

Memory layers, porosity and montage as representative interfaces of anamnesis and forgetting

Tuğçe GÜRLEYEN

tugcegurleyen@gmail.com • Department of Urban and Regional Planning,
Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

Received: October 2017 • Final Acceptance: July 2018

Abstract

Geographical conditions affect behaviors, habits, relationship, mental and emotional orientations of people. The subject that forms the platform for the living memory creates the details of the urban space in the process of experiencing through evoking of the recollection of the memory as it forms the urban spaces. Besides, the role of layering is determinative in relation to memory with spatial organization. This study draws attention to urban places that allow their selves for the possibilities of forming associations and multiple-reading of the memory, and representative interfaces. It will be discussed how the past lived, gained continuity and formed the sense of time in the practices of the present. While the coexisting is emphasized on holistic memory, the effects that layers and pores have on subjects will be addressed through representations. Within this scope, it has been envisaged to combine memory layers, separated from different contexts with porosity and montage metaphors. The concept of porosity is defined not only as spatial and temporal but also as the mobility of social codes, and transitivity between past and future. The montage in the layered unity of the space also relates to the issue of how two or more different parts form a whole with each other. In this context, the issues of how the relationships between different parts will occur during memory montage, which subjects or acts will define and increase the interval of space-time relationship will only be solved by taking the parameters of memory's spatial and temporal contexts into consideration.

Keywords

Layering, Memory, Montage, Porosity, Reproduction.



doi: 10.5505/ituja.2018.75002

1. Introduction

The destruction, fragmentation and radical changes in the urban fabric cause significant ruptures in the memory of the city. This rapid change increases the “feeling of loss and displacement” over people and the city (Boym, 2009). Consumption culture and the exchange of commodities give a new direction to the projects which are fictionalised on the concepts of absence and losing, beyond clarifying the traces of the cities. In this way, it reinforces forgetfulness to impose upon culture. At the present time, forgetfulness has played a vital role in ensuring the continuity of consumption-oriented innovations and opening the way to the production of new objects. People are systematically and regularly directed towards consumption. When evaluating the consumption phenomenon in the context of memory, the rapid change of the objects and their short life span means that new recollections are not transferred to the memory for a long time and lead to amnesia. Besides, the sphere of objects of modernity is located at the center of people’s everyday living space. It points to a systematic memory impairment process within the structure of modernity (Conner-ton, 2009). The interconnected temporaries that move forgetfulness begin to produce their own space. At the point where modern life has evaporated everything that is solid, the particles of crystallizing time in space give momentum to this dullness and disappear as a deterritorialization. These crystal particles represent imagery and memories in time and space. The struggle to break away from the ties of modernism with the past and a discontinuous postmodern present continues to carry the uncertainty of the future. For this reason, time and memory cannot lead to the future as a projection. There is no possibility of existence of a past in the present. The situation of having an acquaintance with and social relations become blurred as the memory shifts temporary thresholds between the past and the future. In this context, “cultural amnesia is not necessarily accidental, it is necessarily produced by nature” (Connerton, 2009: 124).

The void character of memory con-

struction shows the lack of a theoretical, methodological and spatial bridging system between remembrance and recollections. Principles restricting the field of remembrance, urban traumas, judgments leading to the evaluations prevent the surface from recollections (Sarlo, 2007). This void that expands in progress of time creates openness, fragmentation and impossibility of resolvability in space. At the same time, if memories do not accumulate in a city, timelessness and prosperity can be seen. The superseded recollection is non-franzlingly consumed every passing day. It also melts the boundaries between today and the future by destroying another new substitute past. Boyer’s (1998) description of amorphousness in the city destroys all the components that remind and give meaning to the space. The articulation of different systems and traces into the physical space reveals an unlimited, complex and unrelated environment. The moment when the life experiences and memories disappear demonstrates amnesia. The images and meanings that are erased from the memory are overextended. Amnesia is like falling into the void, it is unclear what is in it and being invisible. In order to get out of here, it is necessity to recall and recollect from the voids. It is important in this respect how the forgotten ones in the city will be remembered and how the retrospective narration formed the city.

