

COMMON
NOTEPAD

02.05

Gyumri
Kars
Urban Heritage



**SUPPORT TO THE
ARMENIA-TURKEY
NORMALISATION PROCESS
ԱՋԱԿՑՈՒԹՅՈՒՆ
ՀԱՅԱՍՏԱՆ-ԹՈՒՐԻՔԻԱ
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ERMENİSTAN-TÜRKİYE
NORMALLEŞME SÜRECİ
DESTEK PROGRAMI**

03.06



Support to the Armenia-Turkey
Normalisation Process

European Union Initiative



urbanlab 

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Introduction

Gyumri and Kars: the total flight distance between the two cities is 66.7 km. However, it takes at least a 340 km drive to get from Gyumri, Armenia to Kars, Turkey via Georgia.

Armenia-Turkey relations still remain an unresolved issue. The governments of the two countries tried to make certain efforts to this end, but eventually failed because the authorities and societies were not ready. Ongoing efforts should be made to enable the societies of the two countries to know each other better and diminish adverse feelings towards each other generated as a result of historical events and years of intensive propaganda against the neighboring country.

The Support to the Armenia-Turkey Normalisation Process Programme, funded by the European Union, became an opportunity for the civil societies of Armenia and Turkey to contribute to the enhancement of peace

and stability in the region and to promote a dialogue between the societies of the two countries.

This publication is an output of the project implemented by the Urban Foundation for Sustainable Development (Armenia) in partnership with urbanlab Socio-Cultural Foundation (Armenia), and the International Inclusion Institute (Turkey). The project aimed at promoting a dialogue through cooperation between young people, architects and urban planning professionals from the two countries by learning their common history and contributing to the protection of their common urban heritage.

Living together for centuries, Gyumri (Kumayri) and Kars (which used to be the capital of Bagratid Kingdom of Armenia in the 10th century), are now neighboring cities – one in Armenia, the other in Turkey. And it is not coincidental that these two cities shaped their urban pattern and architecture with many similarities: they are built from the same tufa stone, by the same craftsmen, using the same decorative motifs, etc. Although they are considered architectural monuments, due care is not taken for the maintenance of those buildings by the authorities and residents, whereas those monuments are part of the history of both cit-

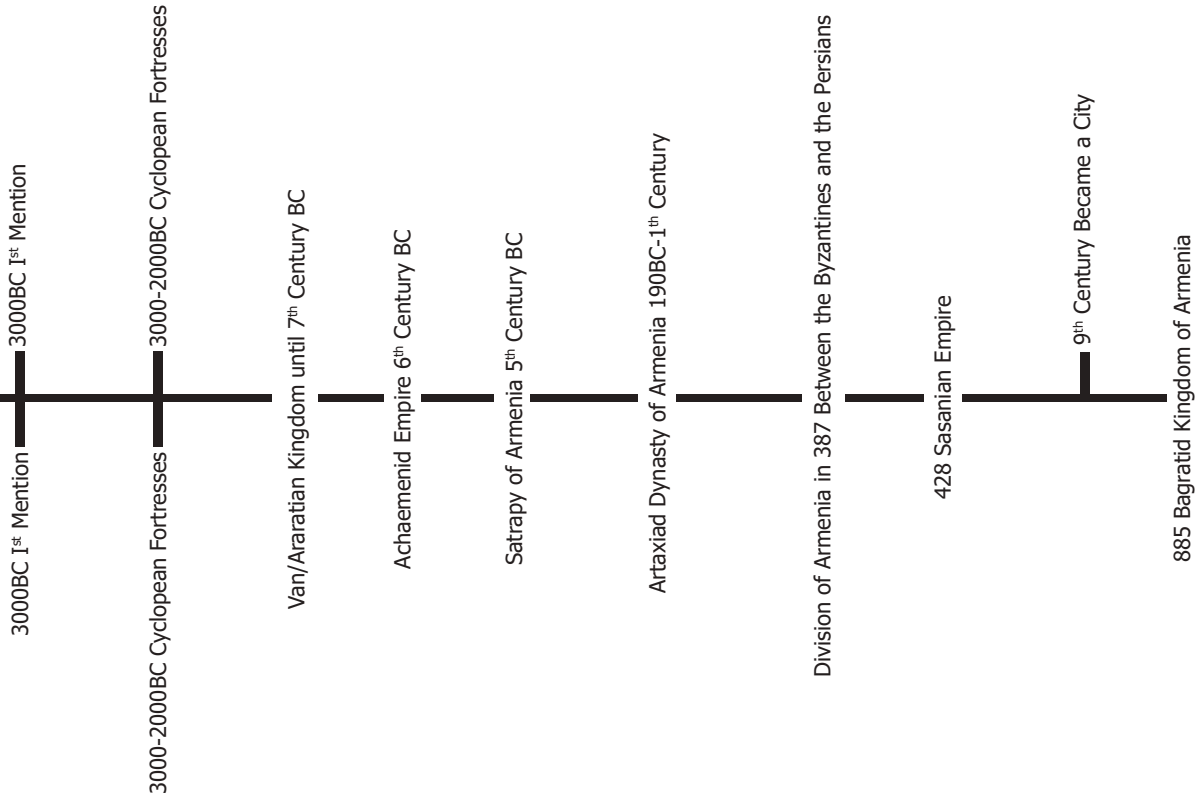
ies – each building with its unique story, of which the residents of the cities are not well aware.

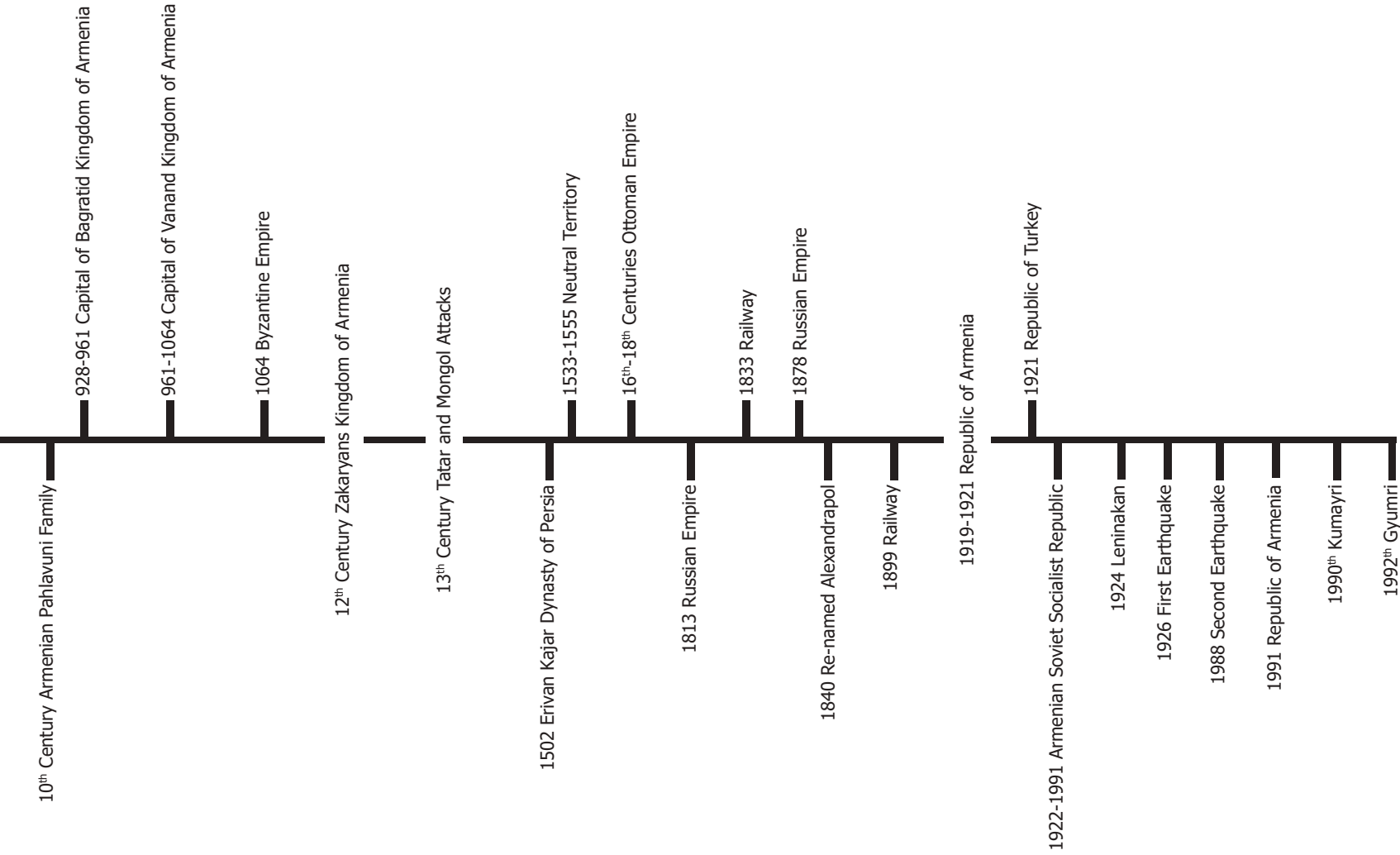
This publication contains the records of the project team and the participants from Turkey and Armenia who visited both cities, had discussions and memorable strolls within and outside the cities, took photos and notes, went back to their home cities, and after a while, put on paper their thoughts, analyses and recommendations.

