

"Arts and Culture as a Catalyst for Urban Development"

COLLECTING THE FUTURE

URBAN MEETING

07 September - 08 September 2011

URBAN ACADEMY

09 September - 11 September 2011

[KULTUR] [AND]
[CULTURE]
[VE DEVELOPMENT]
KALKINMAI

CULTURE KÜLTÜR AND VE DEVELOPMENT KALKINMA



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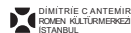
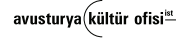
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Project Partners



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**CULTURE
AND
KÜLTÜR
VE DEVELOPMENT
KALKINMA**

This project is implemented by European Cultural Association

This book contains the outputs of the events "Urban Meeting" between 07.09 - 08.09.2011 and "Urban Academy" between 09.09 - 11.09.2011 which took place within the framework of the project "Collecting the Future, Culture and Arts as Catalysers for Urban Development"



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INTRODUCTION



Sinop years ago being one of the critical cities of the Black sea region bearing high strategic importance in terms of cultural and commercial activities also has played host to many civilizations throughout these years. It was the center for one of the most important shipyards of the period acquiring specialization in shipbuilding during the Ottoman period. In conjunction with the decline stage of the Ottoman Empire, Sinop subsequently was drawn away from all these positive features and transformed into a "Prison City", in other words into a "City of Prison". This was also the beginning of the time when it slowly began to find itself in the middle of a period of isolation from the rest of the world due to solid geopolitical developments. Immediately afterwards during the Cold War period, it became the most important intelligence centre for NATO conducting military activities against the USSR. Sinop continued its existence as a cloistered city throughout the 20th century based upon these various reasons. This in turn resulted in economic recession, unemployment and immigration related issues. The closedown of the NATO base in the following years even increased the impact of these issues.

After leading an introverted life for years, Sinop is now on the verge of a transition process. The city nowadays becoming prominent for the values it has inherited from its affluent history has begun to liven up. This dynamism on the other hand is naturally evoking an enthusiasm among its inhabitants as well. But still it is obvious that what Sinop really needs is long term and sustainable investments instead of profit driven short term investments. This seems to be the only way to ensure the existence of real development and dynamism in the city.

At this stage what matters the most is to raise an awareness for the existent values of Sinop and awaken consciousness to protect them. Determining the lost values and revitalize them will be an utmost durable solution for the city. Although popularization seems to be useful on the short run, it usually causes the destruction of the cultural values, just as it is observable in so many other cities of this geography. The project Collecting the Future has the aim to establish an awareness among the community to take an action for Sinop before it is too late and to contribute to this through "culture and art".

Collecting the Future Project anticipates the inhabitants of the city to take the future of their city in their hands. What should the future of Sinop look like? Which values of the city are worth to preserve and make use of while planning and constructing the future? What was it that has been missing until now? While establishing a new future for the city, which past experiences and models can we benefit from? What will be our part to play during this process? Which responsibilities should we be taking on? While establishing a "temporary museum" for Sinop, Collecting the Future Project has been seeking to find the answers to all these questions collectively.

The Project Collecting the Future, which took place in September 2011 was comprised of "Urban Meeting", "Urban Academy" and "Urban Exhibition". The aim of the Urban Meeting was to carry out a visionary study for Sinop. By means of the seminars and workshops held within the scope of the Urban Academy that took place subsequent to the Urban Meeting, Sinopians found an opportunity to exchange their views with several national and European experts. Workshops under the leadership of experts on various subjects such as; urban design, tourism, refunctioning historic buildings, contribution of culture to urban economics, the role of civil society on urban development were held. Beside initiating a collective thinking



and planning process for shaping the future of Sinop, a common language was developed among all participants thereby enabling the generation of several proposals. The newspaper Sinopsis which was published in parallel with the undertaken activities, facilitated a dialogue platform between the inhabitants of the city and its visiting experts.

Artists who took part in all phases of this brainstorming process had the chance to present their artistic proposals about the future of Sinop via the artworks they produced. These works were put on display in “Urban Exhibition” held on 17 September-17 November at the same space. The artworks introduced in this exhibition were documented in a catalogue.

In 2010, the Art Biennial of Sinop “Sinopale” celebrated its Third Edition. In order to enhance the strong and lasting impact of this organization on the city, it was almost unavoidable to stretch out this process into two years and to support it with additional activities. The Project Collecting the Future was our first large scale event fulfilling this need.

The Project Collecting the Future “Arts and Culture as a Catalyser for Urban Development” planned and implemented by the European Cultural Association was supported by the grant program “Promotion of the Civil Society Dialogue between EU and Turkey II”. Project partners AltArt Foundation from Romania, Felix Meritis Foundation from the Netherlands, Collabor.at from Austria, Nuova Icona from Italy were in close collaboration with the European Cultural Association throughout the project from the planning stage until its realization. By bringing together participants from various fields of occupations and cities such as Amsterdam, Vienna, Cluj, Bucharest, Istanbul, Bursa and Alanya next to Sinopians, the project succeeded in serving as a platform for dialogue and exchange of experience for all. The Ministry of Culture and Tourism, Sinop Governorate, Sinop Municipality, SINGIAD Sinop Young Businessmen Association and the City Council Youth Assembly of Sinop contributed to the project actively by means of their support and participation. Hundreds of people from different segments of the society such as NGO's and universities joined the project in different forms offering their support as well. The Austrian Cultural Forum, Romanian Cultural Centre and the Netherlands/Dutch Embassy provided financial support for the project.

The Project Collecting the Future therefore has prepared the necessary substructure for international, regional and local collaboration projects envisaged to take place in Sinop over the coming years such as the transformation project of Sinop Penitentiary into a cultural center carried out by the Ministry of Culture and Tourism of Turkey.

This book serves as a summary report of all the aforementioned activities. It is a documentary work that aims to inform inhabitants of Sinop-who were unable to join the event-about this process and to offer the outcoming experiences of this event for the benefit of other cities in Turkey and Europe.

We here with want to thank all who have contributed to the actualization of the “Collecting the Future Project” and the preparation of this book.

Mahir Namur, President of European Cultural Association



URBAN MEETING

07 September 2011 Wednesday

10.00 - 10.30 OPENING SPEECHES

Dr. Ahmet Cengiz, Governor of Sinop
Prof. T. Melih Görgün, founder of Sinopale, Vice
President of European Cultural Association

10.30 - 11.15 BASIC CONCEPTS INTRODUCTION

Mahir Namur, President of European Cultural
Association
Yeşim Dizdaroğlu, Education Coordinator of Çekül
Asst. Prof. Dr. Gökçe Dervişoğlu, İstanbul Bilgi Uni.

11.15 - 13.00 WORKSHOP

"PAST, PRESENT AND
FUTURE OF SINOP" A SITUATION ANALYSIS OF SINOP
Moderator: Asst. Prof. Dr. Gökçe Dervişoğlu

14.30 - 15.30 PRESENTATION

"MY CITY IS DIFFERENT"
Yeşim Dizdaroğlu

15.30 - 17.30 WORKSHOP

"PAST, PRESENT AND
FUTURE OF SINOP" A SITUATION ANALYSIS OF SINOP
Moderator: Asst. Prof. Dr. Gökçe Dervişoğlu

08 September 2011 Thursday

10.00 - 11.00 ROUNDTABLE DISCUSSION SESSION 1

"NEW APPROACHES IN URBAN DEVELOPMENT AND BEST PRACTICES OF
SUSTAINABILITY AND CIVIC PARTICIPATION"
Moderator: Prof. T. Melih Görgün

Yeşim Dizdaroğlu, ÇEKÜL Foundation Education Coordinator (sustainabil-
ity in urban development and tourism)
Ahmet Erdönmez, Collector, Bursa City Museum Director (life culture)
Seher Türkmen, Chairwoman of the management of Alanya Castle
(management plan)

11.00 - 12.00 ROUNDTABLE DISCUSSION SESSION 2

"NEW APPROACHES IN URBAN DEVELOPMENT AND BEST PRACTICES OF
SUSTAINABILITY AND CIVIC PARTICIPATION" CONTINUATION OF SESSION
Questions and Answers, Public Discussion

~~14.00 - 16.00 FORUM EVALUATION AND RESULTS~~

Asst. Prof. Dr. Gökçe Dervişoğlu

~~16.00 - 17.00 WORKSHOP~~

"PSYCHO-GEOGRAPHY WALK"

Director: Simone Pekelsma

··· OPENING SPEECHES ···

.....

Dr. Ahmet Cengiz Governor of Sinop Bülent Oktay Deputy

Mayor of Sinop

Prof. T. Melih Görgün Vice President of European Cultural Association Mahir

Namur President of European Cultural Association



Dr. Ahmet Cengiz | Governor of Sinop

Usually various factors such as physical conditions, number of buildings or number of people living are used to define a city but what is more important is the culture, life of style that city. Sinop which has a permanent population of approximately 50,000 people, exactly corresponds to the concept of a city with its deep historical past, cultural layers and life style. The historical background of Sinop that is hosting five different historical layers is estimated to date back to 6500 years. One of the prime advantages of our city is the geography in which it is located. The past of our city has left us with a cultural legacy that goes back to thousands of years. Remembering this heritage, conveying it to the future and collecting it is one of the key tasks of scientists and public authorities, i.e the state. The culture of a city is its spirit. We want to thank the Association, Mr. Görgün and Mr. Namur and everybody who contributes to convey the past culture of Sinop to the future. We as the Governorate will as well help to maintain these activities and wish that they will continue in the following years. The cultural heritage of our city will be a source of development for Sinop in the coming years. Even the penitentiary complex that is hosting us now, -with its significant material and spiritual cultural elements- will make a serious contribution to this. In forthcoming days the ruins of the fortress are going to be restored using scientific and academic approaches and presented to the exploitation of people from all over the world. Sinop is the richest city on the Blacksea coast in terms of historical and cultural assets. We are aware of this fortune and want to arouse interest all over the world. We will spend an effort to create a brand-city. It is the ultimate task of each responsible individual to convey this virgin, unspoiled presence of Sinop to the future.

OPENING SPEECHES Dr. Ahmet Cengiz, Bülent Oktay, Mahir Namur, Prof. T. Melih Görgün

Bülent Oktay | Deputy Mayor of Sinop

Cities, spaces only make sense together with the cultural reflections of the people inhabiting them. With respect to this, conveying the past to the future properly is important. What we are going to be discussing here are opinions on utilization of spaces in the city and cultural urban projects.



T. Melih Görgün | Vice President of European Cultural Association

I stand here as a citizen who knows this city, has a past here, still continues to live here and wants to leave something to the future. In this room we have a community consisting of representatives of NGO's, young people, children, experts, authorities altogether having the intention to do something for this city. We took off with this project one and a half years ago. It was chosen from amongst more than 200 projects that applied from Turkey in a competition opened by the European Union Ministry within the scope of a grant scheme program. In this project of collecting the future we wish to carry out a study making use of our past values. Today we are gathered in a building that was inherited from the past. This building that has earned a place in our memories with its tragic story is hosting us today. We are adding new things to the memory of this building apart from those things that are known. This city with all its historical layers is radiating positive energy and encouraging creativity. In the upcoming days, together with our academician friends, we are going to unveil the city and reflect on what we want to see in this city in the future and try to prevent the formation of that information which exists today and makes us say "if only this did not happen". After listing our pros and cons, -wrapped up in our past the moment we enter from the door of this building- we are going to look at our own history and decide on what we wish to leave behind. Following this five-day-long process we will start with the artistic creation process. The things we are going to leave behind will require a sense of responsibility on individual level. Accompanied by this feeling of responsibility, every single one of us being a one-man civil initiative, has to convey his/her knowledge to those who are in power in order to be able to find the right way.



We are holding these meetings to promote active civil participation, support individuals and citizenship. These kinds of debate platforms are important in terms of making people living in this city understand and perceive each other. We are then going to share our word in the form of a book with all related parties. This word will be our word, i.e your word, the word of those who are living here, the word of this city. We have guests that are artists and academicians, from cities like Vienna, Amsterdam, Venice, Cluj who have carried out similar works in their cities. Their experiences will lead us in terms of showing what is essential and right for this city, reminding us about the information we may have overlooked. The main objective will be this proces of sharing, civil dialogue.

Mahir Namur | President of European Cultural Association

The first day we are going to elaborate on the past values of Sinop, the strengths and weaknesses of the city. We are going to have a brainstorming session. In the following days, in order to be able to speak the same language, we are going to have an information exchange with our local and international guests. Finally we will reach mutual understanding on concrete ideas, suggestions and actions that were put forth, support each other and will contribute to Sinop within the next years. Next week everyone joining us in this process has the chance to continue with the artistic production whose results will be exhibited thereafter. What is important in all this will not be the result or the exhibition but the whole process.

T. Melih Görgün | Vice President of European Cultural Association

In the scope of this project, in order to facilitate our communication with you, we will also be publishing a newspaper of our city, namely Sinopsis. This will be a document of the project and will include the articles of all friends -those of Sinop origin, those working for the city and those who are experts-. We would very much appreciate to receive articles written by you. The publication Sinopsis will have three more editions.

... “PAST, PRESENT AND FUTURE OF SINOP” A SITUATION ANALYSIS FOR SINOP ...

Workshop (part 1)

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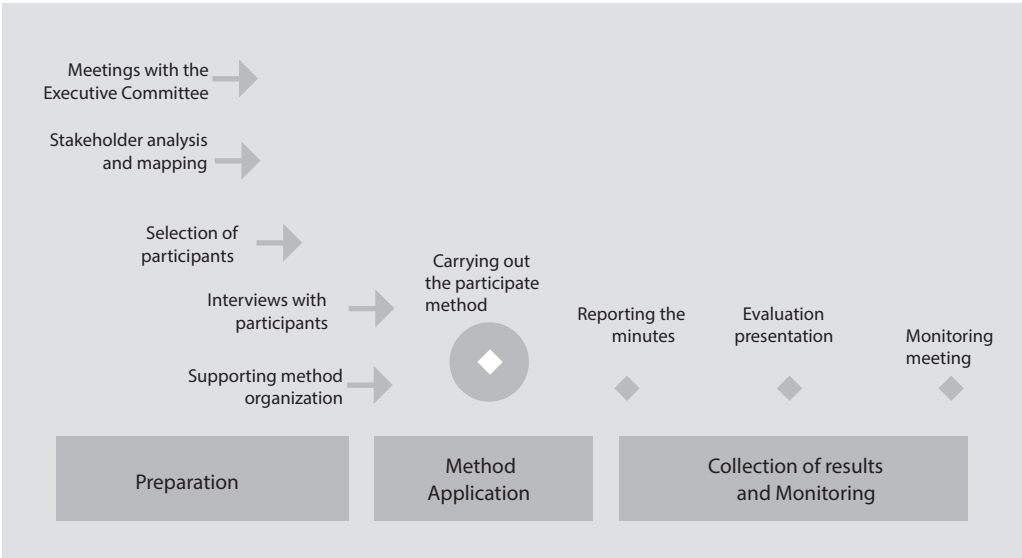
Moderator: Asst. Prof. Dr. Gökçe Dervişoğlu İstanbul Bilgi University



This participative method approach is believed to contribute to the future design and implementation process of the community of Sinop. Firstly, it aims to reveal the common sense for the future design and change of the community of Sinop by making use of the knowledge and experiences of the stakeholders. This will bring a systemic approach to change. This process consists of three main phases i.e; preparation, collection of results by application of the method and monitoring. During the preparation phase; meetings were held with the Executive Committee, the stakeholders' analysis and mapping was attained and participants were reached with an open call method.

The method was applied in the following stages:

- 1) Anticipations regarding the Call Conference;
- 2) Trends in the world and Turkey that are expected to have an impact on Sinop;
- 3) Presentation of city culture (By Yeşim Dizdaroglu) and Sinop's current status (basic/core competencies and weaknesses);
- 4) Strategy proposals directed at the design of Sinop's future Trends, competencies and weaknesses of Sinop were determined initially by means of a brainstorming session carried out together with all participants. These were then prioritized by means of group studies and again commonized and interpreted by all participants. Then a smaller group was used to commonize group studies which were again evaluated and interpreted with all participants. Taking into consideration discussions and outputs derived from the city meetings, it is suggested that future steps concentrate on subjects listed below: Prioritization of projects/activities related to the future of Sinop by the application of a decision process employing participative methods; Handling each project of priority within its own dynamics, designing, evaluating and implementing them with participative methods taking also stakeholders into account; Establishing self monitoring and evaluation (tracking) mechanisms for the Sinop civil initiative.



COMMONIZED TRENDS

Scenarios

Positive Scenarios	Negative Scenarios
resources • Natural resources – Presence of renewable energy • Continuation of organic agriculture • Tourism potential (being a water-rich town, cultural tourism) • University town • Impact, contribution of people of Sinop origin	“Energy Base” Scenario as a result of energy policies • Urbanization Problems • Traffic Problem (Utilizing the peninsula, pedestrian regulations sidewalks) • Ethical erosion (behavior based on commercial concerns, wastefulness) Issues mentioned by one group • Migration of educated people • Short seasons related to the climate

Basic Weaknesses and Abilities

Basic Competencies	Basic Weaknesses
• Safety • Activist Spirit • Convenient for the young people to build up their self-confidence and allocate their time for self improvement	• An irresponsible approach based on saving the day, selfism • Talking rather than working, being critical but not acting collectively

STRATEGIC PROPOSALS

- Carrying out demolition and public improvement and town planning work, increasing the number of protected areas
- Rearranging Sinop as a Slow City in accordance with its nature, making an application for it
- Preparing sculptures for the city
- Carrying out history studies- Traveller and travel books
- Supporting the Vocational High School for Tourism for progress in tourism
- Improving the communication of Turkish Employment Agency's "Set up a business" Entrepreneurship education program and promoting appropriate production/products for Sinop
- Promoting a Centre for Cultural Cooperation in Blacksea and knowledge generation
- Supporting water sports and types of tourism preserving the nature

Anticipations

- I expect to be able to produce collectively.
-Because I believe that this is an important activity to preserve the distinctness of Sinop and to convey it to next generations.
- I believe that this activity will be a good start to reanimate the culture of being a Sinopian.
 - To find an answer to the question "What kind of Sinop do I visualize for the future?" together with some experts using our collective energy
 - To make it available for children to be also present in outdoor spaces and ensure that they can play together.
 - To help Sinopians get one step closer to reach their dreams of the future.

- To reveal a better future for the city with a rich history together with Sinopians.
- To support Sinopians in approaching the future they dream of.
- Because it is a project that will improve Sinop.
- Because it is a gathering of people embraced by art.
- Because the penitentiary building is a convenient space for people to get familiar with art and realize themselves.
- To find out what contribution I can make as a Sinopian and to see what I can learn.
- To have the opportunity to meet more Sinopians.
- To support this project collectively as Sinopians.
- As an Association we collect the past and have the common target of collecting the future here.
- To carry out an on site research for the calabash tree/lagenaria/gourd rather than doing it theoretically.
- To collect sounds in Sinop and to make music together with young people and volunteers.
- To raise discussions, affirm and give hope. To do something to generate hope for the future.
- I expect the penitentiary to play a role in the transformation of the city and be successful.
- To discover the city further. To form a "one-day museum" regarding what the inhabitants of the city want to preserve and show.
- To hold an art workshop with children. To carry personal objects of children to the future since the past contributes to collect the future.
- To be together while carrying the culture of Sinop to the future.
- To share my personal stories of the past with you.



- To convey my books from the past to the future.
- To interact by means of stories and questions.
- To join the workshops together with our disabled children.
- To ensure that this activity contributes to field management.
- To make Sinop a role model for other cities that will follow.
- To share my music with wider audiences in Sinop.
- To drive similar outcomes with the outcomes of intercultural interaction conferences.
- To live in an improved Sinop and ensure the participation of everybody in this project.
- To experiment together with the inhabitants of this city what we can achieve using the language of dance. To turn the penitentiary into a Dance Academy.
- To explore the future of Sinop and the city itself.
- To understand the past of the city and to add new layers onto it.
- To see how togetherness and sense of fellowship -which seems to be lacking in my country- functions here and to reflect the results on my study eventually.
- To see what is undertaken for the promotion and development of Sinop.
- To improve my leisure time activities
- To learn something from Sinop and to return to Venice with surprises.
- To change things together with the people here.
- To preserve the historical texture and to motivate young people to lay claim to this.
- To find out and reveal the hidden past of Sinop.
- To make Sinop a place where animals and plants on the street are protected.
- To make Sinop a place where in the future my children and grand children will be pleased to live.