Istanbul, which has memoirs of the rich porosity resulting from the experience of different traditions and experiences, transforms people’s recollections, feelings and perceptions into a differentiated network. Besides, these mental paths have begun to change over time under very different circumstances. Thereby, memory as community and individual have not been reminded of continuity, but proceeded to be reproduced by remembering the discontinuity. The past has started to overtopping and disappearing as stacked with conversion points and temporary thresholds. In this respect, the concept of memory will be dealt with in the context of subject and theme relations and with perception of time and space on the purpose of es-

tablishing new connections that have broken past and future ties but do not foresee. Montage and porosity will be used as a tool for re-remembering of the city. "With disappearance of the real memory environment, the consciousness that has been broken from the past with realm of memory as the attempt to revive the memory based on past and embody it by crystallizing it will ensure to continuity" (Uslu, 2016). Thus, the resistance to urban forgetfulness and potential of presenting to the opening of memory's representative spaces of Istanbul will capture the reality of the amnesia. As creating venerable representatives between present and past which are keeping as stored, the physical, social, cultural and historical values of the city and the traces of emerging in its mind will shape the urban memory. The experience of the space will show a social structuring path that is equipped with the personal meaning and memory of the space. In this context, it is laid emphasis on a sense of design in which are maintained by traces of everyday life practices and urban spaces defined as based on one's memory. "It is the pre-fiction of the representation space that imagination will penetrate and is a sensible core" (Lefebvre, 2012: 41).

2. Timeliness of memory residuals and realms of memory

According to Rossi (2006), "every piece of the city contains the city itself and its memory, making the spatial relation between people visible". Memory is the point at which are the recall event, remembered by the subject and the place of the recall. It is a consciousness that is the source of the forms of perception and actuation. Perceived situations and experiences in the consciousness of the individuals, point out to the memory residuals. At the same time, indefinite images between layers are reproduced in one's mind. Thus, memory becomes a union of experiences and dreams. Each layer viewed from the present to the past and the future indicates the re-enactment of memory (Huyssens, 1995). Memory reproduces of recollections by using time and subject, conserves and works its magic. It is an active and dynamic

process because it is constantly reformed.

The past is not volatile, even during the times in which remembering is impossible, and some images stay alive. As a result of the effects due to moving images, a rapid movement within the beginning of today. Traditions, experiences and habits are made meaningful by means of memorable documents. Space is a bridge between image and memory. However, maintaining the whole of the present moment and the complete preservation of all memory indications are not possible. It is also impossible to pass a common judgment on what to remember. In this context, memory has a reconstructive role instead of retrospective reference source of recollections.

The past is not just a thought in our minds. The remnants in memory of what is remembered are now the past time in their own way. This indicates that your memory does not fully understand the past. It is the place where the past lives now. According to Nora (2006: 256), "cohesiveness of now and memory has replaced solidarity of the past and future". The direction of the memory space facing the past and the future is emphasized.

Places of memory are the whole of layers in which the new overlapping the old which are not completely lost. It sits on top of each other and at times commingles traces of different periods (Al, 2011). Space, as a cluster of relations and forms, gains meaning in networks. According to Cryslar (2012), the past and the future disappears as melting into "eternal now" so that time expands and spatiality is reproduced, designed into this eternal now. Memory is reproduced continuously in the perception of time and space according to needs and dynamics of the present moment. Design of the spaces defined in the context of memory of individuals and the relationships between different layers is depend on the reproduction of 'present' by using the 'past'.

Places of memory have an abstract unity and formation that remains standing with multi-part perceptions. They are transferred to another space and time when they are mentioned for rituals, in other words, including

symbolic, experiential and functional meaning. At the same time, urban memory begins to maintain its continuity and activates the space when it finds its concrete counterpart in its everyday sections. Thus, there are concrete results and projections. According to Nora (2006), the substance place of memory is itself in everyday life, memory get into the places, tradition and language of everyday life. Everyday life which is supported by experiences, perceptions and sensations, is associated with memory, stored and kept for recall. The places of memory are making the continuity seem coherent by creating a timeline based on node points and deconstructions. They reconstructed as center on the recollection of rights (Sarlo, 2009). For this reason, the preservation of memory places is important in that the aggregate commemorative here can be stored and recalled when necessary.