Nune Ghazakhetsyan

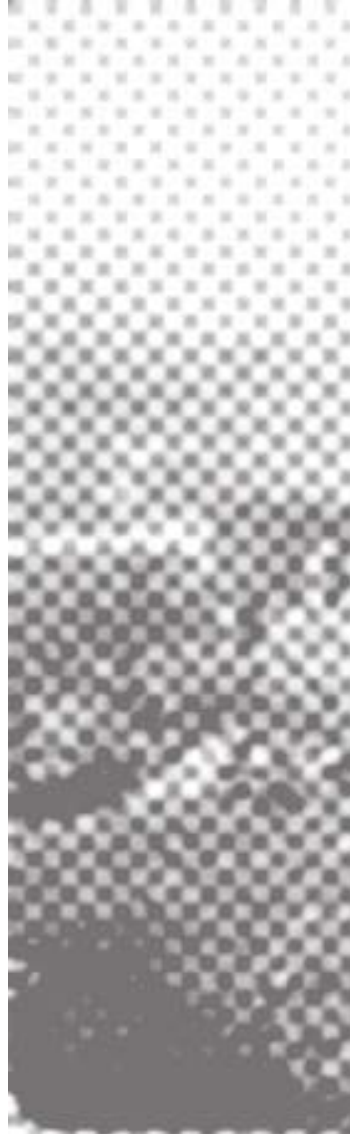
Director, Urban Foundation for Sustainable Development

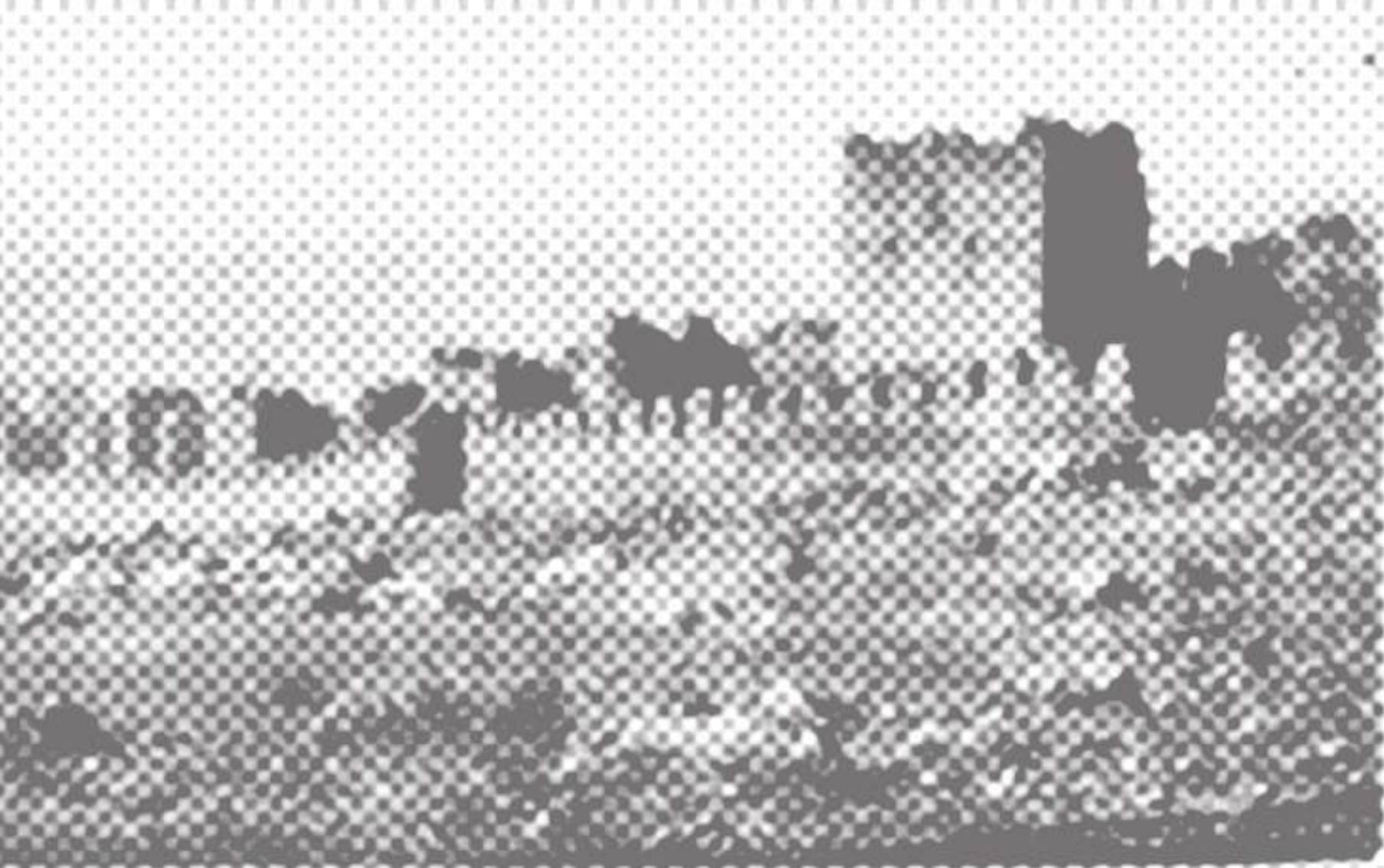
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Fortress of Kars, 1930's





Gyumri Panorama, 1980's





Kars

Gyumri

G GGG

Elevation

1.768 m



1.509 m

Population

111.597



121.976



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Leninakan Hotel in Gyumri, 1930's

Panorama of Kars, 1930's

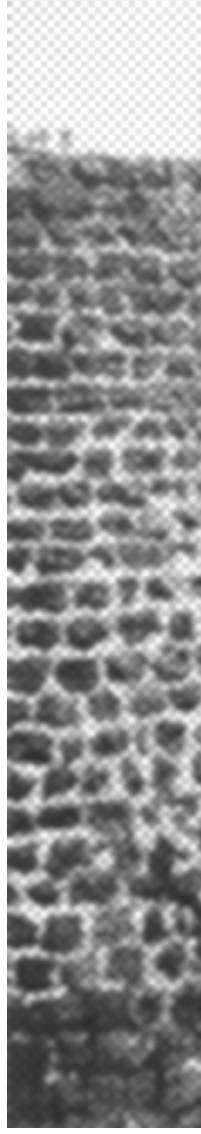








Photo by Rafael Ishkhanyan



Ali İhsan Alinak

Architect Ali İhsan Alinak was born in 1967 in Digor. He now lives in Kars. In 1991, he graduated from the Faculty of Architecture at the Istanbul Yıldız Technological University. Ali İhsan Alinak, who has represented the Department of Architecture in Kars for a long time, currently works as a professional designer and consultant at the office of Ark Project. At the same time, he is the head of the Center of the Culture of the Caucasus think-tank organization and the www.PolitiKARS.com website.

My Mind is in Kars!

This piece is not only a “travel” article; it’s an expression of the distant nearby.

It’s the story of the “sadness” that brings Kars and Gyumri together.

Intention

The world of 2010 is going through a phase deprived of tolerance. It’s important to assess this negative process to find ways out. With the right intention, **it shouldn’t be so difficult to change the negativity into positivity!**

In world politics, where an atmosphere of contradiction and war is dominant, it is a necessity to develop common solutions for a culture of living in peace together.

There should be historical analytical observations on **living together over a geography of differences.**

The Middle East, Mesopotamia, Anatolia and the Caucasus face many challenges and contradictions. In the midst of these contradictions, the witnesses of

developments and those who create them will show the way to humankind.

Humans who will create the future have to learn ways of being participative, and methods of sharing. To understand this discipline, they should learn from the thousand-year-old experience of Anatolia and the Caucasus.

This blessed earth is beyond being the “**yesterday and tomorrow**” of humanity.

This earth! It holds the peace, tolerance and universal values that developed, where different religions and cultures live together with all the bad and good examples.

Accepting the religious, ethnic and cultural differences of the region can’t be the reason for triggering conflicts. On the contrary, accepting these differences as the richness of the region should be the beginning of the creation of the “**New World**”, with the dissemination of cooperation, peace, freedom and a democratic model.

Despite having one of the richest cultural heritages, the Caucasus is also a place where violence and conflicts have been commonplace. **The diversity of the**

Caucasus is both the cause of the conflict and the core of its solution.

Cultural accumulation that is a reference to **“Western Society”** is what makes the Caucasus unique. The Caucasus, the roof of the world, is also a model.