- To convey what I have collected in the past to you.
- To see how responses to the ethics of oblivion/negligence can/will be.
- To map together with young Sinopians and to produce something common.
- To do our part.
- To save the day, rather than to prevent Sinop from worsening. To dream.
- To save our neighbourhood, the quarter where I spent my childhood. To stake a claim on our city, our nature.
- Because I like to be in hubs of knowledge, love and productivity.
- To save and protect those values Sinop beholds. To increase sensitivity of NGO's on the issue of thermal and nuclear power stations, to prevent their construction.
- To create a synergy that will make Sinop a role model for Turkey. To promote organization of these types of participative activities all over Turkey and to build up Happy Turkey where people sensitive about their country and city will work collectively.
- To initiate activities on music and painting in Sinop.
- To learn more about Sinop Biennial and the city.
- To create together with and for Sinop something as a dancer.
- To create an awareness in Sinop.
- To realize that there is a big potential in Sinop.
- I am here because I see you as the future and wish to share my experience.
- To celebrate the future.

TRENDS BRAINSTORMING

- Social justice has become an issue in the world.
- Urbanization in Turkey and Sinop is growing in reverse direction. We are experiencing unplanned urbanization.
- The economic crisis lasting longer than expected has increased the importance of real estate property and this in turn can create conditions favouring cultural heritage.
- In Sinop many houses are of ancient origin and are confiscated/expropriated by General Directorate for Foundations, we cannot modify them. The Council of Monuments and Law of Foundations should be reviewed.
- Sinop is the only city in Turkey holding on its water resources. Water should be valued.
- Spatial formations of all scales surrendering to market conditions.
- Resources on earth are diminishing. Multinational companies seriously attack resources of countries under their influence. We have to put emphasis on the preservation of resources.

- Completely ignoring universal human rights.
- Giving environment priority in the education system is essential.
- Due to insufficiency of institutions raising teachers in Turkey, experts in their subjects are not present as much as needed. For example due to lack of specialized architects we result in unplanned cities.
- In our country rural land is left intentionally barren. Settlement and natural agriculture in rural areas should be promoted.
- Appreciation for art and artists decreases day by day.
- While utilization of technology and material continuously increases, contribution to culture and science decreases.
- A developed city needs an advanced university.
- Policies implemented intend to suppress qualified people.
- After 1980 the young generation was depoliticized. Young people should get organized and involved in politics.
- Cities are invaded by cars. Cities are full of cars instead of people. They need to be greener and streets be giving priority to pedestrians have to increase.
- Cities nowadays are shaped according to different choices of religions and life styles and we do not know how to cope with this diversification.
- We are confronted with many different developments outside institutionalization. Diffraction of institutionalization and emerging civil initiatives.
- The need for improvement of intercultural communication and dialogue between the people of Sinop.
- Increasing global mobility due to cheap flight tickets.
- Social media bringing young people together.
- Monetary values dominating moral values.
- Which institutions are trusted in Sinop?
- Excessive occupation of pavements in cities.
- Questioning the impact of technology on people. A push toward social isolation.
- Freedom of press and opinion for real democracy.
- The world is going through a clash of values. Collapsing values are getting replaced by new ones.
- Decreasing face to face communication due to increasing use of technology and social networking.
- Pedestrian rights present in Europe are not valid here. Traffic is our weak point.
- Nuclear power trend while retreating in the world is progressing in Turkey.
- Kids get acquainted with the computer in early ages. Instead of playing games outdoors they play computer games containing violence. Using the computer diminishes manual skills, manuscript is almost forgotten.

- Urbanization allows no living space for children. Children are forgotten. There are football pitches with artificial carpets for commercial purposes but other than that no space is available for children.
- Although we are not the ones deciding on global players they influence the whole economic system and eventually the politics. We are experiencing a chaos of representation.
- Although we are granted with individual rights and freedoms we willingly delegate these to the authorities. Grassroots (organization) has declined.
- There is an improvement in preserving the traces of past cultures instead of annihilating them.
- Connection to our biological roots has become lesser. How many people out there know the name of their grandfather's father?
- While looking at the past we have to look at our mistakes/failures as well.
- There is a dilemma. While there is an excessive production and consumption, we also have the problem of satisfying those groups that are disadvantageous in terms of economic conditions.
- There are societies which are increasingly becoming unhappier.
- Social isolation and alienation is leading people to selfishness.
- Migration of the young population, young brains is a big issue. A texture enabling them to produce for their own cities is lacking.
- Rough usage of energy and energy lavishness should not be considered as developedness.
- Instead of producing genetically modified organisms (GMO's), wastefulness and over consumption should be prevented.
- Small towns possess more elements for development of self-confidence. Youngsters living in big cities have more difficulties in expressing themselves. Young people should be able to get involved in activities carrying their cultural development further. They should gain sensibility, cultural entrepreneurship should grow.
- After the 80s inhabitants of Sinop were individualized.
- We are exposed to an overload and imposition of ideas. Our perception is getting polluted (by media, etc.)
- There is the issue of language "desertification."

•• “MY CITY IS DIFFERENT” ••

Presentation

•••••

Yeşim Dizdaroğlu, Education Coordinator of Çekül



What is Urban Identity?

- Urban identity determines the future of that city. City of culture, art.
- Information defining the past and present conditions of the city and how much it is prepared for the future.
- Urban identity of Sinop is different. Sinop is a city that has never changed its name. Urban identity and power are factors that determine an urbanite.
- The city identifies/characterizes/determines the civilization.

What is a City?

- Buildings are built by people.
- The natural structure of the city is completely favorable to be a city. Sinop is a city referring to its geographical features.
- A suitable place for living.

What is a (living) place (Why do we need it)?

- Safety
- Cost of living/sustenance



- Shelter requirement
- Culture requirement
- Open/closed spaces

Who am I (What is my position) within the human space relationship?

- Where I am from/Where I come from
- Space has factual impact on people living there.
- Acquaintance, bringing out common values of the place.
- Building up prejudices
- Where are you coming from and going to?
- People are those who add meaning to spaces.
- Space is the representative of/represents time. If we lose the place/space, we at the same lose our sense of belonging.

The identity of Sinop

- Starts the day late
- Eats, drinks, enjoys, wanders
- Dead end street of Turkey
- Harbor of the Blacksea
- Energetic
- Windy (always under the effect of two dominant winds)
- Seduced
- Has always given but never received
- Intellectual
- Architecturally neglected, negligible, beautiful architecture makes beautiful people
- Enjoyable city to live in
- An open penitentiary with only one way in and out, not easily accessible

DIFFERENT" Yeşim Dizdaroğlu

PRESENTATION "MY CITY IS

- Modern and luxurious
- Sterile, preserving its belongings
- Oppositional attitude
- Desired
- A mother with ungrateful children, generous Sinop
- A city that has lost its values and was late in realizing this now making an attempt to regain them

Symbol of Sinop

- Penitentiary
- Diogenes
- Shipyard fountain
- Urban Identity

Feeling	Colour	Symbol Building
Complexity	Blue	Eagle and dolphin
Indifference	Green	Rıza Nur Public Library
Serenity	Blue	Fortress
Boredom	Green	Penitentiary
Oppositional	Green	Spoon
Insensitiveness	Indigo gray	Barrel
Safety	Blue	Fish
Happiness	White	Penitentiary
Home, sense of belonging	Green	Eagle and dolphin
Infinity	Gray	Muhacir Street
Gloom/sadness	Turquoise	Lighthouse/General view of Sinop
Comfort Regret	red brown	Boat
Melancholy	Turquoise	
Nostalgia	Dirty yellow	

Our self-definition in terms of the city			
Adjective	Colour	Structure/Building	Living
Happy	Blue	Smell of the sea	Fishing
Bored	Black	Pier	Hills
Hyperactive	Red	Shipyard	Boat

... “PAST, PRESENT AND FUTURE OF SINOP” A ... SITUATION ANALYSIS FOR SINOP

Workshop (part 2)

.....

Moderator: Asst. Prof Dr. Gökçe Dervişoğlu Istanbul Bilgi University



We are going try to build up positive and negative scenarios concerning the circumstances we are living in. We would like you to build up 4 positive and 4 negative scenarios by choosing trends you consider to be important. Groups will be functioning as self-managing teams. Each group has to have a timekeeper, a presenter and a typer. We especially want to emphasize the issue of persuasion within group dynamics. (4 group studies were carried out, while the 1st and 3rd groups worked on positive scenarios, the 2nd and 4th groups worked on negative scenarios.)

POSITIVE SCENARIOS

Opportunities and Strengths

Group 1

- Rapid growth of Sinop University will provide development in Sinop both culturally and economically.
- People feel themselves safer in smaller towns. Life in big cities is more complicated. There is much more spare time people have for themselves in small cities such as Sinop. This in turns gives them an opportunity to improve themselves. People can express themselves more comfortably in smaller towns. This consequently increases self-confidence.
- Organic agriculture still continues in Sinop. (Opportunity)
- The historical structure is not completely destroyed yet, it is still recoverable. (Opportunity)

- Clean air and clean sea: people can go swimming in the city where they live, the distance to the beach is very short.
- Being a city of tourism (strength)
- Possessing an activist spirit (strength)
- City with little waste of time. Since Sinop is a small town, it does not take a long time to travel between two destinations even during summer time when there is more traffic. It just takes one hour to cross the town from one end to the other. You can deal with your bureaucratic operations, then have a picnic and go swimming during the course of the same day.

Group 3

- Brain drain. People from Sinop bringing back their knowledge within a system.
- Having clean, non-depletable energy resources.
- Positive tendency to preserve traces of past cultures.
- High touristic potential of Sinop.
- Being a city that holds on to water. Possessing an important potential in terms of sea.
- Organic agriculture without GMO.

NEGATIVE SCENARIOS

Threats and opportunities

Group 2

- Public unresponsiveness to the construction of a nuclear power plant.
- Issues of traffic and infrastructure. An integral solution for the sewage system. Prohibition of traffic in some streets due to inadequacy. Achieving these not only by police power but with the participation of civil society.
- Selfish attitude, waiting for solutions without working for them.
- Commercial concerns overweighing all other values. Sinop's only source of income is the fishing industry. Excessive fishing which is illegal, not following regulations on legal fishable magnitudes.
- Insufficient educational institutions and young people remaining with no other choice but migration. There is only one university in Sinop which is still in the process of developing itself.
- Ethical erosion in some areas.

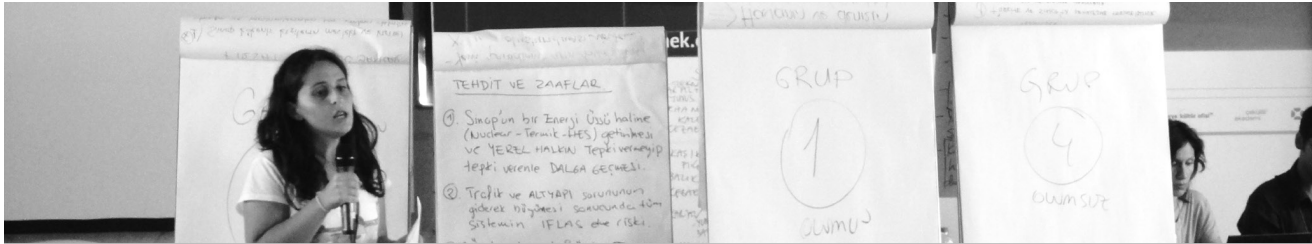


Group 4

- Nuclear trend progressing in Turkey while declining in the world.
- Rough usage of energy.
- We are experiencing problems like traffic, lack of green spaces and unplanned urbanization. Concerning the traffic problem, ownership of vehicles and quality of roads are not increasing in direct proportion to each other. Occupation of pavements in cities increases each day. Local roads are horrible; too many vehicles are being sold. New roads have to be opened off-center. Sinop as a peninsula should be exempt from traffic.
- Commercial concerns are dominating ethical concerns.
- Reverse urbanization. Destroying the topography of the city.
- Deterioration in urbanization resulting in deterioraiton of people, worse cities bring about worse people.
- There is no sea transportation although the city is convenient for this, both in terms of passenger transportation and freight shipment. This opportunity may cause preference of the private sector.
- Disregarding universal human rights. Lack of freedom of press.

Weaknesses

- Being a peninsula Sinop has just one way in and out: no vehicles just as in Prinkipo island (the Princess islands) could be a solution.
- Volatile climate conditions. In Sinop you can experience four seasons in one day. Because the wind is blowing from all directions we feel dizzy all the time. Short summer season
- Lack of sense of responsibility.
- We cannot make use of tourism properly – diversification of tourism
- Since it's a small town, peer pressure is more than anywhere else.



COMMONIZED SWOT

Scenarios

Positive Scenarios	Negative Scenarios
- Natural resources –Presence of renewable energy sources - Continuation of organic agriculture - Tourism potential (being a water-rich town, cultural tourism) - University town Issues Mentioned By One Group - Impact and contribution of people of Sinop origin	"Energy Base" Scenario as a result of energy policies - Urbanization Problems - Traffic Problem (Utilizing the peninsula properly, pedestrian regulations, sidewalks) - Infrastructure problems (Sewage system) - Infrastructure problems related to cultural spaces, impact on cultural heritage - Ethical erosion (behavior based on commercial concerns, wastefulness) Issues Mentioned By One Group - Migration of educated people - Short seasons depending on the climate
Basic Competencies	Basic Weaknesses
- Safety - Activist Spirit - Still preserving its historical texture - Convenient for young people to build up self-confidence and allocate their time for self improvement	- An irresponsible approach based on saving the day, selfism - Talking rather than working, being critical but not acting collectively

NEW APPROACHES IN URBAN DEVELOPMENT AND BEST PRACTICES OF SUSTAINABILITY AND CIVIC PARTICIPATION

Roundtable Discussion

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Moderator: Prof. T. Melih Görgün

Speakers: Ahmet Erdönmez Bursa City Museum Director

Seher Türkmen Chairwoman of the management of Alanya Castles,

Yeşim Dizdaroğlu Education Coordinator of Çekül



T. Melih Görgün

Sinopale held every two years on local scale is an organization targeting urban development using culture and art as a tool. One of its rewarding outcomes namely a video installation film work shot during last year's Sinopale is now being presented in an exhibition of a prominent art center in Venice. The two Venetian curators of this exhibition concurrently also the producers of the show are among us today. This can be given as a concrete example of sustainability we experience.

The art and culture journal Sinope, nowadays not published anymore should actually continue. Its publication in the first place already is a sign showing that some private initiatives as such can exist. Museums also are very important in terms of taking the information out of the city and providing sustainability. This sustainability in turn brings about economic development as well. What kinds of methods do we need to utilize here in this city to provide information, sustainability and urban development?

Ahmet Erdönmez | Bursa Kent Müzesi - <http://www.bursakentmuzesi.com>

When I compare Sinop to other cities, I think that on condition that it is organized well, it is a city with potential of creating a difference. City museums -an emerging concept in Turkey as well- are centers of promotion introducing all specialities and values of a city. In 2000, The Union of Historical Towns

was established in Bursa and according to a decision taken, the old court house of Bursa built in 1926, was appointed to be transformed into Bursa City Museum in 2004. It was visited by 800.000 people until today. The result of a research we conducted has revealed that Bursa City Museum has made an important contribution to the development of urbanite awareness.

Bursa is a city belonging to the past, the present and the future. It is the guardian of a noble past full of life due to traces of many civilizations that have resided there up until our day. It has embraced them with its unique nature and has wrapped them up in its greenness. It has recreated the fruitful land it is located on. It has turned life into a tale using the city as its fabric. If you would like to make a new acquaintance with Bursa, you could take an enriched trip to Bursa City Museum to see all values together that make up the city in guidance of exhibitons, animations and interactive systems. There are galleries consisting of various themes in three separate floors. In the first gallery on the first floor, initial settlements and the establishment of the city together with its development process until the end of the Ottoman period can be observed, classified under titles of significant happenings in history. You can get information both in Turkish and English about the section you are located in using smart headphones. In this gallery, there are also ceramic sculptures of the first six Ottoman Sultans who reigned in Bursa accompanied by information boards about related periods. In the second gallery of the first floor, you can observe the phases that the city reshaped during the Republican period, has gone through until today. You can experience the “living” and “inhabited” Bursa in the single gallery of the top floor. People who have contributed to Bursa, traditions, new life practices and rituals, clothingstyles and habitudes of the city can be seen. It is its way of living what makes a city. The city memory section qualified as a center for researchers who want to find all present documentation on Bursa and a hall assigned for activities such as meetings or presentations also can be found on the top floor. The ground floor of the museum is allocated to those dynamics reflecting the production and economy of Bursa. The historical craftsmen bazaar with its art like productions and distinctive traditions is the visual surprise of this floor. Silk weaving that has made Bursa known worldwide and its story together with otherfabrics produced in Bursa, are presented in this gallery as well. You can witness the establishment process of the city museum in another gallery. Halls of the museum host periodical exhibitions changing semi annually. The forecourt consists of an amphitheater reserved for recitals, concerts and open air exhibitions. Everything present in this museum is a witness of our past sunk into oblivion struggling for remembrance. They confront us with our deeply rooted cultural past and the Bursa of today, giving us the opportunity of building up the Bursa of the future. City museums are building complexes narrating the values of a city. I can envisage the values of Sinop in a building as such. We saw in Bursa that there were a lot of things we thought we knew and in fact did not. Together with an NGO, we formed up a team and generated the memory of the city, digging out those values.

T. Melih Görgün

We may have misinterpreted or misorganized the functions of present spaces we are utilizing today. For example, there is an Etnography Museum present in this city. Taking my experience about other city museums into consideration, I think that by reconsidering the functions of this museum, arranging its content accordingly and by systemizing its archives, it would be possible to transform it into a structure similar to the one you were talking about.

Ahmet Erdönmez

That's a good idea but there are some bureaucratic obstacles. This can only be handled by the local administration, i.e municipalities. I am in favor of local authorities staking out a claim on this. This definitely makes a difference in the management of a museum. In Bursa City Museum I am free to set a collection budget and spend it accordingly, free to employ the staff I choose. In order to achieve these conditions, the support of local administration, municipality and NGO's is required.

Seher Türkmen | Alanya Müzesi - www.antalyakulturturizm.gov.tr

I work on behalf of the Ministry of Culture and the local administration at the same time. This is not quite a common situation. While the local administration is always perceived to be a political structure, the Ministry of Culture and Tourism is perceived to be a governmental institution. I have been working as an archaeologist in Alanya Museum for 23 years. Since seven years I am also the Director of the museum. I am carrying out this duty in the name of preserving cultural assets not to do politics. At the same time I'm the President of the Field Management Committee of Alanya Castle. It is sad that a country where various cultures have left their traces, which is this rich in terms of cultural assets and historical sites only has 10 spots to be listed among the world heritage list of UNESCO. Alanya Castle is also one of the places spending an effort to be included in UNESCO's World Heritage list. UNESCO recently made an amendment in its regulations. According to this, each site applying to be included in the world heritage list has to constitute a management plan and submit it to UNESCO. Since Alanya Castle is protected area of first degree depending on its archaeological, natural, urban and historical features, our local administration was obliged to prepare a management plan. Field management is only a matter of coordination. It is a matter of gathering people and institutions coming from very different disciplines together and centrally distributing all issues (electricity, water, visitor management, etc.) related to management to related parties. Tourism in Alanya has started in the beginning of the 70s and has developed rapidly since then also facing some issues of urban sprawl. It has many luxurious hotels and a long shoreline. It is at a point where the Toros mountains come closest to the Mediterranean sea. Alanya whose land structure during the ancient period lay between Pamphylia and Cilicia is



a mountainous city. As of today there are approximately 20,000 foreigners settled in Alanya. There is a council for foreigners in the municipality; they also have their own association. They introduce different practices to Alanya, communicate with us and give voice to several issues that challenge the city. Alanya has a moderate climate during winter time. The castle is visible from every spot in the city. It is 250 meters above sea level. The castle has 6 km long continuous walls. It has survived until today owing to a restoration in the 50s. The city can be seen on the map of Piri Reis. According to known history records, settlement in Alanya dates back to 4th century B.C. It is one of the best preserved middle age castles in Turkey in terms of its appearance today. Researches have revealed that in the past old cedarwoods -remaining only 10 today- have been cut down massively to be sent to Egypt in the form of ships as a present to Cleopatra. In 1221 the Anatolian Seljuk Sultan Alaaddin Keykubat conquered the Mediterranean with the purpose of enabling trade between the Blacksea and the Mediterranean and improving trade with the Genoese and the Venetians. Due to its geographical features and mild climate, Kolonoros (Alanya) became the winter capital of Anatolian Seljuks. Important buildings were built and a huge town planning started in that period. Keykubat adopted the title of "the Sultan of two seas". It was taken over by Memluks and then Karamanids after the Seljuks. The city was an important port for shipping trade between Egypt and Syria starting from the 13th century until the 18th century. It was especially used for timber trade. Even a special fruit measuring unit for the city was invented by a merchant some time. There are around 150 officially registered examples of civil architecture and churches in Alanya. The Alanya Castle today is also a small settlement hosting 500 people in two neighborhoods surrounded by walls.

