

# CYBERSPACE AS A LOCUS FOR URBAN COLLECTIVE MEMORY

A Ph.D. Dissertation

by  
SEGAH SAK

Faculty of  
Art, Design And Architecture  
İhsan Doğramacı Bilkent University  
Ankara  
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To the women and the men who make me believe I can inhabit places

# CYBERSPACE AS A LOCUS FOR URBAN COLLECTIVE MEMORY

Graduate School of Economics and Social Sciences  
of  
İhsan Doğramacı Bilkent University

by

SEGAH SAK

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THE FACULTY OF  
ART, DESIGN AND ARCHITECTURE  
İHSAN DOĞRAMACI BİLKENT UNIVERSITY  
ANKARA

January 2013

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Doctor of Philosophy in Art, Design and Architecture.

-----  
Assoc. Prof. Dr. Burcu Şenyapılı Özcan  
Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Doctor of Philosophy in Art, Design and Architecture.

-----  
Prof. Dr. Varol Akman  
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Doctor of Philosophy in Art, Design and Architecture.

-----  
Assoc. Prof. Dr. Esin Boyacıoğlu  
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Doctor of Philosophy in Art, Design and Architecture.

-----  
Assist. Prof. Dr. İnci Basa  
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Doctor of Philosophy in Art, Design and Architecture.

-----  
Assist. Prof. Dr. Maya Öztürk  
Examining Committee Member

Approval of the Graduate School of Economics and Social Sciences

-----  
Prof. Dr. Erdal Erel  
Director

## ABSTRACT

### CYBERSPACE AS A LOCUS FOR URBAN COLLECTIVE MEMORY

Sak, Segah

Ph.D. in Art, Design and Architecture

Supervisor: Assoc. Prof. Dr. Burcu Şenyapılı Özcan

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However salient the concept of *cyberspace* is, this study is an exploration of the relationship of people with their *places*. With a socio-spatial approach, this work sets forth a theoretical plexus between *collective memory*, *cyberspace* and *urban space*. This construction intrinsically relies on a conflation of associations and dynamics of *memory*, *technology* and *place*. Accordingly, the study explores analogies between *cyberspace* and *memory*, and between *cyberspace* and *urban space*. Merging qualities of the given concepts reveal that the *cyberspace* presents contemporary formations both of *memory* and of *place*. In the light of this premise, the study argues that cyberspace potentially constitutes an *external urban collective memory* and that it should be utilized to invent *cyberplaces* in this context. To understand the extent to which such potential is realized, a sample of the websites of existing location-based digital storytelling or oral history projects are investigated. To illustrate the means of projecting a *cyberplace* as a locus of urban collective memory, a model is established and a pilot website is created. Depending on the theoretical construction and the following propositions, a guideline for possible future implementations is generated. The intention is to bring cyberspace – the indispensable component of contemporary everyday life – to the light as a media that can be used to strengthen people’s relationship with cities rather than submitting our thought to the unavailing dystopia of digital culture.

