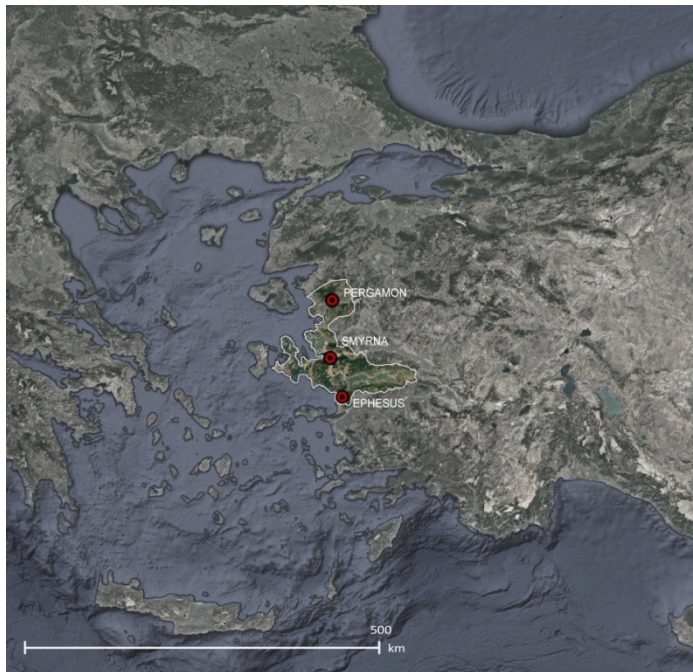


Figure 2. The cities of Pergamon, Smyrna and Ephesus in the region of western Anatolia overlooking the Aegean sea. Today the three cities are part of the Smyrna province. (Map elaborated by the author. Base map from Google Earth. Accessed 12 January, 2021)

following the passage of the city under Roman power, the settlement of Pergamon expanded further by crossing the waterways.

Since the early 3rd century BC Pergamon was the capital of the Pergamon kingdom, ruled by the Attalid dynasty (Evans 2012). The settlements of Smyrna and Ephesus, located on the coast of the Aegean sea, were also part of the kingdom of Pergamon and later of the Roman Empire. Thus Smyrna and Ephesus, that are respectively 118 km and 178

km away, have shared the history of Pergamon (Bergama) since ancient times. These cities in the past were the most important of the Asia Minor, together they had a key role in history from the Hellenistic period and throughout the Roman, Byzantine and Ottoman periods. Their proximity has been fundamental for their continuous transformation as they had always compete with each other for supremacy in the region. However, the kingdom of Pergamon was located in a region particularly prone to earthquakes. Recovery from events such as earthquakes was – as it is even now – an extremely haphazard process and could easily result in cities being entirely abandoned or reinhabited at a less civilized level (Wolfgang 1998). Especially in Ephesus several earthquakes afflicted the architectural substance of the city repeatedly and although the city was immediately rebuilt, at the end of the 3rd century AD the city was hit by a seismic catastrophe which accelerated the decline of Ephesus (Ladstätter, Büyükkolancı, et al. 2016). Not only the city of Ephesus but the whole area of the kingdom of Pergamon was and still is exceedingly active tectonically with very high risk of earthquakes, however the cities of Pergamon, Ephesus and Smyrna escaped and resisted the worst catastrophes that instead hit more cities further south-east such as Aydin and Sardis. In Bergama two important natural disasters affected the city in the 19th century, the flood of 1842 and the fire of 1853 (Bayatli, 1997) whose traces are still visible in the urban fabric. These destructive natural events are a fundamental aspect of urban history and memory and create a concatenation of events that define very particular conditions compared to the other causes of change in the city. This lead to transformations in the territory and in the communities that live there and which are followed by new settlements, while preserving the material and immaterial signs of these disasters (Tamborrino 2020). In order to fully understand the urban history of a city, it is necessary not to observe the spaces in its material fixity but understand it in the temporal articulation of situations and in the dynamics of memory, remembering that cities are constantly changing and undergo both gradual and sudden transformations as in the case of anthropogenic and natural disasters (Matteis 2020).

Today the three ancient settlements are still part of the same province, the province of Smyrna, however over the years they have had different evolutions while continuing to have common elements in their urban history. The ancient city Ephesus, unlike Smyrna and

Pergamon, was finally abandoned in the 14th century and a new settlement called Selçuk was founded nearby. As the ancient city of Pergamon, Ephesus has also become part of the UNESCO World Heritage List in 2015. The urban history of the city of Smyrna is instead more similar to that of Pergamon, its urban fabric has been transformed over the centuries undergoing various gradual and in some cases sudden transformations due to catastrophes such as the fire of 1845 and 1922 and different earthquakes. Luigi Storari in his book "Guida con cenni storici di Smirne" reports a terrible earthquake in the year 177 after which the city was rebuilt by Marcus Aurelius and an earthquake before 1222 (Storari 1857), subsequently an earthquake is reported on the 29th July 29 1881 (Frangini 1903, 2) and recently another violent earthquake hit the city on the 30th October 2020. Storari reports in his book that Smyrna in the Roman period was defined as the first gate of Asia and that it competed for the supremacy in the region with Ephesus and Pergamon. The urban history of Smyrna is characterized by several urban transformations following urban plans, which will be explained later, in the republican period as it happened in Pergamon. However, unlike Pergamon, it can be said that Smyrna, also due to its strategic position on the sea, has acquired more and more importance over the years and today is a multicultural metropolis, third by population in Turkey after Istanbul and Ankara, and is the province of both Pergamon and Ephesus.

The ancient city of Pergamon, which has become the modern city of Bergama, today is part of the Bergama district, the largest of Smyrna province, and is divided into 30 districts which in total occupy an area of 1.573 km². The district of Bergama has a total population of 103.105 inhabitants



Figure 3. The city of Bergama is located in the center of the district of Bergama which is part of the Smyrna province. The district of Bergama is the largest in the province (Image elaborated by the author. Base map from <http://bergama.bel.tr/bergama/mahallelerimiz/>. Accessed 06 February, 2021)

(TURKSTAT 2018) and is the 13th district for population density among the districts of Smyrna. The modern city of Bergama is the central city of the homonym district. In 2009 the population of Bergama was about 58570 inhabitants, in 2019 instead the city reached 69,228 people, thus marking a growth of about 1000 inhabitants per year in the last decade (City Population 2019). Over the years the city has expanded southwards occupying the Bakırçay Plain. Since the Byzantine period the settlement on top of the city hill has been abandoned and today it is the main archaeological site of the city together with the Asklepion to the west of Bergama. A part of the city is still settled in the lower part of the city hill where there are the historic districts that reach the Bergama Creek where the Red Hall of the Roman period is also located. Immediately south of Bergama Creek is still located the historic center of the commercial life of the Ottoman period, the Barbaros mahallesi, while to the south are the more recent residential districts. The area to the east of the city is instead dedicated to agriculture.

This thesis focuses, after a brief historical contextualization, on the identification of cultural heritage within the present-day city of Bergama which contains in its urban fabric many cultural heritage both tangible and intangible. The notion of Cultural Heritage has constantly changed over the years and gradually had been established the concept that the heritage, as an inheritance value, has to be preserved and passed down to future generations and belongs to society, thus acquiring the value of national identity (Plenteda 2019). Cultural heritage is an integral part of the urban history of cities and must therefore be analyzed considering their temporal and spatial context, moreover heritage represent and witness the process of changes in certain periods. In 1965, the UNESCO established the International Council on Monuments and Sites (UNESCO 1972) which subsequently organized the Convention Concerning the Protection of the World, Cultural and Natural Heritage which still today aims to integrate and adapt the list of sites that present particularities of exceptional importance from a cultural and/or natural point of view. In 2011 Pergamon entered the in the World Heritage Tentative List as it *“bears unique and exceptional testimony to Hellenistic urban and landscape planning”* (UNESCO, 2016) contains all the elements necessary to express Outstanding Universal Value. In 2012 Bergama Municipality prepared an Urban Conservation Plan to preserve the urban site in a unified way with its neighborhood and in

2014 the World Heritage Site of “Pergamon and its Multi-layered Landscape” became part of the UNESCO World Heritage List as the 999th site during the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar (Altinöz, Binan e Pirson 2016).

Bergama is a city whose current urban fabric is the result of the evolution of each civilization’s relationship with the previous civilizations and reflects the identity and cultural richness of the city (Binan, Güler e Ocak 2014). For this reason, the cultural heritage of Bergama, as those of any other city, cannot be considered and analyzed outside of their historical and spatial context of which they are part, they cannot be treated as single historical monuments or buildings as they are part of the transformation process in urban history. The purpose of this study is, in fact, to analyze Bergama's tangible and intangible heritage in relation to the historical and urban context in which they are identified. The space-time relationship cannot fail to be considered in the identification of cultural values. Thus it was tried to retrace the history of the context in which both tangible and intangible cultural heritage of Bergama were born, in order to highlight how these have influenced the development of the urban fabric and at the same time how they have been influenced by it. Among the elements considered in the study are the traditional houses of Bergama, which now are buildings under protection; for their analysis and characterization it is not enough to examine only their main features but these must be considered together with the historical context city. It is necessary to understand their history and how their transformation has responded to the needs or events of the historical periods. The westernization of Bergama's traditional houses is closely related to the introduction of the law on “the Right of Disposition on Real Estate” of 1867 (Ahunbay, Mazlum e Eres 2016, 303) which allowed the right of land ownership to foreigners and non-Muslim in Anatolian cities. Thus the traditional houses of Bergama that today we consider a tangible cultural heritage are the result of a transformation to be linked to the history of the city and its urban fabric development. The same type of analysis was made for the intangible heritage, in particular for the local handicrafts that today are in danger of being lost (Mirza 2016). Also in this case the historical context and the space-time factor are two essential elements, an example is the relationship between the tradition of woven carpets and the role of women in the society of Turkish cities.

In the last chapter of the study the effects of being part of the UNESCO World Heritage List were questioned together with the measures taken to encourage sustainable tourism in the city of Bergama and the projects that have been launched in recent years to revive the city. Between them the RURITAGE project, a four-year-long EU-funded research project, initiated June 2018, that aims to enable rural regeneration through natural and cultural heritage (RURITAGE s.d.). Bergama and the area of Izmir have become part of this project as a Replicator, which is local community that is in the process of building its own heritage-led regeneration strategies, with the aim to sustainably enhance local heritage for regional and community development (RURITAGE s.d.).

1.1 Aim and scope

In the context outlined above, this study aims to establish these main objectives in the extent of the study:

- Identify the traces of the different historical layers in the urban fabric and its transformation process
- Identify both tangible and intangible cultural heritage by contextualizing them within the urban fabric and the *longue durée* history of the city
- Analyze the transformation of the city on a territorial, urban and architectural scale and in relation to the presence of cultural heritage and historical urban fabric
- Outline some final reflections about the effects and impact of cultural heritage and the entry into the UNESCO World Heritage List on local and sustainable tourism

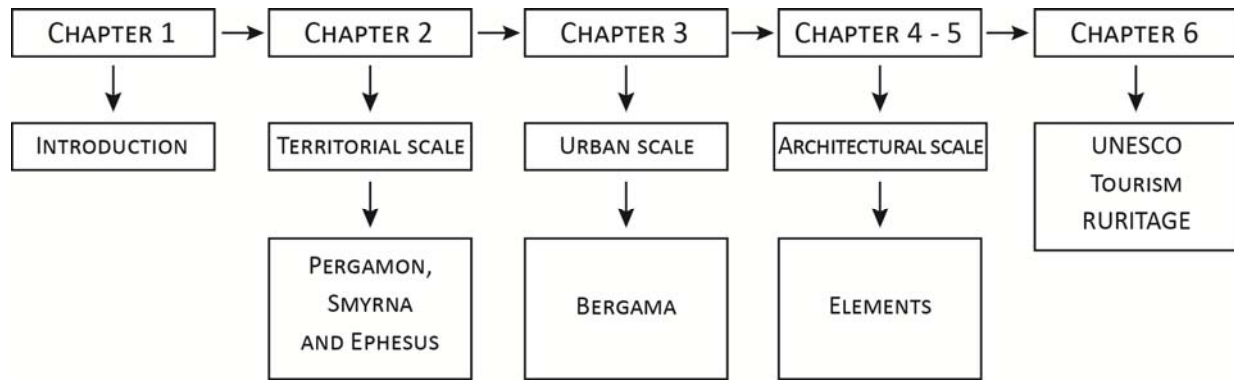


Figure 4. Scheme of the scales of analysis in the study and the organization of the topics of the thesis chapters. (Scheme prepared by the author)

For the development of this study, it was first made a wider analysis of the city and its context and subsequently of the individual elements within the urban fabric of Bergama. In this way it was possible to identify the historic urban landscape and the cultural heritage of the city. This approach was fundamental in order to be able to analyze the cultural heritage in their historical and spatial context and understand the transformation processes and their relationship with the urban history and the urban fabric.

In the first chapter some fundamental notions and concepts are introduced to understand the study of this thesis and a first analysis of the city of Bergama and the territorial context in which it is located was made.

In the second chapter, as the first step of the study, it was important to outline the historical background of Bergama to understand its transformation and expansion during its *longue durée* history and to be able to reconnect the cultural heritage with the urban history of the city. Subsequently the territorial context of the city was considered in relation also with the urban history of Smyrna and Ephesus which shared and influenced the same historical and cultural background of Bergama.

In the third chapter, an analysis of the current city was made starting from the urban transformations of the republican period, the main *mahalle* of the city and the related archaeological areas were identified in a general overview, also retracing the history of archaeological excavations, in order to provide a first contextualization of the areas of the

city, their characteristics and their history and in which cultural heritage are identified.

In the fourth and fifth chapter, once the historical and cultural context in which Bergama is located is understood and having outlined the morphology of the city, the tangible and intangible elements that characterize the urban fabric were analyzed starting from the buildings and places and then arriving to the productions and traditions related to them.

In the last chapter some considerations were made on the entry of Pergamon into the UNESCO World Heritage List and the effects of this event on the city and its tourism, then some projects for the regeneration of the city were considered.

The study of this thesis was carried out in order to make an analysis that started from a larger scale and then came to analyze the single element always taking into consideration the temporal and spatial context in which it is found. Thus, in this way, it was possible to analyze the cultural heritage not as single elements but as part of the process of urban history and in the context of the urban fabric. The urban context must be identified and preserved as an integral and inalienable part of the cultural heritage, which represent the urban memory of the city. Understanding the transformation processes and the relationships between the urban fabric and the cultural heritage considered within the urban history of the city are the fundamental part of this thesis.

1.2 Methodology

The transformation of Bergama's urban fabric together with its cultural heritage represents a perfect case study to analyze their relation with the urban history. In order to identify and exemplify the cultural heritage in their context, digital urban history method (Tamborrino 2014) have been used.

The digital methods and digital tools were learned in Digital History course, held by Prof. Tamborrino, and thanks to these it was possible to use a digital approach to the historical data found. In this period of emergency due to Covid-19, which severely limited movement and physical access to archives and libraries, the use of digital history as a way to provide the

access to historical documents and texts (Tamborrino 2016) have been fundamental, digital technologies have been used as an alternative way to carry out the historical research through the use of digital tools introduced by Information and Communication Technologies (ICT) (Bolca 2019). *“Digitisation has been but the first change wrought in the historical field through digital technology and, in the space of a few years, online resources, open access collections and publications have increased in number enormously with the result that historians have suddenly gained access to masses of new data –records, images, information –preserved in archives and collections worldwide.”* (Tamborrino 2016).

The first part of the research was therefore based on the research for historical data, information, books, articles and images through digital libraries and archives, websites and online articles. Digital data coming from different sources were used to extract all the possible information to build up a complete documentation of the investigated object (S.Münster, et al. 2019). Subsequently, digital methods were used to process the data and contextualize them in space and time, thus it was possible to obtain a *“fuller and more inclusive understanding of cultural heritage in its topographical and cultural context”* (Tamborrino e Wendrich 2017). As a digital tool for organizing data and information obtained from research, a website was created which, in addition to being useful for showing the organization of information, also improved the understanding of the written outcome through the production of images (Tamborrino 2014). Furthermore, the creation of an interactive map made it possible to connect the spatial and visual dimension of the data found, which represent two fundamental components for the understanding of research (Tamborrino 2014).

Digital technologies are increasingly used in the process of interpreting and presenting cultural heritage sites. They are useful both in the process of research, identification and contextualization and in the way of presenting and displaying the heritage which has gone from being static and monolithic to a more differentiated and interactive approach (Liu 2020).

1.2.1 Development of a website as a digital tool and final outcome

The creation of a website was useful both for organizing the data and information found and also as a final outcome for displaying the study results. In order to create the website a research on the web was made for records and images, through the archives and digital collections, which could be linked to the cultural heritage identified. Subsequently, maps were created on Photoshop within which the images and data found could be contextualized and linked. The Photoshop software was also used as the first step to create the website graphics.

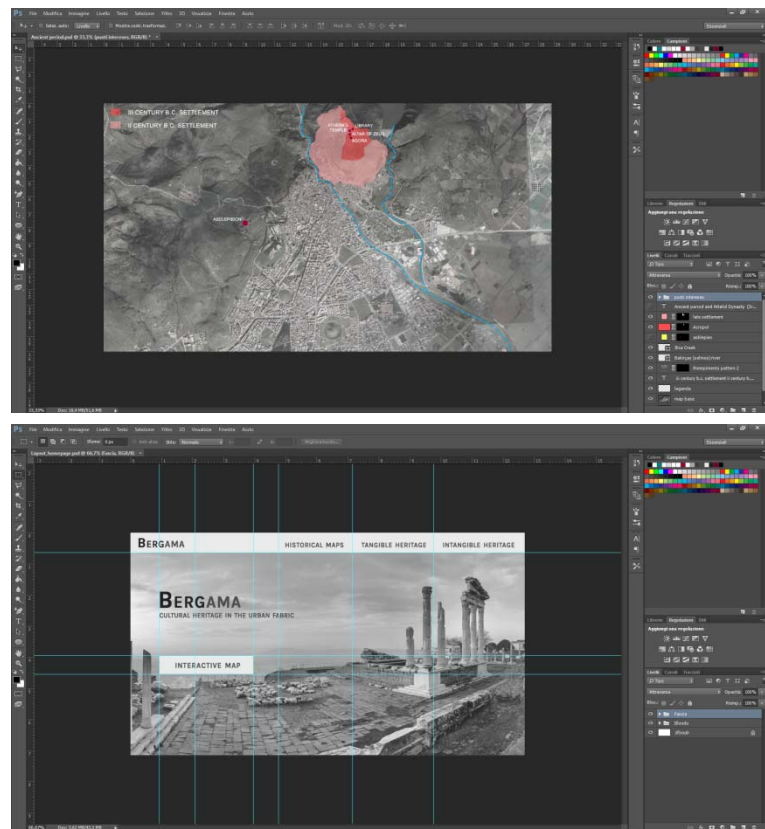


Figure 5. Use of Photoshop software for the elaboration of the maps and graphics of the website.

After creating the graphics of the website, the Adobe Dreamweaver software was used to create the website, a home page was made with a direct link to the interactive map from which it is possible to access the image galleries dedicated to the different tangible and



intangible cultural heritage. The interactive map is a fundamental element to be able to contextualize cultural heritage in space and also to visualize the relationships between them. Subsequently a section was dedicated to the urban history of

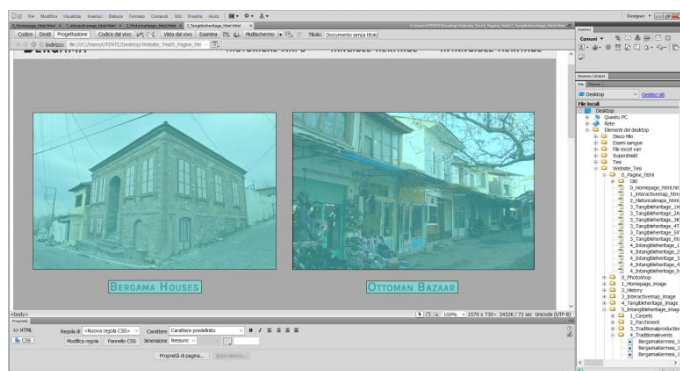
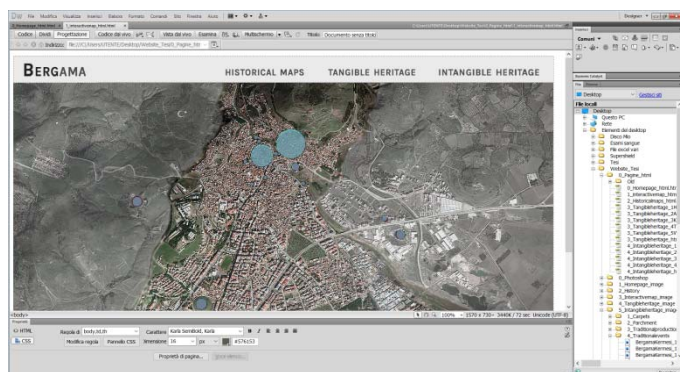
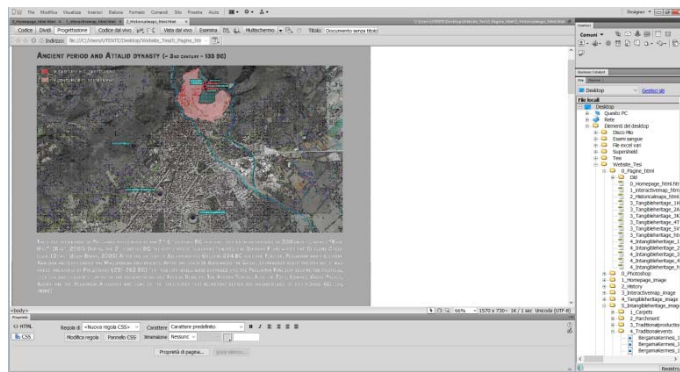


Figure 6. Use of Adobe Dreamweaver software for website creation. Several html pages were created which were then linked together.

Bergama and to the transformation of the urban fabric of the city in the various historical periods. Each map of each historical period is an interactive map to which cultural heritage has been linked in order to provide a spatial and temporary contextualization. Finally two sections were made dedicated to image galleries of tangible and intangible cultural heritage which can be accessed both from the home page and from the interactive maps. The last section is the digital archive in which all the references used for the development of the research are reported.

The web site represented a fundamental digital tool for the organization, spatialization and visualization of the data collected, moreover it can also be considered as a final visual outcome to improve and

make more immediate the understanding of the written outcome of the study.

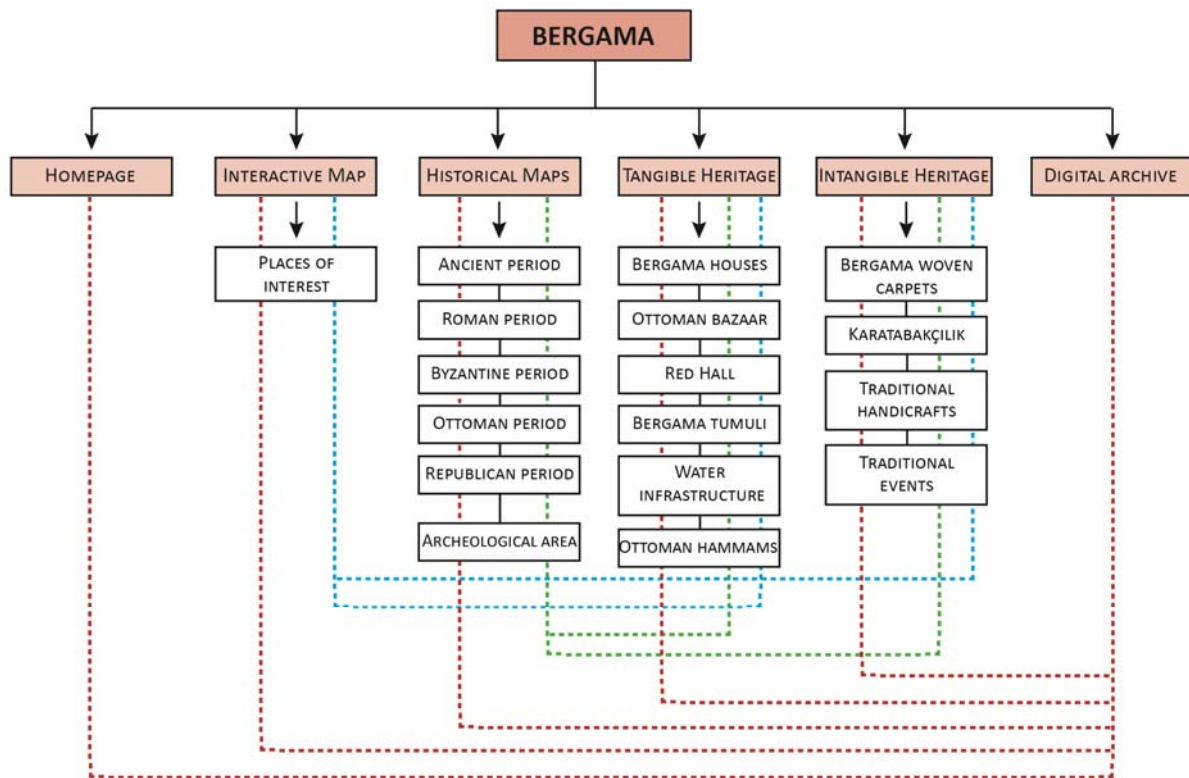


Figure 7. Sitemap scheme explaining the organization of the website.

2. Overview of the history of Bergama before the Republican period

“From every side glorious to behold, a solitary summit of the province”

This was the description that the orator Aelius Aristides (117-181 AD) gave of the city's architectural ensemble (Aristid. 23, 13 p.35 [Keil])

It is important, even briefly, to retrace the *longue durée* history of the city of Pergamon, today's Bergama, since ancient times in order to analyze the development and expansion of the settlement in the various historical periods. To retrace the urban history of Pergamon and the transformations of the urban fabric, maps were created for each period in order to compare the transformation and expansion of the settlements over the centuries. In the website the historical maps have been transformed into interactive maps through which it is possible to reconnect the cultural heritage, which will be analyzed in the next chapters, from the past up today. The spatialization and visualization of cultural heritage in their urban context and urban history is a fundamental aspect in order to analyze them in their entirety. Each period, whether long or short, has left cultural heritage in the nowadays city and has influenced, throughout history, the very development of the urban fabric. The Asklepion in the Hellenic period, the Red Hall in the Roman period but also the houses and infrastructures of the Ottoman period that survive today, were key elements in the construction of the present city.

2.1 Historical background of Bergama development from the ancient period to the Ottoman period

Ancient period and Attalid dynasty (~ 3rd century – 133 BC)

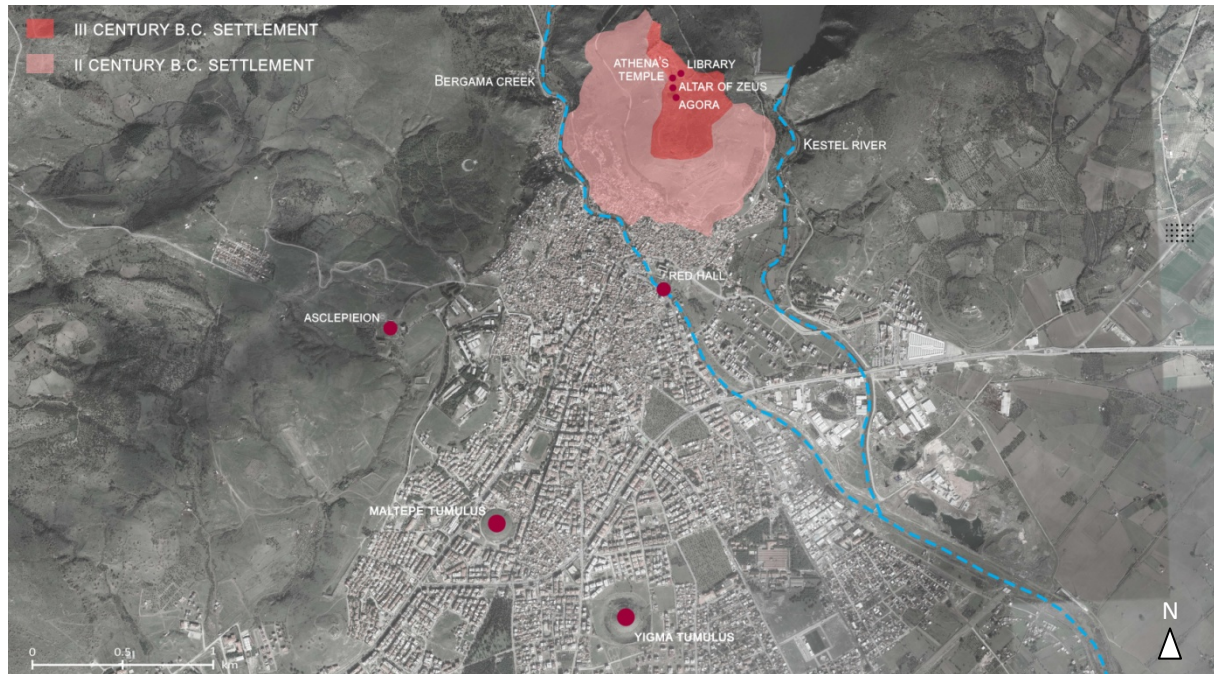


Figure 8. The settlement in ancient and Attalids Period was located on top of the city Hill and man-made terraces were built taking advantage of the topography of the area. In the 3rd century BC the settlement was limited on the top of the city hill while during the 2nd century BC, the city reached its maximum expansion with Eumenes II and expanded toward the Bergama Creek. An interactive version of the map is available on the website and from which it is possible to access the image galleries. (The map prepared by the author depends on Mğhrğban Kaya, “Constructing the present over the past: the case of Bergama”, Middle East Technical University, 2014. The base map is produced from Google Earth).