Today Alanya Castle inhols various textures. In time with the involvement of different civilizations these have altered and mingled with each other forming up this rich environment culture. The castle ranks 10th among sites in Turkey that can be viewed for a fee. The visitor number has reached about 350,000 in 2010 and continues to increase each year.

The population of the area is constantly changing. In order to preserve the spirit of the space, it is vital that the inhabitants of the area have to continue to live there. What will effects of boutique hotels on the current life style be, who will be deciding on this? These are things that need to be discussed in detail in the scope of a management plan. We have to decide correctly what to keep and which story to write in terms of preserving the spirit of the space.

First steps aiming at preserving the Alanya Castle have been taken in the 70's. After various decisions taken in the course of time, finally a reconstruction plan process of 10 years starting in 1989 aiming at protection was implemented. This was helpful in terms of revealing the present status and acknowledging all properties. But implementations in this frame are only carried out upon demand and are limited to subsidies and since there is no specific calendar set, in the end all these efforts lack an element of integrity. Together with the management plan of 2004 we started with these studies. We established the Bureau for Preservation Implementation and Controlling (KUDEP). We employed staff from different disciplines within the municipality. This Bureau now is writing its own reports and has raised its own qualified staff. This practice has relieved the staff of the museum a lot and has put the load off of us.

T. Melih Görgün

While in possession of a space we sometimes impose different functions on it intending to yield higher income, so it becomes kind of worn out and loses its speciality. The Christiania district in Copenhagen can be regarded as a good example in terms of sustainability. Refusing to settle down in a cultural center -a sterile environment- these people have occupied a military base and still continue to live there. This has not resulted in any kind of threat and the city currently obtains tourism income from it. Is there a threat possibility for Alanya Castle?

Seher Türkmen

The decision will come from all the stakeholders living there. A management plan is not fixed, it is integrated but open-ended, flexible to daily changes. The management plan will shape itself accordingly with the development of everybody's sensitiveness concerning the preservation of cultural assets.



T. Melih Görgün

The civil society has to define its real needs and put forward these to the authorities. Then, in line with these needs, a negotiation has to be reached and proper decisions have to be taken. Cultural assets are universal values; they are assets of the whole human race/humanity. If we want to protect them, we all have to do it together.

Yeşim Dizdaroğlu Çekül Academy

Çekül Foundation is a civil initiative established in 1990 by Prof. Dr. Metin Sözen and his friends. Sensitive academicians and artists came together with the purpose of preventing nature from being spoiled and doing something to give a chance for the city to live. The Foundation has carried out afforestation work ever since. It has aroused awareness making it possible to plant more than three million trees until today. According to a research held, each individual consumes seven trees annually. People are free to call the foundation for plantation of trees on special occasions. They receive a gift certificate in return and may join the planting ceremony if they want to.

The other field of activity of Çekül is cultural heritage. Cultural heritage is preserving the values that we perceive to be the defining us in order to convey our style of living to future generations. We usually do not appreciate the value of a heritage if we inherit it without spending any effort. Heritage forms up as a result of true life experiences and endeavor.



Cultural heritage....

Heirloom

Ring

Brooch

Folkloric heritage, geographic gardens, dialects

Everything that interferes with/is included within our living space



What are the actions taken to protect cultural heritage, why?

Esteem

To develop the “we-feeling”

Cultural heritage left to us provides that following generations are informed about us

To know who we are and to be able to make better decisions

We have to protect our “we-feeling”

If you spend an effort, you love and treasure it, then only you protect it

Common heritage

Environment

Neighborhood Street Our

school The orange tree All

past that lies underground As a

social behaviour we tend to shy

away from reaching a common

target. We spend too much effort in trying to say what is expected from us, we try too hard not to decipher ourselves. What underlies cultural heritage is mainly being a human. Values remind us of our humanity. Being a human requires sharing. Çekül in a way is as well our cultural heritage. Especially when in a country under capitalist system each city, each person is cruelly forced to become exactly the same.

Education starting in the family, then continuing at school will provide a necessary cure in this situation if we are willing to convey our heritage to the future.

The importance of preserving cultural heritage on local scale lies in preserving the diversity, the originality. The thing that is original also comprises an information about our humanity. That certain information which is going to carry us to the future.

QUESTION - ANSWER

A Participant

The building complex we are located in now, will be subject to restoration and refunctioning work due to the utilization of a grant obtained by the Ministry of Culture from the European Heritage Fund. Therefore a suiting field management model is being developed. We are trying to generate information through discussions as to how this structure located in our city can be used in the future. Our municipality is planning to transform a number of spaces in the city. How was the idea developed during the establishment of Bursa City Museum?

Ahmet Erdönmez

We had a question in mind as to which places to visit in Bursa in a one day excursion. Eventually there were so many values worth seeing that a possibility visit them all did not exist. There was also the question of intangible cultural heritage consisting of features like; games played on the street, food and celebration culture, etc. NGO's proposed the idea to build a museum to present all of these values together in one place. Undertakings have to be announced to the public. The matter slowly started to be heard and discussed in the city. NGO's began to put their pressure on politicians. An opportunity for Bursa was the establishment of the Union of Historical Towns in the year 2000. That was when the idea of establishing a museum emerged. It was discussed who the owner this museum would be. We soon discovered that things would be easier if the local administration took over the responsibility of this task. The Metropolitan Municipality assembled a team and got the support of the NGO's, the university (to ensure scientific efficiency) and senior executives of the city. Since funds would be needed for the implementation process, the local administration connected with chambers of commerce and industry for sustenance. Please note that the support of the public is vital in terms of continuity.



A Participant

How can we involve “the man on the street”?

Ahmet Erdönmez

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Oral history research necessarily requires communication. Reeves are like presidents of their neighborhoods. They are the best candidates for close communication. If you can gather all of them and demand information and collection from them, this will be the smoothest way. Going through the archives you can collect the memory of the city, this study should start rightaway.

A Participant

What elements do we have to take into consideration while implementing field management here in Sinop?

Seher Türkmen

Making the management plan also reveals who the related stakeholders will be. After defining the limits, you determine who will benefit from it. The management plan is prepared definitely by the local administration. All stakeholders should work on the management plan participatively and in a sustainable way. Then a SWOT analysis should be carried out. A mutual consensus has to be reached by everybody. This procedure continues with an action plan. In large areas, you have to follow a holistic plan based on annual objectives, taking one step after the other. In Alanya roads were repaired, infrastructure waterways were cleaned, fountains were fixed. Oral history studies were conducted. Students were taken to excavation sites. All buildings were handed over by the Ministries to the municipality in the scope of the project, so things functioned faster. The castle is now celebrated as a theme in every culture and art festival.

How long can you go on without certain funds? We managed to obtain grants from the budgets of the Union of Historical Towns and the Ministry of Culture and Tourism and some contributions from the Governorate. You necessarily have to establish a management model. This is a problem. Areas having established their field management plan should definitely receive a share from accrued property tax payments, because that is a permanent income. Also the budgets of foundations could be utilized. Research has to be made.

Sponsors only approach you after all necessary steps are taken and results are visible. You have to get a grip on everything yourself.

We have to form an appropriate establishment and proper fund raising models complying with our realities. We have to undertake prospective fund raising work already starting from the day. Instead of waiting for somebody to come and do these, we ourselves have to take action. If necessary, we have to pick up the garbage. It is easy for us to wait for someone to come and settle things but what needs to be done rather than sitting and waiting, is personally doing it.

Ahmet Erdönmez

Business planning has to be done carefully. In the case of Bursa City Museum, we started to recruit our staff simultaneously with the construction work. Thus we made the museum operable together with a team working with us since the beginning of the construction. We were able to build up a strong staff. Local and central administrations are the authorities in charge of a city. Everything only is feasible with their support. According to the diagram, together with chambers of commerce and industry. First build up your organization, everything else will follow. Each situation has to develop a model of its own. No management plan can serve as a model for the other.

STRATEGIC PROPOSALS

- Do not think that Sinop is a city that should be torn down and rebuilt. What Sinop needs is a holistic planning approach that will provide spatial solutions and improve the transportation and infrastructure conditions of the city to comply with healthy and modern norms but in doing these will respect natural and cultural assets. Which economic resources are going to be employed? What will be current gains? How will we prevent unjust treatment of people? These are questions that should be asked, discussed and answered. I think that related actors responsible of elaborating on these issues are not acknowledging this, internalizing them enough. For a dialogue to take place, other parties also have to put faith in this, they need to be convinced as well.
- Should Sinop become a slow city? The term slow city arises from slow rituals intentionally being introduced to a city rather than from the concept of a city with a slow flow. If you consider Sinop together with its nature, is this definition suitable for the city?
- If the municipality, capital owners, businessmen, chambers of commerce and industry, institutions comprising information such as the university, institutions representing civil society, i.e domineering, capital and financial powers collaborate, they will constitute a good example for the public, it will turn out to be a participative process. Some may hold the authority while others hold the manpower.
- There is restoration work carried out in Boyabat. This can be emphasized as a role model. Sinop Municipality has to find and restore an example of civil architecture as well. By this way, the public will be presented with concrete examples and some entrepreneurs forecasting current returns of it may step in.
- There are many illegal constructions that are about to collapse. Such as the surrounding of the castle, etc. Monumental structures have to be preserved.
- Permission is not given for new constructions in Sinop. The whole area can be declared as protected area. The shipyard and fisherman sheds could be reconstructed. Many places could be taken away from interest groups and turned into protected areas.
- Ornamenting lamp posts with meaningful sculptures about Sinop and the sea could serve for favorable texture in the city contributing to tourism.
- The rector wants to turn Sinop into a city of tourism and education. By the help of new departments that are going to be opened, the university could become more active. A Vocational School of Tourism has been opened but is still not operating due to lack of staff.
- A study related to travelers and travel books can be carried out in Sinop. The population movement of minorities that have lived in the region or missionary activities can serve as subjects for these researches. Studies on history surveys, structure of population and economic structure can be con-

ducted.

- Population movement of Greek (Rum) and Armenian minority citizens who have lived in the region can be analyzed. The biographies of the parliament members or valuable people of Sinop origin who have lived in the Republican period can be compiled.
- We are collecting all information about the Ottoman and Republican periods from the archives of the Ministry of Culture and will bring them to Sinop.
- Representatives of NGO's should come to the university and apply for project grants. Through this, we could help them find necessary budgets. Moreover this will be an opportunity to bring academicians and NGO's together. Sinopian NGO representatives should apply to Sinop University European Union and International Relations department and bring their projects. We are making a call all academicians active in the tourism domain to come to Sinop.
- The university opens many courses for entrepreneurship (İŞ-KUR). The people are not attending and sufficiently supporting these courses. Support in project designing and grants are given to those who arrive with innovative ideas. People who come do not know how to benefit from this. Establishment of business based on production having a potential of providing employment for workers is required.
- In the last months a collaboration protocol was signed between Small and Medium Industry Development Organization (KOSGEB) and the university concerning research and development and innovation studies. We applied to many places in order to achieve grants and loans as a contribution to transform our ideas into reality. We could support progress and project design.
- What should Sinop produce? First of all knowledge I believe. The human potential here has to be activated and the best way to do this is to bring activation energy from outside. Like the biennial initiative for example. It should be announced that there is a change in Sinop, that they should return to their city and contribute.
- Knowledge is important. We had mentioned in 2008 that a structure under the name of Centre for Cultural Cooperation in Blacksea could be established. These kinds of centers could cause reverse migration of qualified employees.
- In order to be able to bring migrated brains back from abroad, we first have to be able to change the brains here. Initially we have to change the mindset of people who are in charge of the city. There should be a reason for reverse migration. First the ones in charge of us have to think properly.
- A healthy communication between institutions and the public has to be established.
- Diversification of tourism is needed. The summer season here lasts only for two months. Qualified tourists have to be attracted. A fine festival could be organized. Student clubs in universities could

be used. There is excessive illegal hunting in Sinop. Let us not base tourism on consuming something that exists. This region is a bird sanctuary; we should create a habitat where nature and human beings can happily live together. For example instead of hunting, tourism based on bird observation could be preferred.

- The university in Sinop never really integrated with the city. Students could organize a daily activity to collect the trash on the beach surrounding the sea daffodils they pass by every day.
- You can rent one room in your house and get integrated with people.
- Sinop is surrounded by the sea in three directions. Why are there no water sports facilities? For example like scuba diving or sailing?
- Even though numerous applications have been made there is still no swimming pool in Sinop. Everybody knows how to swim but nobody does it professionally.
- The municipality has given authorization to Province Bank for a revised master development plan, the analytical study still continues and will be submitted in 160 days. The municipality has not undertaken any action concerning an increase in story or capacity permission/story or capacity hike in the last seven years.
- The citizens should have a life style integrated with nature.

... PSYCHO-GEOGRAPHY WALK ...

Workshop

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Simone Pekelsma Urban Sociologist



- We're combining psychology with geography. We're going to be divided into small groups of 3-4 people and walk around Sinop. Every group will get a piece of paper telling you how to walk. While walking this route you will take notes of your emotions. That is the psychology part. At the end of one hour we will meet at the square for the protest, I will collect the notes and type them up. Tomorrow we will present it to you.



Uzun süredir ordan geç-
mediğimi hissettim.



Sinop'ta yaşarken hiç
gitmediğim sokak...



Sokağa girdiğimizde
geçmiş sizi karşılıyor.



İzlendiğimi
hissediyorum!



Kendi çocukluğumu
hatırladım. Yüzümde bir
gülümseme ile devam ettim.



Sinop halkının tarihi
eserlere ne kadar önem
verdiğini gördük.



Komşuluk ruhunu hissettik



Tersanede bu sıcakta genç
yaşlı demeden çalışan işçileri
görünce içimiz cız etti.



Yeni binalar çok çirkin. Fotoğraf
çekerken kadrajda olmaları beni
delirtiyor.



Sinop sürprizlerle dolu!

Yolumuzun
kenarında olan midyeci
yüksek sesle İsmail YK
çalışıyordu. O an utandık.
Ordabir Mozart, Bee-
thoven çalsa böylemi
olurdu?

Hiç çiçek yok. Yeşillik yok.
Kendimi susuz kalmış
hissediyorum.



İncir ağaçlarının
arasından geçerken
aklımıza 'İncirrece-
li' filmi geldi. Çok
hüzünlendik.

Orijinal Film Müzikleri
İncir Reçeli



Pencereden bakan
kadınlar kimi bekler,
neyi hayal eder?





URBAN ACADEMY

09 September 2011 Friday

10.00 - 11.00 PRESENTATION
"URBAN IDENTITY FED BY
HISTORY AND CULTURE
Moderator: Yonca Morali

11.15 - 13.00 ROUNDTABLE DISCUSSION
"SINOP IN HISTORY"
Moderator: Prof. T. Melih Görgün
Şükrü Aydın, Researcher, Writer
Burhanettin Tunç, Researcher, Music
Teacher
Orhan Görgün, Researcher, Writer Hikmet
Tosun, Director of Sinop Tourism Office

14.30 - 16.00 PRESENTATION AND
DISCUSSION
"SINOP, A BRAND CITY?"
Moderator: Alp Arısoy, Çekül Academy

16.15 - 17.30 "URBAN PLANNING AND
CULTURE"
Director: Eugen Panescu

18.00 MINI CONCERT

10 September 2011 Saturday

10.00 - 11.00 "THE DAILY LIFE CULTURE AND
LOST VALUES OF THE CITIES"
Moderator: Yeşim Dizdaroğlu, Çekül
Academy

11.15 - 12.45 WORKSHOP 1
"HOW TO CREATE AN EPHEMERAL MUSEUM
EXPLORING AND COLLECTING SINOP"
Moderator: Isabel Termini, Vienna City
Museum Coordinator
Johanna Reiner, Artist

13.15 - 14.45 WORKSHOP 1
"HOW TO CREATE AN EPHEMERAL MUSEUM
EXPLORING AND COLLECTING SINOP"
Director: Isabel Termini, Johanna Reiner

15.00 - 17.30 CITY AND ART "OVERVIEW
FROM SINOP TO VIENNA, VENICE, AM-
STERDAM AND CLUJ
Michiel van Iersel
Shams Asadi
Istvan Szakats
Ragazzi&Urbano

20.00 - 22.00 ALTERNATIVE APPROACHES
IN TOURISM
Moderator: Çiğdem Calap, Tourist Guide Ali
Yılmaz, Collector and Tourism entrepreneur

Cemalettin Kaya, Tourism entrepreneur
Hale Oğuz, Environmentalists and
museologist

11 September 2011 Sunday

10.00 - 12.00 CIVIL SOCIETY SINOP
Moderator: Yeşim Dizdaroğlu
Hale Oğuz, Friends of Environment Society
Oğuz Özcü, Sinop Black Sea Specialized Sailors
Club.

Fahri Bostan, Culture and Tourism
Association
Aykut Yilmazer, Sinop Young Businessmen's
Association
Berrin Gürleyen, Handicapped Children's
Association
Prof. T. Melih Görgün, Sinopale

12.00 - 12.30 QUESTION-ANSWER

14.00 - 16.00 "SINOP WITH 5 SENSES"
Kevser Üstündağ and Us Fikir Atölyesi

16.15 - 18.00 WORKSHOP
"TRANSFORMING AND RE-FUNCTIONING THE
HERITAGE BUILDINGS IN SINOP"
Moderator: Prof. T. Melih Görgün,
Michiel van Iersel, Shams Asadi Samavati,
Eugen Panescu, Ragazzi&Urbano,
Istvan Szakats, Mahir Namur,
HakanTanrıöver, Fuat Dereli,
Yeşim Dizdaroğlu, Isabel Termini,
Johanna Reiner, Hale Oğuz

16.15 - 18.00 WORKSHOP
"ACTION PLAN, CONCLUSION DECLARATIONS
Mahir Namur, Yeşim Dizdaroğlu
T. Melih Görgün Kevser Üstündağ and
Reporters

... URBAN IDENTITY FED BY HISTORY AND CULTURE ...

Presentation

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Presenter: Yonca Moralı, Çekül Academy



The products generated, the handicrafts shaped as a result of products produced by people surviving in that certain geography for purposes of nutrition, sheltering and self-protection form up the present culture of that city. People exchange tangible and intangible values. Culture is everything tangible or intangible mankind produces based on the blessings of nature. Cities are places built by people working in line with division of labor rules in order to be able to collectively survive. Culture is produced in cities; therefore city and culture are complementary. Each city has distinctive characteristics of continuous nature in its identity and this is what makes each city different from the other that is to say unique. Elements of identity are better perceivable especially in archaeological heritage or living culture of cities. Cultural heritage consists of values remaining from geography and production of mankind until today. Tangible and intangible values we have inherited from the past which we have to preserve and convey to the future. Cultural heritage is the constituent of urban identity. In order for urban identity to exist, cultural heritage has to be preserved and its relation to geography has to be clear. Preserving and keeping alive the historical city texture, conveying living spaces reflecting true life experiences to the future is vital. Traditional market palces and bazaars have to be maintained. Urban public recreation areas have to be protected. Street and neighborhood values should carry on. The target of the Union of Historical Towns having 350 member municipalities from Turkey is to preserve identities of cities. Some references that can be given are as follows: Bursa Metropolitan Municipality Culture Road Project, Bursa City Museum, Gaziantep, Kayseri Arnas. First of all, an inventory listing our natural and cultural assets should be prepared. Then an original development model based on studies aiming at cognition and preservation of these should be established.

The first step will be to start thinking how the inventory can be prepared on local level. Waiting for the Ministry of Culture is a long process. It should be prepared by the support of local administration and participation of the public. If oral history studies are conducted with volunteer institutions, all values both tangible and intangible can be put down on records.

... SİNOP IN HISTORY ...

Roundtable Discussion

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Moderator: Prof. T. Melih Görgün

Speakers: Şükrü Aydın Researcher, writer

Burhanettin Tunç Researcher, Music Teacher, Orhan Görgün Researcher, writer,

Hikmet Tosun Director of Sinop Tourism Office



T. Melih Görgün

I this session we will elaborate the existing and lost values of Sinop. The panelists will contribute with information from the fields of their own researches. We also expect the contribution of the audience.

Orhan Görgün

I would like start with the notion of trust. Keys used to be left on the doors in Sinop so that the houses would be accessible in case a neighbor should arrive. This state of mutual trust continued until around 1975.