3. Dialectic of remembrance and forgetting

Memory has the dialectic of forgetting and remembering. Memory, which has the ability to collecting, reporting, preserving and retrieving, is the bearer of recollections. The nature of the experience of remembering and forgetting was questioned at a time-spatial dimension. According to Pöstecki (2012), remembering and forgetting actions refers to the process of picking, selection and reconstruction. It is the sum of values that make human beings, besides life experiences and tentative. Space is a means of linking to society with emotions and memories. It is necessity for evoking the place to bear in mind. Memory is always held in a place (Assmann, 2015). The place has all the makings of experiences. Nora (2006), states that remembering and forgetting performances of memory are directly related to everyday practices, experiences and spaces. The place which memory inhabits is not only a physical environment, but also a realm that forms and characterizes with the intangible properties containing images, associations, perceptions and information, intuitions. Thus, memory sends a set of images

for bearing in mind. "While the images allow some information content to be sensually memorized, the spaces also facilitate to re-emerge" (Sayın, 2002). Personal engagements and experiences play a decisive role in remembering of places. At the same time, the practice of remembering and forgetting is a matter of choice. As a result of individual choices, they are stratified as those that are visible in the mind and in the subconscious, those that are thrown into the background and tried to be suppressed.

The mechanism of remembrance is nearly equal to the process of redefinition, and it is more than simply recalling the past. It takes action for a special reason. Each recollection reinterprets and builds for the history. It explains the meaning of emotional components. In this way, reductions and insertions take place. Recording to the memory is continuously reproduced since it is an instant and dynamic process. According to Casey (1987), the remembrance process transforms one experience into another. It is a new memory that occurs in every remembrance mechanism. The memory automatically contacts with the place. In this context, memory depends on remember ability and prosecution of ongoing experience. Bachelard (2014) says that "Both recollections and evanescent take shelter at one point." It is also important for those who are forgotten as much as they are remembered. It is supposed to know about forgetting in order to transform the present moment and the expectancy turn into a recalling capacity. Auge (1999) thinks that forgetting is a necessity for memory. Past is constituted by remembering and remembering is a form of forgetting. Amnesia, which is the forgetting age, starts in the event that the remembrance effort is overturned. Even though forgetting is a mental action that is not designed, it turns into a phenomenon that can be targeted under certain conditions. Nevertheless, there is a need for a new recollection mechanism that will cover the void abandoned of unforgettable and a memory of a new space in which the subject is involved.

4. Layering and traces of memory

The city cannot be boiled down to geometric measurements, it needs a multi-layered view. Layers of the city create the possibility of coincidence between different times, structures and people. Within a multi-layer structure, each piece reflects its own specificity and continuity. In this respect, memory allows multiple readings and associations. The memory and reminiscence action play a principal role in the process of understanding the urban strata. In the formation of memory, the contributions to the recollection possibilities of layering with the role of perceptions, intuitions and experiences are being investigated.

The content of memory and the perception of space are emerged from stratified integrity that sounds, textures, tastes, smells, memories are intersected by overlapping, protected by accumulating and transmitted to someone else. "The role of the sensation is determinant that memory builds relationship with cultural structure. It is stated that memory is connected to the process of perception, and that the subject is influenced by the way learning knowledge and the ability to reconstruct-grasp that knowledge in the future" (Thompson, 1999: 98).

In the subject-space associations, it comes into existence of fold marks and extensions which are drawn to the memory, accumulated by experiences, spatiality and memories at their ends came off an infinite interaction in every motion instead of the stagnant and stratified traces. Bruno (2007) defines cities as "sedimentary layers". These cross sections are the sum of each images, impression and sensation by carried when we live or pass. In addition to this, life and experience in the integrity of the space with common relevancy are layered together.

In cities with multi-layers, urban life constantly changes (Amin and Thrift, 2002). The constantly changing nature of cities and their inclusion in dynamic social networks make it difficult to read clearly the layers and continuity of time. In the process of articulation of layers, imbricative memories do not exist independently of each other. The new arriving on the old, without wiping

out the old, accumulates on it and is connected to each other in meaningful forms.

The coexistence of memory traces in the layer must be preserved. Sleuthed and preservation of the permanent traces in the city and the layers enable to understand of how the space has shaped its memory. "Preservation of voids allows the traces and layers of elapsed time in urban spaces to be transmitted to the future. The void is not a shortage in urban space which means openness to be filled. These voids, which accumulate information about the city, put out of sight through memorial traces as subjectifying the memory of the urban space they are in" (Doyduk and Can, 2012). Thus, the subject brings about a multi-layered reading. Reading of the place is a dynamic action. Past, present and future times are containing within stratified. Those who lived with all these times, commemorative and images are also among these layers. "Allegory describes a structure which is comprise of symbolically a more layered meaning. It has expanded in the manner of including the trouble-free layers of meaning. Each reading is made over the other, and this chaotic relationship is the memory of being erased and re-written" (Owen, 1856).