**Keywords:** Memory, Collective Memory, Place, Urban Memory, Cyberspace, Cyberplace, Art of Collective Memory

## ÖZET

### KENTSEL KOLLEKTİF BELLEĞİN YERİ OLARAK SİBERALAN

Sak, Segah

Doktora, Güzel Sanatlar, Tasarım ve Mimarlık Fakültesi

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Her ne kadar öncelikle göze çarpan siberalan kavramı olsa da, bu çalışma, insanların *yerleriyle* olan ilişkilerine dair bir incelemedir. Sosyo-mekansal bir yaklaşım ile, bu çalışma, *kollektif bellek*, *siberalan* ve *kentsel alan* arasında kavramsal bir örgü ortaya koyar. Bu kurgu, tabiatı gereği, *bellek*, *teknoloji* ve *yer* ilişkileri ve dinamiklerinin örtüşmesine dayanır. Buna bağlı olarak, bu çalışma, siberalanın *bellek* ve *kentsel alan* ile benzeşimlerini inceler. Bahsedilen kavramların örtüşen özellikleri, siberalanın hem *bellek* hem de *kentsel alanın* yeni biçimlenmelerini sergilediğini gösterir. Bu önermenin ışığında, çalışma, siberalanın, potansiyel olarak *harici* bir *kentsel kollektif bellek* oluşturduğunu, ve bu bağlamda *siberyerler* oluşturacak şekilde değerlendirilmesi gerektiğini savunur. Böyle bir potansiyelin ne derecede gerçekleştiğini anlamak üzere, varolan konum tabanlı dijital hikaye anlatımı ve sözlü tarih projelerinin internet siteleri incelenmiştir. Kentsel kollektif belleğin yeri olarak bir siberalan yaratılmasının yöntemlerini örneklemek üzere, bir model ortaya konulmuş, ve pilot bir internet sitesi oluşturulmuştur. Kavramsal kurguya ve takip eden tartışmalara dayanarak, gelecekteki muhtemel uygulamalar için bir kılavuz oluşturulmuştur. Burada amaç, düşüncelerimizi dijital kültüre dair yararsız distopyalara teslim etmek yerine, çağdaş günlük yaşamın vazgeçilmez bir unsuru olan siberalanın, insanların kentlerle ilişkilerini güçlendirmek için kullanılabilecek bir iletişim aracı olduğunu ortaya koymaktır.

**Anahtar Kelimeler:** Bellek, Kollektif Bellek, Yer, Kentsel Bellek, Siberalan, Siberyer, Kollektif Bellek Sanatı

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## **CHAPTER 1**

### **INTRODUCTION**

The idea of handling cyberspace as a locus for urban collective memory stems from three fundamental ideas. Firstly, there is the concern about the rapid transformations within and of many contemporary cities, mainly of Ankara that we are living in. As the urban structures and spaces change rapidly, cities become physically versatile and consequently transitory in means of function, perception and experience. Spatial and temporal discontinuity bring about ruptures in the experience and therefore in the memory of urban space. If not preserved, urban collective memory and holistic understanding of history tends to be lost with the loss of the creators and owners of that memory resulting in a superficial experience of the city. Then, sustainability of urban collective memory becomes specifically important for cities which are in transition for some reason.

Ankara might be considered as a city which is in transition and therefore as having frailty in means of formation of urban collective memory. Not only the social history but also the political and architectural history of this city has a

significant importance in the urban and national level. The ongoing rapid transformation of the city has resulted in the illegibility, and even in loss of the traces of its history. Depending on these circumstances, preservation and transmission of urban collective memory of Ankara both to its residents and to the people who are in charge of and involved in the transformation of the urban space has a special importance. Although, in contrast to cities that are destroyed – like Sarajevo or Kabul – the historical artefacts of Ankara are still standing, their meanings cannot be understood properly without the knowledge of the social and political aspects of their construction processes.

Associatively, the second idea is that, the current representations of cities within the media of contemporary information and communication technologies – namely within cyberspace – mostly aim at promoting, or introducing the city for the possible attention of foreigners, and are usually created by administrators or tourists. The *images* as representations of the cities are created to be either *positive* or *negative*; they are seldom realistic. There are written sources and many studies about the city which handle the issue from socio-political and architectural viewpoints, however, what is missing for contribution to the urban collective memory is the information about the personal experiences of the residents of Ankara who have witnessed the construction of city and took a part in the transforming social structure. In fact, such missing information is not specific to Ankara, as most of the representations about the individual experiences of cities are of travellers, who usually lack emic perspective to reflect the lived spatiality of the cities. Whether they

are formed as actual advertisements or as personal expressions that compliment or excoriate the city, the representations of cities mostly lack emic perspective. Certainly, cyberspace still comprise adequate historical information about cities and scattered information about the lived spatiality; however, an organization of related data can be considered to be missing.

Considering the ongoing debates and studies on the negative effects of technology usage on the relationship of man with his environment, the last idea is that, cyberspace, as such powerful product of the contemporary technology, should somehow be able to enrich the experience, perception, and development of the urban space. What should be done is, as contemporary man would not give up on the blessings of the contemporary technologies, to look for opportunities to invert the so-called negative effects of technology on the environment.