T. Melih Görgün

There is also a group on the internet, on Facebook sharing specific information about Sinop. For example; a very old photograph of a wooden carrousel/merry-go-round which in fact may be the first of its kind can be seen on their page. Within the scope of our project "Collecting the future", we have

reserved a collecting room that will support us in establishing a temporary city museum. You will see that also a Karasu(Erfelek) chair has been placed in that room. These are some examples of lost values which need to be included in the inventory just as this place gaining the function of a continuous public space for the city needs to take its place among the inventory as well. We hereby are trying to find out how to shape the future of this city.

Şükrü Aydın

A ceremony for “getting out of the burqa” was held in Sinop after the clothing reform of Atatürk. The first marriage contract in Sinop prepared according to the Latin alphabet was signed by my grandparents. In the Teacher’s lodge there is a board saying that Atatürk introduced the Latin alphabet to the public for the first time there. There is no information or document showing that an academic study has been carried out in the city.

T. Melih Görgün

This is a huge deficiency in terms of archive, memory. What actions should we take as the civil society to make the university take on this responsibility?

Orhan Görgün

The Olive Grove neighborhood is at the same time a symbol of Sinop’s history. Olive is actually a plant suitable for growing under Mediterranean climate conditions. Some findings showing signs of qualified city texture still continue to come out. Olive trees can be grown in the Ada neighborhood. Newly built apartments have eliminated the olive grove. There by information referring to the history of the city has also unwittingly been annihilated. That is the significance of the Olive Grove.

Şükrü Aydın

The peninsula stretching out to the east and one side of it facing the south makes it available to grow Mediterranean plants. We all had orange and tangerine trees in our childhood as well. Ahmet Muhip Dranas is an important personality raised in Sinop. His house should be opened to visitors. Also his theatre plays could be staged in Sinop. There is major circulation among the communities living in Sinop. Diogenes has acquired his knowledge and education in Sinop.

Hikmet Tosun

Actually Sinop has an aspect pretty different from Blacksea cities even Aegean cities. It has two ruling climates. It gets to experience two cultures together. In the following days we will spend an ef-

fort to reanalyze the inner harbour and to attempt to concentrate on raising olive trees in this region. We are the only city in the Blacksea region with Mediterranean climate characteristics. There used to be fig trees and vineyards in Cukurbagi, a region remaining on the easternmost hill of the city. The sea captains of olden times used to say that there are three ports at the Blacksea: July, August and Sinop, which means that Sinop serves as a port for 12 months.

Burhanettin Tunç

I am doing a research on folk songs. Sinop has only 21 folk songs on the repertory of Turkish Radio and Television. Folk songs can be defined as composed folk poetry sung with vocals. They are created by societies. People influenced by happenings express their feelings through their voices. Folk songs are spread by mouth and become a common property. Their subject is of particular concern to those living in that region. In a settlement that has existed for more than 7500 years actually the number of folk songs should be much higher, why is this not the case? I tried to find out the reason for this. There are unfortunately not enough sources on this matter. I try to collect information from indirect sources. It is the folk song that has carried the story of veteran Osman Pasha Hero of Plevne to our day. Folk songs are made upon negative life experiences. Sinope according to a view is an amazon, according to another one a nymph. Whichever one is true, we know that Sinop has been touched by a woman and this speciality has also permeated into its history.

Orhan Görgün

The Greeks and the Miletians colonize in Sinop. They build two harbours and Akliman. The city becomes famous in the Blacksea region with its commerce. Around 1560 B.C Sinopian businessmen have had high life standards. Cimmerians do not harm Sinop during their raids. The Lydians and Persians follow. Sinop gains its independence. During the Hellenistic period, Sinop develops further. In the Pontus period it gets appointed as the capital and becomes a center for culture and art. During the Roman era it is knocked down and reconstructed, ornamented. It serves as an economically important port. This is followed by the Byzantian and Anatolian Seljuk periods. Between the years 1085 and 1600 many wars are undergone. However in none of these wars is the city conquered by destruction and slaughter. Folk songs are fruits of repressive regimes. Sinop experiences none the like. In the 1600s it is harassed by bandits. Sultan Mehmet the Second grants the public with the privilege of not paying any taxes on condition that they defend the city, other following sultans approve this as well. This privilege makes the city develop rapidly. When ports of Trabzon and Samsun gain importance after the second half of the 19th century, Sinop loses its significance. The city undergoes Russian attack in 1853. The Ada road should be afforested.

The city becomes the capital of Pontus and during that period when we look at King Mithridates, we see that he as well has been educated here. Sinop at the same time is a



military base city, it has been subject to massive migration, and therefore industry has remained underdeveloped.

Hikmet Tosun

The city is redefining itself; it is establishing its development strategy. The Historical Research Association wishes to organize a Diogenes Congress. We are planning a congress with the theme Mithridates. If the community of Sinop internalizes this historical figure, we are going to introduce for the city a sculpture of this king. Through our studies we want to put forth the identity of the city and redefine it by means of the implementation of development strategies making it a city of tourism and culture. Mithridates of Persian origin is born in Sinop. He has established the Anatolian union in 90 B.C. and has opposed against the Roman Empire for 43 years. It is known that his grave and palace is located in Sinop. Excavation work is being conducted to find traces. If traces are found, Sinop will gain a brand value in tourism. The Balatlar church recently used to be an abandoned place, nowadays they are carrying out excavation work there. A place finds its true meaning only if knowledge comes into play. Skulls engraved with the names of the deceased were found, this is a rare case in the world. Anthropologists are investigating on it. Important results shedding a light on the history of the city are expected to come out. Also students work in these excavations.

Burhanettin Tunç

Sinop's location at a point where the west meets the east has made its community

cosmopolitan and different from others. Cultures not matching each other have coexisted for many years. This has created a chaos and richness of culture at the same time. Communities have never settled here long enough to produce folk songs. It is a possibility that unmetered folk songs are a form of expression special to Turkmenians. Therefore the Turkmenians of Sinop also must have produced some but we do have not got a hold of these so far. If folk songs do not spread around, they will not last long; next generations either have to share the same feeling or have to inquire about it. At the end of the 80s, we established a folk music choir, many talented youngsters joined us. Two years later, we attended contests and won several prizes but nobody was interested. Sinop is not even aware of its own essences. The city is promising in terms of artistic ability; it just needs to invest on it.

Müride Sun Aksan

In 1969 my father Muammer Sun the composer, planned an educational movement. He gathered music teachers recruited by the Ministry of National Education in a center and introduced them to important figures of the music scene of their time. Sinop was chosen as a center because the Teachers College present at that time had the highest accommodation capacity for that period. The teachers were trained on conducting and solfeggio for one month and were then sent out to various parts of Turkey. Children and Youth choirs were established all around Turkey. Some of those even have survived until these days. Producing folk songs is not an act but a need. They are made to release the tension. A folk song forms up in 20 years, this is the time required for a folk song to fall into its place. We are experiencing difficulties in maintaining, preserving and utilizing cultural assets. Especially with those that fall under private property. The state is inefficient in expropriating/publicising all of these. I demand that a study be carried out to achieve new legal regulations concerning this issue.



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The Ministry of Culture has set out a target for the coming ten years to create brand-cities in Turkey. A brand city aims to reveal certain aspects of a city to bring it in the limelights and make it known by everybody. This is a marketing strategy.

While creating a brand city, a selection has to be made from a set of values that make up the city. There are some aspects that step forward in cultural planning. A package believed to be related to the city is conceived and as a result of this, relevant products are created. For instance the movie *Amélie* is a good example for the Paris in films. We tend to see the Paris that is presented to us rather than the Paris we perceive/have perceived previously. Consequences of branding without identity will of course be different. Turning a city into a brand resembles to rendering first aid to the images of a city. Identity and brand are connected to each other via images, symbols of miscellaneous dimensions in the city.

Symbols of Sinop

- The sea, the penitentiary, fortress, fishing, the shipyard, models of boats, city of retired people.
- Its blue and green, the Pasha bastions, the Balatlar church, the Hamsoros bay.
- Sarıkum is a lagoon river, river-desert-forest and bird sanctuary-all in one, Akkum, Karakum, the wind.
- Famous poet/writer Sabahattin Ali was exiled to Sinop. Writer/journalist Burhan Felek. Torturing. Best quality carpets. Göynek collars, Karasu chairs, amphoras.
- Sinope, Diogenes, crimson red soil, Serapis, Mithridates. Burhan Felek.
- Home-made Turkish type ravioli with walnuts, nokul (meat pie with seasoned minced meat, parsley and walnuts), fish.
- Seyit Bilal, Tarzan Kemal, amazons, the tumulus' on Ada.
- Oppositional stance as a reason and result of exile. Educated people, its lunatics, cynicism.
- Lake Sülük where horse races are held.
- The community centre, the history of Sinop, its special geography. The only settlement in the north facing the south. The northest point of Turkey. A place where you can plant an olive tree although it is in the north. A shelter port for ships.
- The Arctocephalus pusilluss (seal) which is about to become extinct.
- Aşıklar Street, Dr. Rıza Nur, Yalı café, the university.
- The new world order, it has been a place of conflict whenever new orders have come into question. The NATO base.
- Tolerance.

- NATO also is a part of adversities such as north-south, Blacksea-olive.
- Biennial. The civil society movement "Life without disabilities wellness center".
- Sunken wrecks, underwater archaeology potential.
- Participative society in relation to oppositional identity, patient people.
- Sailing sports.
- The only city with no signalling system for the traffic, in relation to tolerance. People obeying to the rules without having a need for sanctions.
- The Americans have contributed to the visual memory of the city with their photography and cinema. These materials should be gathered and included in the city memory (Tuslog).
- Figures of literature that came out of Sinop and Sinop in literature (from travelers' books).
- Fountains of Sinop that do not function. Overlapping of the notions shelter-traveler-exile.
- Jules Verne's novel "Kéraban the Inflexible" takes place in Sinop.
- The Sinop scene in director Zeki Demirkubuz's film Kader (Destiny).
- Nuclear and thermal power plant.
- Shelter, adversities (hot-cold), questioning, tolerance, openness to change.
- Being different from other Blacksea origin people, lunacy.
- Feeling of ignorance, community not caring about trash, pollution.
- Insensitiveness, idleness, slowness, leasureliness.
- No chauvinism, ease in social life, different ethnic groups getting along well.
- Focal points form within the network established. Opposition, exile, democracy, knowledge, they all are connected to many things.
- There are some personal elements not fitting into the network. Just like my personal experience regarding the film Destiny. Nuclear and thermal power plants do not fit into the picture as well.
- The penitentiary itself does not have any specific meaning; it is a part of the whole picture. It gains sense together with exile and literature. Only elements that are part of the identity make sense within the network. If the penitentiary undergoes restoration, it will be torn out of its context. Just as the Diogenes sculpture is connected to the idea of opposition, the community centre, non governmental organizations, we should avoid taking the brand out of its context which will only leave back kitsch.

... URBAN PLANNING AND CULTURE ...

Presentation

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Moderator: Eugen Panescu Urban Planner



I'm a Romanian architect and city planner. As I was invited I didn't know much about the city and what had happened here. I brought some examples of a method of analysis and projects that are meant to increase quality of life in cities. We developed projects for several cities in Transilvania, Romenia. They were meant to see where it is better and when to act, what projects should be made to see what qualities the cities have. City planning was such a strange subject with strange maps that not all the people understood. We had a lot of exhibitions, models, public discussions even with children. We had a system in which we analyzed what existed in the city, and then we had some targets, had a vision and tried to reach it with citizens and institutions of the city. Some of the project ideas were able to be realized when the situation was right; budget, economical environment of the city and people's willingness. We used some visual, graphical means to express city planning to make the people understand and decide whether they want it or not. Then we had the concept and the vision. The vision that is not only made

with words but that is also put on the city. You know in which area of the city you need a project to come to decision. When you have this all, the city planning projects and all the strategies are much easier to be done. Professional planners also know that this is what the city wants. Streets, green spaces, rivers, schools everything is plotted. With the concept you know exactly in which areas you invest the first money you have. Then you have a management plan. You have all kind of documents that the city really needs. A promise made by the administration and politicians is easy to verify. Everybody can look at the plan and ask why it did not happen yet. Open space is very important for cultures; it has an important impact on the quality of life in cities and also is a good attractor for the guests of the city. We sometimes go through some spaces from childhood on but do not recognize it. For these spaces in order to be friendlier and easier to use very easy measures are needed. A small repairment, a bench, not letting a car park. The project vanishes but the quality of the public space counts and it's an addition of small projects that then contribute to the quality of the whole city.

Sinop a nice city at the seaside with a very attractive position. You have to think of the old houses as a value for the city, if you lose them the city will not be so rich anymore. The city is very vivid with the commerce which is also a value. The demonstration was a surprise for all of us. If a city can mobilize so much effort against such a subject it should also mobilize a little less effort for its heritage and for its future. Some measures have to be taken for the old houses which are not in good condition.

Dealing with social factors like unemployment or a city that is aging, not enough young ones. You have to look at these. Then you have the city budget. Made by income. Where does it come from, fishing, farming or tourism? The city also has to spend money. On energy, the functioning of the city, on infrastructure, and hopefully on heritage. Then comes cultural conservation of heritage. What are the terms of reference? Heritage is not a museum it has to be vivid and alive. You can only sell tickets but this is not enough. Perhaps you need more cultural events like this one and the biennial. Maybe you need a special subject to make Sinop special.

You have national protected areas in your city and also you have areas not protected but just as nice like forests, beaches around the city. Public infrastructure, public spaces, roads, public leisure areas. They also need some ideas and investment. What to do about the peninsula can be answered with a master plan having a concept that is done with the public. Education is the key to the future of the city. You have to see what competence is better to develop in the city. Perhaps you have to make the connection to research with the university that develops. The city as small as it is has big facilities. An airport, a harbour 12 months accessible, and a nuclear and thermal power plant is planned which are big investments. You can also think of using other sources of energy like the wind, the sun, the sea. You have special buildings and areas. The castle, the prison, the harbour, the NATO base. The peninsula is very special case. These are all values for the city. You have local administration who has to deal with the urban planning, management and cultural management of the city. Public groups which are not organized, not inscribed officially, no NGO, firm, institution. Only people who have common interests and fears wanting to have a common idea. These groups are very important in a city like Sinop

because you can make your voice be heard directly for common interest or protest. And of course you have the NGO's which also have a role. All these subjects have to be taken into consideration for a good urban development. Otherwise there is a risk that everything that is discussed is only the history and the great past but not enough material to see the future, to attract young people back.

What can be Sinop known for: Culture and leisure, arts and education, cultural harbour, a city in the middle of the sea, the biggest small city? Harbour of freedom and diversity, hamsi, a gateway into the country, a smartly connected city? A city as a stop for someone travelling the Black Sea?

How much is the city prepared to improve? Who wants the city to change and in what way? Who do you want to attract? People from the region or international? Do you want the city to boom or do you just want to keep it about the same size but better? What would you not like to see here? Like the nuclear plant or something else. Can Sinop again be the capital of a region? Which institution should you go first to discuss with? National ones or local ones? Reverse migration. Perhaps more people want to do something for their city. Which direction does the city open to? Across the sea, along the sea on the coast or towards inlands. The city is not so much accessible. What could you do to make the city accessible quicker this would be a priority? Can the city be more independent with its own energy? Because then you don't depend so much on anything else. People with small businesses have to be helped in some way. Otherwise some of these efforts will die. NATO was the biggest employer of the city. How big an employer would you like to see in the city? What does the city produce? What can you even produce better to be known for your city? Do you have models? You have to have living heritage. Heritage that is adapted to modern Sinop and modern civil society. What can Sinop offer for young people which is different than other cities? Young people who live here have to have advantages otherwise they will leave.



... THE DAILY LIFE CULTURE AND LOST VALUES OF THE CITIES

Presentation

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Yeşim Dizdaroğlu Çekül Academy



You have to protect the buildings/structures; there have to be squares, public spaces, green spaces, symbols. It has to be a place where people are in priority. These are all needed for urban identity. Plus, there has to be a spirit, personality that fills its core. The city has to have a standard of judgement because when people lose their memories they at the same time lose the knowledge about themselves. What are tangible elements of urban identity? Streets, neighborhoods. Intangible cultural heritage is called shortly ICUH (SOKUM). By definition ICUH includes tellings, information, skills and all related tools and equipment as well as cultural spaces.

Constant elements of urban identity are symbols of the city, its geographical location, natural features, texture, morphological and architectural features, public spaces. We can add historical, cultural and social features, living culture and human relationships. When we talk about the culture of living; we mean the daily life we spend without questioning, our routine making us feel good. Traditional culture, common memory, our memories, the experience shared and continuity. Out of the intangible values of the city sense of belonging, forms up the feeling of identity, reinforces social togetherness, maintains solidarity and prevents the society from alienation towards its city.

We all have the capacity to produce and we want to produce. Development makes us more skilled. One always wants to get better in something he/she is capable of. Building together a future is also something similar to this. Everybody at the same time catches something in common as they manage to catch their own internal dynamism. Anybody wants to build something good so one has to improve himself/herself accordingly. More knowledge on everything is needed. Development actually does not contradict with preservation. Things only change when politics, personal egos come into the picture. We do not ask these questions because we are in a conflict where we continuously ask ourselves why we are doing certain things and for what reason? Why are we doing things, what for? Why have we given up improving, thinking, talking to each other and are continuously defending ourselves instead? This is not self defence this is fear, withdrawal. This is what stands in the way of development. In order to develop as a society or a city, we first have to confront ourselves. ICUH is the interactive product of mankind with nature, with his/her past that is conveyed from generation to generation. It serves to give meaning to the world and life itself. Oral traditions and tellings are also a part of our living culture. Language, dialects, performing arts, social practices, rituals, feasts, wish trees, legends, sagas, epics, lullabies, requiems, folk songs, rhymes.

Traditional information and natural practices. Are there any curative herbs? The plant *urtica dioica* (Stinger) is frequently used. *Laurus nobilis* (daphne), orchid roots, fennel, fructus *cynosbati* (rosehip), molasses of Firincik pear. The best of pears grows in Sinop. Handicrafts. Maker or seller of packsaddles or porters' frames, basketry, baskets made by basketmakers of our non-muslim citizens, sieves, grates. Wouldn't we want to have these again?

The Karasu chair is extremely functional, a type that is not spacious at all. It was forgotten but was manufactured upon our order. It can become a form of production on condition that accurate

information is provided. It can be utilized within the scope of creative industries. Clothes, jewellery, ornaments. There is a form of jewellery seen nowhere else which was only manufactured by the prisoners of the penitentiary. Jewellery dating back to the ancient period could be researched.

Cultural heritage forms a whole with its tangible and intangible dimensions. Restoring historical buildings is not enough, they have to be used by people and filled with their culture.

The women's assembly has prepared a project aiming at providing occupation for women. It was submitted to the EU. They will be presenting their work on stands on condition that they all are based on different forms.

Ceramics made of red soil and sculptures could be produced.

Local authorities should organize educatory, informatory programs for young people to improve their sensitivity but we could take an initiative to start these as well.

There should be alternatives for children. There are educational centers where several studies are held. There is a center for arts and science where children have the opportunity to carry out design and similar inspiring practices. Also cultural heritage workshops could be organized in these centers.

Masters of certain crafts are values we ought to maintain. We need to learn from these masters about patience and make them share with us the level they have reached in their craft.

Inventories should be made. There definitely should be a city museum. Workshops concerning the city should be held. Before introducing the city for tourism we should rather introduce it to ourselves as a priority.

There is an inn within the Ellialtıoğlu passageway, the Caravanserai barn. This place could be repaired and rearranged as an art center or closed bazaar. There is a Stone inn in Lala village on the way to Gerze. This place as well could be restored and won back. We are not aware of our own values, we do not protect them.

Pressure could be put on the local administration to start rightaway with the inventory, you could help them. Oral history studies are a contribution to the city.

Let urban design and restoration work bring back life into the space and carry its visitor to the past.