The city of Bergama has a very long history and it is named after Pergamon that is an ancient period settlement. The name of Pergamon means “castle” or “fortified place” in fact the first establishment, that can be dated from 7th – 6th centuries BC (Radt, 2001), it was not built merely as a castle hill but as a city surrounded by fortification walls. Although the city was located in a restricted area on an altitude of 330 meters, named “Kale Hill” or “Acropolis Hill” only during the 3rd century. (Demet Ulsoy Binan 2005) The red area in the map represent the first settlement of Pergamon during the 3rd century B.C.

Kale Hill is surrounded to the north by the Selinus River or Bergama Creek and to the south by Kestel River. These two rivers merge are the tributary of the Bakırçay that cross the Bakırçay Plain. The river on southeast, keeping the name of Bergama Creek, and flow into

Bakırçay Plain where the city expanded during the 2nd century BC as it is possible to observe from the map. (Kaya 2014) Nowadays there are no more traces of this first settlement of the city, due probably to the superimposition of the other settlements within centuries. However, findings from excavations in Bakırçay Plain and around the castles bear witness of the prehistoric culture. (Demet Ulsoy Binan 2005)

After the victory of Alexander the Great in 334 BC over the Persian, Pergamon and the entire Anatolia had been under the Macedonian sovereignty. After the death of Alexander the Great, Lysimachus ruled the city but it was under the family of Philetarios (281-263 BC) that the city walls were expanded and the Pergamon Kingdom became the political, cultural and scientific capital of the ancient world and Attalid Dynasty. (Cebeci 1995-1996) The Athena Temple, Altar of Zeus, Library, Great Palace and the Agora are some of the structures that represent better the magnificence of this period.

During the period of Eumenes II (197-159 BC), in the 2nd century BC, Pergamon reached its maximum expansion, covering also the area, represented with the pink color in the map, that goes down to Bergama Creek. The Pergamon Asklepion, located 1 km out of the nowadays city, was an important health center built in the Hellenistic period (approximately in the 4th century BC) that reached its peak in this period thanks to its development. (Cebeci 1995-1996) The Library of Pergamon was one of the most important libraries of ancient period, it is not known when it was built but it is thought that it was established in the period of Attalos I and concluded during Attalos II. (Altinöz, Binan e Pirson 2016) Pergamon library had a key role in transferring the cultural values of its period to the future generation and his extensive collection of books was equal only to that of Alexandria and Ephesus. The presence of this magnificent library in Pergamum is also linked to the legend that tells that parchment paper was invented in Pergamon by Eumenes II. However even if the legend of the invention of parchment paper in Pergamon remains only a legend, the *karatabakçılık*, or the art of tanning leather, is considered one of the most ancient tradition of the city of Bergama. The birth of this traditional production, which has survived until today, must be linked to the presence of this vast library of the ancient city of Pergamon. The *karatabakçılık* is nowadays considered an intangible cultural heritage of the city of Bergama thanks to its ancient history and will be explored in the chapter of the intangible heritage.

Roman period (133 BC - 3rd centuries AD)

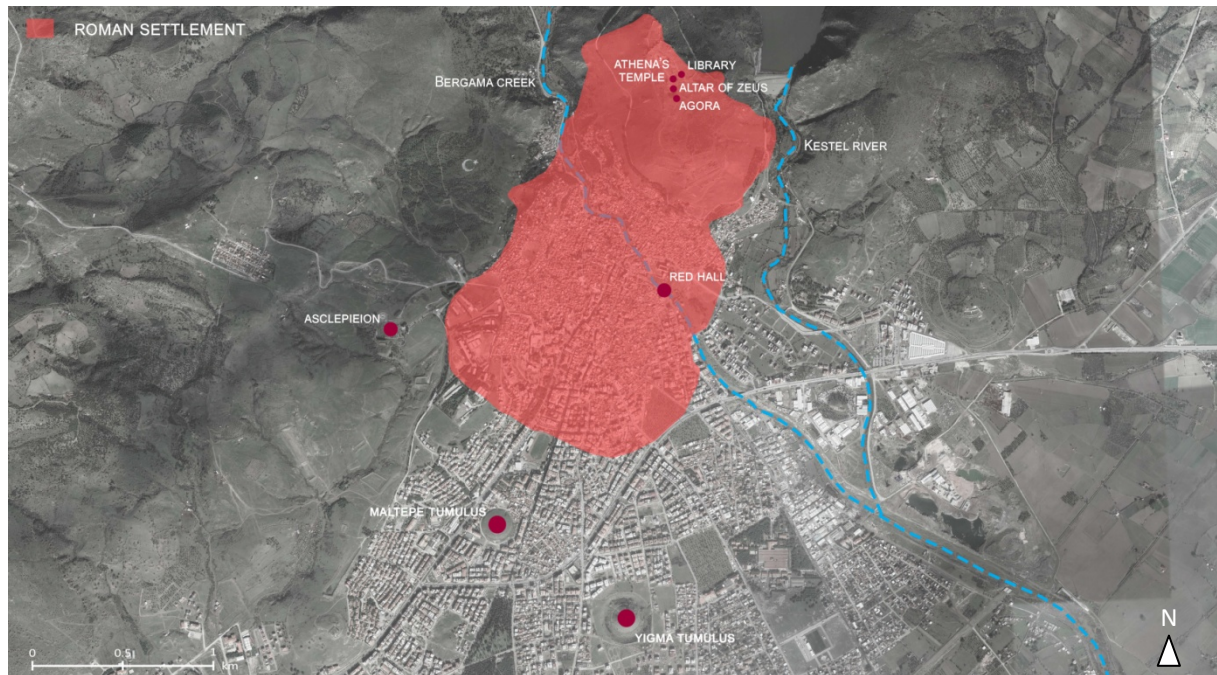


Figure 9. The settlement in Roman Period reached its maximum expansion overcoming Bergama Creek. During this period the Red Hall was built which can be seen on the map at the river. An interactive version of the map is available on the website and from which it is possible to access the image galleries. (The map prepared by the author depends on Mğhrğban Kaya, "Constructing the present over the past: the case of Bergama", Middle East Technical University, 2014. The base map is produced from Google Earth).

After the death of the last king Attalos III in 133 BC the kingdom of Pergamon passed under the reign of Rome, as requested in the will of Attalos III. (Evans 2012)

During the Roman period the city had kept its importance, due to its political, commercial, cultural and geographical features, and continued to be the capital city of Asian Provinces of Rome for many years. As it can be seen from the area in the map, during the Roman Empire period, the settlement also kept to expand and spread to the Bakırçay Plain crossing the Bergama Creek. (Evans 2012) The city had over 150 thousand inhabitants and new buildings, as the Red Hall, a theater, baths and sanctuaries, were constructed on the plain. Pergamon city was organized with a grid planned pattern outside the castle walls and also the Asklepieion Sanctuary outside the city had been expanded. (Ahunbay, Mazlum e Eres 2016)

The Red Hall, constructed during this period, was unique as no other structure in the architecture of Roman Empire Period was similar to it. With 270 meters in length and 100 meters in width the Red Hall was built in the 2nd century AD in the southern part of the city,

which lived its golden years in the first part of the this century. (Binan, Güler e Ocak 2014) The Red Hall, which today is considered a tangible cultural heritage of the city, is a perfect example of how a tangible cultural heritage cannot be considered without an historical spatialization and visualization. (S.Münster, et al. 2019) The Red Hall, whose history will be deepened in the next chapters, finds all its value and importance in its history and in the transformation processes linked to the urban context and urban history. It is considered a fundamental part of the urban memory of the city and carries within itself, as will be seen later, the traces of all the civilizations that have been part of Bergama's *longue durée* history.

Shortly after, Pergamon Kingdom had to retreat to its previous dimensions due to a difficult economic and political situations that got worse after the 3rd century AD. In addition to the socio-economic difficulties of the moment, the situation also worsened due to the struggle against Christians and the pain of religious alternation in the society. (Altinöz, Binan e Pirson 2016)

The remains of a new city walls, constructed shortly after the middle of the century, prove the current difficulties and its thought that the construction of the wall had been made necessary by the attack of the Goths that took place during the 60s of the 3rd century AD. (Altinöz, Binan e Pirson 2016)

The Roman period is characterized by the construction of various water infrastructures, including the aqueduct, bridges and baths, which represent not only a tangible cultural heritage for the today city but also the memory of the culture of water and baths of this civilization. These infrastructures, which can be found in the interactive map of the website, are explored in the chapter of Bergama tangible herigate not only for their material characteristics but also for the meaning and function they had in Roman culture.

Byzantine period (end of the 3rd century – 13th century AD)

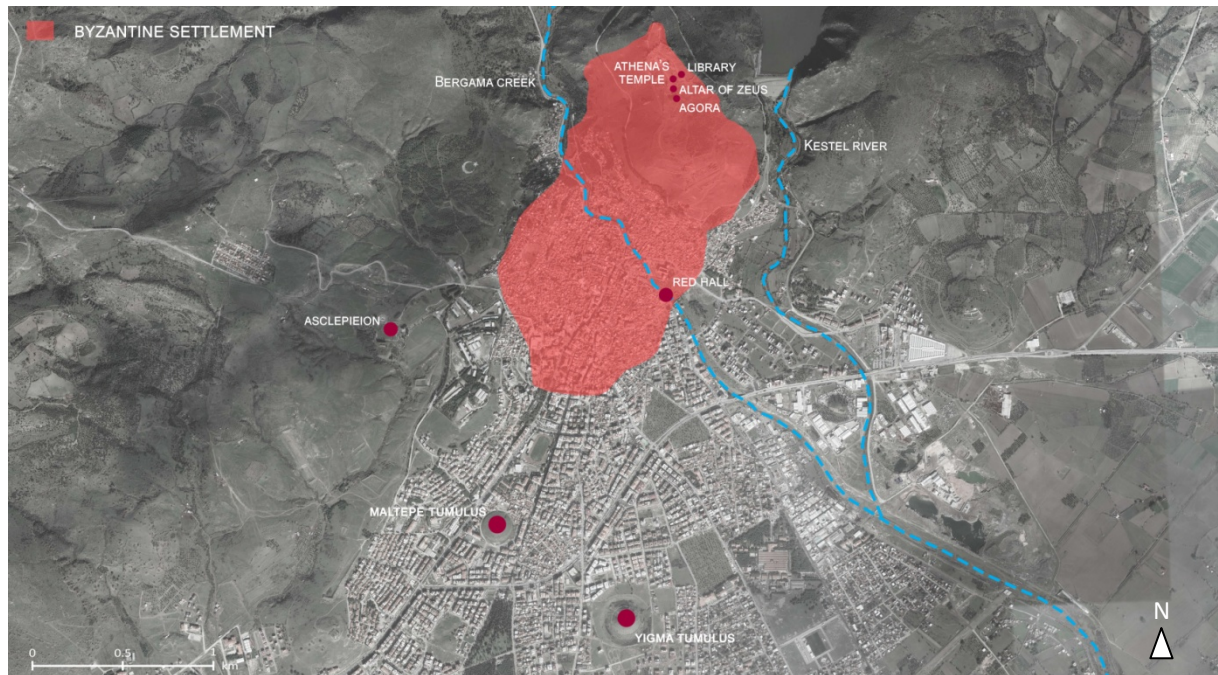


Figure 10. The settlement of the Byzantine period, due to the difficult economic and political situation, as well as religious, had to withdraw to the previous dimensions before the maximum splendor of the city of the Roman period. Nevertheless, the settlement continued to occupy the Bakircay Plain beyond the Bergama Creek. An interactive version of the map is available on the website and from which it is possible to access the image galleries. (The map prepared by the author depends on Mğhrğban Kaya, "Constructing the present over the past: the case of Bergama", Middle East Technical University, 2014. The base map is produced from Google Earth).

In spite of the crisis that has gone through Pergamon, the city continued to be one of the most important Western Anatolian cities, although the population decreased to 120 thousand inhabitants. During this period the settlement retreat to its previous dimensions and there were no major changes, some ramparts and churches were built and the columned street of Asklepiion was repaired. (Ahunbay, Mazlum e Eres 2016)

In the second half of the 5th century Christianity became the official religion and in this period two important churches were built: one on the foundations of the Lower Agora and the other one in the Red Hall. It is known that after Christianity the temples had been transformed in churches and the Red Hall is the best example in Bergama. (Altinöz, Binan e Pirson 2016) The temple was dedicated to Egyptians Gods in the 2nd century but in the Byzantine period a church had been built inside the main building of the Red Hall and dedicated to Saint John.

Most of the churches built in this period had been taken away during the first excavation period but many information had been gathered during the excavations. Byzantine period of Bergama is the best researched and the most well-known period among Western Anatolian cities. (Ahunbay, Mazlum e Eres 2016)

Ottoman – Turkish period (begin of 14th century AD - 1923)

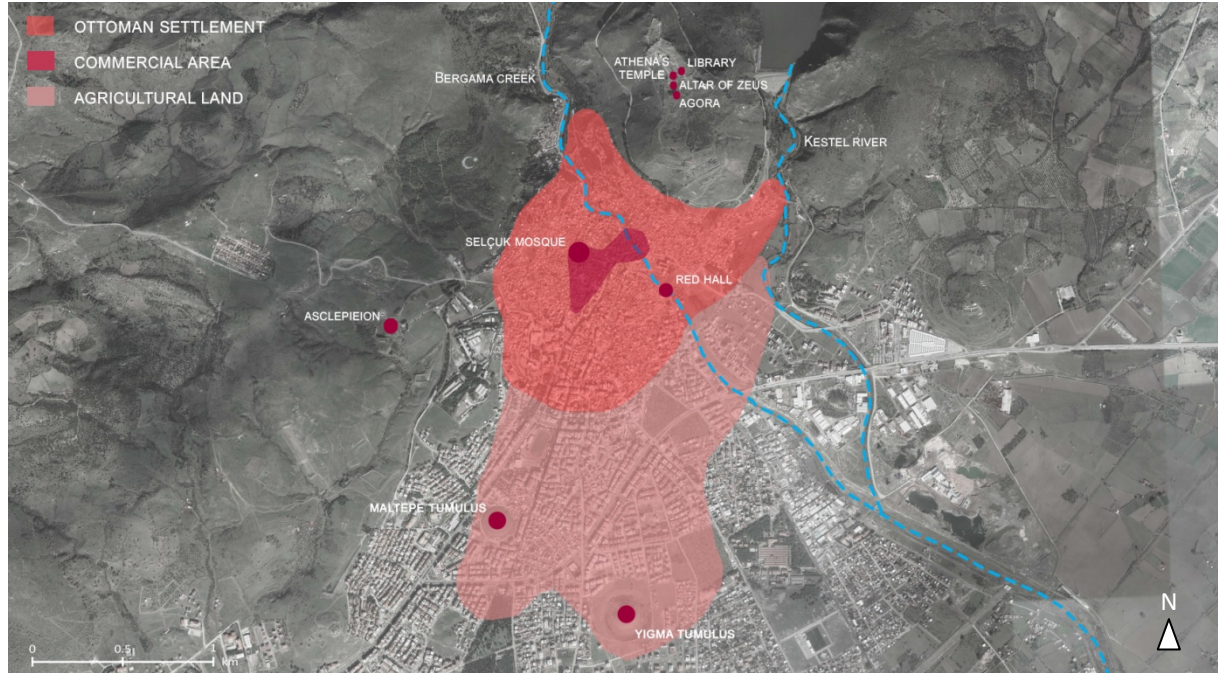


Figure 11. During the Ottoman period the city once again reached the size of the settlement and then definitively surpassed it. During this period, which lasted more than six centuries, the city began to take on the morphology of today's city and began to be characterized by mahalle. In the Ottoman period the central part of the settlement represented the economic center of the city while the area to the south where the tumuli were located, built in the Hellenistic period, was used for agriculture. An interactive version of the map is available on the website and from which it is possible to access the image galleries. (The map prepared by the author depends on Mğhrğban Kaya, "Constructing the present over the past: the case of Bergama", Middle East Technical University, 2014. The base map is produced from Google Earth).

The Karesids were one of the strongest principalities of the era and in the 13th century started capturing Byzantine cities in Western Anatolia, also Bergama and its periphery had fallen under their rule. In the 14th century the city had become part of the Ottoman empire. (Eriş 2003) During the Ottoman period there were many changes in the city that started to spread around the Selçuk Mosque (Selçuk mahallesi), which can be seen on the map at the edge of the commercial area of the city, and had been constructed in Karesids period. (Altinöz, Binan e Pirson 2016) The city had been divided into *mahalle* depending to the

religions' communities, Muslim and non- Muslims, and new social, religious and commercial structure as bazaars, imarets and hammams had been built. The concept of *mahalle* differs from that of a neighborhood and is very important for understanding the development of the city, for this reason its meaning will be explored in the paragraph on the Bergama *mahallesi*.

In the second part of 18th century and the first half of 19th century Bergama had been administered by Karaosmanoğullari family, the most powerful family of Western Anatolian region. (Eriş 2003) In this period monuments had been built as hans, arasta (Ottoman bazaars), Imaret (soup kitchens), mosques, libraries and Turkish bath, devoted to social service.

In the Ottoman era religion and settlement policies led to the formation of the *mahalle* in the city, their number depended on the decrease and increase of the population during the years. It had been estimated that in the end of 15th century the *mahalle* had been thirty four then decreased to thirty two in the 16th century and to twenty one in the 17th century. Bergama Municipality had served six *mahalle* and nearly 4000 people when it was first founded in 1869. (Ahunbay, Mazlum e Eres 2016)

The population within the city had split in communities, according to religion and ethnicity, on the southern and northern part of the Selinus River. Othodox, Greeks and Gregorian Armenians used to live in the skirts of Kale Hill in the north area of the river while Jewish and Muslim used to live on the opposite side. (Altinöz, Binan e Pirson 2016) This division into communities contributed to the definition of the *mahalle* in the Ottoman period, even today the city of Bergama is divided into *mahalle* which are characterized by ethnic and religious communities and have maintained a distribution similar to the one of this historical period. In today's city, the Greeks and Orthodox still live mainly in the *mahalle* on the slopes of Kale Hill, except for the Talatpaşa mahallesi which is characterized by Armenian and Rum populations. Part of this community is also located in the Atmaca mahallesi, close to the Jewish community that instead it remained in the *mahalle* north of Bergama Creek, in correspondence with the Selçuk mahallesi. The Muslim population represents by far the majority of the population of Bergama and is distributed throughout the city but particularly

in the *mahalle* south of the river where there are the majority of the residential districts.

Public buildings that had been constructed in Turkish period had a relevant role in the city, between them the Bedesten, Bazaar and hans had the most important position. In these areas handicrafts, commercial relations and also master training were shaped. The Ottoman Bazaar is the meeting place of the most important traditional productions of the city, such as woven carpets, quilts or woven baskets, which represent, together with their history, the main intangible cultural heritage of Bergama. There traditional and local handicrafts and their changing role in society over time will be analyze in the fifth chapter.

The city pattern of Bergama during the Ottoman period had been affected by important natural disasters of the 19th century: the flood of 1842 and the fire of 1853 (Bayatli, 1997). The last one had seriously damaged the market area, nearly 400 shops, 200 houses and 5 bazaars have been burned during this fire and also some parts of the Barbaros neighborhood. Traces of this fire could still be seen in “Mermer Direkler”, “Kizilavlu” (Red Hall), “Çukurhan”, “Acemhan”, “Pamuk Han”, the bath of the market and the Covered Market. These destructive natural events are a fundamental aspect of urban history as they create a concatenation of events that which lead to a sudden and forced transformation of the city thus defining very particular conditions compared to the other causes of change in the city. These catastrophic phenomena also represent a common element in the urban history of Bergama, Smyrna and Ephesus. In particular, the fires in Bergama and Smyrna led to transformations in the city. Especially in the case of Smryna, the destruction caused by fires was exploited to rebuild the city, these urban transformations have been deepened, as a fundamental element of urban history, in the next paragraph.

2.2 Ephesus and Smyrna: history overview of the cities that have developed alongside Pergamon

Before proceeding with the analysis of the city of Bergama, it is important to consider the context in which the city itself is located to better understand its *longue durée* history. For this reason, two neighbouring cities were also taken into consideration, which shared and contributed to the *longue durée* history of Bergama. The cities of Smyrna and Ephesus have always been part of the same kingdom as Bergama, first the kingdom of Pergamon and the Roman empire, then the Byzantine and Ottoman empires and finally the Turkish Republic. Being part of the same area, the cities have not only shared the gradual transformations of each historical periods and civilizations but also the more sudden transformations such as those due to natural disasters. For this reason it is interesting to understand, in a general way, how the *longue durée* histories of these cities resemble each other and at the same time differ in the course of history.

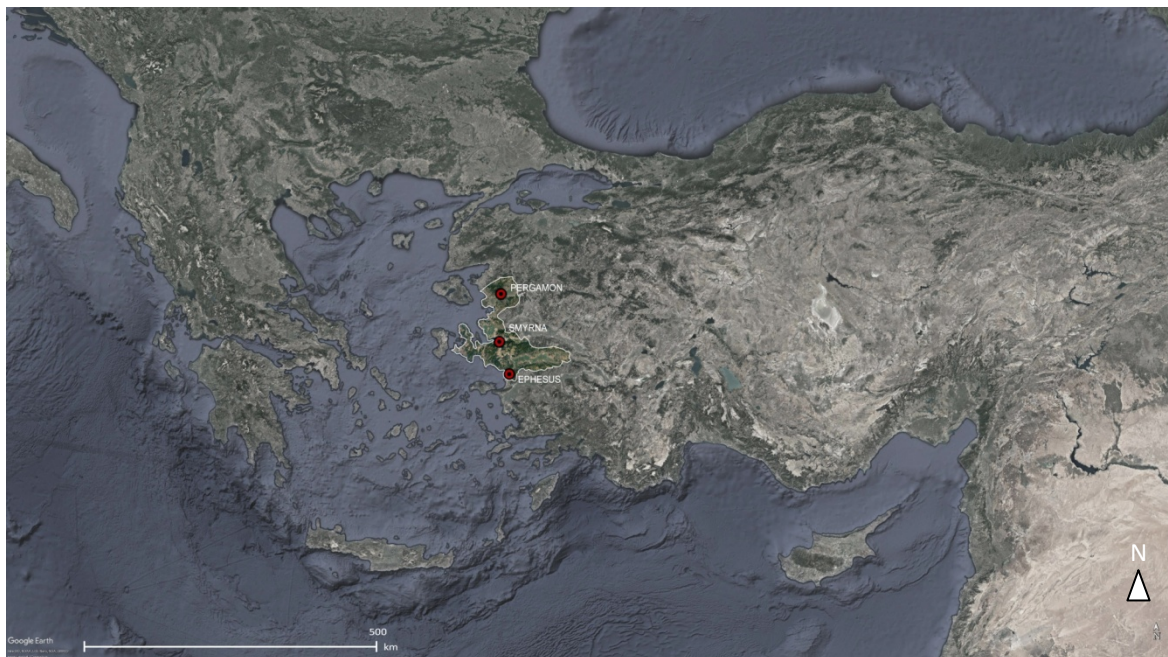


Figure 12. The cities of Pergamon, Smyrna and Ephesus are located in the centre of Aegean Region. Today the cities are part of the Smyrna province which over time has evolved becoming an important metropolis of Turkey. The three settlements being part of the same context, shared their historical background, however over the centuries they have had a different evolution (The map prepared by the author. Base map from Google Earth).

“Pergamon – chief city of the Attalid kingdom, but during the course of the first century BC lost its prime position to Ephesus” (Evans 2012, 162)

“Ephesus – free city of Ionia, but given to Eumenes II as part of the Treaty of Apamea in 189. Ephesus became the regular residence of the Roman proconsuls and one of the largest urban centres in the Roman Empire” (Evans 2012, 162)

“Smyrna – another of the Ionian cities which reverted to Eumenes’ possession in 189 and became arguably the third city of Asia of comparative size with Ephesus” (Evans 2012, 162)

In “A history of Pergamon, beyond Hellenistic kingship” Richard Evans assess these three cities as the most important in Asia Minor in the history.

The three cities have shared a similar history and their proximity and position had strongly influenced their development and greatness. Each of these cities had been the most important in Asia Minor at least for a period time and none of the three could have reached its maximum splendor had the other two cities not been there to compete with for richness and magnificent. Pergamon was able to overcome the other cities in the past, in spite of its distance from the sea. On the contrary Smyrna and Ephesus were both coastal cities, an advantage that helped them to become focal points for trade. (Evans 2012) Apart from this difference, the fact remains that cities have shared their history and influenced their own development. Nowadays only Bergama and Smyrna have developed and are still in the old settlement while the ancient city of Ephesus has been abandoned and the new settlement today has taken the name of Selçuk. Both the ancient city of Pergamon and that of Ephesus are now part of the UNESCO World Heritage List.

Ephesus

Ephesus, located at 70 kilometers from Smyrna, had a continuous and complex history that can be traced beginning from the seventh millennium BC. Similarly to Pergamon the city had been conquered by Alexander the Great and had been part of the Macedonian Kingdom. (Ladstätter e Aktüre, Ephesus 2016) During this period Ephesus went through probably the

most decisive transformation in its history. With King Lysimachus in 300 BC the settlement underwent a new foundation at the site where the ruins can still be seen. The development of the city was based on orthogonal street system and its expansion occurred only haltingly and in stages. (Ladstätter e Aktüre, Ephesus 2016)

From 188 BC Ephesus became part of the Kingdom of Pergamon, under the Attalids, who first instituted an unified building program. As happened in Pergamum, the city of Ephesus became part of the Roman Empire in 133 BC, during their rule the city flourished and enriched itself with splendid public buildings and thus became the capital of the province of Asia. Among the reasons why Ephesus became so important, there was certainly its strategic position for transportation and its functional harbor. (Ludwig, Reconstructing the Ancient Route Network in Pergamon's Surroundings 2020) For these reasons the city continued to develop, making it one of the largest trading centers in the ancient world.

In the late third century the situation of the city was drastically changed by a seismic catastrophe which accelerated a decline started some years before. For decades the inhabitants lived among rubble and damaged structures, only in the second half of the fourth century AD, during the Byzantine period, a distinct revival of the city could first be seen. (Ladstätter e Aktüre, Ephesus 2016)

Ephesus, as Pergamon, became Christian and also one of the most important Christian pilgrimage sites throughout the Byzantine period. Until the 9th century, Ephesus never lost its importance and remained the largest fortified city in Asia as the 6th-7th century walls of the Byzantine settlement can prove. (Ertürk e Karakul 2016) Eventually the city of Smyrna surpassed Ephesus in importance and assumed the political and military prominence of the region. Thus the city gradually fell into ruin and was eventually abandoned in the 14th century. (Ertürk e Karakul 2016)

Nowadays the closest city to the ancient settlement of Ephesus, which is represented in red on the map, is Selçuk city, inside the red line, and it is one of the most visited tourist destinations within Turkey.