It’s a must to deepen the brotherhood and resolve problems between Turkey and Armenia—where a multicultural life model is highly present—within the scope of common sense and common ground, and **in respect to the common past.**

We took this path with the acceptance of our common troubles in this territory as **“humanity’s”** common troubles...

A City Close, But Far

We took a 6-hour trip to Gyumri, which is really at a distance of only one hour from Kars.

Our group travelled through the Aktaş Border at Ardahan's Çıldır region to Akhaltsike, a city in Georgia, and then to the second biggest city of Armenia, Gyumri.

After the technical workshop, we visited the streets of Gyumri.

Childlike excitement!
Every place seems familiar...
We don't feel like foreigners.

With astonishment, we share our feelings like explorers saying "Look - it's just like ours."

Kars and Gyumri are two halves of one apple, showing a lot of similarities.

All infrastructure planning decisions are continuing for Gyumri to become a modern city.

The common wish of the residents of Gyumri is to protect the past, but also to modernize and to grow richer.

I am growing sad...
My mind is in Kars!
In fact, memories are what make cities cities.

When you walk around the streets, the spirit of the city accompanies you. It whispers. It draws you into a magical tunnel and creates love.

The spirit that accompanied us in Gyumri was destroyed in Kars.

How did we destroy that beautiful city?

We ransacked it, just like we erased the whole memory of Kars with bulldozers.

An eviscerated and devaluated city was created.

I am growing sad...
My mind is in Kars!
My heart struggles in front of a deaf wall...

Ani, 2017



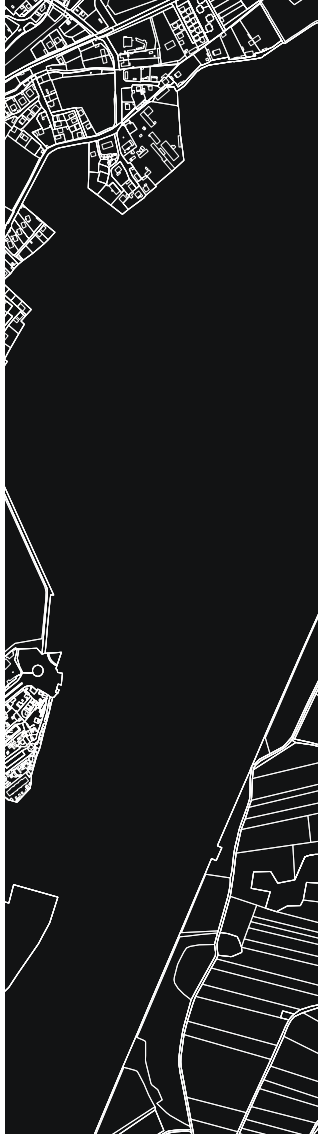


Photo by Sarhat Petrosyan

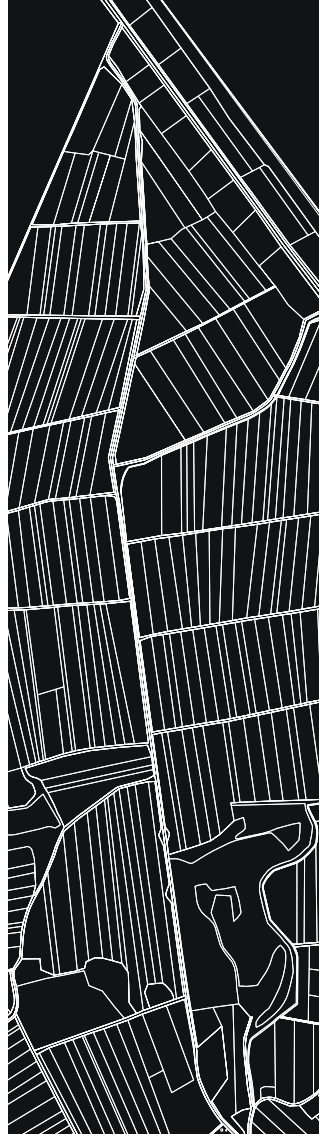
Anush Harutyunyan



Anush Harutyunyan holds an M.S. in Architecture from the National University of Architecture and Construction of Armenia (2008). From 2008 to 2017, she has worked as an architect in Armenian and international architectural studios. She has participated in various international competitions and biennales.