5. The relevance with traces and layering of subject in the converting fictionality of the memory

According to Rossi (2006), the subject of memory is the city. The subject is a transition tool that creates and controls the urban space. It brings together different living and perceived spaces. The space evolves around the subject against all variables. Memory is the function of social construction in the process of self-actualization of the subject. It establishes linkages that revive the temporal memories. Presently and past, proximity and distance, feelings and dreams are intermingled. The body of the subject is not just a physical presence. Reminiscences, feelings, moments and future are constantly articulated and memorized (Pallasma, 2005).

Pallasma (2005), notes that there are two types of city in memory. While one's tracks are composed of scattered

and fragile pieces, the other contains movement and rhythm. Places of memory teach us our own rhythms. Then, we configure and store our memories, our dreams and therefore ourselves. The interaction between the place and the subject ceaselessly continues as if it were a process of its own production. At the same time, the spaces of subjects are in constant interaction of the tendency to remember and imagine with the perception. This association provides new spatiality that is articulated in memory (Pallasma, 2005). The subject creates its own memory places.

The area of everyday experience is based on subjective habit memory. Social conventions and rules are shaped through it (Connerton, 2009). The daily experience of the subject and the use of space correspond to a production. The space is reproduced in the process of experiencing by the subjects. The relationship between the everyday life practice of the subject and the space is not static, but points to a dynamic and fluid formation process. "There is a choice of memory to take into account the motions to which the subject is influenced" (Bergson, 2007). A motion documented by the subject at each moment is not stored in memory with its absolute condition. Memory is which in the cases of articulated and intensified states on top of each other or side by side.

With the expression of "our species is the diagram that our memory shapes and every sites that we live in reinstall with this diagram", Bachelard (2014) points out that subject creates the detail of space as a result of the connotations which are produced in mind, memory and perception. Thus, spatial fiction finds meaning with the help of actions of individuals. Fictionality of the memory -which is changed and transformed gradually in the process of spatial experience, is- reproduced by means of strata, emotions, thoughts and intuitions. The relationship between the subject and layers creates a new person. In other words, memory recreates person constantly. Space transforms into a breathing subject. The decision of how to make a selection of things that should be forgotten or remembered is defined according to

the subject. Thus, the formation of subject is also reproduced with the space. These two situations connect each other paradoxically. The endless expansions of design strongly relate with the issue of which memory sensations will be recreated. With the expression of "clock's itself is space, it's walking is time and its setting is person", Tanpinar (2015) emphasizes that space is interpreted with the actions and presence of individuals. Thus, memory strata which are not only a physical perception process but also the ones allowing the feeling and bonding- are also created.

6. Further expansion of place representative of memory

It should be reminded that memory and transformation in flux of past are indicators of representative. Memory is based on a process that cultivates with mental representations. They remain open to change and transformation since representations are broken in context. They inhabit a position between mind of subject and space, as mediators. They are in the mind of the subject and contain a relative that does not allow for absolute opinion. The illusion of representation has become clarified to understanding, remembering, and interpretation in different ways by the subject.

Bergson (2007) deals with memory through perception and representation. The world of original imagination and the perception of subject enable the revival in the mind of the past as a representative. This situation is understood not as a recall of the representations, but as the reproduction of the representations of the past. Memory is defined as the representation of these experiences. This means a reproduced and constructed reality. According to Terdiman (1993), reduction is a prerequisite for representation. The content of the past turns into change at moment and becomes profoundly palliated and diminished. In the past, it does not accumulate now. It is transferred to the present by representations as defined in memory cross section. The past is an agency condition, living in present. Huyssen (1995: 13) states that "The memory itself is based

on many representations, on behalf of leading us to a genuine beginning or a verifiably accessible one. It is not in a simple circumstance the past in memory, it is necessity to verbalize in order to become reminiscence. Even if each remembrance depends on a past event or experience, the temporal status of any remembrance is now.” by emphasizing the linkage between the memory and now, rather than the past.