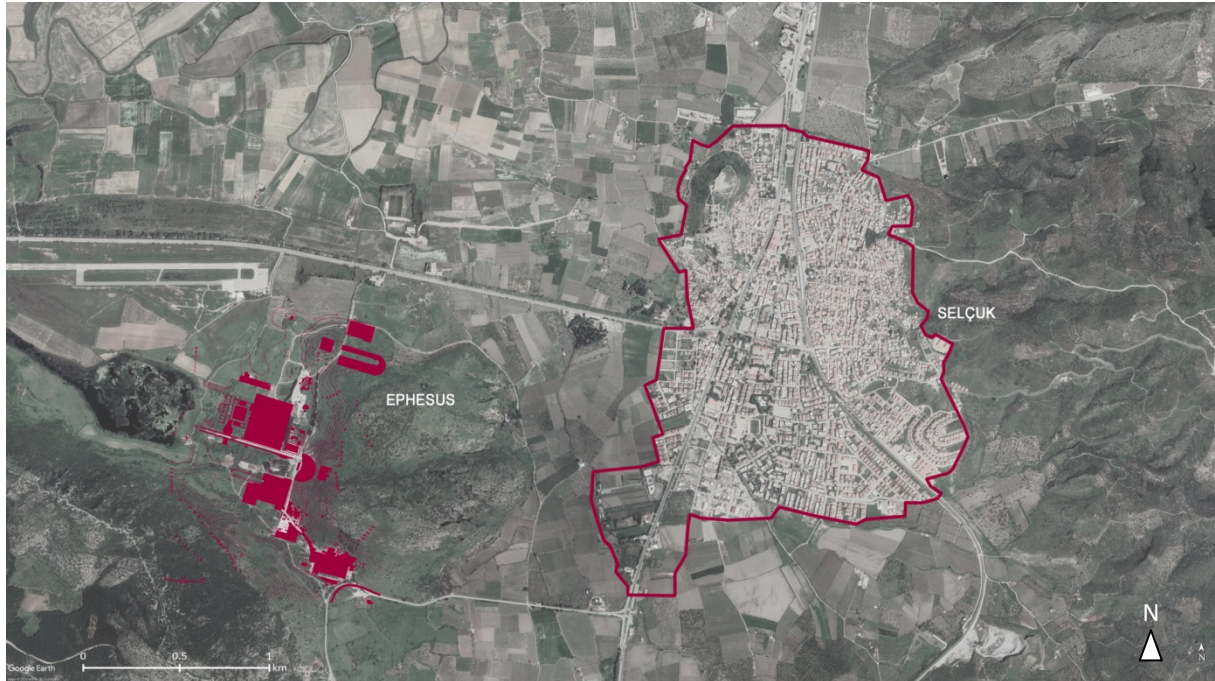


Figure 13. The ancient settlement of Ephesus was definitely abandoned in the 14th century and a new settlement was founded in a more comfortable area in the play near the old settlement. The today's city, inside the red line, took the name of Selçuk and in 2015 the ancient city of Ephesus, which can be observed in red on the near hill, became part of the UNESCO World Heritage List(The map prepared by the author. Base map from Google Earth).

In 2015 Ephesus became part of the UNESCO World Heritage List.

Smyrna

Nowadays Smyrna or Izmir is the most cosmopolitan city of Turkey, whose ancient and prestigious history can be reconstructed starting from ancient sources. Smyrna is also the third city in Turkey for importance and number of inhabitants after Istanbul and Ankara. (Ludwig, Reconstructing the Ancient Route Network in Pergamon's Surroundings 2020)

Two precise periods of construction of the city had been identified: one in the archaic era and another one in the Hellenistic period. The traces of the first settlement are located at 8 kilometers from the second one, from which the expansion of city had continued over the centuries, and dates back to the begin of the 3rd millennium BC. (Storari, Guida con cenni storici di Smirne 1857) In the 8th century BC Smyrna, under the influence of Miletus, established different colonies and became a wealthy trading city, however during the Persian domination the city was reduced to a village. (Storari, Guida con cenni storici di Smirne 1857)

As happened to Pergamon and Ephesus, also Smyrna has fallen into the possession of Alexander the Great in 334 BC and after his death was contended between the Seleucids and the kings of Pergamon. Finally the city was reconstructed under Lysimachus and flourished with the Attalids Dynasty enough to compete with Pergamon and Ephesus for the primacy in the region. (Evans 2012) During the Roman period, started in 133 BC, Smyrna was defined the most magnificent city in Asia minor by Aristides. However a violent earthquake destroyed the city in 178 BC but it was rebuilt, at the behest of Marcus Aurelius, and was able to compete again with Pergamon and Ephesus for the title of first city in Asia. (Evans 2012)

During the Byzantine period, started from the end of the 3rd century AD, Smyrna became a focal point for the maritime trade and Muslim and Christian communities coexisted in the city. (Bugatti 2002)

In the end of the 3rd century AD the Ottomans conquered the city and their domain lasted for almost five century. During this period the population of the city showed rapid development with the migration of Greeks, Latins and Jews from other Ottoman cities such as Thessaloniki and Manisa, and also from the Aegean islands. (Storari, Guida con cenni storici di Smirne 1857) At the end of the 18th century Smyrna could be defined a cosmopolitan city, with more than 100,000 inhabitants, and the second major city of the Ottoman Empire.

A great fire in 1845 destroyed several neighborhoods in the city, which were reconstructed with a urban plan that followed the Tanzimat regulations and lead to an urban transformation with an orthogonal grid. (Bugatti 2002) Tanzimat reforms were the first attempt to modernize the Ottoman Empire in its latest period, during this years also a new architectural style aroused which was retrospectively labeled as “First National Style”. (Bozdoğan e Ackan 2012) The city of Smyrna, after the destruction due to the fire of 1845, was therefore reconstructed following this new Tanzimat reforms and the newly born First National Style.



Figure 14. Map of the city of Izmir by engineer Storari in 1854-1856. Scale 1: 5000. Useful to understand the urban texture of the city after the fire of 1845 and before the great fire of 1922. (Emiliano Bugatti. *Metamorfosi Urbane Mediterranee Salonicco e Smirne*).

However, in 1922 another great fire, caused by the Greek-Turkish War, damaged two third of Smyrna. Thus at the end of 1923, the year in which the Turkish Republic was established, the city of Smyrna found itself simultaneously in a new political context and in a process of reconstruction. In 1924 a Reconstruction Society of Smyrna was established and the French urban planner Herni Prost was invited to design the city reconstruction plan. (Martinidis 2011) Prost however, being already occupied in the planning of Paris, declined the invitation and suggested the two brothers René and Raymond Danger, who were engineers and urban planners. However, it is known that Prost remained as a consulter of the project. (C. Bilsel 1996) The Plan of Smyrna was the first urban plan realized in Turkey that had a comprehensive approach that would connect all parts of the city and also suggest future expansions. The plan not only forecast the restoration of the connection between the part of the city destroyed by the fire and the one still existing, but also proposed a new urban design of the central areas that were burned and rethought the entire and future layout of the city.

(Bugatti 2002) In the context of the Danger and Prost's urban plan, between the end of the 1920s and the beginning of the 1930s, took part to the reconstruction of the city after the fire, also the most important architects of the First Nation Style, Kemalettin Bey, Giulio Mongeri and Vedat Bey, who defined the characteristic elements of the city's streets and built several buildings in Smyrna. (Martinidis 2011)

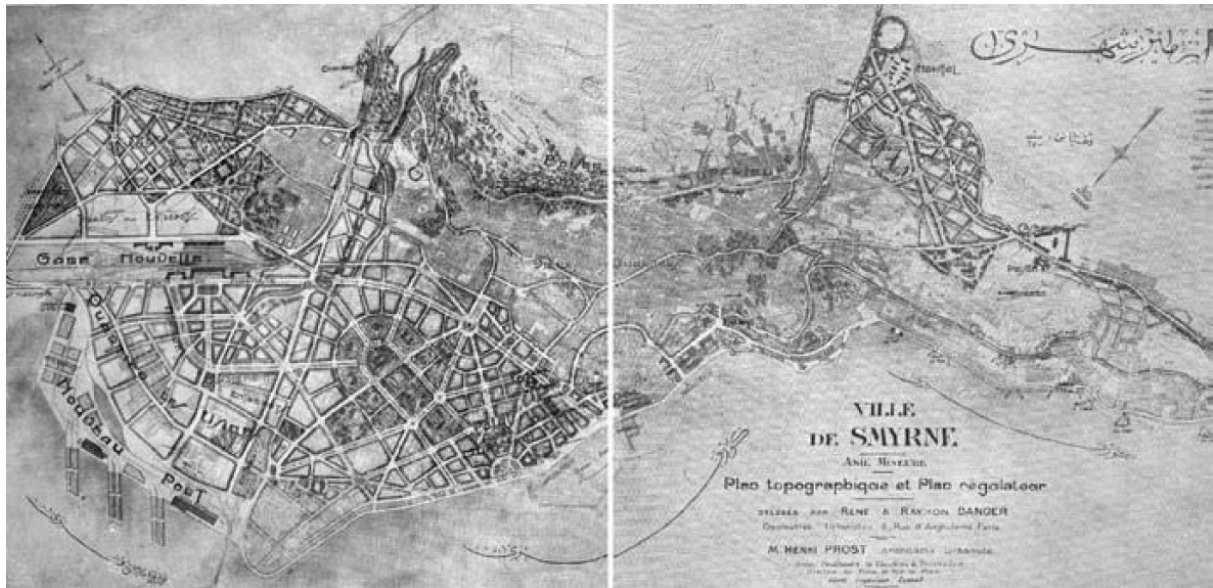


Figure 15. Smyrna Urban Plan by René and Raymond Danger (https://www.researchgate.net/figure/rene-and-raymond-danger-Ville-de-Smyrne-Asie-Mineure-Plan-topographique-et-Plan_fig18_274713837. Accessed on January 06, 2021)

Although the urban plan of Danger was approved in 1925, the difficult economic situation and the bad condition of the city after the fire prevented the completion of the project. In 1931 Behçet Uz was elected as Smyrne's Mayor and, in his 10-year term, built the new image of the Republican Smyrne. (Bugatti

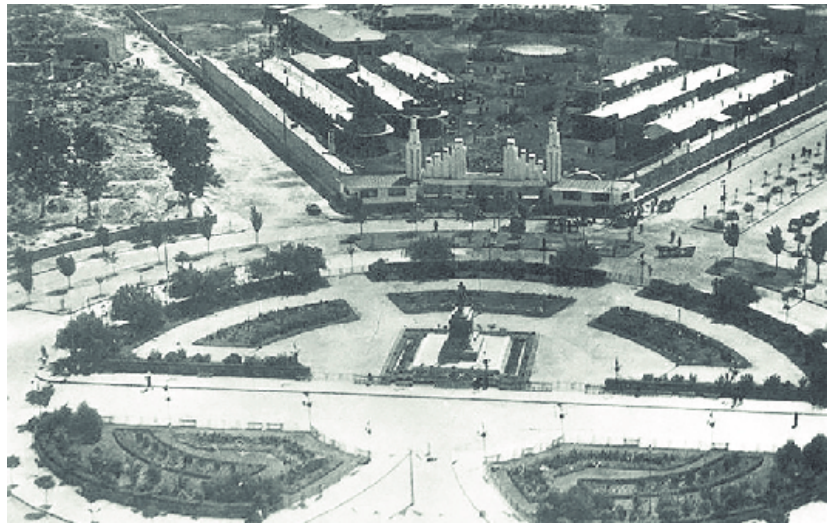


Figure 16. Republic Square during its construction (https://www.researchgate.net/figure/Cumhuriyet-Square-ve-Gazi-Statue-The-most-typical-feature-of-Danger-Prost-plan-is-the_fig2_334230778. Accessed January 07, 2021)

2002) The new Mayor marked a turning point in the reconstruction of the city, and being a strong supporter of the Kemalist revolution, he started the city modernization process.

The first projects completed in the modernization process were the public spaces connected to the new republican identity of the city and some urban layouts of the plan made by Danger. The boulevard Gazi and the Republic Square, with the equestrian statue of Mustafa Kemal, were inaugurated. A new working group, composed of architects and engineers with European experience, focused on the creation of open spaces that promote the modern and civilized lifestyle. (Bugatti 2002)

Despite the progress in the reconstruction and modernization of the city, the mayor Uz, was still searching to create a modern Mediterranean city. In 1938 Uz established a contact with Le Corbusier for preparation of the city masterplan, the architect, who was already in charge for the Algiers planning, accepted at the "utmost level". (C. Bilsel 2015) The Major and Le Corbusier signed the contract despite the opposition of the Ankara Urbanism Directory, it was established to prepare a consulting report concerning the architect's views on the 'future development' of the city with a general scheme of a master plan. However, Le Corbusier was not able to come to Smyrna due to the beginning of the war in Europe. After the Second World War, it was Le Corbusier who renewed contact with the Municipality of Smyrna. (C. Bilsel 2015)

The urban history of Bergama and Smyrna have had several points in common, such as the great fires that destroyed large parts of the cities and the periods of transformation and nationalization of the Republican period. However, one cannot fail to notice a difference between the effects and consequences that these events have caused in the two cities. In the case of Smyrna, perhaps because it's a city with a more relevant and strategic position than Bergama, the destruction brought about by both fires, was exploited as a starting point for a transformation of the morphology of the city which led to a modern renewal of Smyrna. Especially following the second fire, the city underwent an urban metamorphosis which exploited the revolutionary and national ideologies of the republican period and led to the implementation of urban plans to which international urban planners and architects contributed. In the case of Bergama, the catastrophic event that destroyed the historic areas of the city did not result in a radical transformation of the urban fabric of the city and although, following Atatürk's visit in the Republican period, there was a revaluation of the city as it was *"an exceptional corner of our country as it contains unique antiquities"* (Eyup 2011) this never led to the radical metamorphosis seen in Smyrna. The urban plans of 1943 and 1965 did not bring major changes to the urban fabric also because, unlike Smyrna, there were numerous constraints linked to the areas of archaeological interest of the city. Today Smyrna has become, thanks to its urban history and urban transformations, a large metropolis, third by population after Istanbul and Ankara. Bergama, despite having remained a provincial city, has nevertheless assumed greater importance from a cultural and historical point of view as well as Ephesus.

3. Bergama during the Republican period and under the modernization process

3.1 The establishment of the Turkish Republic and Bergama transformation during the Republican period

The establishment of Turkish Republic

Before analyzing the changes of Bergama in the Republican period, it is necessary to outline the historical period that Turkey went through at the beginning of the 20th century with the foundation of the Turkish Republic as this event strongly influenced not only Bergama but all Turkish cities and brought about great changes in their national ideologies.

In Turkey the end of the First World War and the Ottoman defeat were the causes for the redefinition of the Empire's borders. With the Treaty of Sèvres, the dismemberment of the Ottoman Empire was legitimized, and



Figure 17. Map of the Turkish War of Independence 1919-1922 ([https://www.reddit.com/r/MapPorn/comments/78ug99/turkish_war_of_independence_map1200x800/](https://www.reddit.com/r/MapPorn/comments/78ug99/turkish_war_of_independence_map1200x800/Accessed%20on%20January%2002,%202021)Accessed on January 02, 2021)

was reduced to a central region of Anatolia bordered to the east by Armenia and to the west by the territories under Greek and French control. (Bugatti 2002) However, despite the end of the First World War, the Anatolian region was still occupied as the Turkish War of Independence was still going on between the Turkish National Movement and the Allies.

At this juncture one person in particular stood out in Turkish history, Mustafa Kemal Atatürk¹, an Ottoman officer who tried to liberalized the occupied territories in Anatolia and fought against military occupations with the aim to reunite the territories and to save them from the Allies and the Sultan. (Seker 2007) Thanks to Kemal, the country was able to maintain its independence from the direct rule of the Western countries. (Rahman, et al. 2015) In 1920 the National Assembly was established in Ankara which sanctioned the formation of a new sovereignty, despite the fact that there were internal divisions in the assembly itself and despite the reactions of the monarchists in the areas controlled by the nationalists. (Bugatti 2002) After the victories against the French and the Armenians between 1920 and 1922 the efforts of the Kemalist army² concentrated first to contain the attacks of the Greek Army, which were heading towards the interior of Anatolia, and then to



Figure 18. Modern Turkey's founder Mustafa Kemal Atatürk on the night of Oct. 28, 1923 declared "Gentlemen! We shall declare the republic tomorrow". One day later, the Turkish Parliament adopted the new regime type and elected Atatürk as the first president. (<https://www.hurriyetdailynews.com/how-the-turkish-republic-was-established-148033>. Accessed Januay 03, 2021)

reach the Aegean coasts to take control of the city of Smyrna. (Seker 2007) On the 8th September 1922 the Greek army left Smyrna and the following day the takeover of the city by the Kemalist army was formalized. Symbolically this date determined the end of the Turkey's War of

¹ **Mustafa Kemal Atatürk** (1881 – 10th November 1938) was a Turkish marshal, revolutionary statesman, author, and the founding father of the Republic of Turkey, serving as its first president from 1923 until his death in 1938. He undertook sweeping progressive reforms, which modernized Turkey into a secular, industrial nation. Ideologically a secularist and nationalist, his policies and theories became known as Kemalism. Due to his military and political accomplishments, Atatürk is regarded as one of the most important political leaders of the 20th century.

² **Kemalist Army** was the army constituted by Turkish soldiers and citizens who supported the Kemalism ideology. Kemalism or Atatürkism is the founding ideology of the Republic of Turkey. It was implemented by Mustafa Kemal Atatürk and it was defined by sweeping political, social, cultural and religious reforms designed to separate the new Turkish state from its Ottoman predecessor and embrace a modernized lifestyle, including the establishment of democracy, secularism, and state support of the sciences and free education, many of which were first introduced to Turkey during Atatürk's presidency in his reforms.

Independence (1919-1922). (Bugatti 2002)

The Turkish Republic was established on 29th October 1923 thus ending the Islamic dynasty which had lasted six centuries. After the founding of the Republic, Mustafa Kemal was elected at helm of the country and in its 15 years rule he changed the Turkish identity with a series of radical political and social reforms. (Rahman, et al. 2015) The purpose of these radical changes was to dissociate the new nation from its own Ottoman past and to bring about a civilization shift leading to a modern westernized society. This change could not happen as long as the constitutional monarchy still existed, hence his first reform was the abolition of the Sultanate shortly followed by the abolition of the caliphate in 1924. (Rahman, et al. 2015) This “revolution”, also called *inkılap*, became the main ideology of the new Turkish state during the first years of Republic and for the next decades to come. (Bozdoğan e Kasaba 2001)

In this context, a strong nationalist ideology born and consequently began a research for a national identity that will continue for the whole century to come, and for which urban transformation and redevelopment plans were implemented in many cities as happened in Bergama in 1943 and 1968.

Understanding this historical period and the nationalist movement that was part of, it is essential to understand why exactly in this period Bergama and the ancient city of Pergamon began to have some relevance as cultural value in Turkey. Mustafa Kemal Atatürk visited the city of Bergama on the 13th April 1934 and was enchanted by the beauty of the ancient city of Pergamon. Hence the intention to promote this historical city, rich in cultural values, at an international level. Atatürk saw in the city of Bergama and the archaeological site of Pergamum a potential to strengthen national identity in Turkey. After this event, archaeological excavations in the city were encouraged, as well as the two urban plans for the redevelopment of Bergama and a festival, the *Bergama Kermesi*, to celebrate and spread the importance of a city rich in history and beauty.

Bergama transformation during the Republican period

Thus, after the establishment of the Turkish Republic, the city of Bergama continued to be

settled in the Bikirçay Plain over the Roman and Ottoman settlements. The city, especially after the 1980s, developed towards the south and southeast as in the northern part Bergama was surrounded by archeological sites and on the east there were fertile agricultural lands. (Ekinci, et al. 2015)

During the Republican era Bergama continued to use the main transportation axes, squares, public structures and residences of the Ottoman period. The current Cumhuriyet Street its cross street Osman Bayatli Street are the main transportation axes of the city, which were also used in the Republican period. (BergamaMunicipality 2015) Continuing north Cumhuriyet Street become Bankalar Street along which had been built commercial buildings of the early period. In the south of the Red Hall are located the Domuz Square and Istiklal Square, which used to be a bazaar area in the past, and Cumhuriyet Square which is seen as a square in old maps, continue their functions today. (Ekinci, et al. 2015)

In 1940s Bergama became one of the first example of urban conservation and planning whose goal was to preserve and sustain the urban texture and the archeological sites. The planning studies started with the 1943 master plan and continued with 1968 master plan. (Kaya 2014) In accordance with the two master plan decisions, during the Republican era, buildings exceeding two floors were no more permitted, thus following the city's traditional structuring of Ottoman period and due to the presence of the Roman layer under the present urban texture. (Kaya 2014)

The urban plan of 1943 concerned the city of Bergama in the 1940s and its conservative approach. In the plan were reported some physical information of the city such as: (Kaya 2014)

- The settlement area was 35,5 hectares and the city had expanded towards southwest
- The number of houses was 4000 and they are mainly two-storey houses made of stone, adobe and timber frame construction.
- The street width was approximately 4,5 meters
- The names of the main streets were reported

However, the plan was mainly focused on the historical development of the city, the

archeological sites and monumental public buildings while less importance was given to the conservation of the urban fabric created by the traditional houses. (Ahunbay, Mazlum e Eres 2016) This type of approach, aimed at the conservation of individual monuments, led to the consequent loss of the traditional fabric of the city that almost reached the southern border of the Ottoman city. In fact, after 1960s, on the eastern side of Cumhuriyet Street, some mosques, historical buildings and timber houses were demolished to be replaced by new reinforced concrete structures. (Ahunbay, Mazlum e Eres 2016)

The urban planning of Bergama continued with the Master Plan of 1968 which, contrary to the previous plan, was particularly focused on the definition and characterization of the archeological area in the city. (Ekinci, et al. 2015) The importance of the archeological area has been put in the foreground and it has been underlined the necessity of the excavation, revaluation and conservation of these districts. Among other proposals in the Urban City Plan there was the revaluation of the Asklepion and its sacred road that led to Bergama. (Ekinci, et al. 2015)

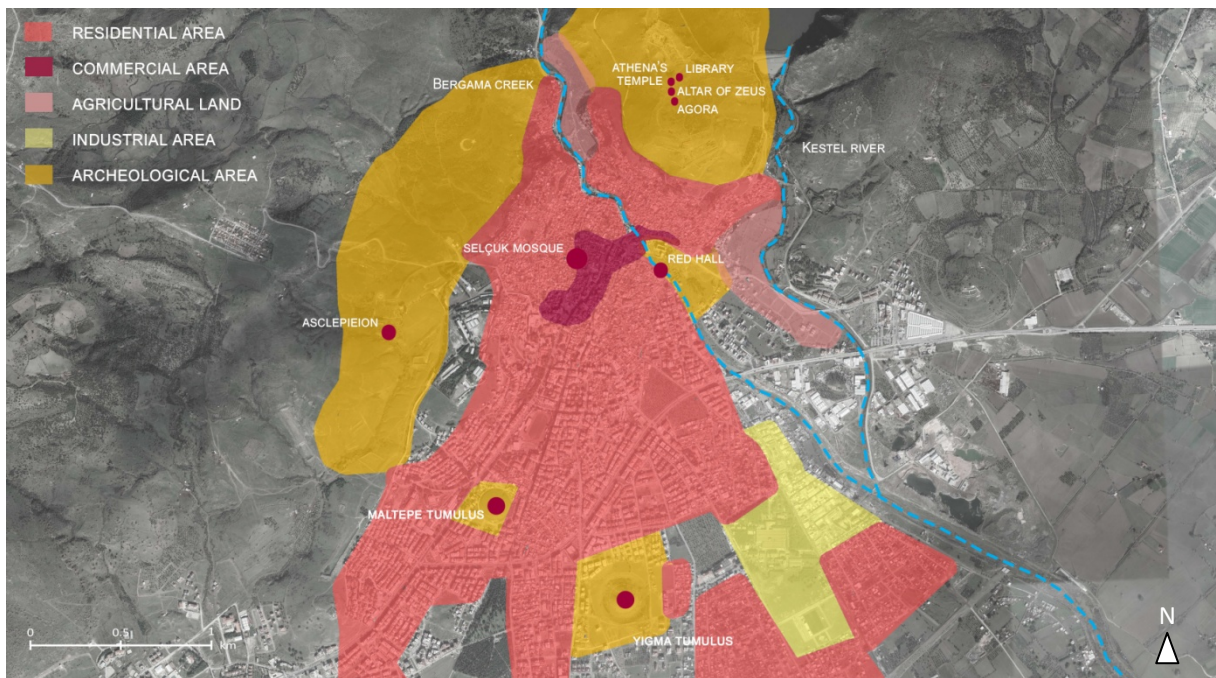


Figure 159. Starting from the Republican period, different area was defined in the city of Bergama. As It can be noticed the archeological areas of the city correspond to the first settlement of Pergamon, the Asklepion, the Red Hall and the tumuli and the residential areas are mainly located south to the Bergama Creek. An interactive version of the map is available on the website and from which it is possible to access the image galleries. (The map prepared by the author. Base map from Google Earth).

3.2 Overview of the history of excavations that led to the discovery of Pergamon

The discovery of the ancient city of Pergamon is attributed to Carl Humann³ who was a German civil engineer, architect and archeologist. The first trip to Pergamon of Carl Humann dates back to the winter of 1864-1865, in that period he was directing the construction of railway lines for the Ottoman Government and his intention was to survey and explore the area around Bergama in preparation for the railway project. The engineer remained deeply

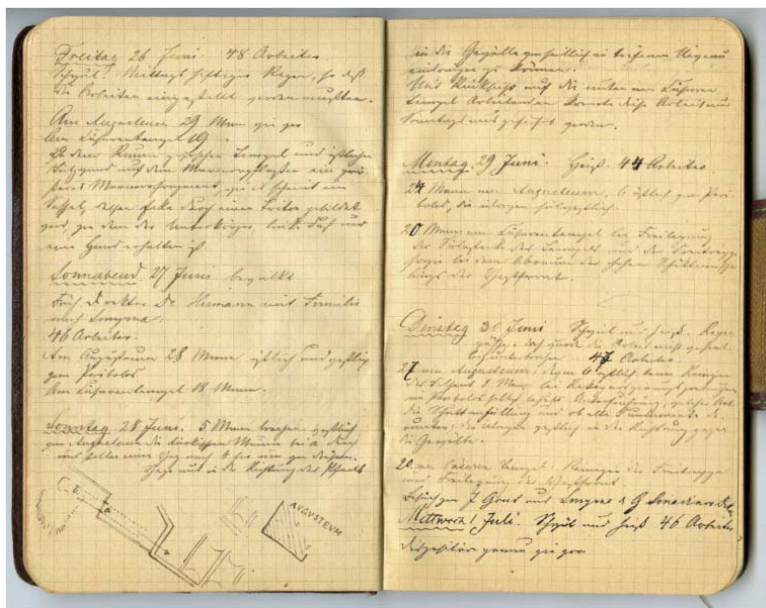


Figure 20. Excavation diary of Pergamon by the engineer Carl Humann in which it is possible to read its first impressions at the view of the ancient city of Pergamon (<https://artsandculture.google.com/exhibit/> Access December 27, 2020)

impressed and wrote in his diary "Now to the fortress ... Above the western supporting walls I ventured on to the hill of ruins, which was called the Temple of Athena Polias. Sadly I stood there and saw the magnificent Corinthian capitals almost of a man's height, the rich bases and other building elements, all overgrown with scrub and wild figs. Beside them smoked the lime kiln into which each block

of marble went, reduced in size after yielding to the heavy hammer blow. ... This, then, was all that remained of the proud, invincible lordly seat of the Attalids!" (Humann 1878).

Humann immediately realized what cultural wealth was irrereplaceably being lost there. He used his influence to stop the destruction of the historical site, managed to convince the director of the Berlin Sculpture Museum to rescue what was left and also get a financial support from Alexander Conze⁴. Thus, after 13 years since Humann's first visit to Bergama, in

³ Carl Humann (first name also Karl; born January 4, 1839 in Steele, today district of Essen, † April 12, 1896 in Smyrna, now Izmir) was a German engineer, architect and archaeologist Classic. He was best known as the discoverer of the Pergamon Altar.

⁴ Alexander Christian Leopold Conze (10 December 1831 – 19 July 1914) was a German archaeologist, who

1878 the work started.
(Pergamonmuseum s.d.)

By 1886 Carl Humann, along with Alexander Conze and the architect Richard Bohn⁵, had uncovered most of the acropolis including the gymnasium, the theatre, the Athena shrine, the market and the Temple of Trajan. (Altinöz, Binan e Pirson 2016) However



Figure 21. Photo of the group of excavators that worked with Carl Humann, (2nd from the left) during the excavations at Pergamon. Between them Alexander Conze and Richard Bohn (<https://artsandculture.google.com/exhibit/>. Accessed December 27, 2020)

the most valuable discover for the archeologist was the Altar of Zeus. On the acropolis itself only its foundations still remained. Many of the precious

frieze panels were found, however, built into the Late Antique defensive wall, along with a number of other fragments, which had survived the centuries protected in this way. Carl Humann noted that *“We have found here not just a dozen reliefs but an entire epoch of art which had been buried and forgotten.”* (Pergamonmuseum s.d.)

The German archeologist were able to take some of the finds out of the country, thanks to an arrangement with the Ottoman government. They were especially interested in the frieze panels, the shipping of which proved to be extraordinarily difficult.