| lines |



| steps |



| eptiness |



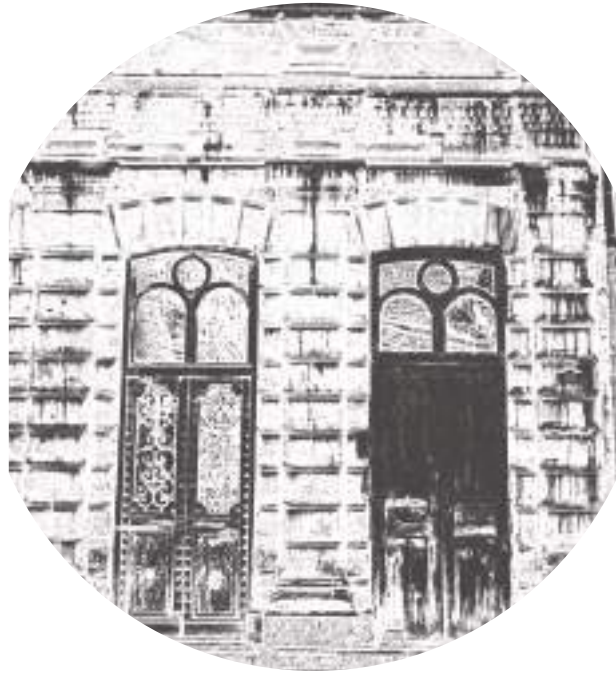


| boundaries |





| city in details |



| details of city |

| music of memory |

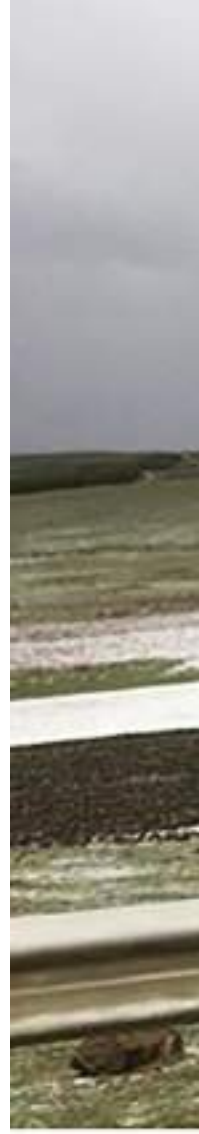






Photo by Rafael Ishkhanyan

Building Fragment, Gyumri, 2017

Armine Shahbazyan

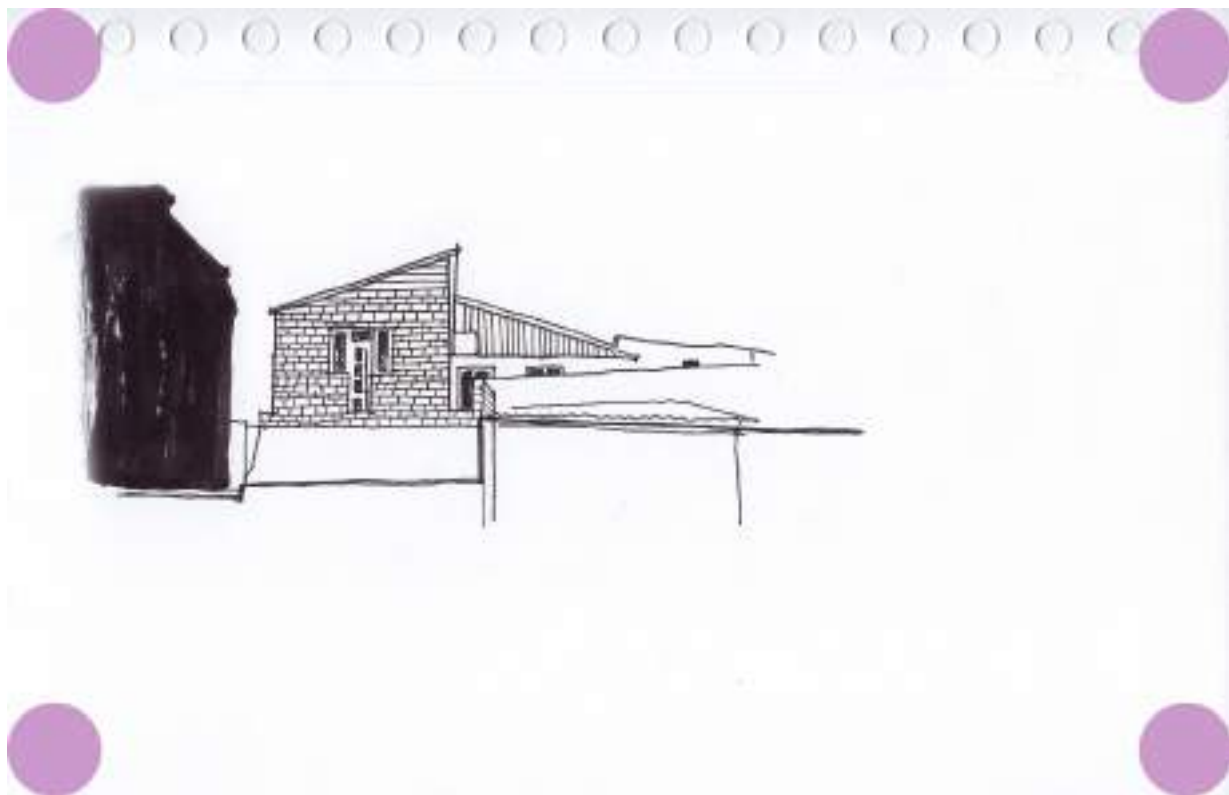


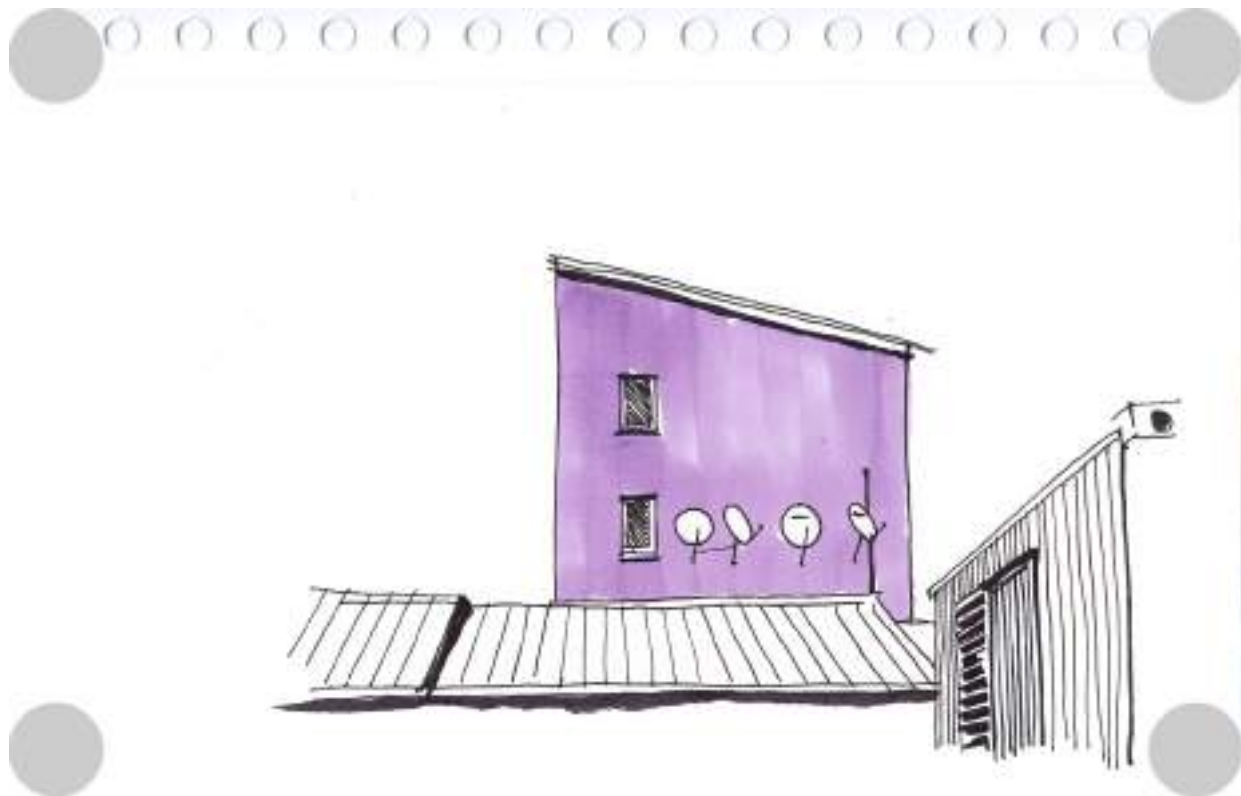
Armine holds a B.A. in Architecture from the National University of Architecture and Construction of Armenia (2009) and an M.A. in Design from Yerevan State Academy of Fine Arts (2013). In 2008, she participated in the Urban Heritage Assessment Project for the town of Shushi, working particularly on the measurements of up to 200 historical buildings. During 2012-2015, Armine worked as an architect at Quelque-Chose architectural studio on the design and development of projects in Switzerland, and had a 3-month internship at Germann & Achermann AG, Altdorf (Switzerland).

[Dizygotic] Cities











Çay

Çay

Sahin
Market



Kars, 2017







Ezgi Denizaslani

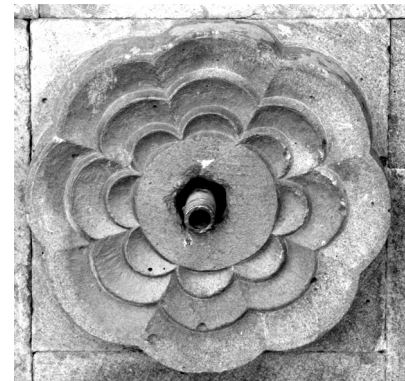
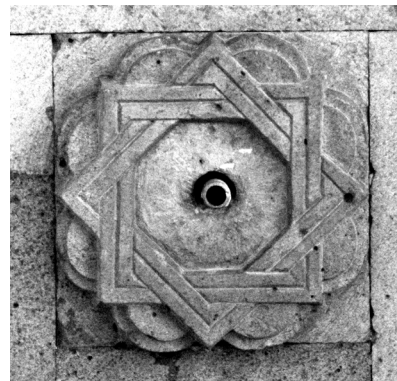
Ezgi Denizaslani was born in the city of Izmir, in the West of Turkey, in 1982. She gained her Bachelor's Degree and then a Master's Degree in the Department of Textile and Industrial Product Design of the Faculty of Fine Arts at the Dokuz Eylul University. Since then, she has been doing a PhD in the Department of Basic Art Sciences of the Institute of Fine Arts at the Gazi University. The theoretical and practical knowledge, atelier work and project experience she received during her studies gave her the opportunity to develop her skills in different areas, like art and design. Before 2015, she had taken several courses on art in different organizations and after that she was appointed as an instructor of carpet and typographic education for a project implemented by the Caucasus University and the Kars National Education Center. Currently, she lives in Kars.

“SIMILARITIES”

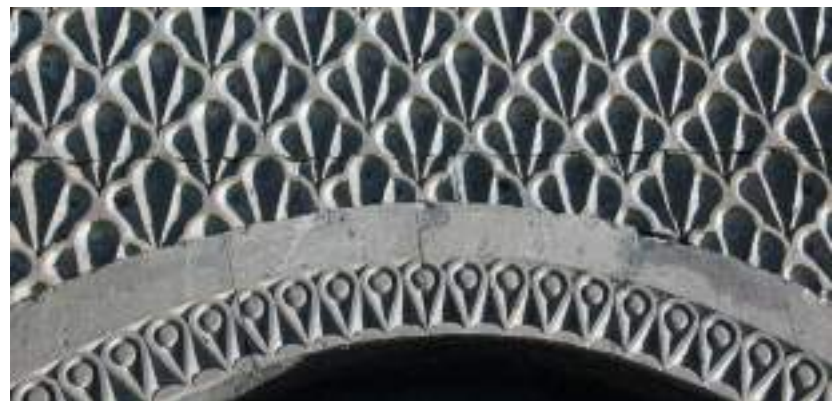
Memories and Comparisons

In May, with the visit of the project team to Kars, a very interesting and inspiring process began for me. Kars, its architecture and folklore specialties interested me as a person who has been living in Izmir for a long time and lives in Kars now. I had the desire to research Kars and its region. Thinking of the city of Gyumri in Armenia, I got an idea that the buildings of the city, and its cultural features could be similar to those in Kars because city architecture represents the life and beliefs of the people living in that region. In my papers written in the frame of this project, I generally analyzed the architectural specialties, plans and restorations of the two cities, and I noticed that the architectural motifs I had paid attention to were as similar as the languages of the two cities. During my visit to Gyumri, I decided to analyze the meaning of the architectural motifs of the city buildings. The first day in Gyumri began with our smiling translator's story about the places we were going to visit by car. We got the chance to see the architecture of different buildings and housing constructed by different countries after the earthquake.

I was impressed by our visit to the monument considered to be Mother Armenia. The motifs on the base of the huge monument were used in the city of Ani in Kars province as well. Under the ornament of the cupola, that is to say the firmament, there is a figure of a couple of birds. The location of the two gutters, with figures of the sun and the star representing the North and the South, provide an example of a well-planned modern structure.