Computer networks were interconnected through the Internet starting from 1960s. In this way, sharing and broadcasting became possible for new media, as well as for the representations of the traditional media. Internet access from homes was enabled in early 1990s in United States, and spread rapidly throughout the globe. The users did not fall behind in catching up with such development, and were suddenly attracted to the Internet, because it offered "experiences that are: community building, media rich, personal, dynamic, participatory, deep, edgy" (Miller, 2004: 246). Consequently, communication through new media became a part of the everyday life of people. This is the point where the use of the computers and especially the Internet came into the

discussion scene, and started to be criticized for diminishing the relationship of man with his physical environment.

If we approach media from a wider perspective, it is possible to say that the city of our era is affected by the dense stimuli of media in various ways. First, the urban space itself accommodates mainly consumption oriented media excessively. Also, the city is now planned and represented to be promoted in the media well enough to attract the potential prospective residents, the investors and the tourists. Furthermore, media has an indirect effect on the urban space depending on its influence on man who both produces and experiences the urban space. On one hand, the relationship of man with the media that he is surrounded with alters his daily experience and perception of the environment. On the other hand, as mentioned earlier, his engagement with the media changes his relationship with the urban space. Nevertheless, contemporary man will not escape or give up on the contemporary digital media, thus, the contemporary urban space cannot escape encounter with it. Consequently, a mutual internalization is essential for the urban space and the media.

With respect to the effects of media on the urban public space, two ways can be stated for the realization of such internalization: either new media can be integrated into the urban public space, or the new media that is physically separate from the urban public space can be designed to support and sustain the urban space and the experience of urban space.

There are many recent applications in means of integration of media into the urban space. Those applications mostly involve installation of specifically designed recording and/or broadcasting devices within public spaces. The devices usually carry audio or video content to the public space to enrich human experience. Installation of visual content into the cyberspace, on the other hand, is a more familiar case of integration of new media into the urban space, as marketing has already been profiting from such integration for a considerable time now. Though, there are also installations carried out not for advertising purposes, but with urban or artistic concerns.

According to the studies concerned with the effects of the installations, some of them take the attention of the public and encourage interaction and participation within the public space, and others are observed to be misunderstood, ignored or missed. What is considerable is that, mostly, the interactive ones accomplish the objectives of the installations. Hereby, it is possible to say that the public regard interactivity within the public space. If we hold on to the idea that the space is socially produced (Lefebvre, 1991), such tendency seems to be logical and pleasing for the traditional use of urban public space under the influence of contemporary media. Still, the kind of integration in question targets at or reaches to the existing users of the public space and is restricted by the public, resources, and the opportunities that the administrative agencies provide. As a response to mentioned constraints, besides the integration of media into the physical urban space, ways to enhance the urban experience by

using existing media that is physically separated from the urban space should be pursued.

Depending on the ideas in question, this study concentrates on media and urban space encounter in means of conceptual integration of public space into specifically designed contemporary media. The study is grounded on the facilities and potentials of the cyberspace, and on the theories related to cyberspace and urban collective memory. Consequently, the contributions of the study to the existing relevant theory and practices can be stated as below:

- The dissertation provides an overview of theoretical memory and collective memory studies (see Chapter 2).
- Depending on the memory and collective memory theories, it puts forward the contemporary state of urban collective memory systematically with respect to urban spaces, urban practices and representations of cities (see Chapter 3).
- It presents the analogies between cyberspace and memory, cyberspace and collective memory, and cyberspace and urban space (see Chapter 4).
- To transcend the reading of cyberspace in relation to memory depending merely on its archival value, it reveals the potentials of cyberspace as an external collective memory, and as a practiced place to function as the locus of collective memory for enhancing and preserving urban collective memory (see Chapter 4).
- It proposes a model to portray the means of utilizing cyberspace as a locus for collective memory (see Chapter 5).

- It explores the extent to which the potentials of cyberspace in supporting urban collective memory are realized (see Chapter 5).
- It provides a guideline for future projects that are to be implemented for sustainability of urban collective memory through online databases (see Chapter 5).