Humann had robust crates and sledges constructed at the excavation site which were then dragged by buffalos down through the hairpin bends from the citadel so that they could be brought back to Berlin by ship and railway. (Pergamonmuseum s.d.) Carl Humann continued his excavations in three different campaigns which lasted until 1886.

specialized in ancient Greek art. He was the director of the former Berlin Sculpture Museum and cooperated with Humann in the excavations of Pergamon and in the uncover of the Pergamon Altar of Zeus.

⁵ Karl Theodor Richard Bohn (29 December 1849 – 22 August 1898 in Görlitz) was a German archaeological architect born in Berlin. In 1879 he began work at the Pergamon excavation site. Among his duties at Pergamon, was ascertainment of the original architectural form and measurements of the Pergamon altar.

30 years later, Alexander Conze looked back on the transportation, writing, *"We were not insensible to what it meant to tear the ruins of a great monument from its native soil and bring them to our land, where we could never offer them the light and the surroundings into which they had been created and in which they once took full effect. But we did tear them away from their ever more complete destruction..."*



Figure 22. Excavation of Pergamon's Acropolis. (<https://artsandculture.google.com/exhibit/>. Accessed December 27, 2020)

The first two decades of Pergamon excavations, between 1880 and 1900, were mainly focused on the close links between the city and its environs. In the following phases the efforts were redirected entirely on the excavation, study and conservation of the Acropolis, the Sanctuary of Asklepiion and the Red Hall. (Pergamonmuseum s.d.)

During the whole 20th century archaeological excavations have continued both in the ancient city of Pergamon, and in the city of Bergama in particular in correspondence with tangible heritage such as the Red Hall, the Cukur Han or the Tumuli.

After 2006 the German Archeological Instituted have concentrated once again on exploring the surroundings area of Pergamon and examining its significance in the evolution of the settlement into a Hellenistic royal seat and a metropolis of the Roman province of Asia.

Starting from the first excavations by Carl Humann up until today, the archeological research, excavations and conservation studies on the Ancient and Late periods of Bergama continued without interruption.

Although the value of the city of Pergamon had already been discovered in the 19th century, initially it was not given much importance by the Ottoman Empire but it mainly interested Germany researcher which were the main protagonist of excavations and studies. Only with the arrival of the Turkish Republic and Mustafa Kemal Atatürk, the archaeological site of

Pergamon and the city of Bergama acquire importance and assumed an important role in the process of research and enhancement of the national identity of Turkey.

3.3 Main Bergama neighborhood with a cultural relevance for the city



Figure 23. In the map are showed the main *mahalle* of Bergama. These *mahalle* have a relevance from the point of view of cultural heritage, as it can be seen most of the historical districts are located between the slopes of the city hill and the Asklepieion where the oldest urban fabric of the city is located. The *mahalle* to the south, Faith and Maltepe, are important for the presence of the tumuli which, in the past, were the only historical structures that were located outside the city as they were funerary monuments. An interactive version of the map is available on the website and from which it is possible to access the image galleries. (The map prepared by the author. Base map from Google Earth).

The first settlement of Bergama, on the top of the city Hill, has today become an archaeological site while the nowadays city has expanded and developed starting from the slopes of the city Hill, today known as Kale Hill, and occupying the entire Bakırçay Plain. The city and its *mahalle* have generally maintained the organization and morphology of the settlement in the Ottoman period. Today Bergama has 18 *mahallesi*, the population is distributed throughout the city but, as it was already said before, it is more concentrated in the southwestern part while in the northern area, in particular between the Red Hall and the Selçuk Minaret, there are the main commercial areas. This distribution is due to the fact that

the main historical areas of the city are located to the north, towards the Kale Hill where there is the ancient citadel of Pergamon. As a consequence of the archeological areas identified in the 2012 plan, the central and northern part of the city had a limited increase of population on the contrary, in the southern part of Bergama the residential and industrial areas are quickly developing.

In order to subsequently identify and analyze the cultural values of the city, it is necessary to contextualize the neighborhoods, within which they are located, in order to understand their history and the population that characterize them. Before the identification of the neighborhood of Bergama that have relevance for the cultural value, however, we need to deepen the concept of neighborhood which, in cities with an Ottoman past, has a different meaning than the western modern concept of neighborhood. In cities with an Ottoman past, that includes also Bergama, even if today the neighborhoods are called neighborhoods, it would perhaps be more correct to call them "mahallesi" as they derive from the concept of "mahalle" which is not the same as "neighborhood" as it is understood today. The modern concept of a neighborhood usually refers to streets blocks perceived as a small-scale city within which people can interact with each other and with the surrounding environment. (Eren 2013) In western cities it has been understood that the social factor must always be considered and understood in the design and organization of the boundaries of traditional-modern neighborhoods.

However the concept of *mahalle* is quite the opposite from the one of neighborhood because it cannot be defined in terms of certain physical characteristics and above all because more than a boundary of space it is a religious community of people who share social solidarity and are responsible for each other's behavior, the influence of this social organization is reflected in the urban space. (Erdim 2016) It can be said that the definition of the physical boundaries of a neighborhood, in Ottoman cities, is the consequence of the existence of a *mahalle*.

In the Ottoman society the *mahalle* where not formed depending on the social class or status but on the ethnic and religious differences. They were considered as an administrative unit

with its own representative to collect taxes and were responsible for their own securities and obligations, in other words they were a semi-autonomous community. (Eren 2013) Usually in the centre of a Muslim *mahalle* there were an imaret and the imams were responsible to fulfil the certain obligation, in the same way in non-muslim *mahalle* there were churches and the priests bore the responsibility. (Eren 2013) After the establishment of the Turkish Republic, a law in 1933 abolished the system of *mukhtars* (quarter headmen) and the responsibilities of every *mahalle* passed to the Municipality. However the formation of the *mahallesi* remained the same thus preserving the identity of the social community. (Erdim 2016)

In this sense the neighbourhood of Bergama could be considered *mahallesi* also if nowadays the boundaries of each neighbourhood have physical references, their formation can be traced back to that of the *mahalle* of the Ottoman period. The Selçuk *mahallesi* is a case in point with its imaret in the centre and the strong presence of Muslim population.

In general, all the districts of Bergama were formed on the basis of the ethnic and religious groups that live within them and also the tangible and intangible heritage that are part of each *mahalle* are closely linked to the community that lives there. In the Ottoman period, the *mahalle* in Bergama were mainly divided between Muslim and non-Muslim, but also the other populations who lived in Bergama contributed to the formation of the *mahalle* that still exist today. The Greeks and Armenians lived mainly at the foot of Kale Hill, the Rom population lived between the Talatpaşa *mahallesi* (later labelled as Rum quarter because of the community that lives there) and the Atmaca *mahallesi*, the Jewish population lived mainly in the Selçuk *mahallesi* and on south of Bergama Creek where the Muslim population had also settled. This distribution is in line with the cultural heritage found within each *mahalle* and which will be exemplified in the next paragraphs.

Barbaros mahallesi

The Barbaros mahallesi is located in the north of the city, just below the Bergama creek, and up today it counts a total of 521 households, 592 inhabitants and 522 commercial workplaces. (BergamaMunicipality

2020) This *mahallesi* is one of the most important in Bergama not only for its historical relevance but also

for its role in the social life of the city and in terms tourism. There are 2nd and 3rd degree archeological sites in the neighborhood and some registered historical buildings as the Old Ottoman Bazaar, Bedesten, Çukurhan and the Kuplü Hamam. Barbaros Mahallesi, first of all, represent an important place of meeting points for socio cultural life in the city, the Bergama Chamber of Commerce, Bakalar Avenue, the Producer Village Market, the Producer Woman



Figure 24. Most of the Ottoman bazaar structures are made of wood, in fact during the fire of 1853 most of the arasta was destroyed. (<http://bergama.bel.tr/> Accessed December 27, 2020)



Figure 25. Producer Village Market in the Ottoman Bazaar. (<http://bergama.bel.tr/> Accessed December 27, 2020)

Market, the Social Market and SS Bergama Women Entrepreneurs Production and Operation Cooperative are all located in this neighborhood. (Ekinci, et al. 2015) The Ottoman bazaar with its arasta, Bedesten and Çukur Han is considered a tangible cultural heritage as it is a physical place characterized by structures

that possess an urban memory, however the bazaar cannot be considered only as a tangible

value as it is strongly linked to an intangible value as it was for centuries a meeting point of for local traditions and handicrafts. The Ottoman Bazaar is therefore a perfect example of how, almost always, tangible cultural heritage also have a value as intangible heritage related to them. For this reason the Ottoman bazaar, in the next chapters, will be analyzed both as a tangible and intangible heritage, not forgetting to consider its relation with urban history and spatial context. During the great fire of 1853, the Barbaros district sustained serious losses on the traditional dwelling pattern, some trace of the fire can still be seeing on the Çukurhan building.

This *mahallesi* represents the meeting and exchange point of many local handicrafts that represent not only a source of income for the artisans of Bergama but also represent the cultural identity of the city. Barbaros mahallesi has an ancient history and it is located in the center of what was the Roman, Byzantine and Ottoman settlement before as well as the city today, which is why it was chosen as the location for the Bazaar which was usually located in the center of the city. The *mahallesi* in addition to being protected must also be enhanced from a tourist point of view that can guarantee the preservation of the shops and handicrafts it possess.



Figure 26. The Bedesten in Barbaros neighborhood has kept this name because various items were sold here in the past. It has no epigraph but it was probably built between the 16th and 17th centuries. (<http://bergama.bel.tr/>. Accessed December 27, 2020)



Figure 27. The Kuplūhamam bath was reserved for men only and it was built in 1427. Nowadays it has lost its function as a hammam and is used as an exhibition space (<http://bergama.bel.tr/>. Accessed December 28, 2020)



Figure 28. The çukurhan in Barbaros neighborhood was used as a lodging and a vaulted bazaar in the past. It was probably built between the 14th and 15th century. (<http://bergama.bel.tr/>. Accessed December 28, 2020)

Talatpaşa Mahallesi or Kale Mahallesi

The Talatpaşa mahallesi is located in the northern part of the city on the slopes of the Kale Hill, it counts 359 households, 931 people and 38 commercial workplaces. It is also known with the name of Rum quarter due to the high presence of Rom population. It is one of the “high neighborhoods” of the city, as it is located just above the Bergama Creek, and from here the view of the city can be seen panoramically. (BergamaMunicipality 2020) Kale mahallesi is a touristic walking area and it is a unique witness of the multi-layered texture of Roman, Byzantine and Ottoman Empire periods that Bergama had witnessed from the Hellenistic period until today. In the area there are the oldest and still standing examples of

Bergama Houses, most of them were built between 1856-1920. (Altinöz, Binan e Pirson 2016)

In Bergamo there are different types of traditional houses, each type is linked to the urban history of the city as well as to its urban fabric. For this reason, the traditional houses,

which will be analyzed in the fourth chapter, will be considered together with their historical, cultural and urban context. Each of them has characteristics, such as façade, plan types, features of doors-windows, eaves, chimneys and balconies, that have been dictated by the needs of the lifestyle of a certain historical period but also by the stylistic influences of different cultures and populations. The 80-90% of the materials used for these dwellings had been provided from the ancient structures, walls have been bonded with re-used stone



Figure 25. In this photo there three types of traditional Bergamo houses, the first is a one-storey house with an entrance on one side of the central façade, the second and the third are two-storey houses but the last is characterized by a Chios terrace which is similar to a bow window. (<http://bergama.bel.tr/>. Accessed December 28, 2020)



Figure 26. Traditional Bergamo Houses in Kale neighborhood. From the mid-19th century on, traditional Bergamo houses no longer faced an internal courtyard but directly onto the street (<http://bergama.bel.tr/>. Accessed December 28, 2020)

blocks and bricks and ancient blocks have been used to create architectural elements. In many places it is possible to observe vaults, foundations of ancient monumental structures included in the new buildings and, for the purpose of making them more attractive, ancient pieces and inscriptions with decorative characteristic were frequently added to the wall patterns.

(Altinöz, Binan e Pirson 2016) All these historical houses of Bergama are registered and under protection, plus part of the neighborhood is a 3rd degree archeological sites. (BergamaMunicipality 2020)

This *mahallesi* is one of the oldest of Bergama because it was already part of the 2nd century settlement and it is an outstanding example of the multi-layered city.



Figure 27. Traditional Turkish houses, belonging to the Ottoman period, they began to be built in stone or masonry and no longer in wood. (Traditional Bergama Houses in Kale neighborhood. (<http://bergama.bel.tr/>. Accessed December 28, 2020)

Selçuk Mahallesi

Selçuk mahallesi is located in the north of the city along the Bergama Creek, nowadays there are 677 households, 2004 inhabitants and 32 commercial workplaces. (BergamaMunicipality 2020) It is an important district from a historical point of view because the city of Bergama, in the Ottoman period, had started to expand around the Selçuklu Mosque, located in this *mahallesi*, which had been built during the Karesi Beylik period in the beginning of the 14th century and known by its minaret that is still standing. (Altinöz, Binan e Pirson 2016) In the Selçuk mahallesi is also located the Virankapi which is known as the entrance gate of the Asklepion road. Due to the presence of these important historical monuments, part of the districts is a 3rd degree archeological site and the entire quarter is a protected area.

(BergamaMunicipality 2020) The northern part of the *mahallesi* is a residential area where there are mostly slum-style buildings where there is no planned construction.



Apart from the historical monuments that are inside this district, the Selçuk mahallesi represents the starting point of the present-day city of Bergama which after being founded on Kale Hill has expanded into the Bikirçay Plain starting from this central *mahalle*.

Figure 28. The Selçuklu Minaret in Selçuk neighborhood has a square shaped platform made of marble a body made of cut stones and bricks. The Minaret belonged to the Selçuklu Mosque which was demolished and no inscription of this mosque has been found so far. (<http://bergama.bel.tr/>. Accessed December 28, 2020)

Atmaca Mahallesi

Atmaca mahallesi is located in the north west of the City and it host 729 households and 2276 people. It is a residential area, dense of Rom population, where there are mostly slum-style buildings where there is no planned construction. Most of the quarter is within the protected area and there are 2nd and 3rd degree archeological sites. (BergamaMunicipality 2020) The remains of the Roman period building located in the in the *mahallesi*, today has been defined as hammam/bath and the houses built upon this building have been proposed to be expropriated and abandoned as an

archeological area. (Ekinci, et al. 2015) The *mahallesi* is known for being the cradle of some of the intangible heritage of Bergama such as the basket waving and the



Figure 29. Music tradition is part of the life of the Atmaca neighborhood. (<http://bergama.bel.tr/>. Accessed December 28, 2020)

music as life style, in particular the tradition of playing the clarinet, and that will be explored in chapter five.

Maltepe Mahallesi and Faith Mahallesi

Maltepe and Faith mahallesi are located in south of the city and they are the most populous quarters of Bergama, in fact there are 3712 household per 11061 inhabitants and 598 commercial workplaces in Maltepe mahallesi and 4634 household per 14146



Figure 30. Yigma Tepe Tumulus is the largest monumental tomb in Bergama.

inhabitants and 219 workplaces in Faith mahallesi which is also the largest district of the city. Both neighborhood are residential area where high-rise buildings can be present and were chosen as first expansion areas for Bergama as they are not restricted with archeological site and the southern direction has not been proposed as an agricultural land. However there is a 3rd degree archeological site in each *mahallesi* which are respectively the Maltepe Tumulus and the Yigma Tepe Tumulus. The Tumuli were the only settlement area outside the city during the Hellenistic period, as it can be seen in the historical interactive maps on the web site. The mounds represent one of the tangible cultural heritage of the city and will be analyzed as such, however they also represent the urban memory of the burial traditions of past civilizations.

Having outlined the general characteristics of these *mahallesi*, useful for the subsequent contextualization of the cultural heritage in Bergama, it can be said that since the past Bergama in addition to being a multi-layered city can also be considered a multi-cultural city. In fact, already from the Ottoman period different populations coexisted within the urban fabric of the city, which contributed to the formation of the *mahallesi* that constitute the

nowadays city. The Jewish *mahallesi* of Selçuk, the Greek-Armenian *mahallesi* on Kale Hill, the *mahallesi* characterized by the Rom population such as the Rum quarter and the Atmaca mahallesi and the numerous and more widespread Muslim *mahallesi* are the proof of the cosmopolitan character of the city. Bergama today is a mainly Muslim city, however there are still different ethnic groups that characterize its population. From this point of view Bergama can again be connected and compared to Smyrna, which hosts different populations including Armenians, Greeks and Roma populations just like Bergama. Smyrna is in fact considered the most cosmopolitan city in Turkey.

3.4 Identification of the Archeological sites of Bergama and their management

Starting from the City Urban Plan of 1968, the individualization of the archeological areas within the city has began. In 2012 another conservation and development plan was made and foresaw the categorization of the archeological areas in four groups as 1st, 2nd, 3rd and “urban and archeological sites in view of conservation and use decisions”. (Altinöz, Binan e Pirson 2016)

The criteria to enter in the 1st degree archeological site establish that the area should include city remains and settings which reflect their own period’s character and intense cultural property. In these areas the constructions activities were not allowed and the buildings not registered can be removed. (Kaya 2014)

The criteria for entering the 2nd degree archaeological site require that within the area there should be city remains and settings that reflect, at least in part, the characteristics of their own historical period, intense cultural property but not as much as the 1st degree archeological site. For these areas, in terms of principle decisions, development was stopped. (Kaya 2014)

The criteria to enter in the 3rd degree archeological site establish that the area should include potential for possible archeological remains, relationship with 1st and 2nd degree archeological sites and public benefit owing to preserving the area. In this area there is the possibility to make some changes as long as they take into account the conservation and use

decisions that are established by the principles decisions. (Kaya 2014) These choices aim to integrate the 3rd degree archaeological site with the other parts of the city and the urban fabrics and 3rd degree urban archaeological site. (Demet Ulsoy Binan 2005) As for the urban and 3rd degree archaeological sites, it was established that the current urban tissue was preserved.

After the entry into the UNESCO World Heritage Tentative List in 2011 the Municipality of Bergama prepared an Urban Conservation Plan in 2012 to preserve the urban site in a unified way with its neighborhoods. This Plan was approved by the Conservation Council in 2012. (BergamaMunicipality 2015) This plan was necessary for the preservation of Bergama's urban fabric which is *“an outstanding historic urban landscape (HUL) illustrating significant stages of human existence in the geography to which it belongs”* (UNESCO 2016, 342) In 2011 the UNESCO's General Conference adopted new Recommendation for the Historic Urban Landscape which provided new tools in order to integrate policies and practices for the conservation of the built environment. (UNESCO 2019) These new recommendations aimed to implement the historic urban landscape approach, between them the necessity to undertake a comprehensive survey and mapping of the city in order to provide indications for *“the areas of heritage sensitivity that require careful attention to planning, design and implementation of development projects”* (UNESCO 2019), and the need to prioritize the action for conservation and development. From this point, in the Conservation and Development plan of 2012, some guidelines concerning the preservation of the urban fabric of the Bergama were outlined. It was decide to conserve the characters of the already existing open areas as well as the existing street pattern and dead-end streets, it is also aimed to preserve the relation between the courtyard and the building as much as possible. (D. U. Binan 2016) Regarding the new constructions, different rules have been outlined according to the construction area. The relationship with the street, the height and the building materials were therefore taken into consideration.

Nowadays, the following cultural heritage of Bergama have been listed as reported: (D. U. Binan, M. Kapti, et al. 2007)

- Six areas belong to the 1st degree archeological site, these areas include some cultural heritage as the Acropolis, Asclepeion, Red Hall and Tumulis
- Two areas belong to the 2nd degree archeological site, these are the Ulucami district and Atmaca district
- Two areas belong to the 3rd degree archeological site, these areas include the Ertuğrul, Inkilap districts, part of the Maltepe district and the south part of the Red Hall
- Some of the areas belonging to the urban site and 3rd degree archeological site are located in the city center: Ulucami, Talatpaşa, Barbaros districts, and some parts of Selçuk, gazipaşa and Atmaca districts.



Figure 31. Map showing the archeological sites in Bergama. All the areas of the Hellenistic and Roman settlement which are part of the first degree archaeological area have been indicated in blue. (The map prepared by the author. Base map from Google Earth).

The definition of these archaeological areas was necessary and fundamental for the preservation of the urban fabric within the *mahalle*. In the past, in fact, during the archaeological excavations, importance was mainly given to historical buildings and monuments without being considered the urban fabric of which they were part and which instead must be considered an integral part of individual monuments or historical buildings. Following the identification of the areas considered archaeological sites, it can be seen from

the map that all the central and northern parts of the city are considered to be of archaeological interest so new interventions and modifications are severely limited. These choices were made in order to preserve the Ottoman urban fabric, which still strongly characterizes the city today, and avoid its loss as happened in the Red Hall *mahalle*. In the southern part of the city, only the Tumuli have been identified as 1st degree archaeological sites, as they are elements that characterize the historic urban landscape of Pergamon, and the construction of new buildings without height limits is allowed. This part of the city was in fact chosen as the Bergama expansion area as there are no traces of previous civilizations as the previous settlements never reached this expansion. The *mahalle* in this area are those with the highest population density. From the above map it can be seen that even the eastern part of the city is not bound by archaeological areas but considering the fertility of the soil it was chosen as land for the city's agriculture.

4. Identifying the historical buildings and infrastructures that define the urban fabric of the city: the tangible heritage of Bergama

Bergama is a multi-layered cultural city in which the physical and cultural structure has developed together with its urban fabric constituted and characterized by the urban heritages. Each historical period has left in the city of Bergama physical and cultural characteristics in the urban fabric of the city, forming not only differentiated layers but in some cases these different periods came side by side or overlapped thus creating the urban fabric and heritage that we see today. Bergama represents a perfect example where the cultural and urban heritage had been integrated and had given continuity to the development of the city. The beauty of the city we see today is nothing else than the result of the evolution of each civilization's relationship with the previous civilizations. Bergama's multi-layered cultural landscape represents the identity of the city itself, all the tangible heritage present in the urban fabric have influenced the development of the city and at the same time the tangible heritage have become such because they have been transformed and developed together with the city over the years. The traditional houses, bridges and structures of the city that today we define tangible heritage, can be considered as such due to their transformation and preservation throughout the history of the city and report to us a prove of past civilizations. At the same time, the presence of these tangible heritage has certainly influenced the transformation of the urban fabric of the city, so we can talk about a close relationship and reciprocal influence between the cultural heritage, the urban fabric and the cultural history of the city. For this reason they must be considered in relation to urban history and their urban and temporal context. In order to spatialize and visualize the cultural heritage within the urban fabric, different interactive maps have been created on the website that allow to connect cultural heritage in their temporal and spatial context.

4.1 Traditional Bergama houses of the Ottoman and Republican periods in the context of a multi-layered city

The Islamic lifestyle and the cultures of previous civilizations determined the layout of traditional Turkish houses. Before analyzing the types of Turkish houses, which can then be exemplified by the types of houses present in Bergama, it is important to understand where the definition of traditional Turkish houses comes from. After the establishment of the Turkish Republic at the beginning of the 20th century, a process of modernization and nationalization of the country began and consequently a research of elements that could represent this national ideology such as their native architecture and urbanism during Ottoman era. (Hassanpour e Soltanzadeh 2016) In this process of nationalization of the country, residential architecture could be seen as a common and characterizing element that could strengthen the national identity and style. However, since there isn't a unique and well-defined typology of traditional Ottoman house in Turkey, it is not so easy to determine on the basis of which parameters a house can be defined as "Turkish". Hence the Turkish house can be considered more as a concept than a structure. (Dinler, Formulation of historic residential architecture as a background to urban conservation 2020) The concept of residential and civil architectures of each country are defined by the sociocultural and socioeconomic structure. Almost all the Turkish residential architectures have a similar spatial layout and also similar dimensions, there are no big differences in terms of space between the residences of ordinary people and wealthy ones. This is due to the relatively flexible mobility between social classes of the Ottoman society. (Tunçoku, et al. 2015) However, it is possible to notice a greater refinement in the details and decorations of the facades in the houses of the wealthiest families. Most of the traditional Turkish houses, that dates back to the period of the Ottoman Empire and are part of the regions of Anatolia and Rumelia, were built in timber or stones which were the most important construction materials for residential architecture. (Karaman e Zeren 2015) However, this type of non-durable material used for construction was the reason behind the loss, destruction or damage of most Turkish houses. On the other hand, the few houses that have survived to this day have a history of 250-300 years. In the case of Bergama, most of the examples of traditional houses that have come down to us date back to the Ottoman period and are

houses built with bricks and stones as many of the wooden houses have been lost over the years also due to natural disasters that hit the city in the 19th century.

Traditional Anatolian houses can be classified according to their construction technique (Sönmez 1998):

- 1- The Central Anatolian houses: these are underground houses and are called "Zemlik" or "Damlik".
- 2- The Northern Anatolian houses: these houses are made with cut wood and without the use of nails, this technique is called "Canti" and is used to build the walls of the house.
- 3- The Eastern Anatolia houses: these houses are made of mud bricks.
- 4- The Southern Anatolian Houses: these houses are built using mud bricks as a filling of the wooden structure "Canti".
- 5- The Western Anatolian houses: these houses are made only of lumber and timber.
- 6- The Rumelia region houses: these houses are made of stone and brick.

Usually the connecting element of the Turkish houses is their plan and they share characteristics that are often repeated. The most common element is certainly the Sofa which is also called *hayat*, *hanay*, *sergâh*, *ayazlık*, *çardak*, and *divanhane* according to the different regions, this place represents the life center of the house where most of the daily activities take place such as agriculture and handicraft. The word with which this room is most commonly referred to is sofa but it can take the name of *hayat* if the sofa is of a one-story house, *hanay* if the sofa is located on the second floor and *mağazalık* if the sofa is used as a warehouse on the ground floor. (Tunçoku, et al. 2015) The second element in common is the layout of the bathroom outside the house, usually located in the courtyard. Almost all the houses have only one storey above the ground floor and it is very high so that it can receive more light and air. The ground floor is usually used as a warehouse or barn and has no windows, which are located on the upper floor. In most Anatolian houses a mezzanine is built between the ground floor and the first floor and is often used in winter. (Sönmez 1998)

The first floor can be accessed directly by the yard or by an internal staircase, this floor is divided into rooms each of which has an orientation and equipment to be used both for sleeping, sitting and dining and has a service-wall, a space inside the wall, which can be used as a cupboard or as a wardrobe. In this way every room, which can be from 12 to 22 m² can be used both as a bedroom, living room or dining room. (Karaman & Zeren, 2015)

Traditional Turkish houses mostly have the plan divided into different spaces combined differently. Usually the houses are divided internally into different sections, one section where only women can live is called Harem, and one section where only men live is called Selam. According to the type of house plan, four different types can be identified and each type can have variations (Sönmez 1998):

- A. Type of plan without Sofa or hall: this type of house has the yard in the centre and the rooms are positioned next to each other. This typology is more common in the northern and eastern regions of Anatolia.
- B. Type of plan with external Sofa or hall: the rooms of the house are lined in a row and are connected to each other thanks to the outside hall.
- C. Type of plan with internal Sofa or hall: in this case the Sofa is inside the house and the rooms are disposed on the sides of it.
- D. Type of plan with central Sofa or hall: the Sofa is in the centre of the house and the rooms surround all sides of the Sofa. This type of plan is mainly distributed in Istanbul.

Considering the characteristics highlighted so far of Turkish houses, it is not clear why they are defined as “Turkish” as there is no specific and precise type of Turkish house to which the other houses refer by recalling its same characteristics. However, there are organizational schemes of the houses’ spaces that were used in the Ottoman period and which are found in most Ottoman homes. However, these spatial or organizational screens do not respond to the concept of “Turkish nationality” but rather respond to a lifestyle and habits typical of the Turkish population. It may therefore be that the "Turkish houses" were defined as such because they were very widespread in Turkey and because they wanted to

strengthen the ideology of nationalism that was born together with the Turkish Republic. Perhaps the most relevant consideration is that this type of house, rather than reflecting a nationality, actually reflects a culture and a typical living style which, even without having a standard to refer to, has expressed itself in a similar way throughout the nation. In any case, today Turkish houses have been recognized as a cultural value of the country and became part of the national heritage, however their preservation became part of the Agenda only in 1970s. (Dinler 2020)

From the perspective of this study, these types of traditional Turkish houses will be exemplified by the traditional houses of Bergama which share the plans and organizational characteristics of the other traditional houses in Turkey. Also in the case of Bergama, residential architecture represents the lifestyle of numerous previous civilizations.

Characterization of the Traditional Bergama houses

The traditional houses of a city have always been the characteristic element of a civilization and the reflection of the culture of life. In the city of Bergama, which over the centuries has hosted several important civilizations, traditional houses represent the traces of historical continuity. Their spatial, structural and material characteristics can still be observed today in the urban fabric of the city which has certainly been influenced in its development by their presence.