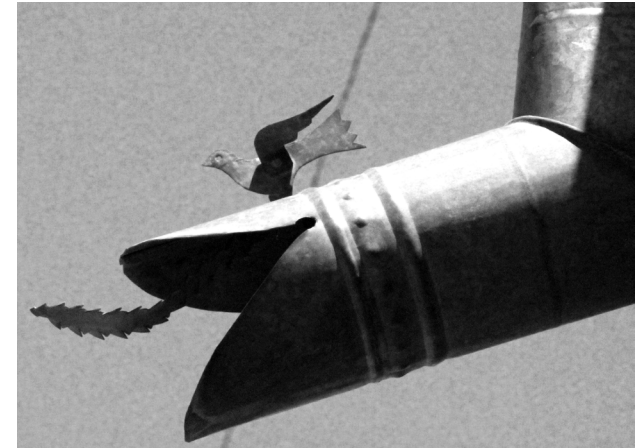


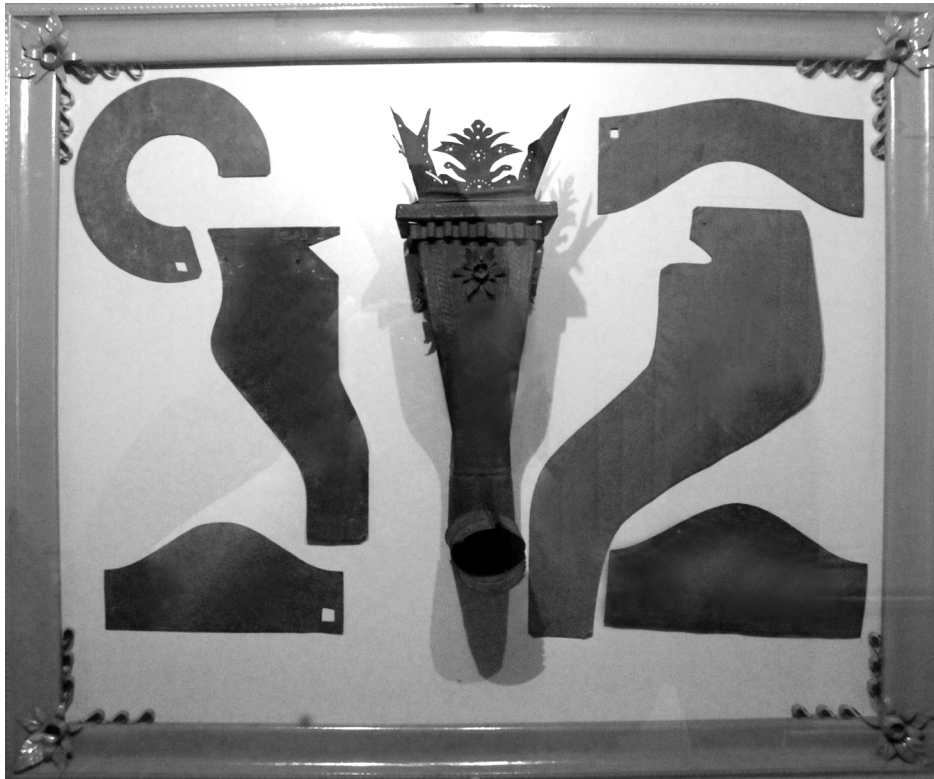
(On the left) Details of the Monument in Gyumri and a detail from a structure in Ani, Kars province.



As a result of the earthquake, many old buildings were destroyed and were no longer used. While walking through the old historical places of the city, we got the necessary information about the state of beautifully decorated buildings, the canals passing under the streets, etc. Damaged buildings like these can be found in Kars as well, so this can be a good practice also in Kars. Meanwhile, the problem of damaged buildings in the capital of Armenia was solved by making new architectural details in the places where they were damaged. But Gyumri gets its specific beauty from rescuing old buildings rather than making restorations. When I wanted to analyze the similarities of Gyumri and Kars during my visit, I came across very surprising examples. If I try to write them down in general, I will have a list like this: culture of eating and drinking, culture of clothing, similarities of styles.

When analyzing the basis of these similarities, it turns out that it began its history from the Ancient Era. Moreover, these motifs continued to develop harmoniously in the regions where they were born. During my visit to Gyumri, I noticed a lot of similarities in architectural decoration, but I would like to mention just a couple of them: animal decorations on the gutters of the buildings.





On the photo of the building in the center of the city of Gyumri, we can see a bird figure above the figure of a snake putting out its tongue. The ornaments can change depending on the power and authority of the owner. Meanwhile in Kars, gutters with animal ornaments can be observed just in one building. We can just see an animal with ears and a tongue above it.





Here we can see a cross ornament with grapes along with the symbol of the Tree of Life with its 12 branches representing the Apostles. From ancient times to now the Tree of Life has had 7 or 9 branches.

Among plant ornaments, a bunch of grapes is an example of a regional motif in the buildings. In Armenia, especially in the city of Gyumri, cross motifs, together with fruit motifs decorated with their leaves and a bunch of grapes, are regarded as symbols of the Tree of Life. We can see these kinds of ornaments above some buildings in the center of the city of Kars and all over the region in the same style.

The fact that in choosing motifs, people take plants grown in those regions and animals is very important if we analyze the meanings of these ornaments. It is obvious that in the city of Gyumri, motifs of pomegranates, grapes and spikes were used both in old buildings and in newly constructed ones. Meanwhile, we can say the same about the adjacent region of Kars. After my visit to Gyumri, I had the impression that using these ornaments of grapes was just a tradition passed to the city of Kars where growing grapes is not common. But I was deeply surprised when I learnt that in the Kaghzvan region, vineyards were common in the ancient times. Pomegranates, grapes and spikes in these buildings symbolized prosperity and felicity.

In animal motifs, we can observe a bird with its egg as a symbol of fertility and an eagle as a symbol of power and authority. Moreover, the goat is the symbol

of beauty and fertility almost in all societies. It must be noted that the motif of a goat horn is used not only in architecture, but also in some types of handmade arts like carpet making. These motifs, that we use both as traditional and regional ones and that could be seen both in Gyumri and in Yerevan, show that motifs have the power of expression all over the world.





A detail from the facade of the Opera building in Yerevan.





Photo by Rafael Ishkhanyan

Historical Street, Gyumri, 2017

Kars Hotel in Kars, 2017





Photo by Sarhat Petrosyan

Nune Khudaverdyan



Nune Khudaverdyan has studied interior design and worked as a freelance graphic designer. She is a huge fan of brutalist architecture, but also considers regional architecture from the 19th and 20th centuries very interesting.

Kars - Gyumri | Spring - Summer

Kars: Shadows



Gyumri: Mother Armenia





Gyumri: Carpet at Dzitoghtsyans House

Kars: Red, Blue



Kars: Duvet Sewers







Photo by Rafael Ishkhanyan

Municipal Theatre built in 19th century, Gyumri, 2017

Sarhat Petrosyan



Sarhat Petrosyan is the founder and director of urbanlab - a Yerevan-based independent urban think-do-share lab. He holds an M.S. in Architecture and a Ph.D. in Urban Planning from the National University of Architecture and Construction of Armenia. He currently teaches at the American University of Armenia. His fields of interest are urban design qualities and policies on urban development. Sarhat is the author of more than fifteen publications and articles. In 2016, he was appointed the curator of the Armenian National Pavilion at the Venice Architecture Biennale.

Snow

On February 20, 2009, I received an invitation from my architect colleagues to join them on a trip to Ani. Of course I agreed. Every true Armenian architect should visit Ani at least once.

We had to travel through Georgia, since the borders between Armenia and Turkey have been closed for the past 25 years. It was a stroke of luck that one of the organizers of our team of eight architects was the great-grandson of Alexander Tamanyan, the great Armenian architect. Tamanyan was the one who generated a new wave of architecture in Yerevan in the 1920s, inspired by Armenian medieval architecture, the last and perhaps the finest model of which can be seen in Ani.

About a month before the trip, I had read *Snow* by Orhan Pamuk. The book is about the increasingly predominant role Islam is playing in Kars, and other social issues of the city. The story unfolds in a district that was isolated from the rest of the world due to a heavy snowfall. With my impressions from the novel still fresh, I was thrilled at the prospect of spending a night in Kars.

While we crossed the border from Georgia into Turkey and as we were approaching Kars, it started snowing heavily. Add to that the walking tour in Kars during our first night and our first teahouse experience in the city, and it truly felt like we were living in Pamuk's novel.

Our next days' visit to Ani was to be the highlight of our trip, but the impressions Kars and Pamuk left on me were unforgettable.



From left: Arsen (Shur) Karapetyan, Gabriel Arabyan, Garegin Yeghoyan, Mariam Ayzazyan, Sarhat Petrosyan, Stepan Yeghiazaryan, Ruben Yeghiazaryan, Eric Hovhannisyan.

Photo by Ashot Khachatryan, taken on the Georgia-Turkey border on 20 February 2009.

The rich had pulled out what capital they could and moved to Istanbul and Ankara. The nation had turned its back on Kars, and so had God. And one must not forget Turkey's never-ending disputes with bordering Armenia.