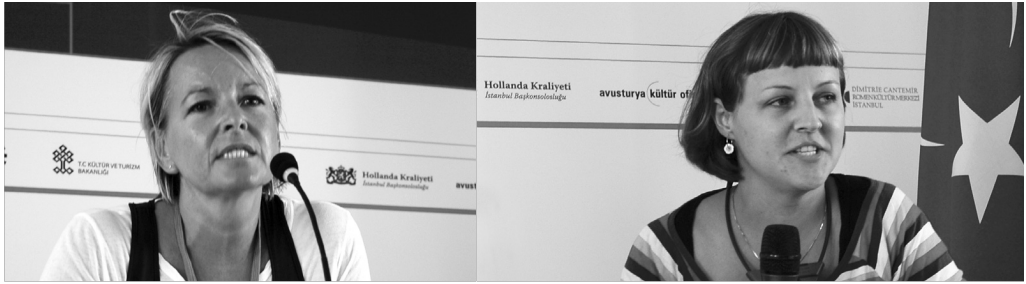
Constant elements of urban identity are geographic location, historical knowledge, cultural heritage and manners. Whenever you visit a city you experience more or less the same if of course it has not undergone a considerable cultural loss. On the other hand there are also elements that are variable. Parts that need protection and parts that need development sometimes can coexist. The functionality, role, sources of income, plan, architectural features, population structure of a city are its variables.

... HOW TO CREATE AN EPHEMERAL MUSEUM EX- PLORING AND COLLECTING SINOP ...

Workshop

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Moderator: Johanna Reiner Artist and Collaborator of Collecting the Future Project Isabel
Termini Collection Coordinator of Vienna City Museum



Johanna Reiner

I am an artist, I studied sculpturing in the Academy of Fine Arts in Vienna and I'm living there. I'm doing installations in public spaces and I'm working together with an artist group I founded together with other artists 10 years ago. We're trying to get as many people as possible involved in our projects. One big issue of our projects very often is participation. I have been here for Sinopale 2008. I built together with a colleague a boat in the harbor. Since two years we are working together with Isabel in projects concerning the museum as a method. It is a kind of scientific artistic collaboration.

Isabel Termini

I am working in the city museum of Vienna. I have studied art history, I am specialized in museology and cultural theory and I am working in the cultural field since the 90s. The city museum of Vienna was founded in 1888 like many others in Europe. It was founded as the representation of bourgeoisie of the affluent society. We have a rich collection. The inventory counts about 1 million objects. We have an art collection; we have biographic, topographic, urban development, fashion and customs, archaeological collections. If you look at the web site you will find the mission which is to be a general purpose metropolitan museum which explores the general theme of social, cultural and urban change. The museum also takes account of current issues. The collection of objects and exhibitions are presented and managed with account taken on the life styles of today, interests of people of different origins. We created a slogan "The city museum for all". We want to be an inclusive place so that everyone is welcome also people with low education. We wish to invite people who have learning disabilities, newcomers, tourists, students, seniors. One format which we are offering to the public are so-called reminiscent

workshops especially offered to senior visitors. Reminiscent discussions are a common biography oriented method in our history. They have been established in many museums as an essential part of life long learning. We record all the sessions and the transcripts also become part of the collections. We are trying to collect the contemporary city, stories of people of today through these workshops. We also try to integrate these objects in temporary exhibits.

A very important target group in Vienna is the immigrants. It has 1,7 million of inhabitants as of 2009. 44% of Viennese have a passive or active migratory background. Passive means people are born in that state but have relatives who were born somewhere else. Active means that they were born in another state. You can find similar figures in every European city. Big cities would not exist without migration.

In 2009 when we started working together our project was named "Erik is Sour". We decided to make people with migratory background our consultants. We started working together with a group of students. We did not know what "erik" is we tasted it there for the first time. We did not know it would grow in the courtyards of social housing in Vienna. The role switched, we did not have the knowledge our pupils did have. They showed us their life style. We did together a mapping. We showed them how we work in the museum, we shared information. We made an archive from all things we collected and put it in their classroom. Then we made an exhibition in the museum.

In another project we did a deep research with the students they learned how to ask critical questions and used those in the interviews for the films. We decided to use video as a media. They did the videos together with us. One of the topics was "this zone is video controlled", another was "grafitti in the city". Then an exhibition was made. They made small scale models of the houses where they live in. All films produced by the students are now a part of the collection. Like a time capsule they show how students lived in a special district of Vienna at that time.

After these experiences we decided to found the "one day museum" and it was hosted for the first time in Linz in 2011. If culture goes to the people it's always generating knowledge. We had the idea to collect all this knowledge besides the objects in a one day museum. The museum had the idea of a growing space with the contribution of people.

A project like this has multiple functions. One function is to make the museum a social place where people meet and gather in an informal way where they can chat or debate essential issues. Another aspect is to use the museum as a method. By preserving, collecting scientific research and then exhibiting you apply this method on the city.

We worked out four themes: the prison (to analyze the place, your interpretation, go around and ask questions, you are the researchers of the museum), economy (incomes of the citizens, work, companies), NATO base (background, stories, function, relationship between Americans and Turkish people), migration (who left to where, what do they do, who came back to where). Do brainstorming and then go out into the city to find real sources of information.

The Prison group

We found this object in the entrance of the prison, one of the furniture of the administration rooms from the 50s. We do not have knowledge about the famous people who stayed in this prison there are no archives available. Our only source of information is their books or diaries. This lack of information is remarkable. The information board is misinforming. We also planned to photograph the sketchings or writings or graffiti belonging to the history of prisoners or current visitors which was also important in perceiving how they feel about being here. We'd like to go into archives or newspapers about Sinop prisoners where we could take articles or photographs.

We'd like to interview the scriptwriter of "Behind the bars" TV series of how he came with the idea to have the series take place in Sinop if we can get a hold of him. We have acquaintances who acted in this TV series. We will try to learn from them what their feelings were about being a part of a work as such in this historical environment. There is this famous prisoner named Arap Kadri who escaped from this prison and was hidden by a family in Sinop. There are people who might know this family and might have an idea of what happened historically.

We want to emphasize that famous poet/writer Sabahattin Ali wrote his poem "Aldırma Gönül" in this prison and that this piece in the form of a song is still well-known today.

When it comes to the penitentiary Sinop is a very important place in the political history of Turkey. Recently TV series seem to soften, transform facts of history in our country. Documentaries and realities should be used as sources rather these TV series. A comparison should be possible.

T. Melih Görgün

We have used this space in Sinopales so we know that the memory here has completely been destroyed. All memory remaining in relation to the penitentiary is merely about the anecdotes of the characters of the TV series. The series has literally served as a tool in the destruction of the memory of this space. I believe that it has only contributed superficially to the promotion of the city.

TV series are also a part of the place now. We are just collecting what is here around so we cannot leave it out. It should be protected. We are dealing with everything that comes to mind related to the prison. There are many different layers.

TV series are already shaping the image, creating the image of Sinop. It's not about softening the image but about dealing with it.

In the last five years almost everything has been dominated as a result of popular culture and TV series. People have learned about Sinop by means of this TV series, they take this as a reference point during their visit. But in reality this is a penitentiary built according to western norms in the year 1870. What we see is just the last 150 years whereas this is a 2000 years old space. We always talk about it as a penitentiary but actually it used to be an ancient shipyard remaining within the walls that were built to defend ancient Sinop. The shipyard was fortified by the Seljukians in 1215 with the addition of a citadel/keep.

We are completely ignoring this fact. We want to add the oral history part after walking around the city and talking to elderly people, asking them about the times when the prison was active.

NATO base group

We found a cd as an object. Another one is a military object, a compass that can be carried on a cartridge belt, given as a remembrance to me by Captain Edward Ozelsky around 1969-70. The type tankers or artillerists use on a map. It is possible to find an object related to the NATO base in 50% of the houses in Sinop but finding these would require additional time. Hats, certificates, jackets, Converse sports shoes, coffee mugs, paint brushes, digging tools etc. are a few of the things that can be found. There are photographs on web sites created by Americans who have lived here back then. The Americans did a lot of things in Sinop; they stayed here for 40 years. The reason why sailing in this city is more advanced in comparison to other Blacksea regions also depends on them. They made Boatmaster Derviş build a sailboat by reconstructing 25 small boats. In those times this could not be the case in many places of Turkey. The last sailboat this master built can be regarded as the first export item of Sinop to America. It is quite remarkable that something that was so visible still is so visible in the city it is so omnipresent that there is literally nothing left in the city itself no physical reminders of the presence of the Americans apart from the things you carry in your pockets and your great stories. The Americans brought drinking water to Sinop and a fountain was built in memory of this. Then this was removed and transferred to another place, its name was changed.

The last thing remaining from the Americans is the water tank on the way to the police station. They were purifying water from the sea turning into drinking water.

Migration group

We examined the issue of migration under two main divisions: The migration to Sinop and the migration from Sinop. When the American radar base was closed (1990-94) two factories were closed down as well causing severe migration. Previously during the population



exchange, obligatory migrations had occurred. There were migrations with the purpose of finding work and also migrations especially for educational purposes. There were extensive migrations to Germany, France, Holland and Austria starting with the 60s. There is the migration of retired seniors as well.

There are friends in our group whose families have migrated to Sinop or know families as such. Mr. Şerif who inaugurated the Parliament, migrated from Sinop to serve as a parliamentarian. We have a soup bowl dating back to 1923 that belonged to him. We have a woolen rug and feathers of a pillow from the Cellatoğlu, a group of Georgians migrating from Russia to Anatolia. We have the flapjack of the spouse of Sultan Aziz. Other objects that we can bring to the museum are; a wall clock from the Hacıkaplans – a family of Kazan Turks that migrated from Crimea during the 1870s, the bedcover of Totay also who migrated from Crimea, a hand engraved golden watch dating back to 1884, the bride's present of Granny Totay and photographs of that period, the moving and dancing fish toy of a family who had to migrate due to economical reasons. The Municipality does not have any statistics related to the migrations; İş-Kur (Turkish Employment Organization) will provide us with this information. The book "My First Motherland" which is the result of a 15 year long academic survey will be placed in the museum as well.

The economy group

We had a conversation with the friends in the shipyard. They told us that they could bring a part of a boat that is reserved as junk to the museum. There are also cutters built by Master Derviş. We went to the Madrasah and brought some embroideries. We also brought cranberry juice. I brought one of the necklaces manufactured in the penitentiary for the museum.

T. Melih Görgün

There is the Helesa form that still continues in Sinop, a lineup of voices used in rituals, you could use this as well. There is information about winemaking and olive growing in the history of Sinop, this could be researched. It would be interesting to structure the section of your museum in a seasonal way talking about economics just to visualize how the economy is developed in older part of here. We can also generate objects, photographs, videos or sound. We can play those sounds in the museum.

Amie Dicke

I brought water from the fountain which was said to make anyone Sinopian who drinks it. We can try it all. There are so many things that you are still allowed to touch here even if it is monumental. That's why I decided to bring water which will vaporize if you try to keep it. If anyone has something very precious please bring it so we can take a photo of it.

... "CITY AND ART, OVERVIEW FROM SINOP TO VIENNA, VENICE, AMSTERDAM AND CLUJ" ...

Roundtable Discussion

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Speakers: Michiel van Iersel Amsterdam, Istvan Szakats President of Altart Foundation, Shams Asadi City of Viyana, Francesco Ragazzi, Francesco Urbano



Istvan Szakats

I'm from Cluj and work for the AltArt Foundation which exists since ten years. We wrote the cultural policy of the city. We are working on the Capital of Culture candidacy of the city. We did the first public art commission of Cluj and are doing the second. We are curating art and are producing artwork. Last year in Istanbul ECOC we did a show.

I noticed a great local pride, a general positive attitude. So despite your pride the question remains "How come Sinop looks like Sinop?"

There are three types of culture: material culture represented by objects, artifacts like pots, cognitive culture in which we usually have art and science like literature and we have the normative culture which is the set of norms and principles like the work ethics, hospitality, etc. When I observe Sinop the best thing I see is the tradition about the traffic lights. This is a very powerful sign that respect in a community is more powerful than the traffic law. Culture

overriding law. Cultural coding is more important. Another example is six or seven people travelling in a car. The social family model needs more car seats. This also proves that the way society is coded is more important and overriding the law. We can optimize social processes through this normative culture. Normative culture different than the other culture types, it can bring the social change.

There are examples of games that you can play in a city like you go in a street and convince the people living there to decide in one week where to put a tree, fountain, lamp, statue, etc. You can decide about a street day and organize a yearly festivity, decide maybe on the local money, on the new name of the street. It is almost like organizing a new country. This is a micro process but it reproduces the discourse that generates the state. In this coagulation what you see is there are usually three players in society; people, state and capital. In this play what emerges is a conflict between the people and the state. Civil society that delivers a regime of ethics through culture. Culture is the way things are done. Some parts of the ethical system are more powerful than the law which is generally generated by the state. As a counterpart you can see that the state delivers a regime of law. The laws that we think that govern our lives but actually they don't. The state delivers this through bureaucracy. Culture is the bureaucracy of the civil society. Not everything is law. You also know from your lives that you rarely go and apply the law somewhere most of your problems you solve on an ethical basis, not on legal basis. Ethics is much more functional than law. Then you have people versus the capital. The capital delivers the regime of economics through the market. In small communities things are exchanged better without money. You don't necessarily need a market for these transactions. Civil society can generate non market economies. Finally people vs. the people. Civil society is reconverted by its own culture. There are processes of power emerging of people who are getting bigger voice, bigger power of decision. This again is done through normative culture. What you can achieve through this is civil empowerment, people getting charge of their lives, social cohesion and mobility.

Can Sinop build a bottom-up social process that would create micro-paradises? All the people taking word in this room was Sinop, the mixture of discourses. You are Sinop but Sinop is also the 20,000 people who are not here. What about their social processes, can you catalyze a roomful of people from them to represent other voices, political discourses, wills? In my humble view, in the Turkish context of history generally you had a huge tradition of autocracy. This will make it difficult because being active as a citizen also requires education and tradition. What you can achieve through kind of works like "my street" is a local functional social system not necessarily democratic. I'm not sure whether democracy is the best thing in the universe that people can invent. You can have a mixture ranging from autocracy to democracy. If you do it by these kind of little plays what you can achieve is depressurizing the state by creating micro governancies, depressurizing the capital by creating non-market micro economies.

It's better to have a bigger say from the community from the ethical side than only the authority saying what the law says. It's about a negotiation, a balancing between the ethics of the people and the law of the state.

Michiel van Iersel

Amsterdam has a population of 750,000 people. I have an Office in the Museum Square (center of city) for cultural innovation. I organize cultural events ranging from exhibitions to discussions or symposia. Amsterdam is 700 years old. We have more than 50 museums and more than 8000 listed buildings like national monuments. 6000 of them are also on the UNESCO World Heritage List. There are app. 10,000 artists and designers and 5 million visitors per year. If you put more emphasis on heritage don't you then risk that it will turn into an open air museum where original inhabitants are pushed out of the center and everything is occupied by boutique hotels and little shops, galleries?

There was an initiative taken by citizens who established a foundation, more like a public private partnership called City Repair which started buying houses and renovating them. Now some shares are owned by banks, by the city itself. It was a community driven thing at first. The artist Thomas Hirsch made a temporary monument of our philosopher Spinoza which was about transferring his radical thoughts into an object where you can relate to. There were books and pages from his works attached so that anybody could take and read what he said. Each day you had to renegotiate the importance of this work because it could be swept by the cleaner any time so it was up to the community to look after it. It's also a way to deal with your heritage. In another project people fixed the holes in the buildings using lego bricks. It was a playful approach to how you can reappropriate your heritage. You actually have to touch it; you have to play with it. The Museum Night once a year is the night when all the cultural institutions in the city open up their doors and invite people to come in. I would suggest this to Sinop. It should be a joint effort. It reaches out to a young audience. There is also an open monument day likewise. Guides are children who pick their favorite building in the city. It's very much about adding small temporary things to the city and making a big difference. In Amsterdam there are also many natural boundaries, because of the water surrounding the city we are forced to build in high density. There are examples in the Netherlands where monuments are overbuilt by new structures that raise enough money to maintain the building that's underneath it.

A tragic event that took place in the 2nd World War was made into a project. A map showing where all the Jews lived was prepared. The Jewish Historical Museum developed a web site called the Jewish monument. It's an open source where you can get and add basic information, a growing archive about this community. As a commemoration this project continued growing with posters put on windows showing your respect to those who passed away. It got a lot of attention from the media. Some people were so much inspired that they turned it into a permanent presentation.

How many museums, monuments, artists are there in Sinop? Is it known how many visitors per year there are? There is a lot in the city and it is precious but how can you organize this in such a way that it will still be here in 100 years from now. Many of the buildings if you look closely are literally crumbling apart. If you look at the public space in your city this can be improved. The sprawl, buildings are everywhere; it's like a disease growing rapidly and in the wrong direction. You have this beautiful hill

up there but five years from now it will be covered up by generic buildings and you won't live there. You have all these empty parts or tiny buildings in the city why not use them in a better way?

What about these houses in bad conditions? Is there a strategy for them? There seems to be a lack of organization, communication between even amongst people who own these places. If you want to keep them for future generations you should sit down and discuss this issue because it's important.

Shams Asadi

Soho was an initiative of some artists in the neighbourhood. In Ottakring Vienna the rate of migrants is high, it used to be a traditional place for workers, there used to be factories there. These factories after a time started to close. As they closed young artists came to this area and started to have their galleries there and gathered there to have a festival. It started in 1999. They had some focus points, social and economic topics about the future of this area because they wanted to change it. Economy was a very present factor in this area. Participation was very important because if you start artistic activities, if you don't motivate the people living there to work with you, it's going to be temporary and the holistic effect will be zero.

At the beginning everybody had his own sceptism if this project is really going to function. I am an educated city planner. I was invited to look at the projects from the urban development point of view. I was often in juries. Since two years I am in the Board of this Association. We meet to decide about everything because after some time you need to have professionalism to get the public money.

Vienna in comparison to Germany or Netherlands did not have the money to demolish an area and to rebuild it. Vienna started to manage with very small amount of money focused it in regeneration of this area. Ottakring was one of the focus areas for urban regeneration. Cultural activities can have influence but cannot change a city. You have to put a lot of measures together.

The politicians in this area wanted to do something but had no idea. Public administration had top-down ideas. So leadership was very supportive, still they support it and are proud of it. It's very important to have the media with you. We have 1,8 million population 44% has a migration background like myself. 16 districts in Vienna almost reflect the same population structure. After 12 years we discussed in the Board whether or not to have the same festival. We realized that there were a lot changes in this area. Empty shops were filled; galleries from center came to this area. A diverse culture over there, it is very natural, lively. Soho has changed. Festivals are going to take place but in two years' intervals. We discussed new subjects. Societies change, financial crisis, less budgets. Investing in schools is a priority. We changed the content of this festival in order to reflect different social subjects that we have. We are in the beginning of a different good way. Earlier the Austrians had no idea as to how the Turkish people were living. People opened up their homes, their culture. Neighbors started talking to each other. People living there did some things willingly. They identified with the place, with the sense of being someone of that place. When the elderly passed away, people more powerful, wealthy and open minded began

to settle down in the neighborhood. We had a concern about gentrification but owing to strong tenant rights in Austria the texture there did not change. Even temporarily opened spaces remained. It became a habit for the citizens to visit this region regularly.

T. Melih Görgün

Soho is a concrete example of improving the standard of living and quality. You have made reference to two cities namely Vienna and Amsterdam which have already handled their fundamental economical issues. You also mentioned the willingness of local and central administrations. Here we have two main problems: both local and central administrations put forward some excuses from time to time when it comes to these kinds of activities. Here in Sinop, we even fail to satisfy our basic needs, so aiming for these kinds of activities, finding artists, providing a basis for them, all these seem a bit utopian to me. You said that you focused on social and economic subjects. All problems in the world have become so global; such as power plants, the climate change, social tension. Wouldn't it be better to think of festivals which gather a number of towns together rather than festivals tailored just for one certain town? In a global world, we are no more very much different from each other. What are the things we can achieve collectively, will we be able to achieve participation? Soho in Ottakring is a nice example for a bottom-up project where not just artists but also people who just wanted to change something in the neighbourhood thought of what to do themselves without any support, money. You can just start to do something. At a certain point municipality may get involved.

Mahir Namur

Collective work is actually one of our strongest traditions here. Somehow this seems to have vanished from our lives. Soho in Ottakring is a project based on collective work. So is Sinopale. So surely its impact will increase as well when it celebrates its 10th year. If we take notice of our values, come together and preserve them, if we spend our efforts, money will be of secondary importance. Once we believe in ourselves in what we are doing, support will definitely follow. Szkat said that neo liberalist policies should be balanced out. You will never be able to preserve the culture of collective working, if you do not question that certain structure which completely excludes the individual and obliges him to diverge to commercialized services. The reason why we lost this tradition of ours in the 80s is a result of these policies. In this case (if we manage to gain this back), lesser budgets would be of no significance at all.