In Bergama one of the first examples of house typology is inspired by the “houses with peristyle” of the ancient city of Pergamon, these houses have no anteroom. (Ahunbay, Mazlum e Eres 2016) The houses of the Hellenistic period usually had a stone yard and also possessed one or more cisterns for water collection. If the house belonged to wealthier family then it usually also featured a gallery with columns. This gallery could surround two, three or even four sides of the house which in some cases could have two storey.

In the Byzantine period the houses were similar to the houses with peristyle and continue to have a courtyard where the family could carry out productive activities such as agriculture. The door of the house usually open on the yard, almost always the house consisted of a

single main room in which all the functions took place. (Ahunbay, Mazlum e Eres 2016)

The Byzantine houses, quite similar to the peristyle houses of the Hellenistic Era, survived up to the present day in Bergama, having continued in the houses of the Ottoman Era. In parallel to other examples in Anatolia, the layout and open anterooms of traditional Bergama houses have developed in a linear spatial organization. (Doğdu 1995-1996) As a result of the repeated use of the existing foundations throughout the historical periods, the spatial layout of antique houses have also survived in today's Bergama houses. In particular, it can be seen from the house plans how some main layout characteristics persisted, such as the central presence of the sofa and the courtyard, both in ancient houses and in those of the Ottoman period.



Figure 32. House plans with yards similar to Bergama's Hellenistic Era peristyle houses and Byzantine Era houses (Ahunbay Z., Mazlum D., Eres Z. *ICOMOS Conservation of Cultural Heritage in Turkey*. Istanbul. Offprint, 2016)

The sofa, which is the large space onto which the doors of the other rooms are opened and for which it can be considered the hall of the house, is the element that determines the types of traditional Turkish houses and consequently also those of Bergama. (Turgut 2019) The sofa, in addition to being what defines the type of house, can also be considered the heart of family life as all the main tasks are carried out here or in the courtyard.

However, in order to understand the characteristic and the development process of Bergama's residential architecture, it is necessary to consider the construction period and the characteristics of the traditional houses in that period. Making an analysis of this type it can be said that the oldest traditional houses in Bergama had the external Sofa as a feature, while starting from the 19th century the houses began to have the Sofa inside the house. Another feature of the first traditional Bergama's houses is the yard, in fact, houses usually never opened directly onto the street but onto the inner yard at least until the end of 19th century.

Traditional Turkish houses, throughout history, have interested many travelers and intellectuals, including the Italian traveller Edmondo de Amicis who draw the traditional houses in his visit to Istanbul, however proper studies and analyzes of Turkish buildings began only at in the early years of 20th century. (Dinler, Formulation of historic residential architecture as a background to urban conservation 2020) As for the city of Bergama, the first important Turkish writer to have done researches on the traditional houses of the 19th century was Osman Bayatlı⁶. (Sönmez 1998) Having worked alongside the excavation and archaeological research teams, he was able to discover the importance of some houses that are still part of the urban fabric of Bergama. He was the first author to add and publish Bergama houses to the Turkish house literature.

After Bayatlı there was another writer who continued the studies on Bergama houses, his

⁶ **Osman Bayatlı** was born in Kırkağaç in 1892. After completing his primary and secondary education in Kırkağaç, he graduated from İzmir Teacher Training School. After working as a teacher in İzmir for a while, he was appointed to Bergama in 1923. In those years, he was appointed as the director of the newly opened Bergama Museum. Even after he retired in 1957, he continued as the Bergama Museum Directorate. He died in Bergama on April 16, 1958. Museologist and Folklore Researcher. He made researches on the history, art and folklore of Bergama region and published them.

name was S. Hakki Eldem. (Doğdu 1995-1996) Eldem's studies on Turkish houses are among the most important in this field and his ideas on traditional architecture are at the center of the discussion on Turkish houses. The studies of traditional houses occupied the entire career of Eldem who, in the 1980s, published the book "Turkish House". (Dinler, Formulation of historic residential architecture as a background to urban conservation 2020) In his book Eldem was able to establish some basic features of the Turkish house that however can be find with variations in size and configuration. (Bozdogan 1995) Also in the case of Bergama, Eldem did a very important job in identifying the types of Bergama houses and published the characteristics of the houses' plan in his books. In Eldem's study the classification of the house's typology depends on the location of the sofa. (Tunçoku, et al. 2015) In particular he published five examples of Bergama houses, four houses with the outer sofa and one house with the inner sofa. Therefore it is possible to consider the sofa as the generator of the of the Turkish house's plan and for its extension also of the traditional Bergama houses. (Bozdogan 1995)

Houses with an external Sofa

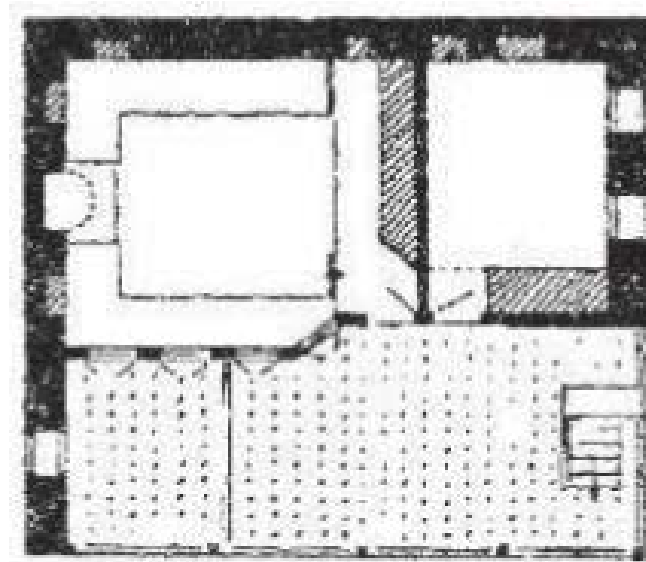


Figure 33. The plan's drawing of the first example of a Bergama house in the book "The plans of the Turkish houses" by Eldem. (Prof. Dr. Neslihan Sonmez. *Bergama Belleten n.8*. Bergama. İzmir Printing House, September 1998)

In its work Eldem identified four houses with only one storey above the ground floor and the with external Sofa. The first example is an 18th century house divided into two oda (rooms), one larger than the other. (Ozdemir e Gencosmanoglu 2007) The smaller room has the windows facing the outside of the house while the largest has a windowed facade that look onto the outside Sofa, the facade on the Sofa has a "belvel cut" which is a rounded corner. (Sönmez 1998). It is possible to observe that in this type of house the service space as the kitchen and the storage are not in the inside plan but they are located outside, around the inner yard. Also the *Helâ*, which is the toilet, it's not inside but it is probably placed fare away from the house in the yard. (D. U. Binan, M. Kapti, et al. 2007)

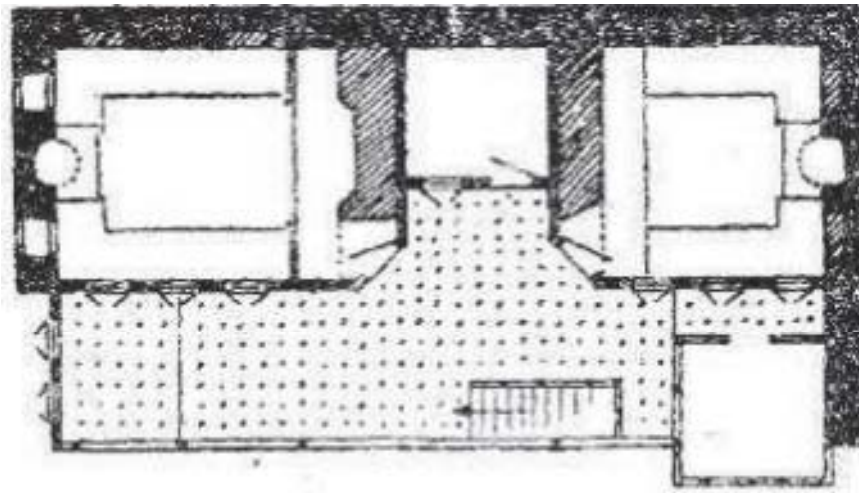


Figure 34. The plan's drawing of the second example of a Bergama house in the book "The plans of the Turkish houses" by Eldem. (Prof. Dr. Neslihan Sonmez. Bergama Belleten n.8. Bergama. İzmir Printing House, September 1998)

The second example also dates back to the 18th century and has only one storey above the ground floor. The house is divided into two rooms arranged linearly along the outside Sofa, between the two rooms there is an "eyvan" or "iwan". The *iwan* is the space between two *oda* or rooms and can be used as a passageway in front of the rooms which allow a common life inside. (Ozdemir e Gencosmanoglu 2007) However in this type of plan the *iwan* was used as a third *oda*. In some cases the *iwan* can be located on a side of a house as a second hall. In this case the two main rooms face the *iwan* and have both a beveled entrance. (Eldem

1954)The long side of the sofa is colonnaded and open to the yard.

The Hacı Rıza house has a floor plan corresponding to this second example and is located in Eski Hastane street n.27 of the Atmaca neighborhood. This building dates back to the early 1900s, as witnessed by Hacı Rıza's daughter who still lives in the house, while the original structure is from the late 18th century. The building has a symmetrical facade with a "cumba" on the first floor, ie a projected window, and is a masonry building which is called "kargir". The house, at the crossroads, has a rounded corner which is called "çalık" and serves to facilitate the road turning. (Doğdu 1995-1996) Many houses in Bergama have this same feature.

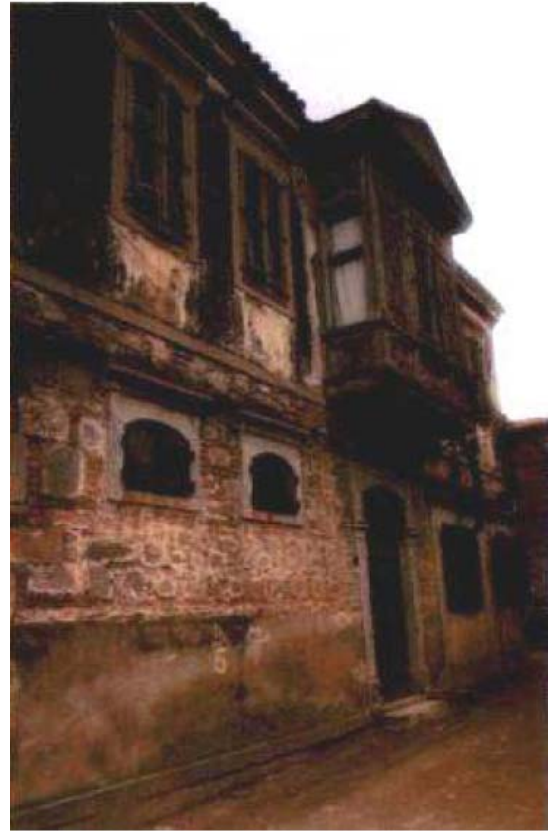
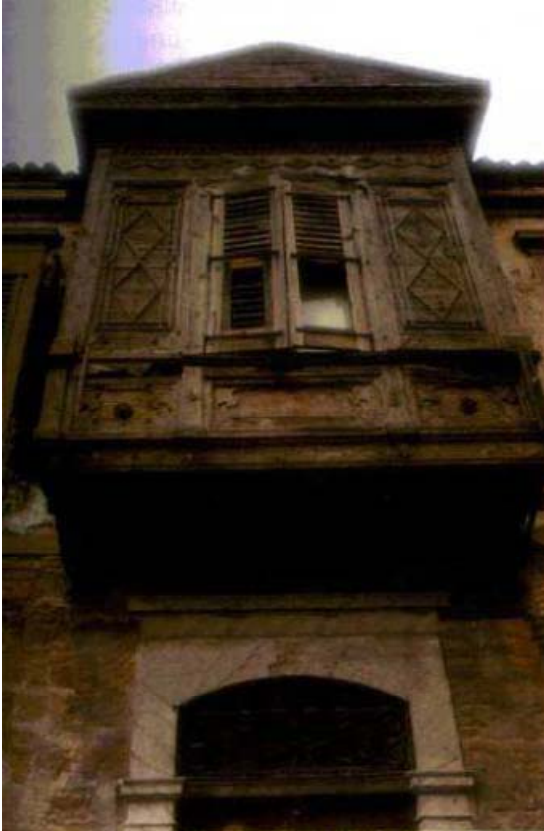


Figure 35. The symmetrical facade of the Hacı Rıza house and the wooden "cumba" on the first floor. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)

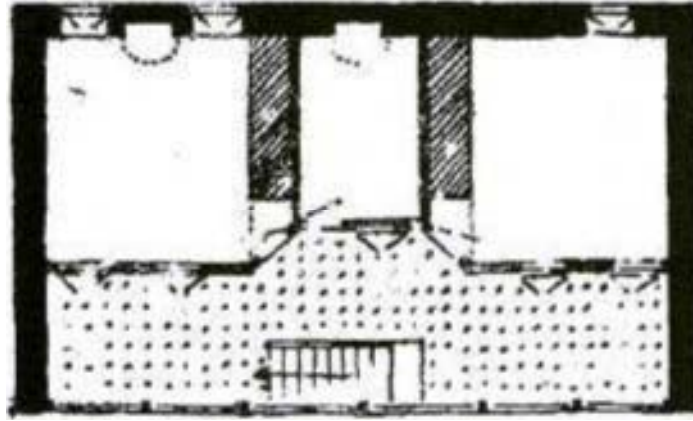


Figure 36. The plan's drawing of the third example of a Bergama house in the book "The plans of the Turkish houses" by Eldem. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)

The third example dates back to the 19th century and has a floor plan similar to the one of the second example. The rooms are always arranged linearly along the outside Sofa, but in this case the two rooms have the same size and there is a smaller room in the center. Here, too, the doors are located in the beveled corner, this feature bear a resemblance with the Turkish houses with the central sofa that usually have four room around it and are all bevelled. (Oras 2018) The house is reduced to a simple rectangle with no bow window on the façade. It is possible to find an example of a house with this plant in the Gazi Paşa neighborhood (Sönmez 1998).

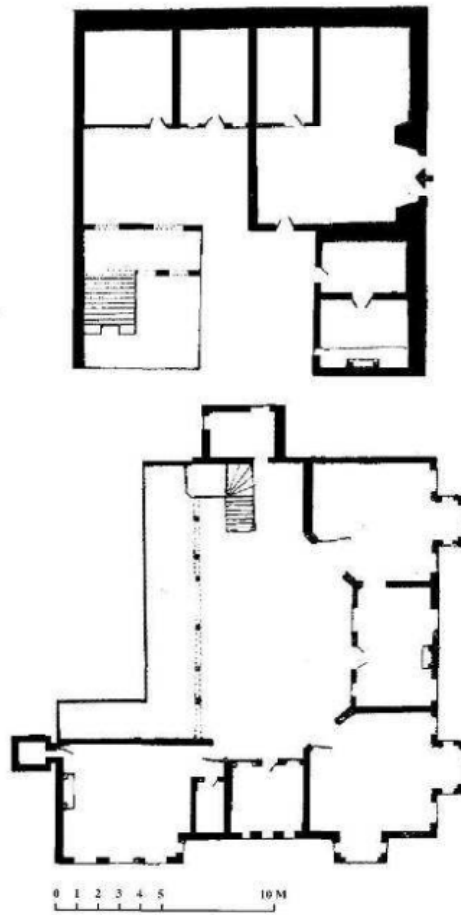


Figure 38. From the book "Islamic-Turkish artifacts in the history of Bergama" by Bayatlı, The ground floor and upper floor plans of the Di Mehmet Bey Palace. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998).

The fourth example of a house with the outside Sofa has the rooms arranged in two directions forming an "L". An example of this type of plan is the Palace of Mehmet Bey (Hacı Yakup Ağa), also known as the "cage house", was built in 1801 and demolished in 1980. The bow windows present are thought to be a modification of the 19th century. (Eldem 1954) There is also a variation of this house typology that doesn't have the sofa but instead has a yard or a garden in the center of the house. In this case the rooms are placed directly around the garden, always forming an "L", which takes the place of the sofa. (Oras 2018)



Figure 37. From the book "Islamic-Turkish artifacts in the History of Bergama" and "Recent Historical Events in Bergama" by Bayatlı, the pencil drawing of the Di Mehmet Bey Palace. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998).



Figure 39. The photo of Mehmet Bey's Palace, or Cage House, and its bow windows in 1970. Photographed by Reha Günay. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998).

Houses with an internal Sofa

S. Hakki Eldem also report an example of a house with an inside Sofa. In this case the rooms are arranged on the sides of the Sofa thus creating an internal corridor that is more protected than the houses with the external hall. (Eldem 1954) This type of plan can also be applied to small buildings, which is why this type became more widespread during the 19th century. The house typology with the inside sofa between the rooms was also called “karnıyarık” and often has the two *oda* facing each other as in this case. (Oras 2018)

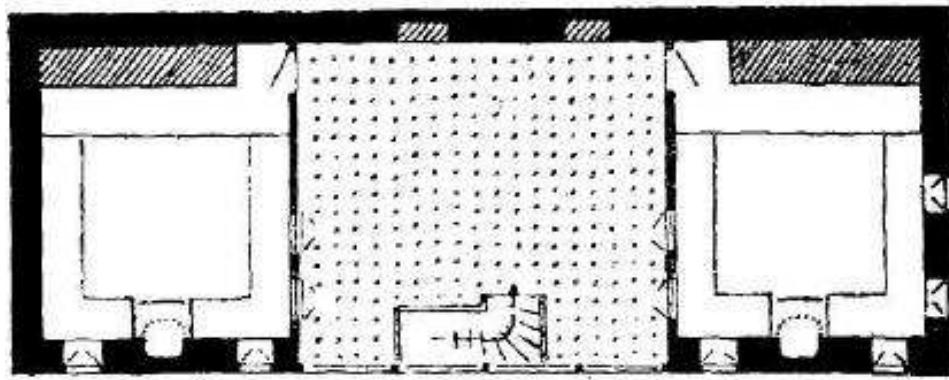


Figure 40. The plan's drawing of the example of a Bergama houses with an inside Sofa in the book "The plans of the Turkish houses" by Eldem. (Prof. Dr. Neslihan Sonmez. Bergama Belleten n.8. Bergama. İzmir Printing House, September 1998)

In his book Eldem wrote about an example of this type of house plan in the Atmaca neighborhood but it is not known if this house still exists or its address. Eldem describes this house with an internal Sofa with two rooms on the two lateral sides, the back side is closed and on the front there is a wooden railing. The rooms have the same dimensions and face both the hall and the outside, the staircase is located on the open facade of the Sofa.

Neoclassic and western influenced houses of Bergama

Starting from the mid-19th century, Bergama's residential architecture began to change. The causes of this transformation can be traced back to 1867 when the right of land ownership was granted to foreigners in the Izmir region with the law on “the Right of Disposition on Real Estate”. Most of the houses built between the mid-19th century and the early 20th century were masonry constructions. (Ahunbay, Mazlum e Eres 2016) This change was not

due only to the influence of the new residential architecture styles but was, above all, a functional choice due to the climate of Bergama, very hot in summer and cold in winter. Houses with thick external masonry walls certainly brought an advantage in terms of temperature control. In addition to the type of materials used in residential architecture, there was also a change in the styles of traditional houses.

In the urban fabric of the city, alongside the Traditional residential architecture of Bergama, houses in Neo-classical style began to be built, also known as "Greek houses", these had a different characteristics and appearance from those already existing in the city and began to spread rapidly, especially in the neighbourhoods where Greeks and Armenians lived. (D. U. Binan, M. Kapti, et al. 2006) Contemporary to the Neo-classical style houses, were the "Western influenced houses", which also had different characteristics, and were built especially in the neighbourhoods north of the Bergama Creek where non-Muslim people lived. (D. U. Binan, M. Kapti, et al. 2006) Certainly the main difference between the traditional houses of Bergama and the "new" houses is the direct opening on the street and no longer on the internal yard. Another important introduction in the Western influenced houses were the arrangement of services inside the house and no longer outside the building.

Thus the traditional masonry houses of Bergama in Neo-classical and Western influenced styles, often have among their characteristics the positioning of services inside the house, and rooms like the kitchen and toilets, which were usually placed in the courtyard behind the building, were now arranged inside the house in most of the cases. The access to the basement of the house was never inside the house itself but was accessed from a staircase in the courtyard or from a second door on the facade. These examples of Bergama houses can be used to exemplify and analyse also the traditional civil architecture for the Western Anatolian Houses that bear the same features. (D. U. Binan, M. Kapti, et al. 2007)

The masonry houses in Neo-classical style can be divided in three main typologies:

1. Masonry houses with one storey.

1a. One storey + basement – typology with the entrance in the middle of the façade.

In this type of floor plan the recess of the entrance door and the internal sofa are in the centre of the house and the rooms are arranged at the sides. Usually these houses have a rectangular shape and the entrance is on the long side of the plan. (Eldem 1954) This type of symmetrical house with the interior sofa was usually locate in larger lots. (D. U. Binan, M. Kapti, et al. 2007)

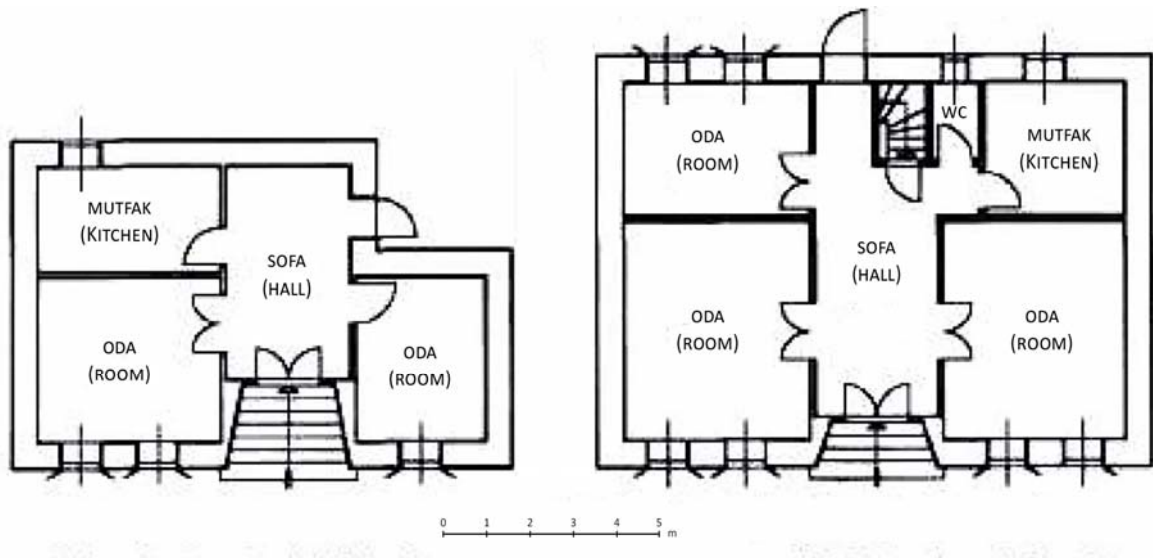


Figure 41. Examples of the one storey house plan with the central entrance. Image modified by the author (Image from Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)



Figure 42. Photo of the façade of a single storey house with the entrance in the middle. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)



Figure 43. Photo of the façade of a single storey house with the entrance in the middle. In this case the basement can be accessed from a second door. (<http://bergama.bel.tr/galeri/bergama-evleri/>. Accessed January 10, 2021)

1b. One storey + basement – typology with the entrance on a side of the façade.

In this type of floor plan the recess of the entrance door and the internal Sofa are on one side and the rooms are arranged in an L shape around the hall. Usually this type of house has a rectangular shape and the entrance is on the short side. (Sönmez 1998) This type of house can be considered a variant of the houses that had the external Sofa but in which the hall has been closed.

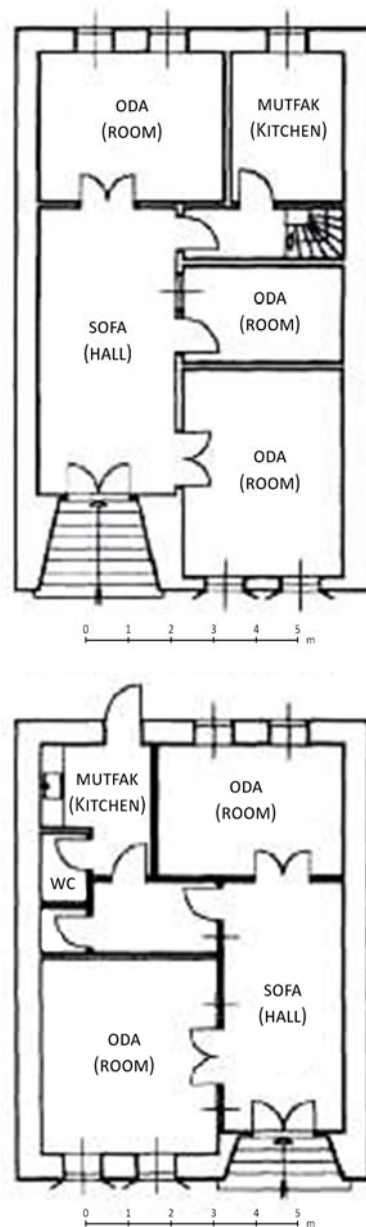


Figure 44. Examples of the one storey house plan with the entrance on a side. In the first example house plan the toilet room is still located outside the house as in the first traditional Bergama houses, however in this case the stair to access the basement are inside the house. Image modified by the author (Image from Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998).



Figure 45. Photo of the façade of a single storey house with the entrance on a side.
(<http://bergama.bel.tr/galeri/bergama-evleri/>. Accessed January 10, 2021)

2. Masonry houses with two storey

This type of houses usually belong to wealthier families and have more detailed facades. They have a floor plan similar to the one of the single-storey houses, the bathroom and kitchen can be found both on the ground floor or on the first floor and, as for single-storey houses, there is a typology with the recess of the entrance door on one side (type 2a) and a type with the entrance recess on the centre (type 2b). In this type of house, in some cases, the sofa has been changed into a hall or a corridor thus also changing its role within the house. (D. U. Binan, M. Kapti, et al. 2007)

2a. Two storey + basement – typology with the entrance on a side of the façade.

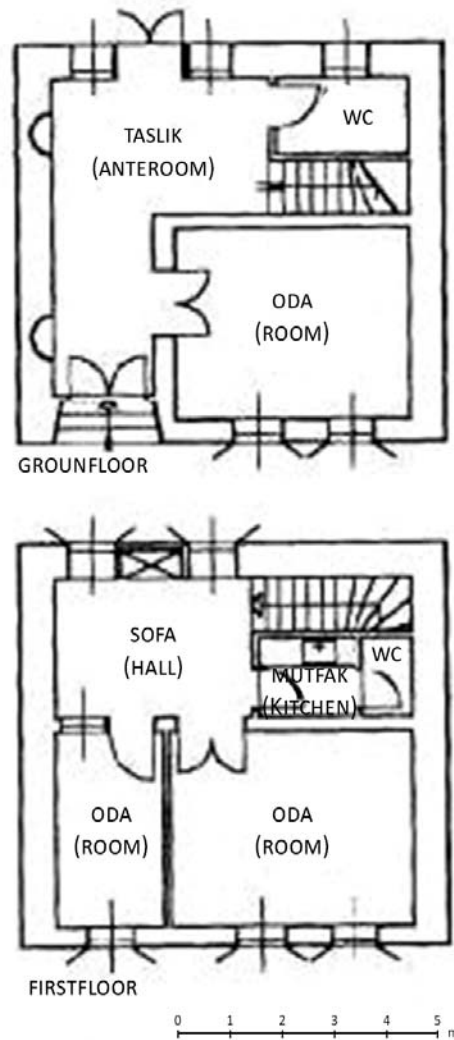
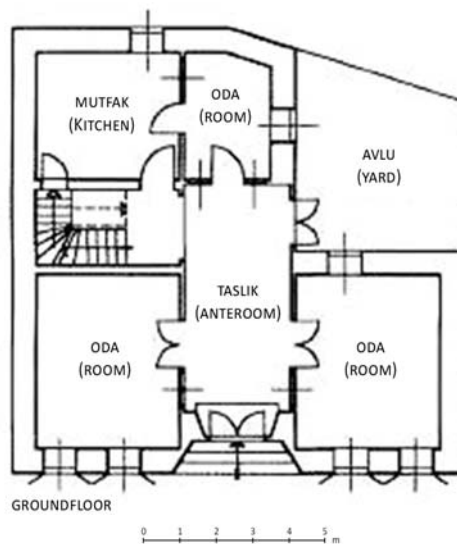


Figure 46. Example of the two storey house plan with the entrance on a side. Image modified by the author (Image from Prof. Dr. Neslihan Sonmez. Bergama Belleten n.8. Bergama. İzmir Printing House, September 1998)



Figure 47. Photo of the façade of a two storey house with the entrance on a side. (<http://bergama.bel.tr/galeri/bergama-evleri/>. Accessed January 10, 2021)

2b. Two storey + basement – typology with the entrance on the centre of the façade.