Orhan Pamuk, *Snow*

Translated from Turkish by Maureen Freely,
Vintage Books, A Division of Random House Inc., New York, 2004

Yerevan-Istanbul and Back


The 2016 UN Global City Report states that the population of Yerevan in 2016 was just over one million – 1,044,000 to be exact. Amongst the world's largest metropolises, the nearest to Yerevan and perhaps the most interesting one for it is Istanbul, with a population of 14,164,000. Despite the fact that it is younger than Yerevan by 122 years, it has several well-preserved historical layers as a result of being constantly populated.

The other nearby metropolises are Moscow with a population of 12,166,000 and at a distance of 2,262 km, and Tehran, a closer one at a distance of 1,141 km and with a population of 8,432,000. These two cities are ranked 22nd and 40th by population respectively in the same report.

Istanbul—or as many Armenians still call it, Constantinople or simply Polis—ranks 15th in the report. The city could be an excellent informative and sightseeing location for architects, urbanists and other related professionals. That's why, when I first took a two-day bus journey to see Istanbul, I decided that I would

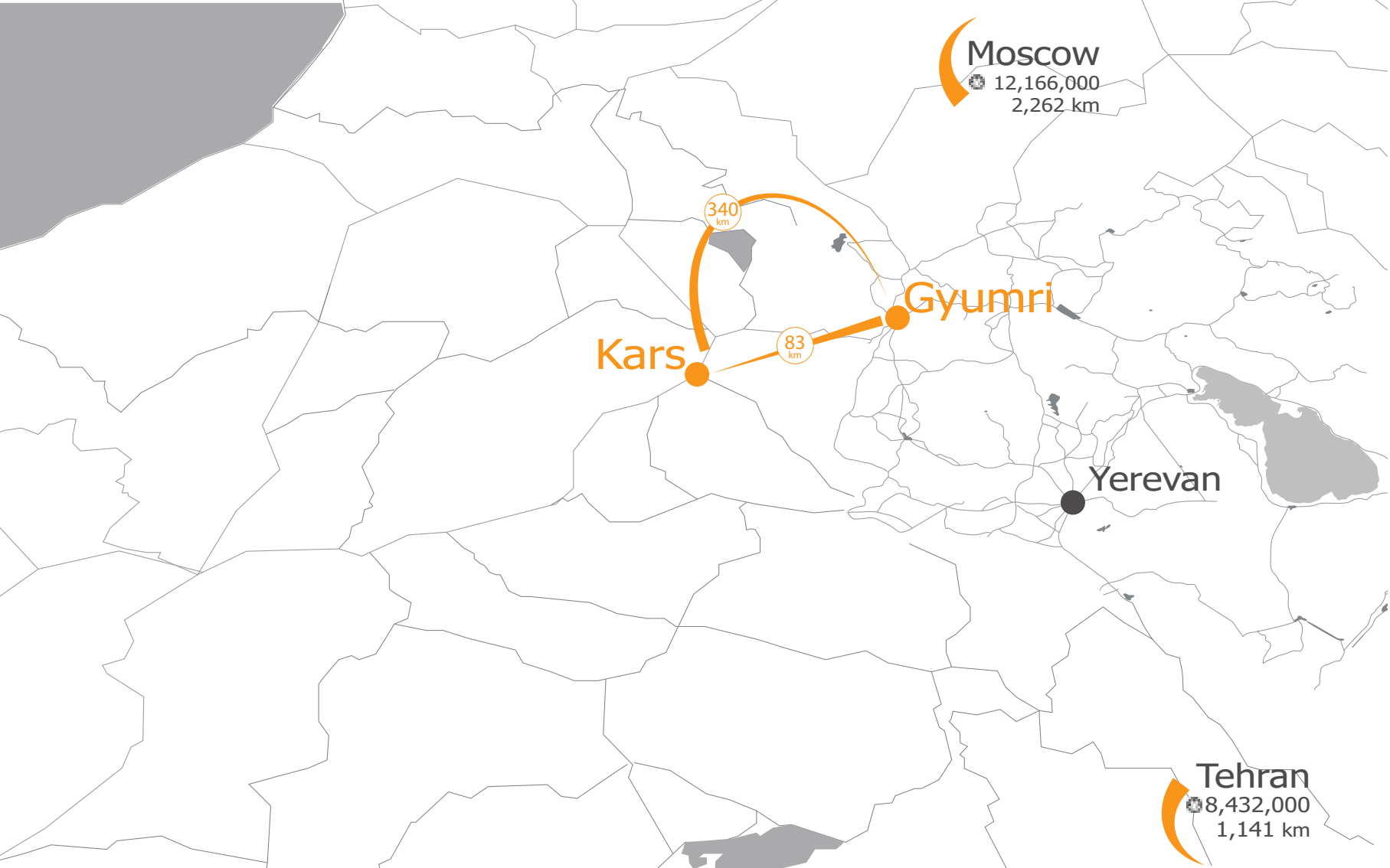
not miss the chance to go back there. The last time I was there was in June, when I had meetings with several organizations working on urban development to support the implementation of joint projects.

Of course, several valuable buildings have been torn down both in Yerevan and in Istanbul, something we will truly regret



Istanbul
14,164,000
1,803 km

15. Istanbul - 14,164,000 - 1,803 km
22. Moscow - 12,166,000 - 2,262 km
40. Tehran - 8,432,000 - 1,141 km



Moscow
12,166,000
2,262 km

Kars
Gyumri

Yerevan

Tehran
8,432,000
1,141 km

The Dzitoghtsyan(t)s

Dzitoghtsyans, or as locals call it Dzitoghtsonts Tun (the House of the Tsitoghtsyans/Dzitoghdyans), is the pride of Gyumri and its people. Located in the most central part of Gyumri, it is considered to be one of the city's symbols. Since the 1980s, the building has been functioning as the Museum of Folk Art, Urban Culture and Architecture. The building is constructed using a combination of local red and black tufa stone and could pass for a palace, since it comprises a building that used to be designated for servants and a parking lot for faytons (a word used by locals to describe horse-driven carriages that were in use in Gyumri until way into the 20th century). From the parking lot, a stairway leads to the living room assigned for receiving guests. This building is the only one I've ever seen throughout Armenia that still features elements of polished tufa stone in its interior.

While touring in Kars, a particular building caught our attention – at the upper end of its gate was the text “1888 DZITOGHTSYANTS”. Indeed, this building used to belong to the very same family and was construct-

ed in 1888, while the building in Gyumri was built 16 years earlier and dated back to 1872. The building in Kars is certainly humble compared to the one in Gyumri – photographs reveal that this one, too, was built with polished tufa stone, only to be covered with paint later on.

I think examining the history of both cities from this perspective may reveal interesting details. For instance, in Gyumri I was told that the construction of the building in Kars was left incomplete, since its owners started building it during the short period when Kars came under Ottoman domination (supposedly in 1917-1918) and left it half-built when Kars fell under Armenian or Russian Tsarist control. Of course, no one told me what happened afterwards, but I believe that it might be an interesting story.

The Urban Lines

In his book *Life Between Buildings*, Danish architect and urban designer Jan Gehl proposes that cities develop into an enjoyable place thanks to their public spaces, as well as the paths linking them, which should be increasingly freed from vehicles. This applies especially to historical cities where, from the beginning, streets were not designed broadly enough to accommodate cars and other vehicles. Both Kars and Gyumri, established and developed mostly in the mid-19th century, have districts with complex relief because of their location on the banks of rivers and valleys.

The presented photo gallery makes an attempt at featuring pedestrian roads that are almost unrecognizable and not highly valued. Those roads are of vital importance in the restoration of historical cities.



Kars



Kars



Kars



Gyumri



Kars

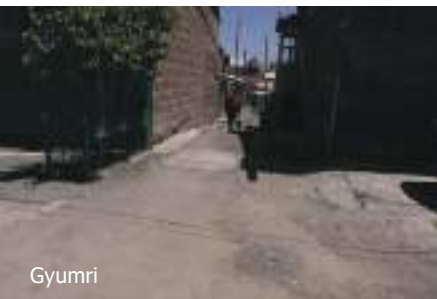
Urban Sequences



Kars

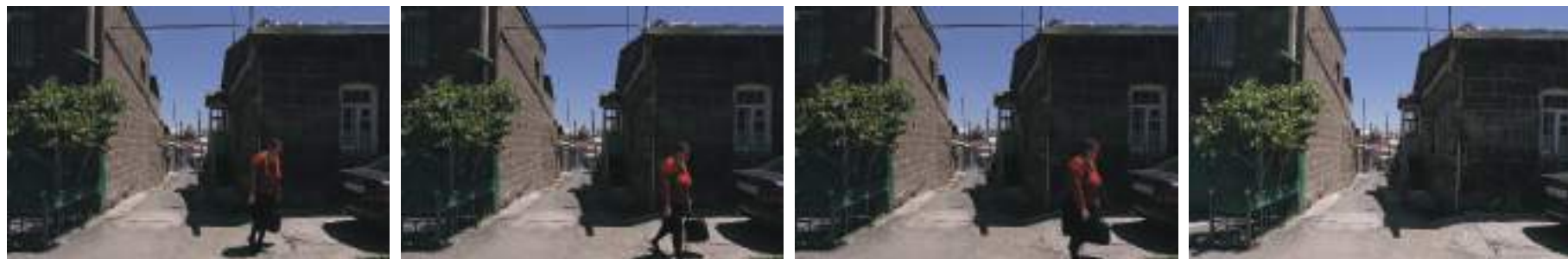


Kars



Gyumri







Building Fragment, Kars, 2017

Sona Hakobyan



Sona Hakobyan was born in 1994 in Gyumri. From 2001 to 2010, she attended Gyumri School № 3 named after Hovhannes Tumanyan. From 2010 to 2012, she studied at Yerevan State Sports College of the Olympic Reserve, after which she studied at the Gyumri branch of the Armenian State University of Economics, at the Department of Finance and Financial Accounting. In 2016, she was admitted to a Master's Degree program at the same university. Since 2014, she has been a board member and volunteer for Arm Strong NGO. In February-April 2017, she did an internship at VivaCell-MTS. At present she is involved in an internship at the loan company Fast Credit.