Lefebvre (1974) describes the production of social space; perceived (spatial practice), created (representation of space) and living space (representative space). The space is reproduced by this triple dialectical structure which is included in itself by its multi-layered and dimensional structure. Representations of space point to schemes, codes, and information that dominate the places of production relations and the places where the social is embodied. The reality of these representations coincides with the perceived sociality and memory of space. Representative space is the whole of the layers experienced with imagination and memory. The relationship between the representation of the places and the representative spaces it is reproduced through the symbols. The subject reproduces the place through the representative spaces. Spatial practice is the practice

for retrieval of memory and preservation in memory simultaneously (Basa, 2015). In the context of these triple spatial expansions of the memory; representation creates a new reality for design. It becomes a tool that is being fed by the process and supports production by enabling the maintenance from the beginning to of the production. Every representation that have been produced creates similarities and differences with what will be produced afterwards. This production is an endless process. Thus, the designed will be incorporated into the memory of the experimental with the interaction potentials. Layers of open-ended experience; will enable the reproduction of representative spaces as stimulating remembrances and images.

7. Montage as representative interfaces of memory

Montage is the way to transfer ideas. These thoughts, which are conceived as a whole, are the result of the unification of the images. It is experienced the emergence of images and the dynamic process of its formation. Perceptual legibility is also a significant parameter apart from the visible property of the images. The images are stored in people’s mind, stratified and perceived with instant section. Thereby mind associates with images like a montage technique; it reinvents memory and remembrances of people. Each combination is reproduced with articulated structure. The stratification of production becomes a subjective value. According to Allen (2000), montage is a substantial tool in the construction of a new reality and images.

Components of montage, which are means of cinematographic ideas and producing of the meaning, enable alternating with different times, places and feelings and connect memories with space. “Montage is about finding divergent sequences of events and extracting and assembling some of them” (Ercan, 2013). Thanks to the montage, different memory sequences which seems to be distant and inseparable, and distant come together. In this context, methods such as iteration, inversion, addition and subtraction are used.

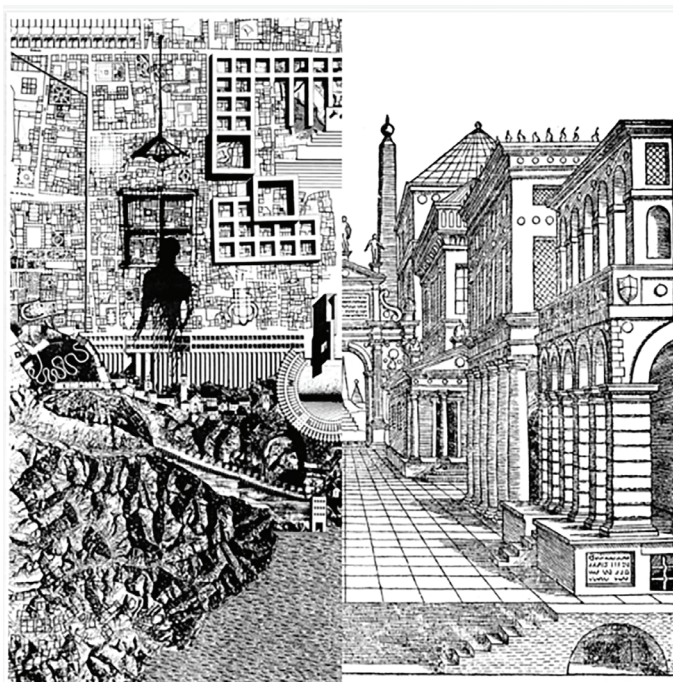


Figure 1. Architecture and montage, Aldo Rossi.

Montage, as a new representation tool and a way of production, offers a multi-view for the expression of memory. It relates the issue of how two or more different parts form a whole with each other. While it is creating the dimension of temporality, it also composes the meanings by stratifying them. The effort of signifying experiences through the memory is directly related with the recording and fictionalizing an event. The issues of how the relationships between different parts will occur during memory montage, which subjects or acts will define and increase the interval of space-time relationship will only be solved by taking the parameters of memory's spatial and temporal contexts –such as social, political, cultural and historical- into consideration.

“The spaces are not only joined together, but also are brought together by the articulation of each other to each other, enabling parts and layers to make sense in this context” (Tschumi, 1994: 196). The relationship establishing with each other of different layers allow for new spatial and temporal transformations. By breaking down linearity, it has a collision between independent pieces. The spatial order and fragmentation which are built on a discontinuous time is reconstructed and reproduced through montage. Divisions among the intercellular and the relationship between each other are re-established. In this context, it may mean that each montage is restructured by fragmented. Time, space and memory make sense in this montage. The montage protects the past against the pleasure of imagining as a settled whole, in this context it is the most important deconstruction tool. Debord (1960) looks at the montage from an episodic perspective that it reproduces the possible situations corresponding to the instant situations that occur in the city.