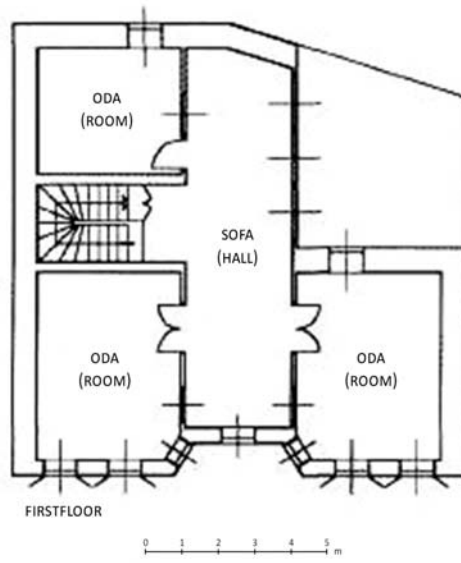


Figure 48. Example of the two storey house plan with the central entrance. Image modified by the author (Image from Prof. Dr. Neslihan Sonmez. Bergama Belleten n.8. Bergama. İzmir Printing House, September 1998)



Figure 49. Photo of the façade of a two storey house with the central entrance. (<http://bergama.bel.tr/galeri/bergama-evleri/>. Accessed January 10, 2021)

3. Masonry houses with two storey - Chios Houses

This type of houses are characterized by terraces called "Terrace of Chios" and are similar to the bow windows. (Sönmez 1998) Differently from the traditional bow windows these are simply normal terraces that have been closed like a veranda. In most cases, the terraces of Chios are located on the first floor, above the entrance door. These terraces allow the residents to look out onto the street thus accentuating the relationship with it. There are not many examples of this type of house in Bergama.

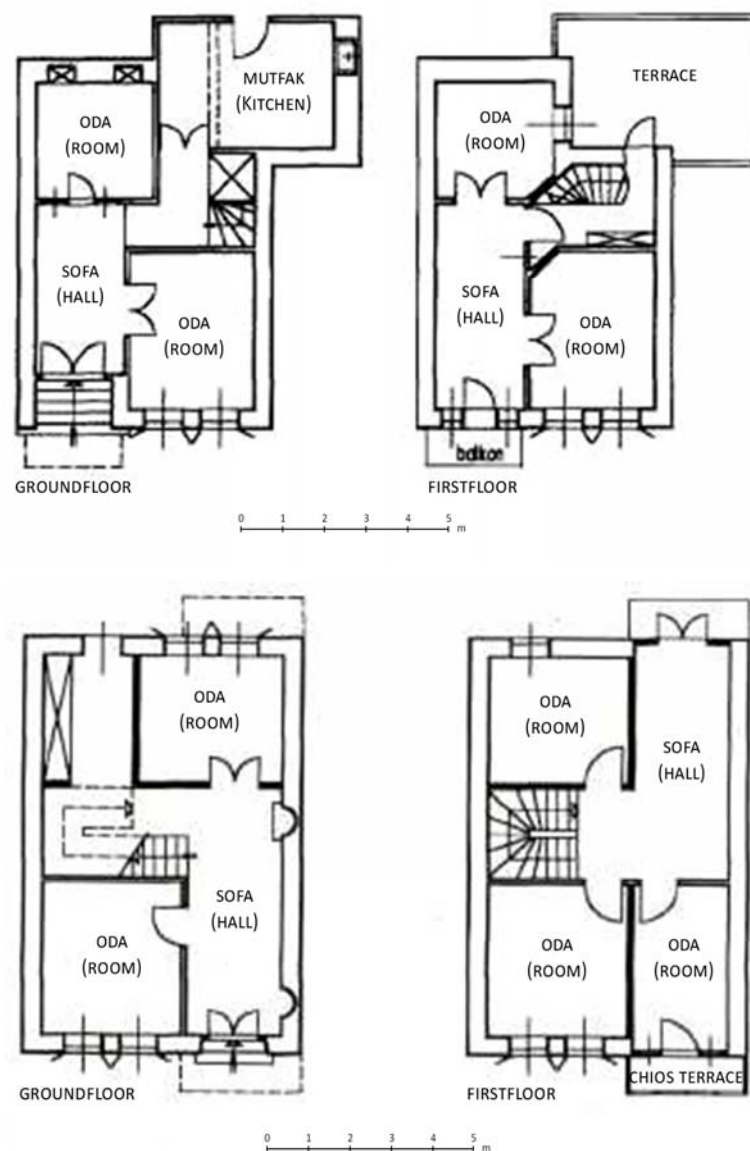


Figure 50. Examples of the two storey house plan with the Chios terrace. Image modified by the author (Image from Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)



Figure 51. Photos of the façade of the two storey houses with Chios terraces. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)



Figure 52. Photos of the Chios terraces. (Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)

In the last examples of house typologies it is possible to observe a space that takes the name of “taşlık”, which derive from “taş” that means stone. This material was used to cover the floor of a room especially in the transition period from the houses with an external sofa and a yard and the houses with interior sofa. (Eldem 1954) In the examples shown before the

taşlık was used as an anteroom between the house and the yard, however during the later period, when the house lot became smaller due to the population growth, the *taşlık* could be used as an entrance of the house and in some cases a *mezzanine* overlook this space. (Eldem 1954) The *mezzanine*, in the early period was a floor between the ground floor and the first floor that was not high as the other floor and could be used as a storage or for secondary functions during winter. (D. U. Binan, M. Kapti, et al. 2007)

Among the houses that characterize the urban fabric of Bergama, it is necessary to mention the houses of the Kale neighbourhood, which has already been mentioned in the previous chapter. This neighbourhood



Figure 53. Example of a Western influenced house in the Rum neighborhood with reused ancient element in the wall. (Image from Prof. Dr. Neslihan Sonmez. Bergama Belletten n.8. Bergama. İzmir Printing House, September 1998)

located on the slope of Kale Hill, is also known as "Rum quarter" due

to the strong presence of the Rom population, and is characterized by western style houses, with one or two storeys, and masonry built. (Ahunbay, Mazlum e Eres 2016) These houses have a mixed structure with wooden frames and stone walls, also in this case the building directly open on the street and the internal yard, when present, is located in the back and no longer in front. Observing the houses of the Rum quarter it is possible to recognize the architectural language of the ancient city of Pergamon and also to find ancient materials and building elements within the walls of the houses. For this reason it can be said that the houses in this neighbourhood are closely linked to the oldest layers of the city of Bergama.

In this study, the traditional Bergama houses were used to exemplify a wider typology of houses, namely Turkish houses and Western Anatolian houses. After analyzing and

considering the transformations of the traditional houses of Bergama it can be seen that, as for the Turkish houses, these do not refer to a model but rather simply respond to the needs of the lifestyle and culture of a given period. Before the 19th century, most of the houses were single-storey and had a courtyard and an exterior sofa where productive activities such as agriculture or handicrafts, such as carpet weaving or parchment paper, were carried out. Starting from the 19th century, the sofa began to be arranged inside and used as a common space between the various *odas*, always maintaining the same functionality as before but remaining more sheltered. From the late 19th and early 20th centuries the houses, in addition to being influenced by the styles of Neoclassical and Western houses, changed their spatial organization out of necessity and a change in lifestyle. In fact, the increase in population led to a reduction in the size of the building lots and to a greater population density so that in most of the houses the courtyards began to disappear, instead of which other houses appeared, moreover two storey houses became increasingly common. The main tasks of family life were always carried out in the internal sofa which, however, in some cases began to take the function of a corridor or a hall and, as there were no longer any courtyards or gardens, also the services such as kitchens and bathrooms were arranged inside the houses.

Surely the element that has remained constant over time and that must be considered fundamental of these houses is the flexibility of the spaces, in fact, as previously mentioned, it is a common feature of houses all over Turkey to have the *odas* equipped and designed so that they can be used with different functions such as bedrooms or living rooms or even dining rooms. Turgut states that the *oda* can be considered as a house within a house. (Turgut 2019) The only space that differs from other spaces and that is never missing in Turkish houses is the *sofa*, which is considered the heart of home life. In this place the main activities of the house continued to take place, including productions and handicrafts such as the carpets weaving. The large size of the *sofa* allowed Turkish women to position the wooden loom with which they wove the carpets, before the diffusion of the houses with the internal sofa these activities were carried out in the external sofa or in the inner courtyard.

The flexibility of the spaces in the house and the presence of a central common space, which can be considered the main element of Turkish houses, can be traced back to the nomadic lifestyle that characterized most of the Turkish population in the past. (Hassanpour e Soltanzadeh 2016)

The traditional houses of Bergama can therefore be assimilated to the other houses in Western Anatolia, however the houses of Bergama certainly differ in their facades. In fact, if the organization of the spaces is the same as the Turkish houses, surely the facades and the materials used are characteristic only of the city of Bergama as it is very common to find elements and materials reused from ancient buildings and structures in the facades of traditional Bergama houses. In some cases taken directly from the ancient city of Pergamon. The best examples can be found in the *mahalle* mentioned above, the Rum quarter. In the interactive map on the website, from the Rum quarter it is possible to access the image gallery where it is possible to see several examples of facades with reused materials together with other examples of traditional Bergama houses.

4.2 Ottoman Arasta: focal point of the city from the past up today



Figure 54. Shops in the Ottoman Arasta. (Canli Kent, Yasmin Odağı. *Bergama Arastasi*. Municipality of Bergama).

The word Bazaar find its origin in Persian culture, however the Bazaars became a symbol for both traditional architecture Persian, Turkish and Islamic cultures. The Bazaar represent not only a place for commercial activities but also for social and cultural activities, it's a place of entertainment, meeting point and craftsmanship. (Altaş 2016) In Turkish traditional

The Ottoman Bazaar of Bergama possess all these main features of the traditional Turkish Bazaars as it is located in the central Barbaros mahallesi which represent, since

years the buildings of the Bergama Arasta have been lost and rebuilt several time due to the not durable materials that had been used for its construction and some catastrophic events of its urban history, that have been



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mentioned in previous chapters, which have determined its transformation throughout history. The structure that still exist today, which also includes a covered market and inns, certainly dates back to the 19th century as in 1853 a fire destroyed most of the old Arasta. (Demet Ulsoy Binan 2005) Within the Ottoman Bazaar, over the years, various guilds and craftsmanship have gathered, including boot makers, shoe makers, linen drapers, saddlers and cereal dealers, that have made this place the cradle of traditions and intangible heritage of Bergama. For this reason, the Ottoman bazaar cannot be considered exclusively as a tangible cultural heritage but must be related to its value as an intangible heritage which will be better explained in the next chapter.

However, with the arrival of industrialization, the change in trade and the economic crises, the Bazaar also suffered and many shops began to close, leading to a slow decay and abandonment of the place. Between 2004 and 2005 the requalification works of the streets, squares and infrastructures of the Ottoman Arasta began. (Binan e Binan



Figure 57. Cafè and restaurants inside the Ottoman Bazaar. (Canli Kent, Yasmin Odağı. Bergama Arastasi. Municipality of Bergama).

2008) In 2007 the redevelopment project of the square where the Old Bahçivan Bazaar, today's Grand Bazaar and Çınarlı Kahve meet, was completed. The aim of these project was to restore the historical social and commercial life of the Historical Arasta. (BergamaMunicipality 2009) A real turning point, though, was given in 2014 when Bergama became part of the UNESCO World Heritage Site. From this moment on, restaurants, inns, souvenir shops, bookstores and cafes have been included in the Ottoman Bazaar, but also the typical handicraft shops of the city have remained.

Nowadays also the Producer Village Market, the Producer Women's Market, the Social

Market and SS Bergama Women Entrepreneurs Production and Management Cooperative are part of the Ottoman Bazaar, thus giving space not only to the artisans but also to the producers of the Bergama district and above all to the women's handicrafts, thus allowing the survival of traditions such as *tel kirma* or the Bergama woven carpets.

Thus, the Bergama Arasta, the centre of the urban life of the city, has preserved its role from the distant past until today and will continue to hand down the handicrafts and traditions of the place.

Having analyzed Bergama's Ottoman Bazaar, it can certainly recognize as value of tangible heritage for its Arasta, Bedesten and Çukur Han which are structures dating back to the 14th – 15th century and carry with them the traces of the fire of 1843. However, it would be fair to say that the Ottoman Bazaar has more of a value as intangible heritage rather than tangible, in fact, social, cultural and commercial dynamics made this place important, without them the Bergama Arasta would lose all its meaning. For this reason the task of future generations must be to preserve the combination of different guilds of drawers, shoes, drapers, saddlers and grain manufacturers in order to protect the essence and role of the Bazaar.

The restoration interventions of 2004 - 2005 have certainly been useful for the redevelopment of the Arasta, as well as the inclusion of new tourism activities in Bergama such as cafes or souvenir shops. However, care must be taken to protect pre-existing activities rather than opening new tourist



Figure 58. Requalification of squares and streets of the Bergama Arasta. (Canli Kent, Yasmin Odağı. Bergama Arastasi. Municipality of Bergama).

activities that would jeopardize the protection of local productions. For this reason it would be useful to encourage tourism as long as it is a sustainable tourism which would enhance the local production and activities already existing in the Ottoman Bazaar. In this sense, activities and projects have already been started in recent years, in particular since 2014 with Bergama's entry into the UNESCO World Heritage List.



Figure 59. Historical Arasta from the past up today. (Canlı Kent, Yasmin Odağı. Bergama Arastasi. Municipality of Bergama).



Figure 61. Handicrafts and traditions in the Ottoman Bazaar from the past up today. (Canlı Kent, Yasmin Odağı. Bergama Arastasi. Municipality of Bergama).

Bergama Çukur Han

Among the streets of the Ottoman Bazaar there is the Çukur Han which was built at the same time as the Arasta, between the 14th and 15th centuries, but unlike most of the buildings in the Bazaar has survived until today and carries with it the traces of the fire of 1853. (Demet Ulsoy Binan 2005) The Çukur Han was a Inn in the city center overlooking Şeftali Street to the north and Saraçlar Street to the south. The building has a courtyard in the center and two floors with a colonnade. Some spaces of the Inn have been destroyed and rebuilt over time. Originally the structure had only two entrances while today are three as a door has been added at the west end of the north facade on Şeftali Street. (Ersoy 2012)

On the east end of the facade instead there is a rectangular room that had the function of a barn but which previously could have had the function of a second courtyard, in fact in the historic center there are other examples of inns with two courtyards.

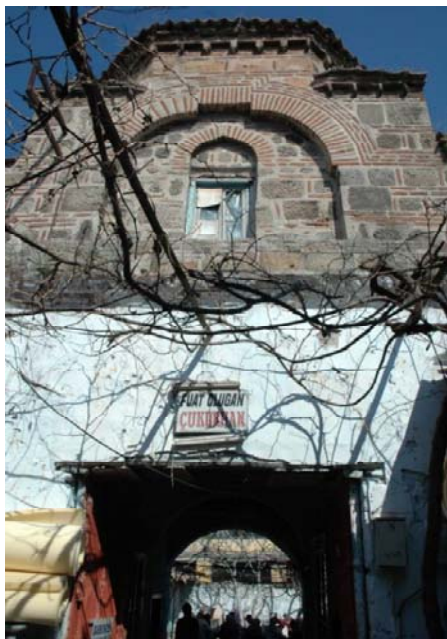


Figure 62. The courtyard of the Çukur Han. (Bozkurt Erosy. Bergama Çukur Han. Sanat Tarihi Dergisi. XXI, Number 1. 70-85. April, 2012.)

However, to know for sure whether the Cukur Han

had two courtyards when it was first built, it would be necessary to do some excavations to discover the original plan. The south facade on Saraçlar Street has a space dedicated to shops on the ground floor. The entrance on Araçlar Street is decorated with a pointed arch in bricks and is surmounted by a dome with a false drum. (Ersoy 2012)

The Cukur Han, which has survived to this day as part of the Ottoman Bazaar, unlike the rest of the Arasta has not maintained its function and although it is considered a building with historical significance, no re-functionalization measures are currently planned. As for the



structures of the Bergama Arasta, this building is closely linked to its historical function and to safeguard its significance, as well as the building, it should be studied in the coming years, its restoration and re-functionalization contextually to its past and its position inside the Ottoman Bazaar.



Figure 63. Above the entrance in Saraçlar Street of the Çukur Han. Below a particular of the dome. (Bozkurt Erosy. Bergama Çukur Han. Sanat Tarihi Dergisi. XXI, Number 1. 70-85. April, 2012.)

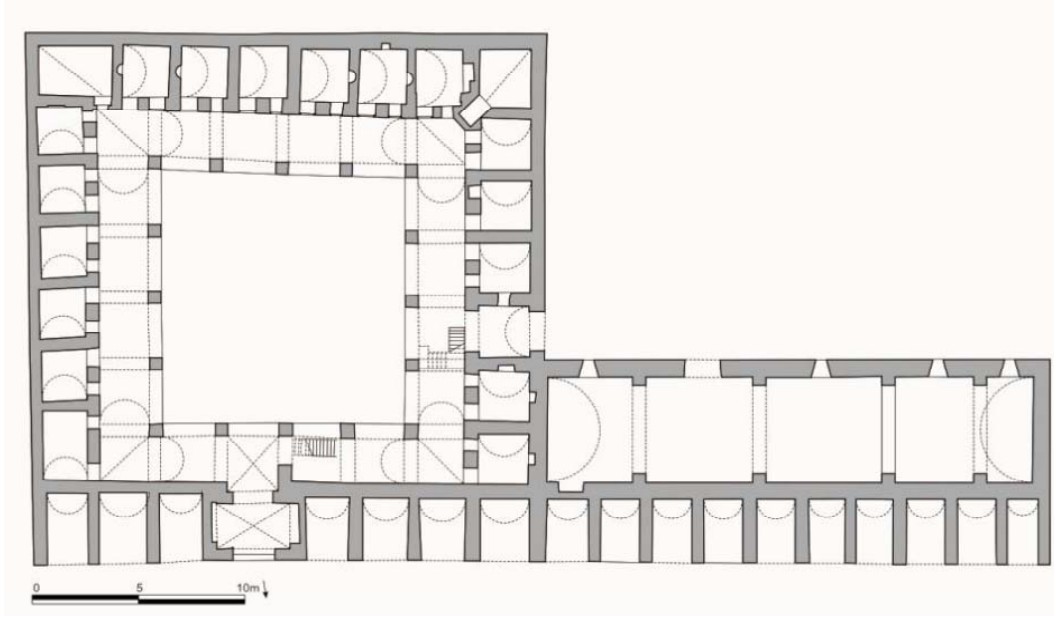


Figure 64. The ground floor plan of the Çukur Han. (Bozkurt Erosy. Bergama Çukur Han. Sanat Tarihi Dergisi. XXI, Number 1. 70-85. April, 2012.)

4.3 Kızıl Avlu and its influence in the transformation of its *mahalle*

The Kızıl Avlu or Red Hall and its environment are a remarkable example of the city's multi-layered characteristic. The origins of the Red Hall date back to the Roman period when it was built as a Sanctuary for the Egyptian deities, since then it has continued its religious function until today. "*Red bricks, the most important construction material of the period, were used in this*



Figure 65. The Kızıl Avlu or Red Hall in Bergama. (<http://www.anilhotelbergama.com/en-US/blog/must-see-places>. Accessed on January 15, 2021)

building, which was probably built in the 2nd century AD during the period of the Roman Emperor Hadrianus (117-138)" (Atilla A. N. et al, 2002, p. 51). The characteristic color of the materials used. The red bricks used for its construction are the reason today why it is known as 'Red Hall' by most of the people. "*The temple was dedicated to the god Serapis in the company of the Egyptian gods Isis and Harpoakrates.*" (Atilla AN et al, 2002, ys. 53). The Red Hall consist of an enormous rectangular square with high walls of 270x100 meters, for its construction two tunnels with vaults were built on the Bergama Creek that allowed to obtain a flat area on which the temple were built. (BergamaMunicipality 2006).

In the late Roman period Christianity has been accepted as the official religion and the glory of Bergama diminished during the Byzantine period, these factors led to demolishing of the ancient Roman temple an sanctuaries which were replaced with new churches and monasteries. Only the Red Hall remained intact but some changes were made inside the temple which was renamed as "St. Jean Church". (BergamaMunicipality 2006)

In the Ottoman period the Red Hall and its environment remained part of the settlement, the Ottoman traditional urban fabric have formed around the sanctuary and in the front courtyard. A big flood in 1847 and a fire in 1853 had strongly damaged the

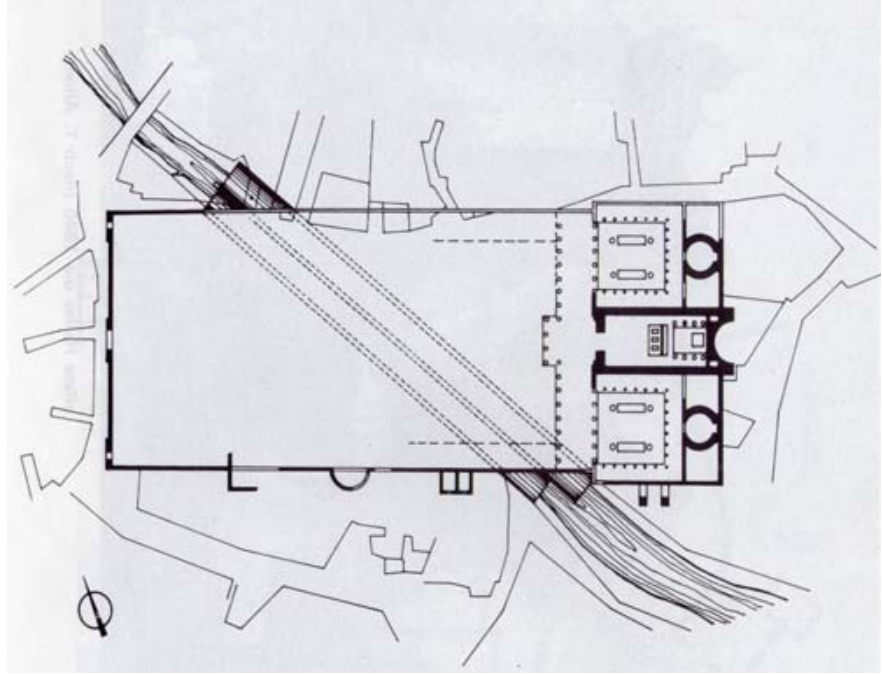


Figure 66. The Red Hall plan. It is possible to observe the two tunnels on Bergama Creek. (Bergama Municipality. "T.C. Bergama Belediyesi Stratejik Planı 2007-2011". Bergama, 2006)

(Binan, Güler e Ocak

2014). From the beginning of the 20th century, more precisely between the 17th April 1932-1938, archeological excavation took place with the German archeologist M. Wiegand⁷ who decided to demolish all the buildings that overlapped with the archeological area. Thus a big part of the urban fabric including 30 buildings as houses and shops that were located in the courtyard or adherent to the walls of the Red Hall. (Ekinci, et al. 2015) New urban plan studies with a urban planning concept started in the period after the Turkish Republic establishment, with the urban plan of Bergama in 1943 it was decided to freeze the traditional urban fabric settled on the remains of the Hellenistic and Roman period layers. The Red hall and its environment nowadays is part of the 1st Degree archeological site and the traditional residential and commercial fabric of Ottoman period in the city blocks numbered 374 and 474, which are in the borders of the Red Hall, and the streets that surround these blocks could partially preserved and reached today. (Binan, Güler e Ocak 2014)

⁷ **Theodor Wiegand** (October 30, 1864 – December 19, 1936) was one of the most famous German archaeologists. He collaborated in the Bergama excavations since 1927.



Figure 67. The Red Hall and its environment after the destruction of the Ottoman layers in 1930s. (Binan D., Güler K. *"A Conservation Approach of Multi-layered Cultural Landscape Areas: The Case Study of Pergamon Red Hall and its Environment"*. ICOMOS Florence, 2014)

Considering the case of the Red Hall, in addition of being a remarkable example of the multi-layered city, it can also be considered an example of how the lack of recognition and identification of the tangible heritage within its context can lead to the important loss of other cultural values. In the case of the Red Hall, importance was given exclusively to the historic building without realizing that the Ottoman urban fabric also represented a cultural heritage to be protected although it was adjacent to the ancient Basilica. The Ottoman houses and buildings that were destroyed during the archaeological excavations reported the process of integration of the Red Hall, belonging to the Roman period, with the subsequent layers of the Byzantine and Ottoman settlements. Their destruction led to the loss of two entire civilizations that had joined the Red Hall. If in the urban plan of 1943 only monumental public buildings and archaeological sites had been considered, after this event, the importance of the urban fabric of Bergama was reconsidered in the urban plan of 1968. However, only with the 2012 plan the right guidelines were defined for the conservation of the urban fabric, following the entry into the UNESCO World Heritage Tentative List of 2011.

4.4 Ancient Tumuli of Bergama characterize the historic urban landscape of the city

The Tumuli are one of the main features of Bergama historic urban landscape, rising in the center of the city not only characterize the view but also the urban fabric. In order to preserve the tumuli within the urban fabric of the city and consequently also safeguard the historic urban landscape of the city, measures were taken for the protection of the tumuli and the context in which they are located in the Conversation Urban Plan of 2012 which followed the guidelines of the UNESCO's General Conference mentioned before. There are seven Tumuli in Bergama district (namely Maltepe Tumulus, Yigma Tepe Tumulus, Tavsan Tepe Tumulus, Ilyas Tepe Tumulus, Ikiz Tepe Tumulus, Ikili Tumulus and Mezar Tepe Tumulus) and five of them are located within the city, among these the two most important for size, beauty and preservation state are certainly the Maltepe Tumulus and Yigma Tepe Tumulus. (Ekinci, et al. 2015) These tumuli are located in the map below and can also be seen in the historical interactive maps in the website in which the tumuli are linked to their image gallery.

The Tumuli are monuments that belong to the burial tradition of both the Hellenic and Roman civilization. Noble and wealthy families over the years have continued these burial practices, which is why many Tumuli can be found around Bergama. Each of them completes the landscape of the city seen from Kale Hill and six of these have been included in the World Heritage Site. (Ekinci, et al. 2015). The Tumuli are artificial mounds and are usually built above one or several burial, which may be simple sarcophagi or multiple grave chambers. They often consist of multiple layers of gravel and sand, usually taken from the surrounding area. (Meckinh, et al. 2019)



Figure 68. The Tumuli in Bergama. The Maltepe Tumulus and Yigma Tepe Tumulus are the most important in the city. The seventh tumulus is missing from the map because it is far outside from the city. The image is elaborated by the author. (Map from Google Earth. Accessed January 13, 2021)

The Yiğma Tepe Tumulus



Figure 69. The Yiğma Tepe Tumulus in Faith neighbourhood. (<http://bergama.bel.tr/yigma-tepe-tumulusu/>. Accessed January 13, 2021)

The Yiğma Tepe Tumulus is located in Faith neighbourhood, about 700 meters south to Maltepe Tumulus, and it's the largest monumental tomb in Bergama. (Eriş 2003) It is thought that the Tumulus belong to the Hellenistic period and it was constructed directly on the visual axis with the Athena

Sanctuary on Kale Hill, which is possible to observe behind the Yiğma Tepe. (Ekinci, et al. 2015) The base of the tumulus has a circular form with a diameter of 158 meters and a

maximum height of 32 meters over the ancient terrain surface. It is surrounded by a trench of a width of 62 meters and a depth of approximately 12 meters. (Meckinh, et al. 2019). Originally it was built also a wall around the tumulus



but nowadays remained only some parts of these, however it is possible to understand that it

Figure 70. The entrance door, after the collapse, of Maltepe Tumulus in Maltepe neighbourhood. (Eyüp Eriş. "Mezarlar - Yatirlar – Turberler" Bergama Belletten n.12. Bergama, 2003)

was built with large stones without mortar. Between 1905 and 1909 excavations were carried out by the German Archeological Institute and it was discover that it was necessary to go further to a depth of 4-5 meters below the mould to find the grave. (Gazatesi 1993) It was not possible to continue with further excavations due to the danger of collapses, in particular after the Dikili earthquake on the night of 15th September 1939 during which a collapse occurred on the east side of the tumulus where the soil flowed into a gap. (Gazatesi 1993)

The Maltepe Tumulus

The Maltepe Tumulus, built in honour of Andromeda, mother and founder of Pergamon, is located in Maltepe neighbourhood behind the military barrack. The maximum height of the tumulus is 20 meters and its diameter is 170 meters. (Eriş 2003) It is not known when, but the slope of the tumulus overlooking the Kale hill collapsed and revealed a door. In this occasion the items inside the tumulus were stolen. In 1900 excavations works were carried out, the doorway was opened and the corridors and burial chambers were cleaned. The entrance corridor is 45 meters long and its height is 3.15 meters, a second corridor, perpendicular to the main one, is 17 meters long. Three burial chambers and a mausoleum can be accessed from the corridors. (Gazatesi 1993)

Mezar Tepe and Ikiz Tepe: the twin tumuli



Figure 71. The Ikiz Tepe Tumulus. (Eyüp Eriş. “Mezarlar - Yatırlar – Turberler” Bergama Belletten n.12. Bergama, 2003)

Mezar Tepe is the first of the twin tumuli, it was found consequently to a research carried out in 1900. In the middle of Mezar Tepe was found a Nike with a golden crown and two swords, this led to the hypothesis that the grave belonged to a

commander. (Meckinh, et al. 2019) The swords and the Nike are now kept in the Archeology Museum of Istanbul. The Ikiz Tepe, close to the twin Mezar Tepe, has a height of 10 meters. During the excavation on this tumulus was found a Hellenistic grave which had inside cups and golden buttons with royal features.