Eugen Panescu

I will try to explain to you the situation in which the city planning in Romania is after 20 years with the change from communism to what we have now. A dialogue on social and political level doesn't happen

through city planning. City planning is avoiding this, on the other hand the social dialogue also avoids city planning as a consequence. The political dialogue avoids city planning anyway because it is not in its habits to get complicated with other opinions. Therefore planning is now at the brink of social acceptance. People don't accept city planning anymore because they don't feel represented and the effects it has are much too mysterious, long term and don't affect their daily life from tomorrow on. That's why a lot of public or private projects before getting treated and discussed along the way are treated the other way around coming to the last cure, in the first moment to have a lawsuit. Also big projects are being debated on this conflict level in Bucarest and other cities. Social responsibility is abandoned by planning and the stake and the quality of life became the subject of civil society only. From this point of view of urban planning we can only say that the crisis was a benefit, because it stopped most of the speculations and the development and the urban sprawl what I think you also have here. The cities already entered into a fight with each other, a competition for the money. Some sources of money appeared in the last five years from European budgets. They understood that they have to do something. City planning is now being asked again but in a superficial manner. It's best time for grassroots initiatives. For initiatives that coagulate out of the society non institutional social groups based on common interests. Urban planning is based on public interest. Then to have a social oriented planning that happens too seldom. The functional system is to implicate citizens in planning in order to avoid constant rejection. There is also a need for multidisciplinary cooperation which is actually a must but few projects really do it. Historical city centers in Romania are now in a decay process not only physically but also economically and socially. Most cities were happy when the shopping malls came. This emptied the economical substance from the city centers. Small businesses either disappeared or moved to the mall. The prices raised, owners had to move. Then there is a big need and lack of public policies. The state and the city don't know what they want. We cannot say we have a policy for better living, green space, traffic. Everything is decided politically and implemented through planning directly without having any principle as a base of the decision. Cities don't recycle their surfaces anymore they just expand/extend. Therefore the costs of living in the city are also rising, not only the cost of the public budget but also the cost of each citizen that pays his taxes. The quality of public space is also a need; the use of it is also a very important issue. Temporary uses are also a need. This is a subject between state and culture. How to operate with all these needs? Education of children is a good way to start. Their basis knowledge should include subjects as urbanity, urban culture all these subjects that were strange to us. To encourage communities to get conscience on their own public interest. To enable them to balance the speculative developments. The planning has to take a social leap it has to orientate from economical development which is sometimes destructive and has to be carefully analyzed to a social development. The city must have its vision a vision that is accepted and known by everybody even if difficult to accomplish. Changes take long time.

Francesco Ragazzi & Francesco Urbano

We share our actual space with Nuova Icona also partner of Sinopale and Collecting the future. Our actual space is a church one of 1000 churches present in Venice. The church was closed until the President of Nuova Icona Vittorio discovered it. Now it's a public space for exhibitions and concerts. Fortunately we are ignored by city politicians and religious people so we can do what we want with private help and a lot of effort by us.

Venice has as you know a strong heritage all the efforts are employed to preserve this. There is almost no possibility to do something new in the island of Venice. People are really afraid of massive tourism so in Venice there's not much hospitality. In Sinop it's quite the opposite. Maybe hospitality is the hidden heritage of Sinop.

Our project "Frigo". One important similarity between Venice and Sinop is the presence of what we call low definition spaces. As in the media and video language, low definition as opposed to high definition has no clear borders and defined functions. Low definition space has a function lost with years. A low definition space placed in the cultural center Giudecca an island close to Venice. It is perceived by Venetians as peripheral and poor of attraction. We found a corridor in this cultural center and transformed it into a public library and free space open 24 hours a day. We constructed a waiting room like a dentist's with reviews to read. A space of free hospitality in Venice, something unique to offer in Venice because everything costs in Venice. Many students of art but also other disciplines came to ask for doing a project together. So we had five cycles of exhibitions concerts. Maybe it would happen also in Sinop.

We want to talk about a project in the South of Italy. The context is closer to Sinop for economical, geographical and social points. We have Piraino a close village close to Messina. A military platform built in 19th century which was a point of community exchange until the 60s then it lost completely its function. One artist Massimo Riccardo decided to do a workshop with two architects and the population of Piraino about this platform. They decided to oblige the head of the city not to enlarge the streets or bring people to their platform to be respectful of the place. It preserved the specificity of the place. So they tried to act differently. The second decision was to bring a shadow on the platform. They discussed with the community four specific ways of using the platform with some modular structure. The platform remained a low definition space but found so many different uses. We hope to define some space of Sinop this way tomorrow and in the future. The last example is quite utopian also in the South of Italy. We think that also utopia can move some ideas. This is a project by a group of artists who decided to create a natural park of all the abusive buildings of a precise zone of Sicily between Palermo and Catania. So they collected pictures of the buildings trying to explain people that demolition has a cost and maybe it's better to find a different solution. The Project is called "Museum of the Incomplete". They thought abusivism is a common behaviour in Sicily. Inserting it in the heritage of Sicily they act a reappropriation of a territory so with a paradox they gave a new function to these buildings.

Istvan Szakats

Two years ago we opened Fabrica de Pensule which is where we work now. We converted a factory. It's so far unique in Romania. Generally we believe that culture is segregating society and we try to produce art that is not in the center. For example we did a show in a worker class neighborhood. The audience was really participative. The idea was that people buy this artistic event had a better appropriation of their social space. We did a similar show in Istanbul last year. A booth in the park, we organized a projection and dancing around it. The dancers dance and at the end they get into the booth and throw out whistles. The idea was people were taking over the power over the park. Reappropriation of space. There was not one guy with a whistle in control but everybody had a whistle and was in control. Even two days later everybody was whistling in the park.



... CIVIL SOCIETY IN SINOP ...

Roundtable Discussion

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Moderator: Yeşim Dizdaroğlu Çekül Academy

Speakers: Hale Oğuz, Environment Friends Association, Fahri Bostan Sinop Culture and Tourism Association, Aykut Yilmazer Sinop Young Businessman Association, T. Melih Görgün Sinopale, İsmet Aydın Sinop Chamber of Architects & Engineers, Berrin Gürleyen Spastic Children's Association, Yaşar Sarıkaya Science Culture and Education Association



Civil society organizations are defined as non governmental organizations in the Charter of United Nations Organization in 1945. They also have adopted definitions such as; the independent sector, civil society, local organizations, social movements beyond borders, private voluntary institutions, charity organizations, etc later on. They show a wide variety. There are those who plan and implement development priority projects, those who take over the advocacy of certain cases, those who different than NGO's operating according to project management principles work on awareness rising, appropriation and informing by means of lobbying, media relations and actions. There are NGO's giving benefits services, local, national and international NGO's focusing on religion or secularism, public or private sector oriented NGO's. Recently NGO's have started to work with experts on their subjects. They mainly use two types of management systems. Diversity management and participative management. Diversity management is interested in different cultures. NGO's of developed countries carrying out development projects in underdeveloped countries can be an example for this. These sometimes experience problems because they fail to adapt themselves to the local conditions of the country they work in. On the other hand in NGO's following participative management principles, employees are regarded as resources according to their knowledge, skills and abilities. In these NGO's,

individuals participate in all kinds of decision processes to improve the institution and to continuously improve themselves as well. I suppose that, this is the most appropriate model for the definition of an NGO we all are dreaming of. Participative management adopts a management style aiming to enhance intellectual, political, social, economic power of employees, developing their confidence in their own capacity. Enhancing institutional decision making mechanisms forms the basis.

Hale Oğuz | President of Environment Friends Association

I felt that there was need for an institution doing something about the problems of Sinop. I worked and prepared the documents of constitution, talked to my friends and established the Association 18 years ago. The constitution included a wide range of issues such as prevention of killing of stray animals, preservation of cultural heritage, protection of wild life zones. We started off with cleaning campaigns that drew everybody's attention. You certainly have to be a power and get organized to manage to change your social life or things that are getting worse but first requirement of all is personal sensitivity. What we did in the beginning was getting organized for campaigns. We were dealing with nice matters such as animal love, paper consumption, cleanness, etc. It was then when activists of Greenpeace chained themselves in front of the quarters of Turkish Electricity Administration in Ankara, that we learned that Sinop was included in the nuclear power plant Project. We were terrified. It was in 1986 when the nuclear disaster in Chernobyl happened. The diffusion route of the radiation fogs generated by the disaster was hidden from our public. Consequences only surfaced in the following years. Rates of death due to cancer increased drastically. Whereas we could easily have been protected if light precautions were taken. The dimension of the disaster was doubled by hiding the facts from the public. We always have to be critical and refer to independent sources. Beginning from the moment I learned about the plan for the nuclear power plant I attended all meetings and demonstrations concerning this subject. We began to organize demonstrations to express our reaction as the public. We appointed the date of the disaster 26th April as the date for our demonstrations and started the Life without Nuclear Festival. We have been working continuously since 1993. We currently have 150 members. We try to struggle against problems as soon as they surface. We unfortunately do not have the chance to work more systematically because any moment we are confronted with a new problem.

Berrin Gürleyen | President of Spastic Children's Association

I am also the director of Life without Disabilities Nursing Rehabilitation and Family Counselling Centre of Sinop which is subordinate to the Social Services Department. I started to work in 1987. I observed that facilities like special education, physical therapy for people with disabilities present in Istanbul were not present here. I placed an ad on Sinop's newspaper and invited families looking after their disabled relatives for a meeting. All families gathered. We decided to visit the President of the Turkish Foundation

of Spastic Children. When we met him, he offered us to open a branch. Therefore we established an Association. Even people living together with disabled persons in their homes had difficulties in accepting this situation. These disabled people were sort of hidden in their houses; they were even not going out to the streets. The Department of Special Education and Rehabilitation Centre for Spastic Children was founded in 1996. I was both the president of the Association and the Director of the institution. We carried out a supporting project to determine all disabled people in Sinop. We have a record system of over 3000 records. We have a traditional summer camp for people with disabilities. One day an old manager of mine told me that eight "Life without Disabilities" centers were planned to be opened in Turkey. I had a meeting with the Minister and took his approval. Together with the implementation of the project "Four Living Houses", people with disabilities had the opportunity to live in houses of their own together with their nurses. I am the provincial representative of the Sinop sports club for people with disabilities and also the regional representative of Special Olympics. We are trying to promote sports among the disabled. We have already founded five sports clubs. We are taking part in the sports competitions of the Special Athletes Sports Federation of Turkey under the categories individual and team. We join the regional and Turkey championships of the Special Olympics. Our children continue to receive rewards worldwide. Seeing people with disabilities everywhere in the society and making them happy is very fulfilling. We even have achieved international dimension for our traditional summer camp for people with disabilities.

Aykut Yilmazer

President of Sinop Young Businessmen Association

Sinop Young Businessmen Association-Aykut Yilmazer

We established our Association in 2003 together with 30 members. In 2004 we established the Turkish Young Businessmen Confederation in six regions of Turkey with 10,000 members. We aimed to introduce the businessmen of Sinop to different platforms. We represent our businessmen locally and internationally. We made several business connections. We gathered on subject basis to provide employment. Our duties are not only limited to business life. By taking part in all kinds of organizational structures of the city in terms of socio economic context and using our influence we have to improve our cities further. I supported Sinopale from its first day on; I sponsored it and worked for it. I agree with the statement that the press in Sinop is not very much interested in our activities. As Sinopians we are responsible of solving the problems of Sinop but we also have to get the support of experts from outside. Sinopians usually prefer to criticise those trying to solve the problems instead of laying their hands on the issue. A project of cultural capital for Sinop in question, I hope that together we can make this happen.

Doing some retrospective research I can see that we have already lost many of our old structures. The American radar has left, factories have been closed. When we began to be active in organizations we started to think about what we had lost and why we were unable to preserve these. I made visits to neighboring towns. I inquired about those people earning in Sinop and spending in Sam-

sun, I made interviews with people that used to work in the factories. They said that they wished they had been treated better then the factories wouldn't have closed down. We certainly wish to provide more employment but Sinop is located on a blind spot, it is not a place to stop by on the way, and it particularly needs to be specified as a destination.

In our country you cannot achieve anything by being loud, what is needed is to come together and reach a consensus. We also have to think about the young people that will come after us. What we will leave behind is what counts. We currently have 60 members. We are supporting sports clubs and organizations in Sinop. By being personally present in activities we somehow manage to reach points previously unreachable.

İsmet Aydın | Sinop Chamber of Architects and Çekül Representative

Sinop Chamber of Architects was officially established in 1996. Just as the Amasya and Tokat Representative Offices we are a subordinate of the Samsun branch. The Turkish Chamber of Architectures has a total of 24 branches. We have an institutional structure based on election. We act independently but are bound to the Samsun branch economically and in matters concerning the budget. The Chamber of Architects in general sense has a difficulty in making itself known in Sinop, it is not efficient enough in exerting an influence on the city. After graduating from the Faculty of Architecture the architects in Turkey have three conventional routes to choose from. Those who work as free lance architects wishing to perform their profession fully, those who work for public institutions usually working in fields outside of their profession and those who work on completely different fields such as selling jewelry or domestic appliances. It is a puzzle to me why those in the last group have studied architecture in the first place. In Sinop until recently it was common practice for civil engineers to put their signature under architectural projects. The difference between architecture and engineering was not properly understood for a long time.

Chambers of Architects active in metropolises first of all have to protect their members. Architecture is a branch of Fine Arts. An artist has to be independent. In Turkey, architects have never been independent. The Chamber of Architects should both protect the independence of architects and prevent unearned income in metropolises at the same time. In order for architecture to be effective in Sinop people had to learn and appreciate what the profession really served for. This happened only after the 1999 earthquake, where many people unfortunately lost their lives. Regulations were amended, finally providing architects with the opportunity to perform their profession properly. Presently most of the architects engaged with the Chamber of Architects are employers of various buildings. There are 24 architects in Sinop. Architects working in public institutions unluckily do not contribute much to the Chamber; they only give support by means of their membership.

There is no end to the prospective targets of architects. The biggest issue is the unearned income problem which has been going on in Sinop for several years. We need to be informed about municipalities in order to be able to work together with the local administration

in reconstruction plans for protection. We are not an NGO, we are a public institution. We regularly join the Coordination Commissions of the Governorate and share our needs and complaints. But we actually never are invited by our municipalities. We wish that at least they would send us an agenda of the City Council meetings. We want them to include us in the City Council or City Planning Commissions. It seems that they do not want us to join as observers/ supervisors.

The Chamber of Architects needs to be supported. In recent years we started a study aiming at the preservation of cultural assets and civil architecture. In 2010 the headquarters of the Chamber of Architects organized forums in Sinop, Hatay, Van and Istanbul under the format north-south, east-west, city, culture and democracy. The first forum which took place in Sinop was attended by approximately 300 architects, academicians and scientists. We also continue with our efforts to preserve the historical texture of the town Boyabat. Every two years we organize painting contests for children. In our country the profession of architecture is mostly performed by contractors, architects mostly are only asked for their signatures. So they usually choose to remain silent in order to be able to make a living. I hope that this system is going to change for the positive soon.

Fahri Bostan | President of Culture and Tourism Association

We were established in 1933, we have 103 members almost all of them being tourism managers. The most important activity organized by the Association prior to my participation, was to invite Ms. Filiz Ali (pianist/musicologist), daughter of poet/writer Sabahattin Ali in the scope of a project titled "Bura-daydılar (They were here)".

There was a lack of communication between public institutions and business managements, problems were not shared and solved. I tried to verbalize this in all meetings I attended in the Governorate.

We organized a paragliding event in Sinop. What is important is your determination to realize something. We organized an event with the theme "No to Nuclear Power". We are really sorry that we could not step in promptly enough concerning the thermal power plant issue. It is impossible to talk about tourism, cultural heritage or life in a place where coal is used. We have to stand up before the Prime Minister as soon as possible with a Committee consisting of representatives of ruling and opposition parties, NGO's, managers of the local administration and valuable people raised in Sinop and explain him why a power plant should not be the case in Sinop.

Yaşar Sarıkaya | President of Science Culture and Education Association

I am the founder and President of the Science Culture and Education Association which has been established in 2008. I am also the author of the book "My First Motherland" which is based on folklore from cover to cover. Folklore is a scientific discipline intermingling



with sciences such as archaeology, history, sociology, psychology including them all. The conversations I had and the theses I supported throughout my life created a consciousness for me. So I decided to transform my knowledge into a book. My intention was to preserve and maintain our folkloric culture. We have to keep in mind while sending a representative to the Parliament that the majority of Sinop's population consists of provinces. Wherever mountains exist you can find underdevelopedness as well.

We did several excursions with our students. I wrote articles telling about things we previously did not know. I prepared a file including data concerning the potential of Sinop with the intention of utilizing these for the city in terms of commercial means. An issue of the sectoral journal where my article was published was sent to America. I transformed the Eşkirleri Mahroma pattern with a new design and made a panel. We received an order for 1000 pieces from America. I was very happy and went to the Governor. I took appointments from everyone. I was glad because people of Sinop would be working and earning money. But unfortunately we couldn't carry it through. These incidents triggered in me an idea that there was a need for scientific studies to be done. Without getting organized as groups, only by being loud, painting the walls, playing and singing you cannot mobilize anything. That's when I felt the urge to carry out more production oriented work rather than taking photographs or determining statistical data. My starting point was deliberate working. I chose the name Science Culture Education Association as a result of an inspiration. Its name should bear the word "science" because there is a lot of data to work on, it should also have the word "culture" because our culture is slowly fading away and lastly the word "education" because there is still a lot to do in that realm. Human beings have to develop awareness. Our objectives were; to preserve the folkloric culture, to provide employment of women, to enhance the level of education of students and to increase scientific potential. Our first target was to bear a hand for the fire that was caused in Durağan. We organized a contest for rubai tinctorum. The singer Şehnaz Sam gave a concert as a contribution to education. We donated the income for the education of girls graduating from the regional boarding school. I also implemented the project "every 10 students give a scholarship to 1". Two times a year we organized activities together with parents. We recorded these and posted them on Facebook as well.

On computer we prepared a base for the folk songs I collected. There are several folk songs of Sinop you have never heard of. I know that the reason Sinop has failed to preserve its richness depends mostly on the migrations that have occurred. This is a wound of ours. Anatolian immigrants that arrived in Sinop in the 1600s came as a result of an escape and therefore those people had no confidence in themselves anymore. That's why the art potential that the Blacksea region bears has largely remained implicit. In the case of Ayancık collar for example, people have reversely embroidered some patterns from their memories without even drawing a draft on the garment. Once we determine all these beauties, we have to announce them internationally; we have to provide the return of this potential to the people of this city. That is also what my Association is intending to do. Currently we have a project that is awaiting an answer from the Ministry of Internal Affairs. Another example is "tirit" something believed to be known in Sinop. It is an instant dish that is made by wetting pastry with lentil stock.

T.Melih Görgün

Sinopale is the name of an international culture and event organized here in Sinop every two years since 2005 with the aim of utilizing arts and culture as a tool in the local development of the city. We have attained a place in literature by combining the words "Sinop" and "bienale" to form up Sinopale. We regularly produce publications of our work as well. We invite international artists and cultural actors to our city to work under a specific theme. We came up with an idea that the artworks produced should be products of Sinop. We also practice a program similar to artist in residency programs during the biennial. Each time we have around 20-25 artists coming from different countries which in turn encourages mutual dialogue. Therefore we manage to establish a host and visitor relationship based on traditional values of this place.

We organize a workshop for approximately 100 children inviting instructors we treasure from Sinop and elsewhere. We believe these instructors to be competent in leadership on related subjects and to have expertise in implementation of new models of education. Together with the participation of our children, young people, women from different professions and age groups we manage to achieve successful collective work. Finally we make an opening and exhibit the outcoming products in various venues of the city.

We at the same time enhance the visibility of some buildings that have not been a part of any similar activity before or that have long been forgotten. In this way we manage to provide the necessary ground for a multilayered process. By following the route of local development and believing that this could only be possible by means of culture and art and with the participation of citizens, we have defined our main work accordingly and have established Sinopale as an original model. While Sinopale earns its rightful place as a successful model, it also receives publicity on the international arena and therefore starts to gain visibility. As a result of this we frequently receive international invitations.

Concerning our Project, we absolutely try to involve NGO's and civil participation; we

undertake a lot of collaborations. Our budget is always variable depending on the activity of that specific year. Besides local contributions we also receive support from international organizations functioning similar to NGO's.

On the other hand we generate knowledge. We reveal the answers to questions such as: what if some structures within the city are reutilized, what are the things that can happen in this city in the future, what are the needs, etc. In the leaflet prepared in 2008 we used the photographs of photographer Cem Güner and proposed the establishment of a Blacksea International Cultural Collaboration Center. Hopefully this proposal comes true in the following years so that we will be able leave a structure to the future that will have effective power in the region on matters of culture and art.