This year I had the opportunity to visit Kars and Ani, thanks to the Urban Foundation. I was very emotional, since my family roots go back to Western Armenia. I had heard a great deal on how Kars has buildings and architecture similar to that of Gyumri and that was the case, indeed. At times, it felt like I was in my hometown, looking at buildings constructed by the talented masters of Gyumri. The two cities are similar because they are the products of Armenian minds and hands.

We were at the Holy Apostles Church in Kars, looking with love and care at the sculpted arcades. Above the corners of the arches there were high-reliefs, representing human figures. All architectural details were adorned. Alas, today no liturgy or Sunday Mass echoes beneath the church arches. It has been turned into a mosque.

We stopped at the Citadel of Kars where a Turkish flag was now flying. Nerses Shnorhali, the Catholicos of Armenians, called Kars "a marvelous city," mentioning among its inhabitants master craftsmen and merchants. To this day, it is the mark left by those masters that invites the attention of passersby and tourists.

Kars was the birthplace of the great Charents (an Armenian poet). We visited his home – now abandoned, neglected, and on the verge of collapsing. A very old house of an Armenian that deeply touched our very souls, yet it means nothing to the Turks.

Our next stop was Ani, the former capital of Armenia. I had seen Ani from the left bank of the Akhuryan River, armed with the telescopes of border guards. I had watched the capital city of the Bagratuni Dynasty, a city now in ruins that was an important economic and cultural center in the 10th and 11th centuries. Ani is at a distance of only 30 km from Gyumri and 7 km from Ani Train Station.

Ani lies on a triangular cape at an altitude of 1,500 m above sea level. Among the preserved buildings are ruins of city walls, the Church of St. Gregory the Illuminator, parts of the Church of the Savior, the Monastery of the Virgins and the small church of the citadel.

The jewel of the crown for Bagratuni era architecture is the Main Cathedral, whose specific architectural elements later inspired gothic architecture. None of the churches is a replica of the other, but a distinguished and refined model in its own right. The development of political life and secular thinking, as well as urban architecture, influenced church architecture – something







that is intensely expressed in decorative art.

Oh to be in Ani! To meet “witnesses” of the Armenian glory of the past, enjoy the ruined, but still majestic buildings that still have a lot to tell – those buildings that continue to be intentionally damaged and sometimes scavenged by an avaricious, ignorant mob, whose goal is to hunt the riches left behind by Armenians.

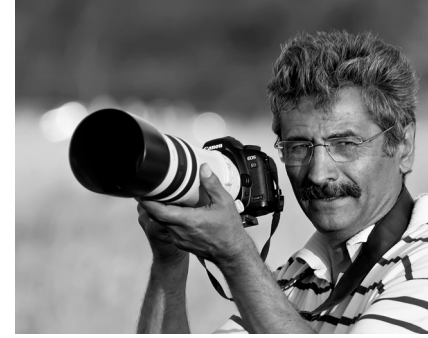
Ani – the former glorious capital of the Armenian kingdom. You are on the lips of the young and the old. It was the wish of Shiraz, the great Armenian poet, to see Ani before he died. I am convinced that the day will come when we will see Ani unchained and an inseparable part of Armenia. We will tour through its streets restored into an open museum, light our candles, celebrate Sunday Mass in churches that remind us of their former glory and tell visitors tales of the former flourishing capital of the Bagratunis.

I got carried away with my reflections and forgot to mention an important aspect of my journey – the two-day seminar with architects in Kars. I think such meetings are necessary for brainstorming and coming to conclusions. Perhaps such exchange visits will someday support the victory of truth.

Archade in Gyumri, 2017



Vedat Akçayöz



Vedat Akçayoz was born in 1955 in Kars. He studied at the Middle East Technical University for 3 years. Later, he graduated from the Dede Korkud Pedagogical University in Kars. Having travelled to more than 40 countries and producing four documentaries, he has also published six books. In 2016, along with many awards, Mr. Akçayoz received a prize for major contribution to the culture of Kars from "The Lovers of Kars" in Istanbul.

A BRIEF REPORT ON STONE BUILDINGS

SPECIAL PROVINCIAL CENTER OF ADMINISTRATION

Doctor's House. Currently, it's under the protection of the Organization for the Protection of Culture and Natural Heritage.

The sculpture of the facade of the building, built as a two-floor church in the style of Baltic architecture at the end of the 19th century, is unique. The polygonal multicolored basalts give an extraordinary beauty to the facade. During the period of the Republic, it was used as a bank. In 1984, after restoration, it was registered and put under protection. Then it was used consecutively as the building of the Anatolian High School and the Administration building of the region. It was subsequently given to the Organization for the Protection of Culture and Natural Heritage.

CHELTIKOV HOTEL

The quadrangle columns of the facade of the building, built in the Baroque style and looking to the north, are decorated with reliefs and carvings. During the time of the Russian Empire, the building was used consecutively as the Opera House, later as the Building of Agricultural Assistance, Maternity Hospital and the



Chelitkov Hotel, Kars

HEALTH DIRECTORATE BUILDING

The building is situated on Ordu Street and consists of an L-shaped structure.

The building was built in 1907 in the Baltic style. The facade of the entrance, looking to the East, is decorated with andesite stone and stylized plant and geometric motifs. Moreover, the two pilasters and decorations of the facade are very impressive. The other parts of the building are made through the technique of chipping basalt.

This building was taken under protection, after which it was used as a hospital and now is the Building of the Department of Health.

THE TRADE HOUSE

The Trade House is the most spectacular building in Kars. Built in 1883, it was designed for entertainment, balls and events for high-ranking Russian people. When the Russians left, the structure was used as a governmental building. Since the Republican period, the building has been used as a Trade House. From the esthetic point of view, the facade of the building

is attractive, with sculptures and metal ornaments reaching the corners of the balconies. After November 30, 1920, with the support of Kâzım Karabekir Pasha, the building started serving as a rural boarding school for orphans. After 1926, the building was used as an elementary school named after İsmet Pasha.

TUNGER GYUVENSO'S HOUSE

Built as a Guest House in 1890, the house served as a cattle market for quite a long time. Afterwards, the House was bought and rebuilt by the owner of Kars Hotel, Tunger Gyuvenco.

THE ELEMENTARY SCHOOL AFTER FEZLI PASA

Today's school territory is in the Turkish-populated Hadj Said district, and was previously owned by Civelekoglu Beyl Mustafa until the 1877 war. After Russian occupation, a big building was erected in that area by Pechinov. When the Russians left Kars again, that building along with Cihangiroglu Ibrahim Aydin's

The Trade House, Kars



house nearby was used as a military pharmaceutical warehouse in 1919. Starting from 1920, it was used as a primary school, later from 1926 as a central school, and after 1930 as the Elementary School named after Fevzi Pasha. It underwent some changes in 1989 and now serves as an educational institution.

CITY COUNCIL

The building that was used as the Customs Office served for years as the City Council of Kars, after reconstruction. It is now used as the Customs Office again.

ALEXANDER NEVSKY – RUSSIAN MILITARY CHURCH (THE FETHIYE MOSQUE)

This is a piece of religious/spiritual architecture of the Orthodox Russians. The church was built by the Russians after the war with Japan in 1905. Among people, it is also known as a Kazakh Church. The building originally had a square plan with three en-





trances. The door is installed approximately one meter ahead of the wall surface. The onion-shaped domes only exist on postcards and in people's memories following their collapse in 1959. Used as a covered sport hall till 1970, the interior of this church has considerably lost its authenticity because of inappropriate reconstruction. In 1985, the Alexander Nevsky Church was rebuilt and became a mosque.