The preservation of Bergama Tumuli as well as characterizing the Historic Urban Landscape (HUL) (UNESCO 1972) of Pergamon, allowed the discovery of a cultural tradition of the ancient civilizations that have been part of the city. Their conservation until today consented the understanding of the funerary traditions of the Hellenistic and Roman civilizations, thus telling a part of the culture history that otherwise would have been lost. Excavations at the beginning of the 20th century also made it possible to analyze the construction techniques of these burial buildings and the findings within them have brought to light the sepulchral techniques of the time. Furthermore, their placement with respect to past settlements has helped to analyze the extent of Bergama in its different historical periods.

The distance of the Tumuli from the ancient city of Pergamon and the historical city center, and their location not within the old *mahallesi* of the city, have meant that they are not among the most common tourist destinations. However they should be included in Bergama's tourism enhancement projects as they are an important part of the city's history layers.

4.5 Bath buildings as urban memory of the bath culture from the Roman period up today



Figure 72. The historical Turkish baths of Bergama. Of these three structures only two are still existing and of these only one is still in function. Image elaborated by the author (Map from Google Earths. Accessed on January 14, 2021)

The bath structure not only represent a tangible cultural heritage of Bergama for their beauty but above all they represent the bathing cultures throughout history. Each culture, starting from the Roman period, has had typical bath buildings but certainly the Ottoman period was the one with the most beautiful examples. (Baz 2017) The main hammams in Bergama indeed date back to the Ottoman period and bear the traces of daily life, they represent an important cultural heritage that give information about the structural features and reflect the aqua cultur, the social structure and the memory of the way life in the city at that time. (Karatosun e Baz 2017)

As previously mentioned, tangible heritage are often linked to an intangible value, in this case the bath culture which represents an important tradition of daily life in Bergama and more generally also in Turkey. Bath culture not only represents a washing event but also has other social uses such as marriage rituals, entertainment activities, religious rites, healing purposes and artistic activities. Some of these traditions are still used so far while others have come down to us from historical sources. In marriage rituals the Turkish baths were an

important place because allowed mothers to like a girl for marriage to their boys, as man and women cannot be together in a same place. For this reason *“Turkish baths were important places for boy’s mothers to choose a girl as a bride and for girls to show their beauties.”* (Baz 2017, 87) It can be said that in a woman's life the hammam was the favorite place for many rituals as it was the place used for rituals such as the night before the wedding, the fertility of the bride, the days after the childbirth and also the mourning rituals of the widows. (Namal 2017) The hammam could also be used as a healing center, in fact it was seen as a worth therapeutic medicine where healing water could be drunk. Another important cultural function regarded the religious ritual when hammams were used for the physical purification and cleaning. (Namal 2017) All these traditions linked to the hammams represent an intangible heritage that cannot be alienated from the value of tangible cultural heritage represented by the bath buildings.

In Bergama during the period of the Principalities and the Ottoman, in the beginning of the 19th century, new public works were carried out and important buildings of architectural value were built, most of them have survived until today. Among the magnificent structures, both in terms of architecture and decorations, built in this period are the Turkish baths, which are considered a resting and relax place. Two factors contribute to the physical and psychological relaxation in the act of bathing, the water and the magnificent inner spaces of Hammams buildings. The Tabaklar Hammam, Küplü Hammam, Hacı Hakim Hammam and Cinarli Hammam of the 19th century surely were an example of these magnificent spaces, however, nowadays, these structures are abandoned to their fate as their management decrease in favor of new structures. (Namal 2017)

The Ottoman hammams usually shared similar characteristic and floor plan, they consisted in a cold space which was the largest room of the building bath, the there was he warm space that was second for dimensions and the last was the lukewarm space which was the smallest room. Often there were also other rooms like the washing cells, the private rooms, the iwans and toilets that could be smaller than the lukewarm. (Baz e Karatosun, An Essay in Adaptive Reuse: The Case of Bergama Küplü Hammam 2017) Most of the Ottoman baths share the same hierarchy of spaces.

Tabaklar Hammam is located on the edge of Bergama Stream, there is no inscription indicating the construction date but the decorations of the building are estimated to belong to the 14th century. The bath was built with stones, bricks and mortar and also reused materials, as marbles and stones, from ancient buildings. A vault and a dome were used as a covering system and the plan of the hammam is different from the usual bath buildings plans. The first room behind the entrance is a wide dressing room covered with a dome, then there is the cold section which has a vaulted iwan (hall) on the left and a private room on the right with another private room annexed. (Bayatli 1956) The rest of the hammam is divided in a hot room with a private room on a side and a second cold room that was probably for women. The Tabaklar bath with its architecture and decorations proves that the bath buildings were places of relax and peace. Unfortunately the Tabaklar bath was damaged during the great flood in Bergama of 1842 and all the decorations were lost, after this event the hammam was not repaired again. (Soyaker 1992)

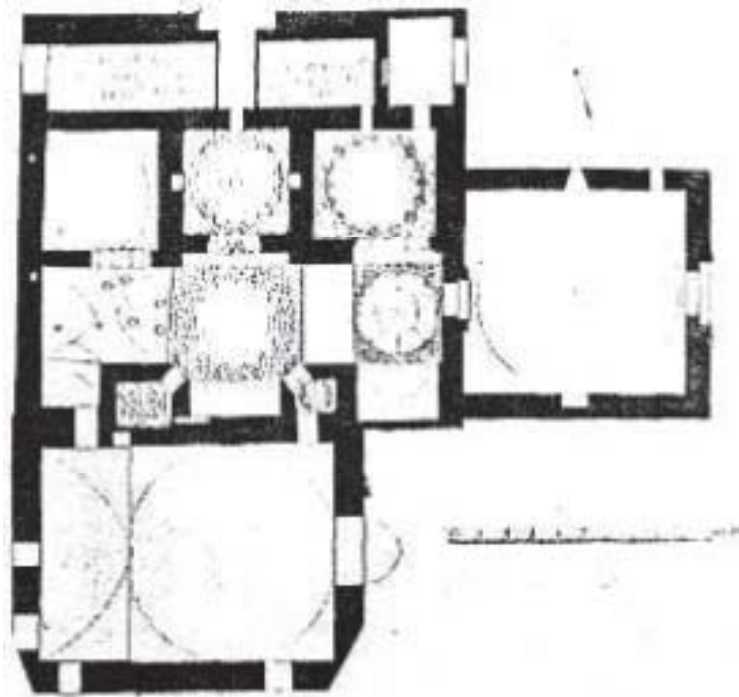


Figure 73. Tabaklar Hammam plan. (Soyaker S. "*Turkish baths in Bergama*". Bergama Belletten n.2. Bergama, 1992)

The Küplü Hammam, which is also called "Cube bath" due to the marble cube placed in the dressing room's pool, is located in Osman Bayatlı Street in the city center. Also in this case

the inscription of the bath couldn't be found but Baytlı stated that in a foundation registration of 1427 the hammam was already built and was dedicated to Hibetullah. (Baz e Karatosun, *An Essay in Adaptive Reuse: The Case of Bergama Küplü Hammam* 2017) The building was built with stones, bricks, lime and mortar, dome and vault were used as a top cover. The main entrance in Osman Baytlı Street led to the cold space which was used as a welcoming place. Then the Küplü Hammam was divided in a cold space, a lukewarm space, a warm space, three special washing cells, an iwan, a toilet, a furnice space and water thanks. (Altinöz, Binan e Pirson 2016) This building bath was used for a long time but after various repairs was abandoned for a while. In 1984 the structure was registered for the protection of cultural and natural assets and a re-functionalization was tried firstly as a Cafè, considering its position in the city centre, and nowadays as a exhibition area. (Eris 2009)

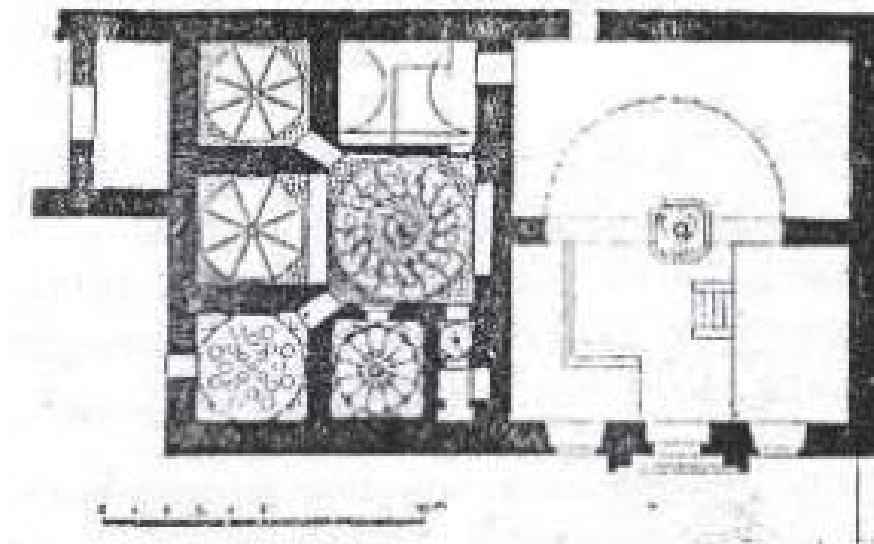


Figure 74. The floor plan of the Küplü Hammam in Bergama. (Soyaker S. *"Turkish baths in Bergama"*. Bergama Belleten n.2. Bergama, 1992)

The Hacı Hakim Hammam is located in Bankalar Caddesi and it is though it took its name from the person who built it. The bath is also called “Çifthamamlar”, that means double bath, because it had a section for men and a section for women. “Çarşı Hamam” is its other name due to its location in the bazaar, which is translated “Çarşı” in Turkish. This structure had an inscription above the entrance door but it is not present anymore, however in a certificate dated 1918 it was written that this bath was dedicated to Hacı Hakim. (Soyaker

1992) The bath was built with stones, bricks and lime mortar and 24 domes were used as the top cover. The two sections for men and women are symmetrical and on the same plan, however the entrances are in opposite directions. Both sections has, as the other bath buildings, a cold room with a toilet annexed, a warm room with two iwans at the sides, a dressing room and a private room. The men section of the bath is still in good conditions as is still in use while in the woman section most of the decoration were lost and some damage are present as it is not used anymore except as a warehouse. (Soyaker 1992)

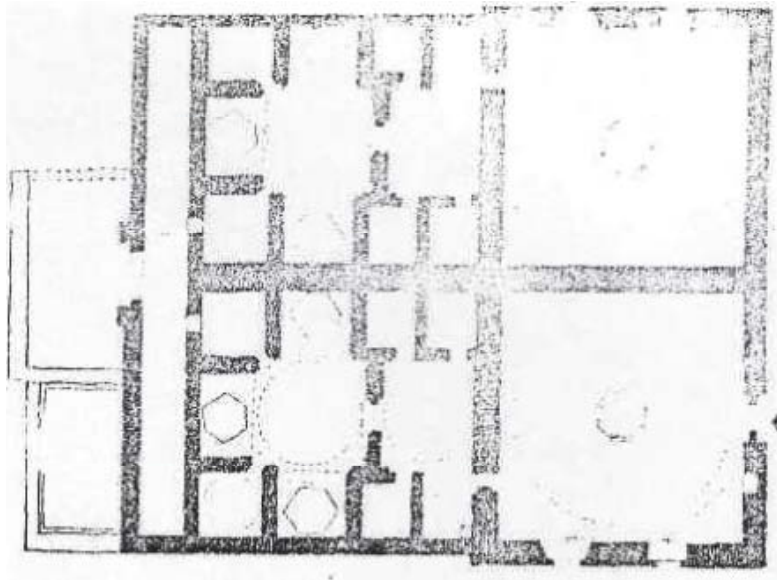


Figure 75. The Hacı Hakim Hammam with the two symmetrical sections for men and women. (Soyaker S. *"Turkish baths in Bergama"*. Bergama Belleten n.2. Bergama, 1992)

After having outlined the characteristics and functions of hammams in history starting from the Roman period, it can be said that the bath buildings cannot and should not be considered only as tangible heritage as they bring with them an equally important intangible heritage. The hammams, in addition to having left testimony of the characteristic buildings with domes and decorations, have above all allowed the birth and passing on of traditions and rituals that characterized past civilizations and which in some cases are still part of the current culture. For this reason, the bath buildings cannot be considered only tangible or intangible heritage but are a representation of both in equal importance. The hammams should not be preserved only as characteristic buildings but also as a place that bear memory

past traditions. These hammams can be seen in the interactive map on the website and it is possible to access to the image gallery related to them.

4.6 Water infrastructures from the Roman period up today: aqueducts and bridges of Bergama

Water infrastructures are a fundamental part of urban memory, being a primary necessity they are widely present in every city. Bergama in particular, which has hosted several civilizations over the centuries, has numerous water heritage that reflect the urban memory of every civilization and have reached us.

The aqueducts of Bergama



Figure 76. The well preserved remains of the Roman aqueduct. (<https://toldinstone.com/the-bicycle-in-bergama/>. Accessed January 14, 2021)

The bath culture has been present since the ancient times but it grew mainly in the Roman period and together with it arose the need for new water lines. In Bergama there was already an aqueduct from the Hellenistic period which, however, was not sufficient to satisfy the city's demand for water. For this reason, in

the Roman period, a new aqueduct was built. This water line, which began in Madra Mountain, crossed the whole valley and used two aqueducts in the north of Kale Hill. The aqueduct in the north was 540 meters long, 35 meters high and three storied. (BergamaMunicipality 2015) Nowadays some parts of this structure, that was one of the biggest in the Roman period, can still be seen as some parts of it are well preserved.

In the same period has been constructed also another water line which brought from Soma

to Pergamon, that is 55 km away, and 40 aqueducts were part of it. Pergamon has the most important water lines of the ancient world with nine water lines, three of which belonging to the Ottoman Period. (Ekinci, et al. 2015)

Bridges of Bergama

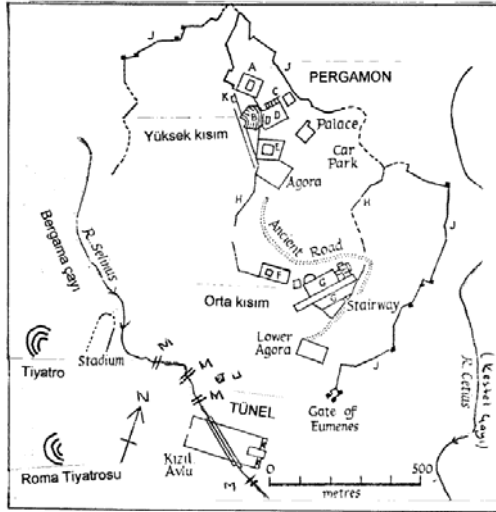


Figure 76. Map of Bergama Bridges in the Roman period. "M" indicate the bridges. (<https://kantaratlas.blogspot.com/2018/04/pergamon-bridges.html?view=mosaic>. Accessed on January 14, 2021)

The bridges must certainly be considered among water infrastructures of a city. The bridges of Bergama enabled the connection between the Kale Hill and the south part of the city since the ancient time. Even if they had been built centuries ago, the bridges of Bergama had been used, and therefore restored, in every historical period. For these reason there are still in use today and an important witness of all the civilization that went through the

city. (Altinöz, Binan e Pirson 2016)

The Koyun Bridge or Eynebey Bridge is located outside the city of Bergama in Soma road and is among the oldest works made in Anatolia during the Ottoman period. The bridge was built by Eyne Bey during the sovereignty of the Sultan Murat in 1384, it has a middle pillar and two spans of 11,9 meters and 8 meters with 4,5 meters wide deck. (Kurulu 1992)

Koyun Bridge was made with cut stoned and lime mortar and has all the characteristic of the early Ottoman bridges which usually consisted in one big arch sided with two small arches. In this case the bridge has only the main arch and one smaller arch as there wasn't enough space. Koyun Bridge has





Figure 77. In the image in the previous page the Koyun Bridge and above a detail of its inscription. (<https://kantaratlas.blogspot.com/2017/11/eynebey-bridge.html>. Accessed on January 14, 2021)

been damaged and repaired many times in history and it is possible to observe the traces of these repairs on the structure. It was restored in accordance with its original form in 1990. (Kurulu 1992)

There are three other bridges in Bergama, starting from the Kale Hill these bridges are named as Ulucami Bridge, Tabak Bridge and Üčkemer Bridge. These bridges are estimated to date back the 2nd century AD and built under Hadrian. (Radt 1978)



Figure 78. In the previous page a photo of Ulucami Bridge and above the sketch by Charles Texier (<https://kantaratlas.blogspot.com/2018/04/pergamon-bridges.html?view=mosaic>. Accessed on January 14, 2021)

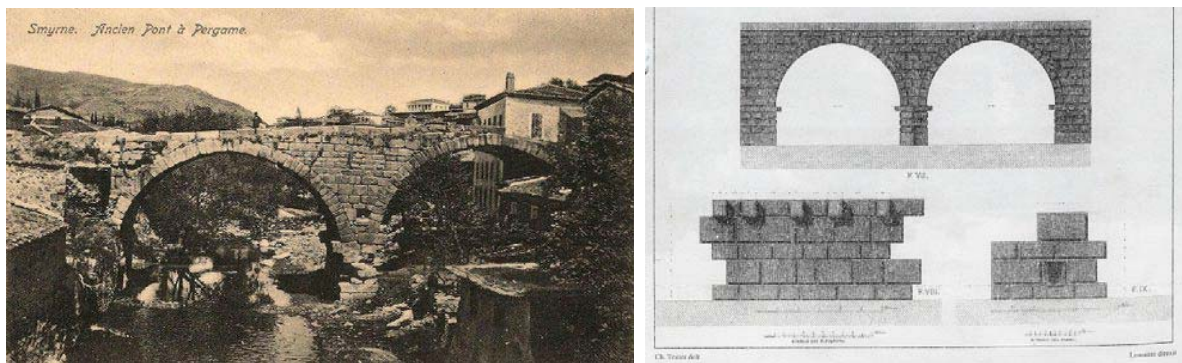


Figure 79. Tabak Bridge in and old postcard and in the sketch by Charles Texier. (<https://kantaratlas.blogspot.com/2018/04/pergamon-bridges.html?view=mosaic>. Accessed on January 14, 2021)

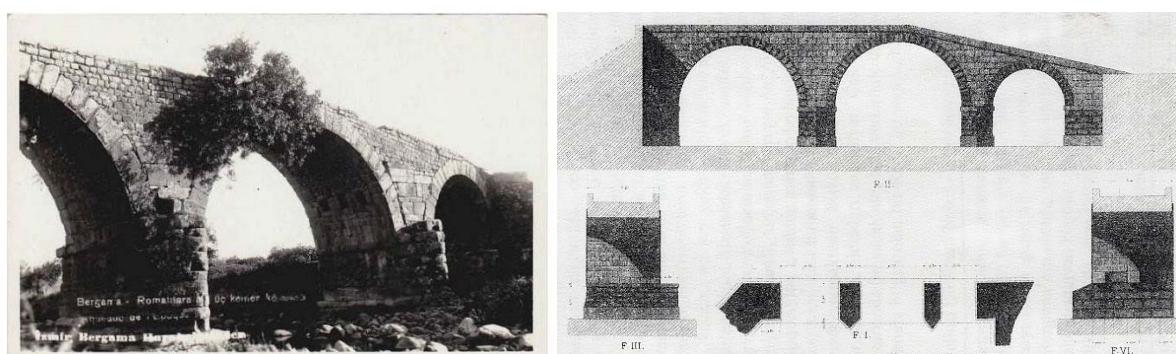


Figure 80. Üçkemer Bridge in and old postcard and in the sketch by Charles Texier. (<https://kantaratlas.blogspot.com/2018/04/pergamon-bridges.html?view=mosaic>. Accessed on January 14, 2021)

The water infrastructures represent the historical continuity of the city. After analyzing the aqueducts, hammams and bridges of Bergama it can be deduced that starting from the Roman period, with the development of bath culture, much importance was given to these structures. Actually, the bridges of Bergama have an even older history as they most likely date back to the Hellenistic period, although they are the most ancient it can said that they are among the structures in Bergama that have been best preserved and are still used today. What has allowed the preservation of these bridges was their continuous use throughout their history and therefore also the consequent restorations. The aqueducts and baths, which later in the Turkish period were replaced by the hammams, are interrelated. In fact the construction of the new aqueduct in the Roman period was a consequence of the development of the bath culture. Nowadays, only the remains of the Roman aqueduct can

be seen while the bath culture has had its own continuity in history and then flourished in the Turkish-Ottoman period in which hammams were built in Bergama. The most beautiful hammams in the city still exist today even if only one of them is still in function. The other structures, even if they are no longer used, have nevertheless allowed us to appreciate the importance of these buildings in the past. The decorations, domes and dimensions of the hammams suggest that they were not simply functional buildings but structures that celebrated the bath culture and relaxation.

5. Urban collective memory and historical tradition in Bergama *mahalle*: the intangible heritage of Bergama

The many civilizations that Bergama has hosted in its continuous history since the ancient period has left traditions, customs and handicrafts to the city's population. There is a close relationship between these cultural traditions, the lifestyle of each historical period and the spaces of the city as they have been always influenced by each other and are one the result of the other.

It is not given to know which is the consequence of the other but certainly the cultural traditions were born from the population's life style and at the same time the population's lifestyle was influenced by the cultural traditions of the previous civilization. In a similar way both tradition a daily life have influence the city conformation and distribution but it's equally true that a certain lifestyle or traditions were dictated by the urban space and city conformation.

Intangible cultural heritage contributes to the respect for cultural diversity and human creativity by inheriting between generations depending on the interaction of groups with their surroundings, the nature and their history, being recreated constantly and giving identity and continuity feelings. (CouncilofEurope 2013)

From the end of the 20th century, the globalization process has rapidly changed the socio-cultural habits of modern society, thus putting intangible cultural heritage in the world at risk of degradation and extinction. For this reason UNESCO has draft a list of intangible cultural heritage to preserve and protect the *"applications, representations, statements, information, competences that communities, groups and in some cases individuals define as a part of their cultural heritage, and tools, gadgets and cultural locations related to these."* (CouncilofEurope 2013). After the increased efforts to conserve tangible cultural heritage came the era of the intangible cultural heritage sensibility.

5.1 Traditional productions and handicrafts of Bergama culture

Traditional production and handicrafts of Bergama bear the traces of the different cultures that have been in the region for thousand years. Some of them continue to be sources of income for people while others have simply remained traditions that unite society or are used on particular occasions. The valorization of cultural heritage can create new employment opportunities for local residents, thus it is important to identify these values in order to preserve and enhance them.

5.1.1 Traditional Bergama Carpets weaving and the changing role of woman in Turkish society

The carpet weaving tradition finds its origins in the nomadic life of the past. Since then the women has always had a central role in this handicraft. In nomadic families women lived in a tent where they grew children, did the housework and woven carpets and other cloths plus they always had the great role to transfer intangible

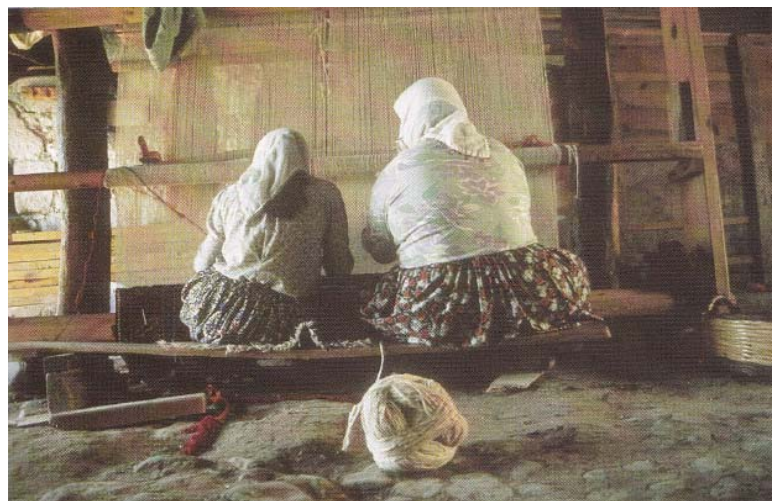


Figure 81. Two women are weaving with a wooden loom. (Eiland M. "DOBAG II: a second look at the DOBAG Project" 1995)

cultural heritage with stories to the child. Cultural education of the child depends greatly on women. (Ramos-Gonzalez, 2005)

After the establishment of the Republic in Turkey, most of the nomadic families became peasants in rural villages of Anatolia and subsequently, between 1960s and 1970s, many families moved from the outside villages to the big cities like Istanbul, Ankara or Izmir. (Oter 2010) In this historical context the woman role in the family and in the society rapidly changed. The city life was much more expensive than in the rural villages, thus women

started to try to enter in the labor market as housekeepers, nurses or babysitters or other low-paid jobs. (Eiland 1995) The life in the city was different than in the village and most of the women started to reject their traditions and former productive skill such as weaving, that represented the peasant life they had escaped.

However woven carpets continued to have a certain relevance in tourism industry. Nowadays, with the arrival of globalization and industrial production, there is a strong competition in the Turkish woven carpets market both from manufacturing industry and from other countries where carpets are hand-woven but labor is cheaper. Nevertheless, in Turkey there still is a fair demand for quality carpets thanks to the good reputation in Turkey in this field. In fact Turkey is one of the oldest carpet producers in the world and carpet export has always been an important source of revenue for rural families. (Oter 2010)



Figure 82. The largest DOBAG carpet so far produced. (Eiland M. *"DOBAG II: a second look at the DOBAG Project"* 1995)

In this regard in 1981 the DOBAG ("Dogal Boya Arastirma ve Gelistirme Projesi" or Natural Dye Research and Development Project) project was launched by Harald Böhmer, who went to Turkey in the early 1960s as a teacher in Istanbul. During his period in Anatolia Böhmer became

interested in the colors of textiles and carpets. (Hart 2008) Thus, after an extensive research in antique traditional carpets and natural dyes, Dr. Harald Böhmer started the DOBAG Project that aimed to spread again the tradition of weaving carpets in Turkey, in particular to the women of the rural villages' families in order to give a new source of income to the them. Böhmer also wanted to restore the quality of handmade carpets using natural dyes. (Eiland

1995) In 20120 the DOBAG Project had involved about 950 families in 95 villages, where the emigration to the cities has stopped and the income of the families has increased. In this way a new measure of prosperity has been introduced while conserving the traditional way of life. (Hart 2008)

Bergama certainly occupies an important place in carpet history and until today exist 45 types of Bergama carpet patterns. In 1875 in Bergama there was the most important event in Bergama carpet weaving history, the “Bloody Factory” event. In that period almost all the women in Bergama used to make their weavings at home and but in 1875 a second manufacturing industry was established in Bergama causing the population to rise up. (Yaray 1994) This event proves how much importance the people of Bergama give to the carpet weaving.



Figure 83. In rural villages the carpets are still handmade by women. (<https://www.themagiccarpet.biz/oriental-rugs-d2/dobag-project-c43/>. Accessed on January 15, 2021)

Carpets weaving is the most developed handicrafts of Bergama and it is widespread in Bergama city and the villages of Bergama. One of the main characteristics in that these carpets are woven on traditional local weaving looms by using a special Gördes



Figure 84. A traditional Bergama carpet. (<http://bergama.bel.tr/galeri/bergama-dokumalari/> Accessed on January 15, 2021)

knot typical of the city. Bergama Carpets were quite popular until the 19th century when there was a weaving loom almost in every house and the carpets were very famous among nobles and collectors also in Europe. (BergamaMunicipality 2015)

Nowadays there are not many people in the city of Bergama weaving carpets

anymore, as they are mainly produced in the villages, but in the Ottoman Bazaar in Barbaros neighborhood and in some shops in the Rum neighborhood there are still some beautiful carpet expositions and in some cases it is possible to see a demonstrations of how they are hand-woven with the wooden looms.