### 1.1. Objectives and Scope of the Study

The fundamental objective of the study is to construct a theoretical plexus between *collective memory*, *cyberspace* and *urban space*. This construction intrinsically relies on a conflation of associations and dynamics of *memory*, *technology* and *place*. Accordingly, the study looks for some analogies between *cyberspace* and *memory*, and between *cyberspace* and *urban space* to justify its argument that cyberspace has a potential as an external collective memory. Although salient the concept of *cyberspace* is, as written from a socio-spatial perspective, the underlying motive in every aspect of this study is *place*.

In this respect, it is essential to set forth briefly the understanding of *place* in the context of this study. For a relevant explanation, Yi-Fu Tuan, a geographer known with his humanistic approach to geography, is the one who is consulted to with respect to his determination of experience as a key term in his explanations, and his inherent affiliation of human dimension to his understanding of *space* and *place*. Tuan (2001: 6) makes a clear distinction between *space* and *place* while giving an explanation of place: "... space becomes place as we get to know it better and endow it with value." He explains that place "has a history

and meaning” and “incarnates the experiences and aspirations of a people” (Tuan, 2001: 378). Experience in place, according to him, “can be direct and intimate, or it can be indirect and conceptual, mediated by symbols” (Tuan, 2001: 6). Consequently, he argues that, *place* “is not only a fact to be explained in the broader frame of space, but it is also a reality to be clarified and understood from the perspectives of the people who have given it a meaning” (Tuan, 2001: 387). Therefore, placeness of a space depends on people’s experiences of it and on the meanings that people attach to them.

The second objective of the study is to evoke thought on the possibility of taking advantage of the contemporary media, namely of the cyberspace, for enhancement of urban space and the experience of urban space by corroborating urban collective memory. The argument on this possibility is developed based on the socio-spatial and mnemonic characteristics that are attributed to cyberspace. For that, firstly a model is constructed to reveal the means by which cyberspace potentially operates as an external urban collective memory. Secondly, the study provides a guideline for future implementations that will carry out projects to collect personal urban memories of the residents of the transitional cities of the contemporary era, project those memories into the cyberspace and develop websites that will provide *virtual places* for external urban collective memories. This very last part of the study firstly intends to understand to what extent existing similar projects realize creation of such *places*. Then, building upon the theoretical construction and the model, a pilot website is created to be able to generate a guideline for future implementations.

It should be manifested that, the attempt to encourage creation of a virtual place within the cyberspace for external urban collective memory aims at documentation not only of the past for the present, but also of the present for the future.

## **1.2. Structure of the Thesis**

The thesis consists of six chapters including this very first chapter. After the introductory first chapter, the second chapter provides fundamental theoretical information about the concepts of memory and collective memory. Firstly, a historical insight is given to enable a general understanding of the concept and the related thought and works. As a threshold in the continuum of the memory studies, and as one of the fundamentals of the dissertation, an explanation of collective memory is then given. The substantial studies on memory and collective memory always handle the concepts in relation to other phenomena including perception, image, consciousness, place, creativity, technology, time, history, etc. Accordingly, with respect to the point of focus of the thesis, associations between memory and the concepts of image, history, place and technology are studied.

The third chapter sheds light on urban collective memory within the context of contemporary urban conditions and practices. Correspondingly, brief explanations of urban conditions and practices are given at the outset. Thereupon, the contemporary status of urban collective memory is elaborated, and a discussion is given to emphasize the importance of the sustainability of urban collective memory.

The fourth chapter builds upon the given overview and establishes a theoretical construction between cyberspace and memory. Here, cyberspace is handled as a contemporary form of external collective memory. It starts with describing cyberspace and the means in which cyberspace operates as a memory. Handling cyberspace as a form of memory, the conceptual associations of memory, which were given in the previous chapter, are revisited.