The montage, exhibits a separate layer sequence for the subject. This layer system transforms itself into a qualification that is fictionalized instinctively, apart from the images which are encountered in the rhythm of everyday life and formed its own frameworks. Subject assembles perceptually to col-

lect images. Colors, voices, textures and thoughts appear in your mind. Perceptual montage is stratified by performing a continuous production within itself with its conceptual richness. It creates a mental influence in our memory and makes a sudden impression by pushing it into space. It brings the contact points between the different places to each other. It creates a temporal synchronicity against spatial breakdown. “Montage is adopted as a functional and architectonic concept that corresponds to the design and implementation processes, rather than a metaphor in modern thinking” (Serim, 2012: 46). It is one of the intellectual and transformative tools of design. It contributes to the design process with associations. It offers an explicit integrity within the variability.

8. Porosity as representative interfaces of memory

Walter Benjamin describes the physical formation in the city with reference to the concept of porosity. By doing this, he connects the city and the subject in terms of porosity. This porosity is not limited to spatial experience, urban struggle and socio-political reflections are also implicitly inspired by urban porosity memoirs (Benjamin, 1985) and motivate these challenges through collective memory experiences and remembrances (Stavrvides, 2006). They transform urban borders and recollections into pores through the struggle to create a new life.

Porosity means connecting, intertwining, exchanging and establishing

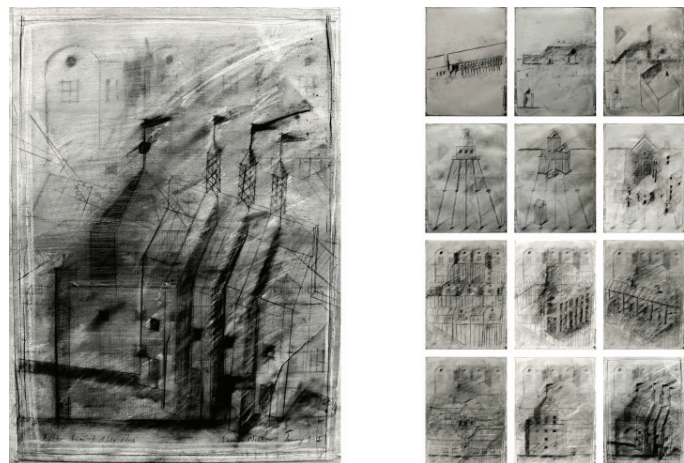


Figure 2. Dialectic occurring in memory.

with communication in terms of principal purpose. According to Stavrides (2006), porosity does not only define the situation of communication established by spatial regulation but also works with time and space. Porosity as a temporal conception in spatial determinations emerges as a contradictory form of the structure. Porosity, which shows temporal intellection with spatial determinations, confronts with the formed one as deconstruction. It becomes a form of experience, which takes a relatively relational action from time-spatial separation. Urban pores, when actuated by those who use them, are among these above mentioned experiences. Although, the urban pores are separated from each other, they are also simultaneously connected to each other. This paradoxical situation precludes the regulation of the control sequences of the environments surrounding the urban pore. "Porosity becomes a prerequisite of relational politics of the place" (Massey, 2005: 181).

In Goodwin's (2007) porosity test, functional boundaries indicate the physical dimension of the urban public space. It tests the functional boundaries that are based on the physical dimensions of the public space in the city. In addition to this, new possibilities for urban metamorphosis derive from the understanding of the social dimensions of settled forms are predicted. In the metamorphic cities, new facilities are also envisaged which lead to a social and cultural understanding. The pores play an active role in the social construction and reproduction of the city in order to increase its anticipatory talents and to reveal associative images in their mind in respect of memory and mobility of people. Besides, pores works as a process through the system for representing transitivity between layers of time-space. According to Row and Slutzky, "pores means that different places can be perceived simultaneously. The space is not only restless, but also a mobility with a constant movement. The overlying porous surfaces have an evocative qualification of a much more experiential and vital event than a physical porosity" (Doyran, 2011). Urban porosity points out a possible property of spatial arrangements

and a qualification that corresponds to spatial practices that constitute settlement experiences. Porosity is not only a physical feature of the place, but also a part of a dynamic process. Mobility and variability describe the pores. Porosity is related to everyday life. In other words, the rhythms of everyday life describe the pores. They produce the threshold ranges. These distant fields are much related to each other. It is filled with actions that overlap. These voids, ignoring explicit boundaries, are separated by porous boundaries that are shaped in everyday life and are re-connected simultaneously (Stavrides, 2007).