Figure 85. Bergama carpets exposition in the Ottoman Bazaar of Barbaros neighborhood. (<http://bergama.bel.tr/galeri/bergama-dokumalari/> Accessed on January 15, 2021)

5.1.2 Karatabakçılık or the art of tanning leather behind the history of Parchment: traditional production in Bergama

It is rumoured that the name of the parchment, in ancient time, was taken from the city of Pergamon. (KAYGUSUZ, IŞIK e ARĞUN 2019) It is known that the King of Pergamon kingdom, Eumenes II, in the 2nd century BC founded in the city the largest library in the Hellenistic world where it is estimated there were about 30.000 manuscripts. The Pergamon's library competed with the libraries of Ephesus and Alexandria, which is estimated to possess 40.000 scrolls, and they were the largest libraries in the world of that period. (Gunneweg 2017)



Figure 86. Karatabakçılık is a completely natural method for parchment production (Ermiş Nesrin. *History of Parchment and its traditional production in Bergama*. Bergama, 2019)

There is a legend reported in 79 AD by Pliny the Elder in his *Natural History Book XIII* which wrote about a story of Marcus Varro who sustain that there was a rivalry between King Ptolemy from Alexandria and King Eumenes II from Pergamon regarding

the export of papyrus from Egypt for the export of papyrus from Egypt. The papyrus trade suffered a blockade, giving Eumenes II no other option than to search for an alternative to papyrus, which he found in parchment. For this reason he became the inventor of parchment and Pergamon was remembered as the place where parchment was invented in the 2nd century BC. (Gunneweg 2017)

Surely this legend cannot be true as there are sources in Egypt that attest that the parchment was in use for centuries before Eumenes. However it is equally true that the



Figure 87. Master Ismail and his apprentice during the traditional Karatabakçılık process (Ermiş Nesrin. *History of Parchment and its traditional production in Bergama*. Bergama, 2019)

tradition of *Karatabakçılık* or tanning animal skin into leather is part of the history of Bergama since the ancient eras.

(BergamaMunicipality 2015) *Karatabakçılık* is a method that is still used today, the skin of lamb, cattle, goat or camel is cleaned using different tools and then dried by

stretching it over wooden panels with wooden nails. When the leather is dried, it is sandpapered by using different materials at different thicknesses. (BergamaMunicipality 2015) This process is completely nature and does not foresee the use of any machine or electrical device.

The last Karatabak and Parchment Master of Anatolia is Ismail Araç and can be found in the district of Bergama, he is the last one to practice this handicraft and he nowadays held workshops with his apprentice Demet Sağlam to pass down to new generations of Bergama this handicraft. (Ermiş 2019) In July 2007 the Pestamal Kuşama Ceremony was held in the Ottoman Bazaar of Bergama, during the



Figure 88. The Pestamal Kuşama Ceremony held in the Ottoman Arasta. (Ermiş Nesrin. *History of Parchment and its traditional production in Bergama*. Bergama, 2019)

ceremony Master Ismail Araç had given the Mastery title to his apprentice Demet Sağlam, and announced Nesrin Ermiş as his new “Apprentice” as a part of the tradition. Thus, even if

today the *Karatabakçılık* is no longer a widespread art as it once was, the transmission of this traditional Bergama craftsmanship is ensured and it is symbolic that this ceremony takes place in the place where all the crafts and productions of Bergama are collected, the Ottoman Arasta.



Figure 89. Above the method and tools for the *Karatabakçılık* and below one of the workshop held by Master Ismail and his apprentices. (Ermış Nesrin. *History of Parchment and its traditional production in Bergama*. Bergama, 2019)

5.1.3 Traditional handicrafts in the streets of Bergama and the Ottoman Bazaar: *Tel Kirma*, Quilt making and basket weaving

The ottoman bazaar in Bergama is full of handicrafts and local products, certainly among the most representative traditional handicrafts of the city we can find the Quilt making and the Tel Kirma.

Quilt making or Quilting is a traditional Bergama handicraft, in particular it is possible to find the products of this handicraft inside the Ottoman Bazaar, more precisely near the



Çukur Han, where Figure 90. A Quilt maker in the Ottoman Bazaar

the masters of quilt making still work and sell their handmade quilts. A master of this tradition is Hayrettin Hendek, who started quilt making 50 years ago and passed this handicraft down to his son. (BergamaMunicipality 2015) These handmade quilts are made using silk, back cloth, cotton and basma, which is a printed cotton fabric. The process of quilting begins by sewing the back and front cloth together, after that the quilt is filled with a soft fluffier cotton with the help of a stick. Once the quilt has been stuffed and closed, decorative motifs are embroidered onto the surface. This technique is used for both cotton and silk blankets. There are two typical models of Bergama which are called “Ebe Göbeği” and “Zincirli Yorgan”. (BergamaMunicipality 2015) Quilt making it is not just a source of income for families who sell quilts in the Ottoman Bazaar but represent an old and traditional handicraft of Bergama, for this reason it is important to guarantee that this tradition is handed down to the new generations and the training of apprentices and masters should be encourage.

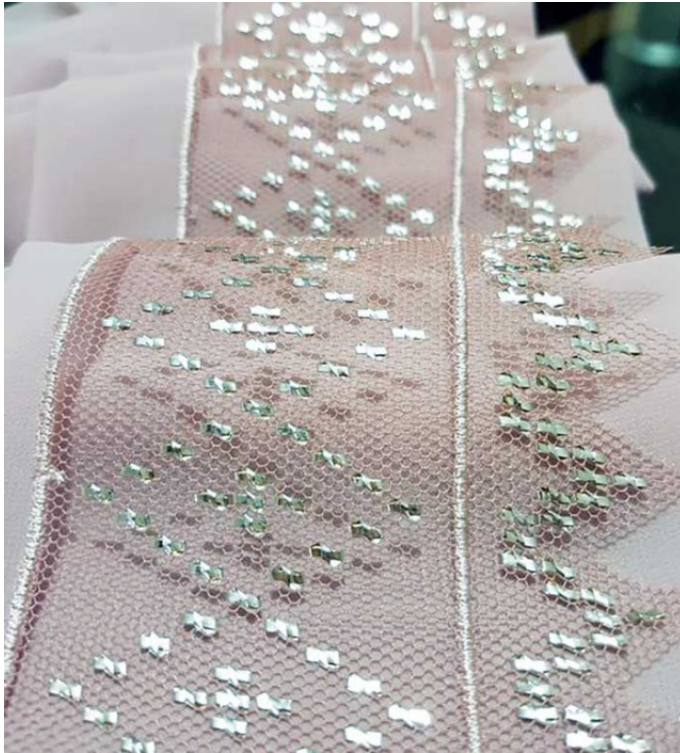


Figure 91. Tel Kırma products
(<https://www.okulhaberleri.net/tel-kirma-kursu-calismalari-493902> and <https://mobile.tgrthaber.com.tr/fotogaleri/tel-sarma-en-guzel-tel-kirma-yapilisi-teknikleri-22695?pg=31>. Accessed on January 17, 2021))

Another traditional product in the Ottoman Bazaar is the *Tel Kırma* or wire beaking is a needlework technique used to decorate and enrich the motifs which is typical of the women of Bergama and the nearby villages. (Özçitak 2010) *Tel Kırma* is a traditional embroidery technique that takes its name, which means wire breaking, from the characteristic of breaking the thread used to embroider directly with the nails and not with scissors. This embroidery technique is usually used on soft fabrics like tulle, “*grappe de mur*” or local fabric, and to decorate items such as bed sheets, pillow covers or cloths. The wires used for embroidering are usually 1.5 millimeters wide and have gold, silver or copper colors, even the needle used for the *Tel Kırma* is particular, in fact it is only 2.5 centimeters short and is flat. The embroidered motifs have as basic shapes the “x” or “+” with which various motifs and decorations can be created.

(BergamaMunicipality 2015) *Tel Kırma* is a technique that is still widespread and used by the women of Bergama who use it to decorate the clothes and furnishings of their homes. Moreover the Public Education Centre organized training classes for women and exhibition for the works of the participants.

Moving from the Ottoman Bazaar it is possible to find another traditional handicraft of Bergama, the basket weaving. The Atmaca neighborhood it is known for its tradition of music, which we will talk about later, and the production of baskets.

The basket weaving is made with the willow branches cleared of their leaves and bark, in Bergama is possible to find the willow trees along the Kozak Road and Bakırçay

River. The baskets are prepared using pike (kargı), vitex (hayıt) and branches of willow trees, after that they can be varnished and painted in order to increase their strength and appearances. (BergamaMunicipality 2015) There are different type of baskets, the Upholstered Basket which are covered inside, the

Zembilli Basket which are woven, the Keletir Basket which are big basket with two handkes, Basket for Bathroom, Ellice Basket, Pannier for Tobacco which are large basket made with vitex and traditionally called küfe, köfün or köfe, Wicker Basket and Wicker Basket for Tea. As many other traditional handicrafts, also the basketry is an almost forgotten tradition. Nowadays there are only a few people remained that still practice this handicraft and they live in the Atmaca neighborhood, Mustafa Pancar is one of the basketry Master in Bergama.

The decrease of these traditional handicrafts, especially in the city, must be considered a natural consequence of the evolution of society and production. These changes are visible not only in Bergama but throughout the world, where with the advent of low-cost industrial



Figure 92. Mustafa Pancar is one of the few remaining masters of Basketry. (BergamaMunicipality, Pergamon and its Multi-Layered Cultural Landscape - SITE MANAGEMENT PLAN 2017-2021, 2015)



production and globalization, many traditional craftsmanship are losing their importance as no longer a source of income and no longer strictly necessary for the everyday. Also in western countries the same changes can be observed, considering the art of cooking or sewing, in most modern families it is more common to buy ready-made products rather than prepare them at home as it is easier to replace a cloths rather than sewing it. Consequently the tradition of cooking and sewing that was once handed down by mothers is gradually being lost. This change can be traced back to industrial production and globalization but the other fundamental element to consider, both in Turkey and in the West, is the transformation of the women role in the family. Women have always been the main protagonists of local crafts and it was also up to them to pass on these traditions. However, this improvement of society cannot mean the end of local handicrafts who must be able to find a new role in today's society. This can happen first of all by raising awareness of the value of handicrafts as a memory of past civilizations and secondly by increasing sustainable cultural tourism in Bergama.

5.2 Traditional events that have a relevance for bringing Bergama society together

5.2.1 Bergama *Kermesi* celebrate the collective memory of the city

The inhabitants of Bergama are aware to live in a city rich of cultural heritage and that they are responsible for safeguarding the city's traditions, as they represent the memory of the city itself. To celebrate Bergama's tangible and intangible cultural values and make them known to the whole world, every year the Bergama *Kermesi* or Bergama Festival is organized. (Demet Ulsoy Binan 2005)

The first Bergama *Kermesi* dates back to the 22nd May 1937, its birth led back to the visit of Mustafa Kemal Atatürk to Bergama. In fact, on the 13th April 1934 Atatürk, after visiting the city declared:

“Gentlemen, the place we are standing upon now is an exceptional corner of our country as it contains unique antiquities. However, it is lost in the dark aisles of the history by being unknown, unseen and unheard. This should come to an end. This place should advertise itself locally and globally. The local people of this exceptional town should be given an opportunity to introduce themselves with a fair and festival ...”

(Eyup 2011)

Following this visit, by request of Atatürk himself, Kazım Dirik Pasha, Governor of Izmir, organized a festival to promote the city and its cultural values locally and globally, thus the first Bergama *Kermesi* was launched which has always been held ever since . (G. Bağana 1993)

Figure 93. Opening Ceremony of Bergama *Kermesi* in the past. (Ülkü Inceköse. *The Sustainability of an Urban Ritual in the Collective Memory: Bergama Kermesi*. Urla, 2019)





Figure 94. Exhibition during the Bergama *Kermesi* (Ülkü Inceköse. *The Sustainability of an Urban Ritual in the Collective Memory: Bergama Kermesi*. Urla, 2019)

The first Bergama Kermes, between 1937 and 1951, had as their main objective to celebrate the new Turkish Republic and to create a national identity, this ideology was widespread in most Turkish cities in the period after the establishment of the Turkish Republic. The first Kermes lasted six days (22-28 May 1937) and included various activities such as guided tours to the ancient city of Pergamon, national sports competitions, traditional dance shows and a market enhance the local economy and handicrafts.

(A. G. Bağana 1992) The festivals until 1951 always maintained the same nationalist and modernist setting and character, reflecting

the historical period of the entire country. Bergama *Kermesi* in addition to being a social and cultural event was also an opportunity to promote local activities and their economy.

The Second World War brought some changes in the Turkish Republic, as in the rest of the world, and also influenced the Bergama Festival which lost its nationalist character in favour of a more liberal and populist structure. Furthermore, in 1961 the Bergama *Kermesi* received its first international recognition and more and more people outside the city began to participate in the events and



Figure 95. Activities in the nowadays Bergama Kermesi (Municipality of Bergama. Pergamon and its Multi-layered Cultural Landscape. Site Management Plan 2017-2021. Bergama, 2015)



Figure 96. Activities in the nowadays Bergama Kermesi (Municipality of Bergama. Pergamon and its Multi-layered Cultural Landscape. Site Management Plan 2017-2021. Bergama, 2015)

activities of the festival, which had remained the same from the beginning. (Inceköse 2019) From 1965 until today the Festival was and international event and tended to be more populist and tourism-based than before. Becoming a more tourist event also the organization and activities of the Bergama *Kermesi* changed and the festival was divided into theme days such as Parchment Day or Asklepion Day. In this way the cultural values and the local economy of the city were enhanced and also the visibility of the event. In addition, new activities were introduced, in addition to those already present, such as forums, workshops, talks, film, exhibitions, etc. All those activities take place throughout the city like the Cumhuriyet Street, the Covered Bazaar in the Ottoman Arasta or the Asklepion Theater. (Inceköse

2019)

Even though Bergama *Kermesi* was born as an invented tradition, over the years it has become increasingly important for the city and its inhabitants and became one of the most important festivals in the city, whose role is to keep alive the memory of the multi-layered city. This festival is also a demonstration of citizens' pride in their city and traditions.

5.2.1 Music as a lifestyle in Atmaca Neighborhood

The Atmaca neighborhood in Bergama is renowned for being the musicians' neighborhood, here the tradition for music is inherent in the life of the neighborhood itself. Children from an early age begin to study music and musical instruments, especially the clarinet and the drum. The clarinet has been very popular in Bergama since the early 1900s when Kemal Bey was



Figure 97. Children playin in the streets of Atmaca neighborhood. (<https://www.sabah.com.tr/galeri/yasam/iste-atmaca-mahallesi-turkiyenin-muzisyen-madeni>. Accessed January 18, 2021)

the District Governor. (BergamaMunicipality 2015) Children, starting to play at a very young age, learn very quickly and can start performing in ceremonies and weddings. From all over the Bergama district they come looking for new music talent in this neighborhood. It is not unusual to find people playing in the streets of Atmaca.



Figure 98. Almost all the families in the neighborhood follow the tradition for music (<https://www.sabah.com.tr/galeri/yasam/iste-atmaca-mahallesi-turkiyenin-muzisyen-madeni>. Accessed January 18, 2021)

In Bergama there are very well-known families known for being excellent clarinet players, Kemal Benli and Benli Family, Zeki Şenlendirici, Ergun Şenlendirici and Şenlendirici Family, Fahrettin Köfeci and Köfeci Family, İsmail Bergamalı and Kerim Yağmuroğlu they are all clarinetists who are either part of renowned musical bands or are high demanded at

weddings and festivals or music teachers of international fame.

More than a tradition, music in the Atamaca mahallesi is a real lifestyle intrinsic in the mahalle itself and is a source of pride and union for the entire population of Atmaca. For this reason, unlike other traditions such as basket weaving, which is always an Intangible Heritage typical of this district, the tradition of music has not been lost or diminished over time because it continues to be part of everyday life. Children born and grow up together with the culture of music, which also becomes a reason for sharing and union, and it is difficult for them to detach themselves from this tradition during their lifetime. In this way this lifestyle is handed down from generation to generation.

6. The impact of cultural heritage and the entry into UNESCO World Heritage List on Bergama and the RURITAGE project to regenerate the city

The history of the city of Bergama and its cultural heritage has certainly taken a turn with the application to the UNESCO World Heritage List in 2011 with which it has changed its status of interest from local to global and has become part of the UNESCO World Heritage Tentative List as “Pergamon and its Cultural Landscape”. (UNESCO 2016) Simultaneously to this, the Municipality of Bergama started the preparations for Site Management Plan of Bergama, thus the Ministry of Culture and Tourism together with Bergama Municipality was founded to manage the entire process and the preparation of the nominations dossier to submit in 2013. (BergamaMunicipality 2015) The boundaries of the components and buffer zones for the World Heritage Site of “Pergamon and its Multi-layered Landscape” were redefined following the comments of the International Council on Monuments and Sites (ICOMOS) and were approved as the 999th site on the UNESCO World Heritage List during the 38th UNESCO World Heritage Committee Meeting in Doha, Qatar, in 2014.

The entry into the UNESCO World Heritage List has certainly positively influenced the development of tourism and the visibility of the city at global level, and also ensured the conservation of the cultural heritage present in the ancient city of Pergamon and in the urban fabric of Bergama (Mirza 2016). Cultural heritage can be considered as one of the main providers for tourism in cities like Bergama, the relation between cultural heritage and tourism can lead to mutual benefits since the one generates income for the others. (Boukas e Stylianou-Lambert 2013) However possible negative effects of tourism must also be considered, it is important that local activities are relaunched rather than new activities such as international companies that would contribute to the loss of the city’s identity.

Cultural tourism is one of the most extensive and rapidly growing tourism markets within the global tourism market (Kılıç 2016) The concept of cultural tourism is used for trips in which the cultural resources are visited (H. Hughes 1996) In other words, cultural tourism is a form of tourism in which the cultural values of the destination are seen as a fundamental element of attractiveness by the tourists (Kahraman e Türkay 2012) Bergama, a city where the

Hellenic, Roman, Byzantine and Ottoman layers are present, is one of the main destinations of cultural tourism, especially after its entry into UNESCO. Cultural tourism therefore represents a contribution to the economy and development of the city. Gdze Emekli, in a study examining the socio-economic effects of tourism in Bergama, said that most tourists who visit the city stay only for a day or half a day and therefore do not stay overnight in the city. This factor can influence Bergama's tourism development as it limits several sectors of the local tourism.

	Number of Arrivals		Nights Spent		Average Length of Stay		Occupancy Rates (%)	
	Foreigner	Citizen	Foreigner	Citizen	Foreigner	Citizen	Foreigner	Citizen
Accommodation Establishments Certified by the Ministry	5165	15943	6488	22475	1.3	1.4	7	24.24
Accommodation Establishments Certified by the Municipality	7781	35652	10931	91691	1.4	2.6	4.44	37.25
Total	12946	51595	17419	114166				

Figure 99. Number of Arrivals, Nights Spent, Average Length of Stay and Occupancy Rates of Establishments (Sultan Nazmiye Kılıç. *Expectations and Satisfaction Perceptions of Tourists, Who Travel For Purpose of Culture: Case Study of Bergama*. Balıkesir University, 2016)

Sultan Nazmiye Kılıç then carried out further research to understand and outline the expectations and perceptions of tourists who visited Bergama with a cultural purpose. The sample of people interviewed were foreign tourists who visited the ancient city of Pergamon with a guide, the data was collected between April and June 2015 and 206 useful surveys were collected out of 270 participants. The result of the survey showed that most of the visitors were between 25 and 45 years old and that they had a degree from university, which confirmed that in most cases the tourist who participated in the cultural tourism have a high level of education status. (Çakıcı & Özdamar, 2014; Mishra, 2013; Richard, 2001; Öter & Özdoğan, 2005; Yıldız & Kılıç, 2016). However, the most relevant data is that at least 65% of the visitors stayed in Bergama only for a single day or came for with an organized half day excursion. (Kılıç 2016) Most tourists go to Bergama exclusively to visit cultural heritage such as the ancient city of Pergamon, the Red Hall or the Asklepion and just few of them stop to stay overnight and visit the city. This factor represents a major limitation for the development of Bergama tourism as it does not allow to increase the local economy and

handicrafts. In fact tourism would be a great source of income for those who sell traditional Bergama handicraft products, and would also consequently lead to a new diffusion of local artisans as a response to a greater demand for typical products.

However, when it comes to cultural tourism in historic cities like Bergama, or even Ephesus, it must be considered in accordance with the principles of sustainability which by definition of the Bruntland Commission should “meets the needs of the present without compromising the ability of future generations to meet their own needs” (Bruntland Report, 1987) Cultural tourism can represent an important source of income, at the same time sustainable tourism guarantees conservation, development and continuum of regional and domestic attractions which are the resource to tourism (Eser, Dalgın e Çeken 2013) This leads to the concept of sustainable cultural tourism which “is the integrated management of cultural heritage and tourism activities in conjunction with the local community creating social, environmental and economic benefits for all stakeholders, to achieve tangible and intangible cultural heritage conservation and sustainable tourism development.” (European Commission, 2018)

Sustainable cultural tourism takes into consideration different aspects as the needs of the tourists and their experience, the enhance and respect of the local community,

the preservation of the cultural values and the environment, and the profitability of tourism

business. The interaction between these aspects is a continuous challenge in the decisional process of relative priority to be given to each component. (Council of Europe 2006)

Having considered these issues, sustainable cultural tourism can be identified as a key for enhancing tourist activities in Bergama which would lead to an increase in local productions and handicrafts, with a consequent increase of incomes, that would guarantee their



Figure 100. The interaction of the four aspects of sustainable cultural tourism. (Council of Europe. Sustainable Cultural Tourism in historic towns and cities, 2006)

preservation and possibility even for their relaunch. In the same way, a greater visibility of Bergama's tangible heritage would lead to an increase in the tourist economy that would allow a reinvestment in the protection of the same cultural values. In order to achieve this goal it is necessary to find the right balance between the priority of protecting the cultural heritage for future generations and the maximum use of the opportunities. Cultural values have always played a primary role in a country's tourism sector and should be used as dynamic resources for the promotion and attraction of Bergama as a tourist destination. Sustainable tourism is only possible when there is some awareness from both stakeholders. For this reason in Bergama community is necessary to promote the ownership of cultural heritage and local participation, two components that can already be seen in events such as Bergama *Kermesi*. On the other hand, tourists must always have a responsible behavior being aware of their impact, try to respect the local community and prefer local products and handicrafts to contribute to their enhancement and preservation. Another problem, as already mentioned, are the traditional Bergama handicrafts which are in danger of being extinct. However thanks to the restoration of the historical Ottoman Bazaar , handicrafts production and sales had took place in the Arasta. In particular, there exist some souvenirs written on parchment papers, shoe-dealers and quilt makers. (Mirza 2016)

In this sense, steps have already been taken. In fact even just with Bergama's entry into the UNESCO World Heritage List there was a increase in tourist sector and as a consequence and improvement of the shops in the Ottoman Bazaar, in fact many places that had previously closed due to the crisis and globalization had been able to reopen as tourist places. (BergamaMunicipality 2009) However the tourism in the city of Bergama has not yet taken the hoped-for leap. Since 2014 the Municipality of Bergama has made several efforts to encourage the launch of sustainable tourism that could also favor the local economy. Roadwork for the improvement of the city streets and the proposal to reduce the floors of the houses to offer a better view of the ancient citadel were part of the Bergama improvement plan. In addition, local authorities have launched several projects to encourage sustainable tourism, one of them is called "*Pergamon in calling your name!*". This project involved the training of local tradesmen about tourism, stickers saying "Happy tourist happy tradesmen" were fixed on the shops and tours were organized to Pergamon in order to

develop domestic tourism. (Mirza 2016) All these projects has as a common goal to raise the awareness of local residents about cultural heritage and sustainability in terms of destinations.

Bergama and the Smyrna area have also become part of a bigger project called RURITAGE which is a project related to cultural heritage as a means to revive places and deserves to be mentioned. RURITAGE is a four-year-long EU-funded research project, initiated June 2018, that aims sustainably enhance local heritage for regional and community development. (RURITAGE s.d.) Until now the project has gathered stakeholders and local communities in order to make them collaborate in the heritage management. RURITAGE has identified 13 rural areas, which have regenerated with the help of cultural and natural heritage, as Role Models. These areas were selected based on 6 different Systemic Innovation Areas (SIA): pilgrimage, local food, migration, art&festival, resilience and landscape. Then 6 Replicators, which represent local communities within rural territories that are in the process of building their own heritage-led regeneration strategies, have been chosen. (RURITAGE s.d.) There is one Replicator per SIA, in this way a hub, constituted by a community of local stakeholders as well as a physical meeting place where co-creation activities take place, was created. Thus knowledge and skills coming from Role Models' experience are transferred to Replicators through a participatory planning process. (RURITAGE s.d.) Bergama, together with the area of Smyrna, has become a Replicator of the project and the RURITAGE Izmir Hus has been located in the Yukaribey Village. The RURITAGE project has identified different natural and cultural heritage in Bergama, belonging to different Systemic Innovation Area, that could enhance the city and the Izmir area. Between them the forest located in the Kozak Plateau in the northern part of Bergama as part of the landscape, the Bergama Kermes, the music tradition and basket weaving of the Atmaca *mahallesi* for the art&festival and the churches as pilgrimage destinations. (Åberg, et al. 2020)

All these projects, however, aim to revive and enhance the city, the community and the economy of Bergama through the natural and cultural heritage of the place. If a step forward had already been taken with the entry into the UNESCO World Heritage List, these projects can further contribute to the preservation and enhancement of the city's natural, tangible

and intangible cultural heritage.

Being part of the UNESCO World Heritage List has in any case brought great advantages. Bergama has always possessed a multitude of cultural assets of inestimable value but has never managed to exploit the high potential in terms of cultural tourism. Income from tourism until now was limited to visits to museums and historical archaeological sites, bazaars, historic streets and shops were never a tourist destination while now, albeit with room for improvement, there has been an increase in the number of visitors even in the streets of the city. (Mirza 2016) However, one of the most important contributions certainly concerns the awareness of local residents and producers on the value of the cultural heritage of the city, both tangible and intangible.

Conclusion

The multi-layered city of Bergama bear a history of more than two thousand years and keep the traces of settlement continuity.

Regarding at the expansions of the city in each historical period it can be said that each civilization has left some cultural heritage that are still present in the city today. The urban fabric of Bergama has therefore developed around them, making them part of the settlement of each historical period. Following the identification and study of Bergama's cultural values, it can be said that the city's cultural heritage are not cultural heritage only because they are defined as such, but are the result of the urban history and transformation of the city. Not only the element that is defined as "Heritage" is important but the process and the history behind it is important. This type of approach is valid for both tangible heritage and intangible heritage.

To identify the cultural heritage of Bergama it was necessary to analyze them in the context of the urban fabric and in relation to their history and transformation. The identity of a city like Bergama is defined simultaneously by its past and its present, which coexist together in its urban fabric. To protect this identity, the cultural heritage of the city must be preserved and passed down to future generations.

As regards the identified tangible heritage, it is necessary to study conservation interventions that are however in harmony with Bergama's past and present. Otherwise, the identity of the city itself will be put at risk, as happened during the excavations of the Red Hall where a great part of the adjacent Ottoman urban fabric was lost in the early 20th century.

The handicrafts, traditions and local events that constitute Bergama's intangible heritage are at risk of being lost due to the transformation of today's society and globalization that has slowly led to the withdrew of these traditions. An example are the handicrafts such as Bergama woven carpets and parchment paper, which have been two traditional Bergama productions for thousand years but today have fallen into disuse and only a few people in Bergama still practice them. Their handing down must be protected and encouraged because these productions and traditions also constitute the identity of the city.

In 2014 the entry in the UNESCO World Heritage List has certainly led to a greater awareness of the local people on the heritage they own and must protect. Being part of the World Heritage List has also led to an increase of tourism in the city. Sustainable cultural tourism can be a key to create environmental and economic benefit and can incentivize the conservation of tangible and intangible heritage. In these terms, since 2014, measures have been taken to increase and launch tourism in Bergama obtaining good results, however there is still a large margin for growth and improvement in this sector and for which the next generations can invest.

The use of a digital method in this study was of fundamental importance to give a visualization and spatialization to the identified cultural heritage within the urban fabric. Digital method can also be use as a tool, not only as a support in the research but also to create a final outcome that is more accessible to the public. In this case the creation of a web site with an interactive map allows everyone to observe the cultural heritage located within the urban fabric thus creating a more immediate approach.

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