In terms of maintaining sustainability, we also are present here as the Sinop Representative Office of the European Cultural Association. Since our Association is based in İstanbul we also work internationally on this subject. A few of our studies can be listed as follows: informing young people, making young cultural managers reflect on problems, helping them specialize, establishing platforms that bring businessmen or local administrators together with state authorities, developing international projects which provide visibility to art students, etc. By means of an internet platform providing the opportunity for all these groups to come together with cultural actors and art related people we also enable the transfer of information. We have a web site under the name www.sinopale.org also serving for similar purposes, from where you can obtain all necessary information.

We pay special attention to employ most of our human resources from Sinop, we want young people to join our work so that they get an opportunity to step one step forward in their own field of expertise. Friends who joined us voluntarily from the very beginning and friends who produced artworks all have gained precious experiences. Some of them even are now in the position of practicing their expertise in other art spaces independently.

We are trying to produce publications with the aim of providing persistency and visibility on international level for our activities. We document all Sinopale's both in Turkish and English as international quality publications and send them to all relevant local and international cultural institutions. We know that these are referred to as a reference documents from time to time. We also publish newspapers, such as Sinopsis.

Mahir Namur

What is important for us is the process of Sinopale and how it develops rather than the production put forward through it. The change that is going to be achieved as a result of this process, the transformation of the city is what counts. It is clear that Sinop has a lot of activists and a feeling of responsibility. It is important to provide collaboration between different parties with different targets and missions dealing with the city as a whole. Taking daily life as a part of culture, thinking about it and thereby making the necessary transformation possible. The sustainability of all these is as important as well. How will we provide continuity, for this the NGO's will have to step in as collaborators. These spaces we are in possession of, which

are planned to be presented in the future as well, by both the Ministry of Culture and the Municipality, can become cultural factories that will transform Sinop for us.

T. Melih Görgün

We can see that everybody has established an organization based on personal positive ideas, this is very successful indeed. Most of these are introduced and continue to progress by our valuable women. So many different groups present in such a small city actually indicate that very good things are about to happen in that city. We have to develop a platform where all organizations of this city can exist together. The center of dialogue I have mentioned previously can start off as an internet platform in the beginning where everybody can share his/her own knowledge and be informed about each other.

Our activities are voluntary so we do them without expecting something in return. We do not have any result oriented expectations. Our work is not something that will show its yield from today to tomorrow. We will have to wait for a long time. Meanwhile what is important for us is the proper functioning of process and mechanisms.

I think that the aforementioned indifference also is one of the consequences of the problem we have been talking about just now. We do not know how and in what way these institutions will be useful in terms of our daily lives. By meeting each other on the same platform, we will overcome our prejudices and this will in turn resolve our lack of knowledge. We have to bring in qualified experts, make use of them and adopt their best practices to combine them with ours so that we can find and follow the right way.

How many people are there in the management of an NGO? Currently we have seven



organizations in the room. Are those friends present here, the only representatives of these organizations? There seems to be an institutional problem. What if these people get sick? If we cannot even bring the members of our own organizations with us how will we manage to attract the public of Sinop? The level of organization of our society is already low. Recently even management of scientific research institutions have been appointed as subordinates to political authorities whereas autonomy is something essential in these kinds of institutions.

Berrin Gürleyen

We held a contest together with the Cartoonists Association under the subject "people with disabilities". A total of 365 caricatures attended. We continue to work for twenty EU projects and become the partners of some of them. We organize trips abroad and take with us our disabled people, members of profession, managers or employees of institutions with which we wish to establish a better communication, etc.

I am an Executive Board member of the Federation of Children and Adults with Serebral Palcy. In the forthcoming period we will be working for the confederation again. We hold literacy courses among many others as a social activity. We perform pharmanygmnastics where disabled children work together with others who are not disabled. This year for the third time, we will again be the only disabled group invited to the International Dance and Gymnastics Festival. We are active in ceramics, handicrafts, football, theatre and sports. We organize holidays for our children. We go to free trips together with their families.

There are 311 NGO's in Sinop. 133 of these are registered to be in the center. I have a dream that one more NGO will add up to them. Being a human is very important, we all have many deficiencies. We have communication problems, we use defense mechanisms. What makes a qualified person is not what he possesses; it is his/her good character that matters, increasing the kindness inside is essential. I wish that we establish a place as such in Sinop where we can identify our problems and specific things we cannot cope with, where we can organize conferences and look into ourselves.

There is a station house within the Life without Disabilities Center which is a sort of women's shelter. It is a care facility operating in day time and also available for lodging at night time which is a station house as well for children and women who are in need.

Yeşim Dizdaroğlu

As NGO's in Sinop we are well organized but also there is a need for sustainability models to exist. In order for these NGO's to survive and be conveyed to the next generations, their decision making centers have to be fed, participation has to occur. Even if top managers hold the power of decision in their hands as a result of adopting participative principles, individuals will communicate their ideas to each other therefore defensivism will diminish and fear of criticism will almost vanish.

If NGO's do not cooperate with local administrations in this process of democracy, if they fail

to involve the man on the street by giving him responsibility, those cities will have to remain as cities with partial picture in the process of democratization.

What can we as the NGO's in Sinop do together with the public to serve for a common purpose? We have to establish a network of communication. The City Council should be involved as well. There should be representatives from the City Council. Meetings can be held and agendas can be set.

People, globalizing world-these are all built on a balance of power. How can you gather people around a purpose without gaining power? They have to internalize that ideal. United we should stand, only talking would be a waste of time. We will only gather if we can do something for Sinop. NGO's should listen to each other and try to get to know each other. In our experience 10 years action is not enough, what is important is political action and as long as you are trying to do nice things like culture and art it's not enough. The only point when we started to be present in the real debate of deciding city development strategies etc. was when we started to represent political power, which means votes. As long as the politicals feel that you can influence voting by your activity you are in business.

If Sinop is going to be a city of tourism its trash problem should be solved, even though we frequently go out and collect them, we still have not come up with an effective solution yet. The bastions need restoration. Promoting cultural assets without restoring them first seems to be difficult.

If you do not have a plan or a strategy -whether you are an NGO, a municipality or the Governorate it makes no difference- you will not be able to achieve anything. So for this plan to exist; collaboration between the public sector, the local authority and the private sector is needed.

Canale Sinop is not a dream. If you connect the Blacksea from the Hamsi road to the inner harbour and build a bridge, you will first make Sinop the biggest island of Turkey. Then you can carry all public institutions of the city to the inner region. This will shift the commercial center upstate/outward. Urban transformation projects can cause settlement to flow out of the city and so Sinop island becomes a culture and tourism paradise. This of course would require a huge budget but with the power of political will it still could be accomplished.

In order to be able to engage in a political struggle, you have to be aware of the intentions of political bodies on Sinop. There is an organization named KUZKA (North Anatolian Development Agency) which in the forthcoming days will prepare a development plan for Sinop. Without knowing their political intentions, against what do you plan to struggle? I believe that the problem of communication can be solved if a superior organization like a Union of NGO's is established. This Union having its own editorial board will make itself heard, will give voice to the activities of all NGO's and will question all relevant authorities. There is the Environmental Platform in Sinop. We take common decisions and act accordingly. But unfortunately we are struggling with problems related to lack of space and budget. We need a space for sharing and collecting knowledge. All NGO's should follow issues concerning us all.

In a cultural center to be built a space for a platform of NGO's should definitely be allocated.

... SINOP WITH 5 SENSES ...

Workshop

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Meltem Parlak Urban Planner, Erman Topgöl Sociologist, Asst. Prof. Dr. Kevser Üstündağ Urban Planner



The main objective of the Us Atelier is to collect ideas; a workgroup is established to generate these ideas. We actually are city planners. I will talk from the point of view of a person who is in Sinop to visit. We first thought about the city, then took a walk in the city, touched it, felt it, cooked together and tasted it. We experienced all senses within the city.

What do we want to see from this point onwards, clean, litter-free streets. What do we want to hear, human voice, sound of the sea. What do we want to touch; maybe we want to touch many of those things we can produce collectively. What do we want to smell? What do we want to taste? We have to prepare the action plan together and to enable this, the voices of all of us have to be heard, our wishes have to be fulfilled, and our responsibilities have to be specified.

What do we want to see in Sinop?

I want to see flowers in the balcony of present Sinop and I also want to see all houses painted white. I want to see our houses of historical value undergo a restoration. We want to see the entire city walls surrounding Sinop. Buildings without satellite dishes. Clean streets with no litter. We want to see a cultural center in Sinop. Sculptures. A vivid marketplace, neighborhood customs. Preserved civil architecture. I want to see that the living culture is preserved properly and is conveyed to the future without any losses.

What do we want to taste in Sinop?

Grape juice. Homemade halvah (sweet made from cereals, pine nuts, sesame oil and honey) -just as floss halvah. Fish species facing danger of extinction. Butter. Wine made from the grapes of a vineyard in Sinop. Baked crab. Muscles in can. Baked sheep's head. We want to continue tasting these, we do not want to lose them. Original Sinop olive and olive oil.

Which sounds/voices do we want to hear more?

I want to hear authorities revoking from their decision of building nuclear and thermal power plants in Sinop. I want to see artwork installations set up in squares and want to hear street performers singing under sculptures. We want organizations that actively struggle for Sinop. I want migratory birds freely singing in the skies of Sinop without the danger of being shot down. I want to hear the folk songs of Sinop. Voices of people and children instead of sounds of the horns. Rustling sound of dry leaves.

What do we want to touch?

The green and the grass. Money. For the “one day museum” we touched the houses. As a matter of fact we touched everything but each other. In the United States, 9/11 was appointed as a day for hugging. As a result of global developments, living together harmoniously almost has become a dream. I would like to touch the Korucuk bastions. We cannot touch cultural assets under private property unless they get publicized. We would like to touch these. We would like to smell the linden tree. Thymes. We have fennel which is commonly known here as the stinky herb. Honeysuckles. We want the fig trees in the entrance of the city and the pine trees in the garden of the Archaeological Museum to continue growing. Sea daffodils growing out of the sand on the north beach of Sinop. I have brought lemon balm and evening primrose with me. I would like to see and smell them everywhere. Another forgotten smell is that of the orange and lemon trees. The smell of grilled fish. If we only fish on specified legal periods and keep the sea clean, our fish will never extinct. I would like to hear about the activities of art institutions established for public welfare by the state or at least would like to hear the voice of those representing them here. A high quality local press. Voice of children. Our key purpose is to eliminate the lack of communication between NGO's. This requires the ultimate support of individuals. Being organized sets off the process, it is what gives the needed acceleration. Reeves are people known by everybody. We cannot see them among us here. The eight reeves of our city can come together and be a tool for communication. This in turn can be a model for other studies. Mr. Melih had done a research on words which were used in the past and have been forgotten nowadays. It would be good if a further study could be conducted on this subject, before these all vanish for good. Young people have new sources of communication now. We should improve our communication with them so that we can understand them. Family elders used to make homemade halvah during the winter time. These kinds of activities should be listed under an inventory. An inventory is definitely needed. We need to present this inventory to those authorities we expect to do something about it and this can only be done if the voices present here act together. We have to form up the traditional culture inventory of Sinop. In order to achieve this, we need to make oral history studies with family elders in each house. We have to share the list of forgotten words with everybody. These can first be put into the temporary museum and then be transferred to the permanent one. Anybody feeling responsible for Sinop should take an action. This has to be done collectively not individually. We can only succeed if we manage to share our work with each other without any hidden intentions. We want development, growth but preservation as well. How are we going to achieve them both? We want to be natural on one hand and want to have high buildings on the other. We want to enrich the sea and preserve the natural structure at the same time. We fail to act responsively about hunting forbiddances and environmental pollution. We first have to explore these paradoxes in order to reach our dreams. These paradoxes have to be managed appropriately. We again need this togetherness here to resolve these conflicts.

The Municipality or Tourism Association could open a “most beautifully decorated balcony” contest during summer time. We individually made some promises. What we need now are certain economic, physical, social figures, some surveys, projects and also an action plan to make them all come true.

... TRANSFORMING AND RE-FUNCTIONING THE HERITAGE BUILDINGS IN SINOP ...

Workshop

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Moderator: T. Melih Görgün Artist, Curator, Academician,
 Michiel van Iersel Curator, Amsterdam, Shams Asadi Samavati Urban Planner, Vienna,
 Eugen Panescu Urban Sociologist, Cluj, Ragazzi&Urbano Artist, Curator, Venice,
 Istvan Szakats Cultural Institute Director, Cluj, Mahir Namur Project Manager, Hakan Tanrıöver Ministry of Culture and Tourism Com-
 missioner, Fuat Dereli Director of Archeological Museum of Sinop, Yeşim Dizdaroğlu Çekül Academy,
 Isabel Termini Museum Curator, Vienna, Johanna Reiner Artist, Vienna, Hale Oğuz Art Historian



Hale Ural

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This project within the scope of fostering the civil society dialogue between Europe and Turkey and preserving common cultural heritage started in 2009. As the Ministry we are responsible for the protection and management of cultural heritage sites in Turkey. There is no completed role model for site management in Turkey which is already put into action yet. As a city we have chosen Sinop and its historical penitentiary to be a role model of implementation for Turkey. Our target is to establish and implement a model for site management plan. We have hereby signed an investment project to be carried out by EU funds for the first time in Turkey. The total budget of the Project amounts up to 9,2 million Euros. This project was put together with big contributions of the Municipality, the Governorate, the Provincial Culture and Tourism Directorate and the civil society.

Hakan Tanrıöver

What we are discussing here is to build up a creative city by means of the ability introduced to the city through industrialization and globalization. We have to define all tangible and intangible elements of cultural heritage so that we can transform this creative city together with its features and can appoint the Sinop penitentiary as a locomotive power in the development of the city. That is why we are putting a distance between ourselves and the idea of turning the whole site into a museum. This would bring no serious contribution to Sinopians; on the contrary it would just contribute to the tourists visiting the city. While making plans about the city, what we wish to do, is to transform and manage this site as a place balancing out the needs of those who live here, those who work here and those who visit the city. The restoration of the penitentiary in which we are located right now is also within the scope of the budget of our project. We will also be able to realize reconstruction plans for protection of various scales concerning Sinop. In this process, we already have established a Presidency for Sinop site management and all relevant commissions. These will communicate to us the requirements of the public of Sinop. Our only request from Sinopians is that they share their ideas, hopes with us as to for which purpose they want this space to be used in the future. All items listed under the program of this meeting are at the same time target items we wish to achieve within the site management. It is not possible to change the outlook of a city altogether with site management at the instant. You just take one important plot in the city and try to transform it. The Ministry of Culture and Tourism has delegated its authority regarding this site to the Municipality of Sinop and has established a common platform. The first stage of the project is the preparation of the management plan. 60 students from Turkey and abroad will be working together in the restoration of the penitentiary. The second stage is the preparation of tender specifications for restoration. While preparing the site management plan, the tender will be arranged accordingly to comply with the demands of the public. According to the data provided by the Sinop Provincial Culture and Tourism Directorate, this space receives a visitor number of 300.000 annually. Therefore 25-41 % of the space has to be preserved in its original state, without undergoing any restoration. This condition will appear before us as a paragraph in the tender. After the financial support retreats from this project we are going to establish an organization under the name Sinop Culture Inc. and will ensure that the income due to ticket sales and other profits will be transferred to this company. We will maintain the existence of this company by allowing all its operations to be tax free for 10 years and by passing on 51 % of its proprietary rights to Sinop Municipality. Unfortunately the fortress and its walls are not in the scope of the restoration since we have to keep the budget within the limits. We can give two prospective promises on behalf of our Ministry: Within next year we will digitalise the cultural inventory of Sinop and make it accessible on the web. It will be classified under the titles archaeology, urban architecture, folkloric culture, cultural economy and maps. Our second promise within the scope of the first stage of the project will be; to prepare and submit a file for the inclusion of Sinop penitentiary in the list of UNESCO's World Cultural Heritage.

Participant

Is there a sanction for the Municipality to reallocate the 51 % portion transferee for cultural investments?

Hakan Tanrıöver

We do not impose a sanction to the Municipality in that sense, because the Governorate and the Municipality of Sinop are the actual owners of the city. They will obviously spend the funding they obtain for the cultural development of Sinop. We had heard that there was an oppositional culture in Sinop, but what we have experienced so far here, is different, we obtained great support from the Governorate, the Municipality and the Provincial Culture Directorate. Moreover we have a partnership with the European Cultural Association within the scope of this project. We have established good relationships with Sinop.

Participant

Will there be a space within this premises for summer courses that will be opened for the benefit of artistically talented children of Sinop and those who will attend from outside?

Hakan Tanrıöver

For a beginning we have a preparation period and a budget of 3 million Euros intended for planning. If the site management wants this space to be utilized as an educational center we will prepare the tender specifications accordingly. You all as Sinopians should express your opinions to the site management.

It seems as if there are two risks that we may encounter. If you promise the Municipality a percentage of 50, you have to determine the conditions of expenditure as well. Because since our municipalities try to get on with limited sources they receive from central authorities, they usually end up in depending on sources of the local public. In this case, public services such as art or culture never manage to gain priority. Mayors change, what we need is corporate affairs, we have to develop an autonomous budget expenditure model not depending on them. Secondly, we first involve civil society in this and then draw a red line and limit them. We say "We will make a hotel here but except from that we will take the opinions of everyone". Why does such a prerequisite exist in the first place, wouldn't it be better to discuss about it and then to produce a project of common sense? We will take the first thing you stated into consideration while preparing the protocol, let us put it in our notes. Regarding your second comment, it would have been a lot worse so we sort of had to settle for this much. Still we have a research/ an investigation, an idea about this place.

Concerning site management all structures present in Sinop are involved except for/besides the Ministry of Culture and Tourism. Our main intention is to take the opinion of everybody without excluding anybody.

Hüsnü Gümüş

| Site Management-President

The legal infrastructure was completed in May. Site management is a commission that gathers all NGO's of a city and based on their feedback, generates prospective decisions concerning the subject site. Hereof we will collect all opinions, suggestions and organize public meetings. It is likely that we will launch a web site to collect all opinions. All of this work will serve for the management plan that is going to be prepared in the end. The completion of this may take 18 months or longer. Then the site management will start to function. If we think of the facilities of this city as a set, what is important is the section the inhabitants of the city will form up with it. Creating an inter section. In this given function how will firstly the Sinopian, the people living here, then the people in their immediate surroundings then again their larger vicinity/ form up an inter section with this set? Our prospective target is to form this inter section and to prepare the relevant developments needed. The real challenge that is awaiting us in Sinop is that we have to make a site management plan refunctioning this place. At what point should we combine the spirit of tradition with the needs of time so that we utilize this space to respond to the needs of Sinopians?

We continue to publish features of the site management of Sinop weekly in tourism newspapers. About 20 articles have been published so far. The EU has certain expectations from Sinop site management. A site management plan serving as a role model for Turkey has to be established. There are 2000 municipalities in Turkey who have applied for this and the site management plan that is going to be a model for all will be developed here. We are putting emphasis on certain projects, suggestions which will make the Municipality of Sinop an initiator/a leader. Secondly a restoration training for Turkish and foreign students will be given here. Thirdly, with the support of Sinop Municipality, a center, an academy related to site management and restorations will be established as well.



Shams Asadi

If you do not have a concept concerning this space, maintaining the building as it is would be better than turning it into a hotel. Temporary spaces are very nice and desirable. For example as part of a festival you can have foreign visitors produce their work here. You should aim long term projects rather than short term ones and you should try not to be in a rush. I think that leaving it empty for a while could be better.

Participant

You cannot use the words incorporation and public welfare in the same sentence. This does not correspond to any clause in our commercial law or to anything internationally either. The EU is not providing a total funding of 9 million Euros, 2 million Euros is provided by the property tax paid by Sinopians.

Hakan Tanrıöver

One of the main sources of the project is the share coming from property taxes paid. Unfortunately this amount collected by the Municipality of Sinop sums up to only 100,000 TL's, therefore we as the Ministry will provide the contribution margin for the project. I am not in favor of leaving the space empty. The penitentiary is famous because of the writers Sabahattin Ali and Kerim Korcan and the exile that has occurred in 1914. 200 people have been exiled to Sinop back then. Models of these people can be made; a narration of their lives could be presented here as well.

Eugen Panescu

The specifications for the project are now open for discussions. How much time does the Ministry allow for these specifications to be changed? How much time do the citizens of Sinop and guests invited like us have? How much time is there for the new specifications to be finished? I think the budget doesn't wait forever. The people should know if they should hurry with it or not. The 120 students, do they work on the prison or on the site management plan? The budget for the site management plan is 3 million Euros. You said you will make the inventory of the heritage and your colleague said also that action will be implemented. Is the budget only for the planning or also for the actions? What are the chances and budgeting in this site management plan for private heritage?