In the rhythm analysis, Lefebvre and Regulier (2004) draw attention to a multilayer urban mobility in which space and time are intertwined. The concept of porosity is defined not only as spatial and temporal but also in relation with the mobility of social codes such as habits and memories and transitivity between past and future. "Rhythms are not only related to measurability, but also to memory" (Lefebvre, 2012). The role of porosity in the context of layering is to erase dissimilarity and division and to set interrelations between spatial and historical relationalities. In this framework, properties, probabilities, relations and distinctions between cross-layers are defined. Every unfolded layer reveals other cultures, emotions and habits. Re-conceiving the porosities of city is possible with memory methods that are convenient to make semiotic connections (Boym, 2009). Using memory techniques, he reveals the pores of the cities lived and visited in the past. The pores are in the laboratory path for reading the layers of the city. These pores, which determine the common memory of the city, bridge between the past and present. The pores provide a formal characteristic in the space, the memory being visible again and intermingled with the different cross-sections. Intersections articulated with the recalling of pores reveal hidden traces in our memories. The recollections re-interpret the traces. This intertwining is based on a fairly clear association between porosity and memory.

9. Conclusion and evaluation

The transformation of living spaces on the grounds of inadequacy and non-functionality rests upon an absolute desire for getting rid of the certain memories. The effort of eliminating experiences from its respective representatives images and reminiscent of the past is the cause of mental destruction and anamnesis. In this way, city's mental appearance begins to fragmentize as the result of the perceptual fractures that cities have been experiencing from past to present. As experiences in the memory fade away, cities lose their content and origins. The loss of the depths of the representations layering and melting in each other interrupts the continuity of space and time. It arises as an unlimited, complex and unrelated environment within the consequential relations of edited, directed and fragmented perceptions. The images and meanings that are erased from the memory are overextended. It is worth noting that, how the forgotten ones in the city will be remembered and how the retrospective narration formed the city.

The reasons of diffractions and disengagements experienced by the amnesia process are approached about the production procedures of the objects, the culture of consumption and the attempt to break the bonds of the modernity with the past. Montage and porosity have been used as important interfaces in the re-remembering of the city in order to resist urban forgetfulness and to offer an insight into memory's representative spaces.

The concept of memory, which incorporates layers of different meaning, is at the center of interdisciplinary studies in this day. "Memory is not just hiding of moment and recollection; but also is sum of experiences in terms of psychological, historical, and cultural aspects and of those values that make humanity to human as a whole" (Pösteke, 2012: 2). In addition to this, the space establishes a connection between societies with the individual memory, the sensation and the experience of remembering of the subject. It is formed by the theoretical framework of this multidimensionality of the memory, how it holds continuity

in vital practices and how it perceives time perception. In the perception of memory's time and space, the process of formation of representative spaces established a connected by layers and traces of the subject shows a significant social structuring path.

That the parts in the multi-layered whole have a unique chain of relationships, and that all the time, the living and the senses are among these layers of the network are important in the way of experiencing the extension of the memory. "While looking like a living organism of place, Rossi interests with the whole of meaning that adds value to it rather than being physical residuals" (Graham, 2002: 1004). Closely protected of the layers enables the pursuit of traces, remembrances and temporal cross-sections, and readability of how urban space shapes the memory of the city.

Istanbul, in which urban space has been changed with the memory and being remembered with this notion, is constantly transformed, decayed and reproduced. In this context, strata of Istanbul and its various results and possibilities is explained over the temporal intersection points and reproduction of the memory. The idea of that palimpsest structure of Istanbul is not articulated by independent platforms, instead; its pluralization with the memory sections which reveal the interaction between cross-layer and move it into the present and future is foreseen in the paper. Keeping the memory alive with the new spatial representational methods of layering, porosity and montage will bring the concept of explicit-finiteness to the design phenomena.

References

- Al, M. (2011). Kentte Bellek Yıkımı ve Kimlik İnşası-Palimpsest: Ankara Atatürk Bulvarı Bağlamında Bir İnceleme. *İdeal Kent Araştırmaları*, (4), Ankara.
- Amin, A., Thrift, N. (2002). *Cities: Reimagining the Urban*. Malden: Blackwell Publishers.
- Assman, J. (2015). *Kültürel Bellek*. İstanbul: Ayrıntı Press.
- Auge, M. (1999). *Unutma Biçimleri*. İstanbul: Om Press.