In the fifth chapter, utilization of cyberspace as a memory space comprising loci for better collective remembrances of cities is studied. After elaborating on the argument that cyberspace provides a medium for the method of loci, a sample of location-based digital storytelling and oral history projects are examined to understand to what extent the cyberspace realizes its potential of operating as a locus of urban collective memory. In the following section, a model is proposed in the light of the theoretical discussions given in the previous chapters and of the examination of the selected projects. Then, details and evaluation of the pilot implementation of the proposed model is provided. With regard to the gathered data, a guideline is set forth for possible future implementations. The chapter ends with observed and foreseen restrictions and limitations regarding the implementation of the model. In the sixth chapter, a concluding discussion is given.

## CHAPTER 2

### INDIVIDUAL MEMORY AND COLLECTIVE MEMORY

... the mind is too narrow to contain itself entirely.  
Augustine, *Confessions*

The concept of memory has been subject to many thinkers and researchers since the ancient times. It has had descents and ascents in popularity among philosophical and scientific research, and is a well studied, yet revolving area of study. The open-ended totality of the memory related research depends on the complexity of the concept and on the interdisciplinarity of the context. Still, it is possible to set forth a broad definition as “a diverse set of cognitive capacities by which we retain information and reconstruct past experiences, usually for present purposes” (Sutton, 2010). In simpler words that would guide any struggle to understand memory, Megill (2004: 196) defines it as “an image of the past constructed by a subjectivity in the present.”

#### 2.1. A Historical Overview of Theories of Memory

The first accounts of thoughts on memory mostly used metaphors to express their conceptualization of memory, whereas the recent research adopt various

scientific methods to explain memory as a system either of human body or of human thought. Ancient philosophers were the first ones who brought memory into the stage of discussion. In general, they handled memory as *surfaces* on which the *images* of the past were transmitted. *Recollection* was understood to be a process for serial reasoning for the wisdom of man (Richards, 2007). For Plato, the images are internal to the soul, and therefore *recollection* and *remembering* are in their entirety internal processes. For Aristotle, on the other hand, *recollection* transcends *remembering*, as *recollection* is realized through associating *images* coming from past with *ideas* of present.

The research on the early approaches to memory assert that there is a differentiation between the approaches of the Greek philosophers and following Roman rhetoricians, which makes a distinction between philosophical (dialectical) and rhetorical memory (Richards, 2007). Whereas Greek philosophers lead by Plato and Aristotle focus on *recollection* as an *art of reasoning*, Roman rhetoricians such as Cicero and Quintilian handle mnemonic practices to improve rhetorical ability for *persuasion*. In simple terms, then, philosophical memory was focused on *recollection to understand*, and rhetorical memory on *remembrance to tell*.

Medieval approaches to memory were grounded upon the mentioned early studies, and were concerned mostly with the utilization of memory for arriving at knowledge. Accordingly, they mainly elaborated on rhetorical memory which guided them through utilization of memory by reflecting mnemonic practices

for learning. Carruthers (1990), in *The Book of Memory*, in which she studied medieval approaches to memory, states that medieval people would not “have understood our separation of ‘memory’ from ‘learning’”. Learning, though, refers not to a mechanical construction of memory, rather to “construction of experience and method out of knowledge” (Carruthers, 1990: 1). *Memoria*, is what such trained memory was identified with. Carruthers (1990: 1) reminds that “ancient and medieval people reserved *their* owe for memory,” whereas our contemporaries reserved theirs for imagination. Her emphasis on the issue depends on the creativity she suggested to be involved in memory construction, therefore, on memory being still in relation to imagination. After all, Yates (1969) states *Ad Herennium* and *De Oratore* of Cicero and *Institutio Oratoria* of Quintilian as the fundamental Latin sources of *art of memory*. Art of memory it was, because, good memory which was the ultimate intention required orderly arrangement of *images* for better remembrance.