GAZI AHMED MUHTAR PASHA'S GUEST HOUSE/PALACE

Gazi Ahmed Muhtar Pasha's building is two-storied and serves as a headquarter building. The supporting walls, built afterwards, are surrounded by parks. Stones, clay, mud and wood were used for the construction of this building with the peculiarities of Ottoman architecture. The facade stones have straight cuts.

The entrance is a wooden door with one lock, the other part of which is attached to the ground. The tree that fully covers the facade lengthwise decorates one of the balconies. One gets to the second floor of this building, with a heater structure, by climbing the stairs

in the back part. For a long period of time, this building served as a house and a museum office. After being used as an Art Gallery of the Cultural Department, it was reconstructed in 2015, and has been used as an Ethnographic Museum and Exhibition Hall since 2016.

GUEST HOUSE OF THE TRADE HOUSE

On the entrance door of the building, the foundation year, 1897, is written. There are wooden decorations near the roof, in the southern and southeastern parts. The stairs and the ironwork-decorated handles along them catch one's attention when one enters the building from the main door. Having previously served as a Building of Justice, this building has begun to be used as a Guest House of the Trade Building after reconstruction.

PASHA'S PALACE/GUEST HOUSE

During the reign of the Russian empire in Kars, in 1878 and later, the stone palace, constructed for



high- ranking state military elite, bears some traces of the Baltic architecture. The aesthetic appearance of the heater structure and the primary part of the eye-catching porcelain have been greatly damaged during the previous reconstructions. Used for military services for a certain period, the building is nowadays used by the Caucasus University.

THE GUEST HOUSE OF THE GOVERNORATE

This was built by an Armenian family that came from the village of Sitavuk (Yolgecmez) of Erzurum in 1883. During the construction and later since 1918, it served as the Parliament building of the South-Western Caucasian Republic and as a Headquarter during the Liberation movement.

The building, where the Treaty of Kars was signed on October 13, 1921, was visited by Ataturk on November 6, 1924. In the same building, Reza Shah of Iran was hosted by Pahlevan during his visit to Kars. The building was registered as a cultural property after its reconstruction in 2005. Up to recent times, it was used as Government Guest House. However, it is now used as a building/territory belonging to the Kars Governorate.

THE MUNICIPALITY BUILDING

Built by an Armenian family from the Sitavuk (Yol-gecmez) village of Erzurum in 1883, this building was used as a Girls' School during the Russian Occupation. In 1903, out of necessity, another story was added to the building. Since 1920, the building has been serving as the Municipality.

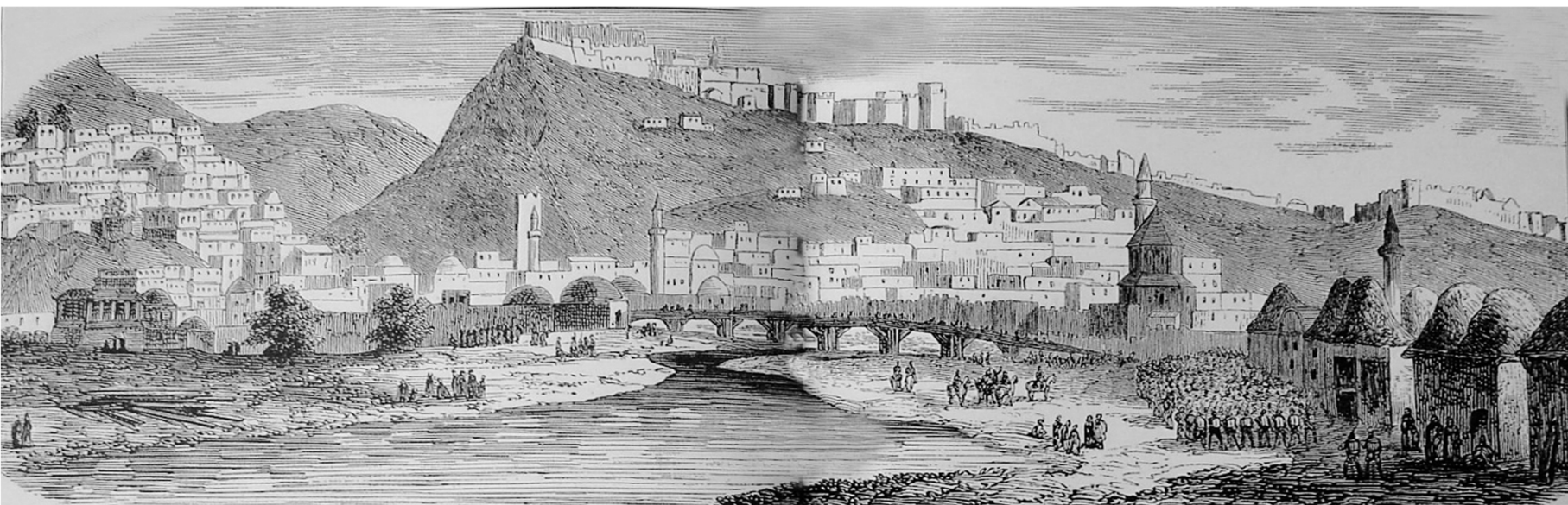
ISMET PASHA

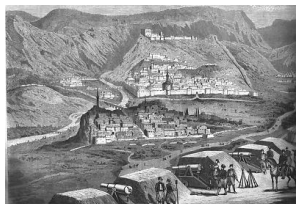
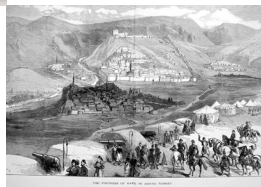
The building was constructed for military purposes during 1886-1888. There is an interesting prehistory to the construction of this building. During the reign of the Russian Empire, Gregorian Armenians wanted to build a church in the area. However, there was already the Frank Church that belonged to Catholic Armenians and the Church of the Twelve Apostles that was used as a venue by the Russians. They did not allow building a church in that area, because, according to Russian military rules, no church of any other denomination could exist at a distance of 750 meters from the venue. Instead, the Armenian Gregorian church was built in the former area of the municipality bath. In 1964, this church was destroyed by the Municipality of Kars, and

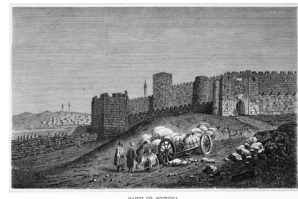
a bath was built in the same place.

THE GLASS PALACE – ISMET PRINTING HOUSE

This building was constructed during the reign of the Russian Empire. The palace acquired its name because of the mirrors on the ceilings. In 2005, in exchange for the reconstruction by the Kars Municipality, the building was given to TURSAB (Association of Turkish Travel Agencies) for 25 years. Later on, it served as a building of the Kars City Council, but was then given back to TURSAB. The property of the building belongs to the Kars Municipality.







SAVO, CA. ROTINA.



Kon. Sali. Oberst. Bismarck



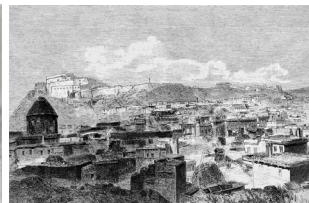
Das Gebäude des preussischen Generals
König. Sali. Oberst. Bismarck in der Stadt Savona



Das Gebäude des preussischen Generals König. Sali. Oberst. Bismarck in der Stadt Savona



König. Sali. Oberst. Bismarck in der Stadt Savona





Dzitoghtsyans House, Kars, 2017

Kars, 2017

Photo by Anush Harutyunyan





Photo by Anush Harutyunyan

Workshop participants

Turkey

Abdurahan Alinak, Head of Cultural Department of Kars
"Serhat" TV Company

Alijan Alibejoghlu, founder of Kars "Serhat" TV Company

Ali Ishan Alinak, Chief Architect of Kars 1995-2008

Ezgi Denizaslın, Fine Arts Institute

Ferat Neziloghlu, Fine Arts Institute

Kenan Kara, Researcher

Pelin Alinak, Chief Architect

Rozhda Naz Alibeyoghlu, Architect

Utku Ersozoghlu, Cultural Scientist

Vedat Akchayoz, Researcher, Photographer

Yeldren Ozurkan, Researcher

Zuluf Cop, Constructure Engineer

Yeldren Ozurkan, Researcher

Armenia

Armen Varosyan, UFSD Board Member

Armine Shahbazyan, Architect, Graphic Designer

Anush Harutyunyan, Architect at Tim Flynn Architects

Ashot Soghomonyan, Project Interpreter

Mane Khlghatyan, Architect

Nune Ghazakhetsyan, Project Manager, UFSD Executive
Director

Nune Khudaverdyan, Graphic Designer

Samvel Nazaryan, UFSD Project Coordinator

Sarhat Petrosyan, Project Expert, urbanlab Director

Sona Hakobyan, Armstrong NGO



Group photo of project participants, Gyumri, June 2017
Photo by Vedat Akçayöz

Concept by Sarhat Petrosyan
Designed by Armine Shahbazyan, Anush Harutyunyan
Translations by Ashot Soghomonyan, Betty Panossian

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