- Bachelard, G. (2014). *Mekânın Poetikası*. İstanbul: İthaki Press.
- Basa, İ. (2015). Kentsel Hafızanın Sürdürülebilirliği: Bir Mimarlık Stüdyosu Deneyimi. *Sanat ve Tasarım Dergisi*, 1(15), 32-40.
- Benjamin, W. (1985). *Naples in One Way Street and Other Writings*. London: Verso.
- Bergson, H. (2007). *Madde ve Bellek*. Ankara: Dost Press.
- Boyer, M. (1994). *The City of Collective Memory*. Cambridge Mass: The MIT Press.
- Boym, S. (2009). *Nostaljinin Geleceği*. İstanbul: Metis Press.
- Bruno, G. (2007). *Atlas of Emotion: Journeys in Art, Architecture and Film*. New York: Verso.
- Casey, E. S. (1987). *Remembering: A Phenomenological Study*. Bloomington: Indiana University Press.
- Connerton, P. (2009). *Modernite Nasıl Unutturur*. İstanbul: Sel Press.
- Crysler, C. G. (2012). *Introduction: Time's Arrows: Space of the Past*. The Handbook of Architectural Theory, London.
- Doyduk, S., Can, C. (2012). Nesne Merkezli Koruma Bilgisine Farklı Yaklaşımlar: Kentsel Arkeolojik Bir Araştırma, *Sigma*, (4), 12-21.
- Doyran, Y. (2011). Gerçekliğin Maskelenmesi ve Simülasyon. *ARTAM Global Art Sanat*, (14), 102-107.
- Ercan, N. (2012). Kentsel Hareketler: Protesto, Karşı Hafıza ve Yaratma Olasılığı, *İdeal Kent Araştırmaları*, (10), Ankara.
- Goodwin, R. (2007). *Porosity, the Revision of Public Space in the City Using Public Art to Test the Functional Boundaries of Built form*. Architectural Design Research, RMIT University Press.
- Graham, B. (2002). Heritage as Knowledge: Capital or Culture. *Urban Studies*, (39).
- Huyysen, A. (1995). *Alacakaranlık Anıları: Bellek Yitimi Kültüründe Zamanı Belirlemek*. İstanbul: Metis Press.
- Lefebvre, H., Regulier, C. (2004). *Rhythmanalysis- Space, Time and Everyday Life*. London: Continuum.
- Lefebvre, H. (2012). *The Production of Space*. Malden: Blackwell.
- Nora, P. (2006). *Hafıza Mekânları*. Ankara: Dost Press.
- Owen, J. (1856). *The Grammar of Ornament: A Visual Reference of Form and Colour in Architecture*.
- Pallasma, J. (2005). *The Eyes of The Skin: Architecture and the Senses*. UK: Wiley Academy.
- Pösteği, N. (2012). *Sinema Salonlarının Dönüşümünde Bellek ve Mekân İlişkisi*. New Communication Technologies, Kocaeli University, İstanbul.
- Rossi, A. (2006). *Şehrin Mimarisi*. İstanbul: Kanat Press.
- Sayın, Ş. (2002). Anımsama, Bellek, Zaman ve Yaratım Süreci Üzerine. *Kıtaplık*, (51), 120-131, İstanbul.
- Sarlo, B. (2007). *Bellek Kültürü ve Özneye Dönüş Üzerine Bir Tartışma*. İstanbul: Metis Press.
- Serim, I. B. (2012). *Mimarlık Ve Sinema İttifakının Soykütüğü Üzerine*. Aktör Mekânlar.
- Stavrides, S. (2006). *Urban Porosity and the Right to the City*. World Congress of the International Sociological Association.
- Stavrides, S. (2007). in *Loose Space: Diversity and Possibility in Urban Life*. Heterotopias and the Experience of Porous Urban Space. London: Routledge.
- Tanpınar, A. H. (2015). *Saatleri Ayarlama Enstitüsü*. İstanbul: Dergah Press.
- Terdiman, R. (1993). *Present Past: Modernity and Memory Crisis*. London: Cornell University Press.
- Thompson, P. (1999). *Geçmişin Sesi*. İstanbul: Tarih Vakfı Press.
- Uslu, A. (2016). Hafıza Ve Geçmişin Talebi Olarak Tarih Arasındaki Ayırım. *Vira Verita*, (1).