Memory was associated with history and individual *identity* starting from the 17<sup>th</sup> Century owing fundamentally to John Locke. In Ferguson’s view (1996: 509), Locke’s idea of memory providing “a sense of individual continuity over time”, firstly “freed individuals from having to repeat the same actions continually and introduced them instead to a vision of their own possible progress and development”, and then, “provided a theater that one could regularly open to compete with the theater of immediate experience.” Locke (1847) explains memory as the *store-house of the ideas*, and that we have the power to revive the ideas imprinted on memory. According to him, *memory*

precedes *perception* for that it involves our *thoughts, reasoning* and *knowledge* about the objects. Hume (2007), on the other hand, explains *memory* in relation to not perception but *experience* and *impression*, but still as the way of sensing *individual continuity*. He handles memory as the faculty by which man repeat his impressions forming ideas of them retaining their vivacity (Hume, 2007: 11). To him, “memory preserves the original form, in which its object were presented” whereas *imagination* transposes and changes its ideas. Therefore, *memory*, but not *imagination*, is a source of historical knowledge. In contrast to Hume who handled *memory* and *imagination* “as contesting faculties” (Rossington, 2007), Hegel (2007) considers *imagination* as an indispensable feature of memory. He explains that for memory, facts are represented in the mind by internalizing *intuitions* about the facts, and then *recollecting* them *creatively* to reproduce an *image*. His approach somehow portrays and appreciates distinctiveness of individuals.

What the modern approach to memory substantially did was in a sense to challenge the previous thoughts on memory. Marx, for example, confronts valuing memory as he sees the past as a burden for the generations who are to be engaged in revolutionary transformations (Marx, 2007). He criticizes their use of past methods that were imprinted on their memories to define their positions. In parallel, Nietzsche envies the animal, which lives *unhistorically* and so is happy (Nietzsche, 2007). His consequent claim is that, it is possible to live without memory, and that memory is in fact, in the way we live, is harmful to our present and future joy of life. In contrast to Marx and Nietzsche, Freud

inherited previous thought on *memory* in his analogy of *mystic writing pad* and *memory* while explaining ephemerality of *perception* and permanence of the *impression* in the unconscious.

Bergson (2004) was unflustered in opposition to his contemporaries. To inspire many subsequent thinkers, he suggested that, "memory does not consist in a regression from the present to the past, but, on the contrary, in a progress from the past to the present" (Bergson, 2004: 319). In his *Matter and Memory*, he explained that, for man, *perception* takes place in every act but the degree of the tension of the mind varies. The result is the formation of a memory selecting images among various perceptions. According to Bergson (2004: 303), memory's fundamental function is "to evoke all those past perceptions which are analogous to the present perception, to recall to us what preceded and followed them, and so to suggest to us that decision which is the most useful."

The mentioned works on memory paved the way for contemporary studies which handled memory in the scope of psychology (either cognitive or clinical), or in socio-political and socio-cultural context. On the side of the former approach, as a result of growing interest in amnesiac or false memory cases, memory became a widely studied subject matter. In 1982, Schacter and Tulving compiled a selection of empirical studies that proposed various *memory systems*. They improved this compilation in 1994 depending on the accumulation of relevant studies. *Memory systems* set forth various classifications and organizations of memory, such as *long-term* and *short-term memory*,

*autobiographical* and *practical memory* (e.g. Schacter, 1947), *knowing how* and *knowing that* (e.g. Ryle, 1949), *temporal* and *categorical memory* (e.g. Nielsen, 1958) or *episodic* and *semantic memory* (e.g. Tulving, 1972). These studies provided understanding of mnemonic processes that result in *remembering* and *forgetting* in individuals. Meanwhile, although the influence of politics, culture and society on individual memory had already started to be considered, the phrase *collective memory* was brought in the stage of discussion especially after Halbwachs (1992), student of Bergson and Durkheim, constructed a theory on the concept.

## **2.2. Collective Memory**

An emphasis on the variations of the concept of *collective memory* was put especially by studies on post-colonial and Holocaust memories. Concurrently, mass media becoming widespread triggered infiltration of the subject into media studies as well as many other areas of research. The concept found its reflections mostly in political, sociological and cultural studies as *collective remembrance* (e.g. Winter and Sivan, 1999), *social memory* (e.g. Fentress and Wickham), *public memory* (e.g. Bodnar, 1992, Casey, 2004) or *cultural memory* (e.g. Assmann, 1995). Halbwachs (1992), the most cited thinker of collective memory, argues that memories are reconstructed under the influence of the society. He explains that memory is not something intrinsic, "what makes recent memories hang together is (...) that they are part of a totality of thoughts common to a group, the group of people with whom we have a relation at this

moment, or with whom we have had a relation on the preceding day or days" (Halbwachs, 1992: 52).