Hakan Tanrıöver

We have got 18 months for the project. The first part of 3 million Euros concerns the site

management plan and carrying out of the reconstruction plan for protection for the city, plus the establishment of the Academy. The 120 students will be contributing to the restoration work of the Sinop penitentiary. Here the principal restoration will only involve the inner part remaining within the walls of the penitentiary. For that we have estimated a time period of 24 months.

Eugen Panescu

I know that cities don't finance private property from public budgets; it is the same in my country too. But there were a lot of initiatives in cities with heritage done in international cooperation mostly with Germany in the case of my region. Private owners were helped with a little bit of money but more knowledge with projects with consultancy and with training of people who worked on restoration because most of the knowledge had disappeared in time. Does the Ministry have power or initiatives in this?

Hakan Tanrıöver

We tried to create financial sources by means of some legal arrangements. We are encouraging decentralization. But the specific subject of this project is to convert the Sinop penitentiary into a cultural institution, to restore it and to dedicate it to Sinopians. The primary concern with privately owned cultural assets in Turkey is the problem of proprietary rights. One property is owned by more than one person and all these people generally fail to act collectively, this is what causes the problem. In case they manage to come together in projects, they are supported by our Ministry. Many examples of this can be found around this area. Expropriation does not solve the problem either because there are simply too many of these. A legal arrangement enabling support upon the demand of at least one of the heirs will solve the problem.

Kevser Üstündağ

Site management is a method used in accomplishing a project. In order to actualize this you have to determine order of priorities. A primary part of this ordering process lies in reviewing legal regulations and practices. The key objective of site management is to employ multi disciplines together. This in turn will reveal our inadequacies.

Michiel van Iersel

I have an example to show you from Amsterdam where I live. A concrete example of how you can convert a building into a lively cultural hub. This is the former central post Office in Amsterdam in the heart of the city. For four years there was a temporary club, a restaurant, in this 11 story building. It was a cultural hub, a center for debate; there were film screenings, artist talks.

Unfortunately it was nominated to be listed as a monument but it was demolished. This club on the top floor was invited by another borough in Amsterdam to set up a new club in that area. The building we are talking about is a former printing plant, it was moved to somewhere in the suburbs. This is also a temporary situation. We are allowed to stay there for 5 to 10 years. Eventually this will be knocked down and will be replaced by another building. We're saying cherish what you got and use this building; let it stand where it has been standing for the last 40 years. We turned it into an exhibition space. My first advice to you is; don't wait too long do more things like this in this space, start the day after tomorrow. Bring in students let them do small exhibitions. This will attract a lot of young people as in our case. More and more we are trying to use the facade to reach out to the neighborhood and build a relationship with the surrounding environment. Last few weeks we did some film screenings outside, we even were on an article in the NY Times. I heard through the discussion "no hotel or yes cultural center" but why not have it both? What's wrong with a public private partnership? Because you can use this commercial enterprise as a vehicle for your own goals. There are other options available. I know that the circumstances here are different from Amsterdam but do not rule it out. If you turn this place into a museum it is a very passive act, what is your active role in telling the story.

Dealing with the press is important in getting attention. Not only stay within these buildings but also use public spaces and let it spread out over the city. The last thing or maybe the first thing is "Just do it" in the sense use the temporary situation. A cautionary remark: the easiest thing to do is to renovate this building but the toughest part comes when the doors open and you are looking at an annual operating budget.

Eugen Panescu

It is very difficult to have an action plan and it is a very important binding document. It obliges the responsables. It correlates investments of the public and of the private sectors because action means also financing. It's a process of agreement where people have to agree on taking some actions. This means to understand the context, what is happening, who has what intentions then to accept other initiatives. That's why institutions are open to other initiatives. Public accepts intentions of the institutions as well and doesn't react negative to all of them. All these initiatives have to come to life. So they have to be realistic from a social point of view, they have to be economically inventive, you have to be smart to find enough money to do it, they have to be technically feasible. The action plan contains action, responsibilities and time frame. You have to know how much time you need for everything. The action plan is not a long time plan it's a plan that gathers actions which happen on a short or medium term. The other is strategical planning city vision. When you talk about actions you have to know when it begins and when it stops. It has to encourage initiative and to be a plan that includes all initiatives. It has to be about cooperation. The plan has to contain instruments, indicators and sources about monitoring and evaluation. You have to know which direction an action goes on and what the result of it is. To be able to make a good action plan for Sinop you need a list of activities. General purposes but also sector. The task what has to be done has to be split. It has to be known exactly who does what. You

have to see when the project has to start, not all projects start immediately. Some of them start after other projects. It's a follow-up of actions. And when do they have to stop, to let other projects begin. Each project has difficult times from time to time they're called milestones. These milestones have to be carefully prepared and known before so you know what is expecting you. Financing is very important you have to know who should give you money, if he gives you the money and what you spend it for. It was said that in the site management plan action will also included, this is very important. It means that the Ministry or the site management director is intending to plan actions. These actions have to be discussed in a clear way with precise responsibilities and time frames. These actions have to be consulted also to you. You have urban development, Culture, heritage. Then we have the source, who gives the money. Then the players, in all situations the population. And consultancy, media, city politics some of them has to be the main player. We wrote Ministry but now found out that it's actually the city or a special company. Management program which has to include the heritage study and so on. We then continued to write about education, environment, business plan. This is a structure that will allow you to discuss and all the other material that has been put together in all these days about senses and smells and what you would like and not like all of it in the best case is translated into clear projects. Clear result that this city needs clear documents. With these documents you can have a better dialogue with the Ministry or with other institutions about all your problems not only about heritage. The big risk in these discussions is that in the end after big joy and happiness sadness comes quickly because no action can be taken. That's why this action plan is so important. It's about being active and cooperative but it's also about being organized and precise.

Kevser Üstündağ

We created a base for the local action plan but in order to reach clear results we need to prepare a clear document. The City Meetings and the City Academy organized by the European Culture Association on the subject of city and culture have provided a lot of information. From this moment on, this type of coordination has to be maintained for each phase in order to realize this action plan. We definitely have to monitor it afterwards if we want to ease our conscience and do something for the future.

Fuat Dereli

Museum Director, archaeologist. Heritage first and foremost has to be preserved in order to be transformed. In today's world where sources gradually seem to come to an end, values making up the cultural identity of societies and geographies -such as natural flora (particularly the forests), environmental richness, ancient remains and folcloric heritage- being under a risk of deterioration and disappearance have caused anxiety amongst people. This anxiety has in turn led to development of new insights and guiding strategies in the notion of preservation. As a

result of this process, cultural and natural assets have been widely accepted as the common assets of all human beings. Therefore all individuals and institutions have to act sensitively about the preservation of common heritage and have to ensure its existence from generation to generation. A realistic preservation policy adoptable by vast majority of the public unfortunately is still not the case in our country. So, the picture we have here today consists of suffering people and monuments that are not being preserved. Parallel to the industrialization period gaining acceleration after the second half of the 20th century in Turkey just as in the rest of the world, the ever changing life style and modern urbanization have been driving forces of serious deterioration as much on traditional values as on urban textures. It is now commonly accepted that an enduring preservation practice only can be achieved by the aid of strong economic support. Beyond the failure of the state in generating strong preservation policies, there are still other reasons underlying the fact that no concrete progress has been achieved on the issue of preservation. There has been a lack of significant economic support related to all kinds of preservation responsibilities. All burden has been laid on the Ministry of Culture and Tourism. Sufficient contribution from the university, local administration and public based on collaboration has been lacking as well.

The reason of the reputation of Sinop penitentiary depends on the exile incident that happened in 1914. I personally do not feel so right about identifying Sinop with its penitentiary because this is a city whose inhabitants strongly treasure their freedom. The crime rate of the city is really low; there have never been ethnical fights. Until quite recently all doors were open, they were not even locked. The prisoners in the penitentiary were not Sinopians but people coming from other places. If we wish to accomplish something here, the best way to do this according to my opinion is to conduct a survey and evaluation study concerning the past of those people who have resided in the penitentiary as a result of exile. We could have a shipyard or naval museum. Or even a museum for justice or Sabahattin Ali. For a vivid and effective utilization; educations, workshops, exhibitions and sales functions aiming at the documentation and maintenance of local folkloric arts and traditional production could be supporting as well. One-day utilization commonly organized with cultural activities that could contribute to tourism, a café, bookstore, and sections with show or screening facilities could be amongst functional solutions that could take place in the cultural center. The day when all aforementioned activities take place in a cultural complex here, will be the day when we celebrate the participation of the historical penitentiary in cultural services. The penitentiary where all kinds of suffering has been experienced and countless lives have been wasted, will finally be freed from all its sins and get purified. Sinop and Sinopians are already looking forward to those days.

Shams Asadi

For the first time Vienna has a coalition between greens and social democrats. As they started to work it was very clear that there was a need for some agreements for living together. It's a big challenge for elderly people, young people with different cultures and traditions to live together. In this agreement

there is a charter of living together. We are going to start the work from 2012. We wanted to have a right distribution in acceptance about the living together with the population. We are going to ask the people, what kind of method we will use. We are going to have online forms. People not online could be asked offline just by telephone calling or a column in the newspaper where to people can write letters. We will have our dialogue groups and after that we are going to review our mistakes and will form the charter. You also need resources. We have money and two years' time. Resources have to be very clear and from the beginning.

We have to think of the penitentiary as a whole together with its exterior and its towers. It has to be protected in tandem with its surrounding streets. This idea is also included in the proposal of the Chamber of Architects. The space does not necessarily have to adopt a function. It can continue to be visited as a penitentiary. It could be turned into a museum for justice as well.

Eugen Panescu

Function to be part of the city life is not to be a museum but a social space. An open space for the city to become a part of the city again and not a closed part of the city to which you have to pay some money to come in. Having an open space is the key to reintegrate the whole prison in the city life.

We have no idea about the investment plan and program of the public authority, we simply cannot reach them. What does the political authority want to do, what is its budget? These are questions we do not know the answers of. We can make a projection here in terms of demands, we can make financial projects.

It does not make any sense to be restrained in the frame of the site management only. I may have contributions concerning the Sinop project. I have seen the gentleman who is the president of the site management for the first time. This is one of the most critical points for Sinop, nobody knows the people responsible for this project.

Johanna Reiner

I have the impression that you should build an interest group and from now on you should continue to meet. The main thing is to build a structure. It doesn't have to be an association.

Mahir Namur

It is not necessary that somebody here appoints a committee for this. If you wish to do so, you as Sinopians can form an initiative to define the future of the penitentiary. This will be stronger than any structure that others would establish. This is an EU Project and the participative method was imposed by themselves. An initiative formed by civil society itself would be much more participative.

T. Melih Görgün

I kindly request you to regard my speech on behalf of the whole organization team. Since six days (starting from 7th September) we have been gathering each day from 10:00 am to 5:00 pm, sometimes to 7:00 pm in this building in order to have some discussions. We reflected on being a city and being an urbanite. We thought about what we had lost and what we were remembering. We collected information and knowledge we were not aware of while passing by, we shared all these with each other. We made new acquaintances. We sensed smells. We learned how to look at the environment surrounding us. We realized how productive the environment we live in actually is, in every respect. We learned that we have to think. Being in one of the symbolic structures of the city, we discussed on information about the future and went through several examples. Information based on local and international experiences was shared. We worked to establish a museum. We experienced the view of young people who voluntarily supported us. The City Academy and City Meetings have reached an end here today but the process will continue. We all discussed about what our proper intervention in the stage of the implementation of a plan and program present and ready for the process would be. We saw positive and negative aspects of it. We identified the conditions that would affect us in the future. All these discussions will be published and submitted to relevant parties. We elaborated on subjects such as gathering all NGO's under a platform and what the necessities for this gathering would be.

We all came together here in this wise, so I believe that they will surely get in touch further. I am very hopeful for the stages to follow; we had a highly diverse participation in this meeting. If we discuss properly and resolve within a dialogue what to do and where to do it, we can collectively find out the right authorities to influence and the correct information that has to be included in our action plan. I thank you all on behalf of Sinop. Our artistic production process will start as of 12th September, there will be works produced together with artists. On 17th September we are going to have the opening of our exhibiton here, as well as the opening of our suggested museum. Hence, we will all be able to see the results of the practices carried out by artists in the city.

Mahir Namur

We want to thank all participants present here. An intense work going on for months underlies this event, so we want to thank everyone who has contributed to this work. We also want to thank our EU Ministry, our project partners and associative partners as well.

RE-FUNCTIONING OF THE HISTORICAL SINOP PENITENTIARY

“Sinop: City of Idea/Thought/Conception/Notion”

Sinopians specified the vision of their city as “city of thought/idea/conception/notion” during the City Meeting that took place with the participation of people from all segments of the city and was held within the scope of “Collecting the Future Project”. Since the idea of a brand city with no connection to urban identity did not appeal to the citizens of Sinop, they accordingly pinpointed a need for their city to build its future on cultural heritage, existing cultural, economic values and potentials. Despite the fact that the actual speed/hectic in metropolises nowadays is destroying/rupturing the relation between the individual and places and things/ objects, as a general approach it was agreed upon, that, Sinop has a chance of presenting itself as a cultural experience realm/zone to the world in rebuilding this relationship between the individual and place and object. Contrasting features of Sinop such as; the habit of questioning realities-showing tolerance, having the combination of lake-desert-woods, being the south end of the north-north end of the south, being located on the Black sea coast but having Mediterranean climate conditions, being geographically shut/impenetrable but intellectually open (minded), were emphasized. The active civil society, cultural diversity, dynamic structure in terms of intercultural transitivity were put forward as strengths. The historical structure, untouched flora and topography, climate and strong human resources and the privilege that the city has not yet suffered an erosion similar to other touristic centers, were the opportunities identified. Therefore the restructuring of Historical Sinop Penitentiary in order to provide sustainability, should be carried out accordingly, taking into account this information generated. (Ref: the book “Collecting the Future”)

What is a “Creative City”?

“Industrial cities” are products of a thought system focusing on equipage/hardware and part of an “engineering culture”. Establishing a “creative city” contrary to this, focuses on defining, utilizing and putting forward each and every tangible and intangible value and while developing the city by virtue of these values intends to uplift the welfare of its citizens.”

Creative cities are dynamic territories of experimentality and innovation where new ideas nourish and people from several fields gather to make their society more liveable and workable. In creative cities, all kind of knowledge/information is collected and put together and widespread public participation is encouraged for the sake of overcoming complex situations creatively. Holistic thinking is treasured in decision making processes and mutual dependency of economic, social, environmental and cultural goals are subjects worked on.

“Creative Cities” philosophy promotes the idea of a space having more potential at all times. By fulfilling the necessary requirements in a city, one can trigger an action among the society to make use of existent opportunities and persuade people to practice creative thinking and planning and actualize these ideas for the purpose of solving urban issues. These issues may be of variety, ranging from

unemployment to enhancing the appearance of the city or increasing its green spaces. The philosophy assumes that ordinary people are capable of revealing extraordinary things whenever given the opportunity. Although artists and designers play an important role in this process, they are not the only creative people giving shape to creative cities. Creativity can originate from anybody who has a capacity to develop innovative approaches toward existing problems and subjects. This can be a businessman, a scientist, a social worker, a teacher or even a civil servant.

Creativity culture is often concealed/hidden within the relationship among the stakeholders of a city. Different bodies of a city -such as civil society, public sector, business world or research institutes- can help to diversify the problem solving potentials of that city by thinking together and collaborating in different ways.

This requires an infrastructure way beyond that which is needed for buildings, bridges or sewage systems. The infrastructure of creativity is a combination of abstract and concrete infrastructures. Abstract infrastructure is the mind map of a city, i.e the way the city approaches its issues, its medium/habitat/atmosphere/environment, incentives and legal arrangements. In order to achieve this, human resources with high skills, people with dynamic ideas, idea originators and implementers are needed. Creativity is not just an idea; it as well requires a capacity to make ideas come true.

A creative city reveals potential talents in order to mobilize ideas, abilities and creative institutions; it attracts, nourishes them and ensures sustainability. The environment, stage and equipage/hardware set up to actualize this are highly important. A creative environment is an environment where abstract and concrete infrastructures required for introduction of ideas and innovations are already present. This environment can very well be a building, a street or a similar place.

Sinop has the potential to turn/transform into a “creative city”.

Sinop despite its smallness possessing both concrete resources (museums, a conservatory, schools, libraries, a university, structures that are a part of the cultural heritage, etc.) and abstract resources (an educated and open-minded civil society, NGO's with active and innovative ideas and practices, individual entrepreneurs, public institutions and local administrators, well-achieved private sector-civil society partnerships) –in the way they exist in metropolises- is one of the leading cities of Turkey convenient/favorable to become a creative city.

The “Historical Sinop Penitentiary” can undertake/assume the function of “creative environment” in transforming Sinop into a “creative city”.

The “Cultural Heritage Management” Project that is going to be carried out by the Culture and Tourism Ministry with the EU funds obtained, can be the perfect opportunity for the Historical Penitentiary to gain a function of “creative environment” in this process.

“Sinop Urban Academy”

The structure obtained as a result of a combination of the needs and suggestions of the public of Sinop should conveniently include the following items:

A training centre for Cultural Heritage Management

- A Research and Development Centre working on urban development, which is going to approach the city as if in a laboratory.
- An international meeting platform on European level for specialists/experts coming from various studies concerning the city such as; urban development, urban culture, urban sociology, urban aesthetics, ecological sciences, archaeology, art, design, architecture, urban planning, etc.
- A centre for collecting, producing and distributing information in these fields
- A training centre giving lectures in these fields.
- A culture factory producing new culture-art products using culture, art and science as raw materials of urban development
- A structure undertaking the functions of a mechanism mobilizing local-national-international resources for sustainable development in the city.

Expected results are,/By these means,

1. The city can attract potential of international knowledge and production to Turkey through its Urban Academy. It can be a reference for all experts/specialists, scientists, artists and designers visiting the city encouraging them to contribute to the city, improve it and inform its citizens.
2. Sinop will become the center of the international network it has established.
3. Collaboration among bodies vital in terms of the economic, social and cultural development of Sinop such as; NGO's, local administration, schools, university, tradesmen, business world and other institutions and organizations will gain strength.
4. People visiting Sinop for these purposes, will enable the development of alternative tourism in the city.
5. The products of crafts and related trades will improve and thereby become better marketable. New marketing channels will form.
6. Social and cultural life in the city will flourish.
7. Young people being able to obtain information on very specific subjects will verge to new fields of occupation and thereby enhance their creativity and entrepreneurship.
8. Civil society dialogue between EU and Turkey will gain sustainability by virtue of the institutionalized/corporate structure. And bodies from different disciplines present within this structure will separately establish consistent collaborations with similar structures in Europe.

9. Sinop can be a role model city exemplifying "creative cities" practice. Thus both the public of Sinop and its administrators and the Ministry of Culture and Tourism who is responsible for carrying out this project will remarkably gain international prestige in this field.
10. Many cities in Turkey and worldwide can benefit from this model.
11. The cultural heritage of Sinop will be preserved and carried on to the future with an ever increasing added value.

Sinopale and Collecting the Future Project have laid the base for these initiatives. These projects can be regarded as pilot projects of that what will be achieved in the future.

In order to take references from these initiatives publications can be used.

Considering this information, "Sinop Urban Academy" should be established so as to include/ incorporate all units listed below:

1. Site Management Office
2. Sinop Urban Academy Executive Offices
 3. Sinop Urban Academy Research Centre (Urban Planning, Architecture, Restoration, Urban Design, Cultural Planning, etc. Events and projects directed at urban and cultural disciplines...)
4. Cultural Heritage Academy Office
5. Urban Memory Centre
6. Urban Memory Exhibition Spaces
7. Movement/Motion/Activity Studio
8. Theatre Studio
9. Offices for NGO's and initiatives working on culture-art-environment
10. Naval Museum
11. Science and Technology Centre
12. Science and Art Centre for children
13. Contemporary Art Centre and Museum
14. Exhibition spaces for Contemporary Art
15. Rooms for workshops
16. Conference Hall
17. Film Screening Hall
18. Space for social activities
19. Café-restaurant
20. Multi-purpose spaces for outdoor recreation (concert, show, exhibition, café, etc.)
21. Artist residences
22. Participant residences
23. Internet Cultural Social Network Centre
24. Printed publication printing/production centre



www.artcitizens.net
virtual network and e-zine for
young artists and designers