### **2.2.1. Definitions of Collective Memory**

In the broadest sense, the concept of collective memory refers to remembrances shaped by societies and cultures in which they occur (Rossington, 2007). Although Halbwachs firstly emphasizes the influence of society on the individual memory, his study leads to reference to those "totality of thoughts" as *collective memory*. After all, a memory formed in relation to its context leads to sharing of a memory in the same context. This kind of shared memory, which is now called *collective memory* – or sometimes *social memory* or *public memory* – is "an implicit rule that participants in any social order must presuppose" (Connerton, 1989: 3). According to Connerton (1989), if a society's memory of its past is diverge, then its members cannot share experiences for the present or assumptions for the future. Therefore, collective memory is *useful*, in the sense that Bergson (2004) mentions, for the existence of social groups, and for the existence of individuals within those social groups.

At this point, it seems to be worth giving explanations about the variations of the concept. Although may be open to criticism, a helpful study in this sense is of Casey's, who explains his differentiation between individual, social, collective and public memory (2004). It can be criticized because it sharply distinguishes between those terms which seem to be more pervious theoretically in the totality of relevant studies. Yet, his explanations provide an insight on the scope

and extend of those studies. Stating that remembering is always individual, Casey (2004: 21) defines *social memory* as the memory shared by an already constituted group (e.g. family) that has intimate ties within where those ties are the primary mediator of remembering.

*Collective memory* dissimilarly is of people that share a memory of a common point of interest even if they are not interactive among themselves. Casey (2004: 25) explains that *collective memory* is “a negative condition of public memory” for that it “allows for co-remembering without co-reminiscing.” Then, collective memory implies an external mediation as there may not be anything internal to the collectivity of people in question.

Public memory, on the other hand, requires a *public place*, a *public presence*, *public discussion*, a *common topic* and *commemoration in place* for its constitution. Although there may not be any inter-personal ties among the public, the given features together mediate formation of this kind of memory. Consequently, this mediation for public memory can be considered to be internal to the public itself.

Most of the studies of collective memory do not differentiate between and do comprise those categories. What is plausible in this approach is that, different categories imply different forms of *mediation* and of *collectivity*, yet they always indicate *mediation*. Kansteiner (2002: 190) highlights dependence of collective memory on *mediation*:

Even if most groups do not embrace memories of events that occurred in unfamiliar or historically distant cultural contexts, their memories are always mediated phenomena. All memories, even the memories of eyewitnesses, only assume collective relevance when they are structured, represented, and used in a social setting.

In parallel, Vygotsky (1978: 51) states that “the very essence of human memory consists in the fact that human beings actively remember with the help of signs.”

Providing a more detailed treatment of *mediation*, Burke (2004: 189-190) defines five means of social organization of transmission and employed media: *oral traditions*, ‘memoirs and written records’, ‘pictorial or photographic, still or moving images’, ‘actions and rituals such as commemoration’, and *space*. Therefore, it is possible to state that mediation for collective memory is provided by experiences and acts internal to groups, by places constitutive of groups or by external representations.

### **2.2.2. Dynamics of Collective Memory**

The given explanations already imply some dynamics of collective memory signifying the interaction between people, and past and present reality. Though, for a better understanding of collective memory, identifying those dynamics seems to be useful. Frow (2007) challenges the theoretical approaches to the phrase that most of the time adopt theories of individual memory as he believes that they do not reveal the ways in which collective memory is constructed. A significant intervention in this sense to the conceptual approaches to collective memory is Kansteiner’s definition of three types of historical factors that interact and form collective memory.

Firstly, he states “the intellectual and cultural traditions that frame all our representations of the past” (Kansteiner, 2002: 180). It is possible to explain this component of *collective memory* as constituted by, borrowing from Burke (2004), *oral traditions*, ‘actions and rituals such as commemoration’, and their *space*. This component, therefore, has a *spatial* character in its embodiment of the external reality of the present and in its representation of the past as again an external reality – then, in total, constitutes what is to be remembered, the *images*.

Secondly, Kansteiner (2002: 180) mentions “the memory makers who selectively adopt and manipulate these traditions.” Memory makers can be perceived to be the people who produce the external reality by their acts, and the representations by their academic and artistic works. They are the ones who select and present ‘memoires and written records’, and ‘pictorial or photographic, still or moving images’. Memory makers, then, are the *mediators* of collective memory, who practices or represents the reality to be transmitted through time.

The third component Kansteiner (2002: 180) proposes is constituted by, “the memory consumers who use, ignore, or transform such artifacts according to their own interests.” Memory consumers are the people who provide the required continuity in the articulation of traditions and representations, and therefore who give the temporal dimension to collective memory. Put very roughly, for the present, memory makers are the subjects of the traditions and

representations that pursue their practicing. Memory consumers belong to the future, and when the future becomes present, they become the memory makers who practice traditions and produce representations for the next future. Then, it is essential to handle these components as not sharply separated but as are interwoven.

### **2.2.3. Collective Remembering and Forgetting**

As Nora (1989: 8) and many others express, memory is “open to the dialectic of remembering and forgetting, unconscious of its successive deformations, vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived.” Therefore, memory realizes itself continually recollecting its *images*, by *remembering* and *forgetting*, and therefore reconstructing the past under the effect of the present stimuli. Remembering makes finite occurrence infinite (Benjamin, 2007: 120), and therefore provides a sense of continuity, and therefore presence.

Collective memory, just as individual memory, embraces both remembering and forgetting although “remembering is always *je meines* (‘in each case mine’)” as stated by Casey (2004: 25). Though, individual *remembering* and *forgetting* also mostly operate under the influence of the social, political and cultural environment (Halbwachs, 1992; Casey, 2004). Because of its individuality, Bartlett (1997: 298) explains, collective remembering “is only evident in the behaviours of individuals” and therefore is very hard to observe. Collective memory can indeed only be traced out in behaviours, yet, the behaviours

related to collective remembering are also the collective ones performed by individuals, as the *public acts* and *commemoration practices* mentioned by Casey (2004). Moreover, what is remembered collectively is apparent in the *traditions* and *representations*. As collective memory requires pursuing of those traditions or transmission of representations, it inherently comprises remembering collectively for its presence. In other words, collective remembering is either already expressive or ready to be expressed – or we cannot have the knowledge of a collective memory – whereas for individual memory remembering may not be observable at all.

The dialectic of remembering and forgetting, as mentioned by Nora (1989), brings along the possibility of reconstructing a past that was not as it is remembered. Burke (2004: 192) states that “it is often quite easy to show major discrepancies between the image of the past shared by members of a particular social group, and the surviving records of that past.” This distortion of memory in the context of collective memory is mostly related to mediation, and therefore to memory makers. Because memory making is a selective process, the memory makers may consciously or unconsciously create a distorted representation of the present or past reality. This is the reason why collective memory studies became a subject of studies of mass media that owns the most effective tool of mediation and therefore of distortion. The possibility of distortion by mediation brings about what Huyssen (2003) calls *obsession with remembering the past*. Brockmeier (2002) explains that remembering is seen as the positive whereas forgetting is treated as the negative faculties of memory and associates

remembering with a hero and forgetting with a villain as are in the eyes of the contemporary people.

This obsession with remembering in the contemporary society triggered thought on what is remembered by the social groups and on the reasons and practices of remembering. The obsession with remembering is thought to be dependent on contemporary concern with identity – whether it be personal, social or national – that is seen to be in danger because of loss of social continuity of identity. Brockmeier (2002) explains that, collective remembering provides a sense of belonging to a social group or more generally to a locality that provides the individual with the opportunity to identify himself. In a larger scale, collective remembering, which is more related to what Casey (2004) defines as *public memory*, that presupposes *public presence*, a *place* and *acts*, gives the social groups a sense of continuity, of being rooted and of having a future.

Collective forgetting, on the other hand, is related either to *traditions* left behind as they do not correspond to the necessities and desires of the contemporary era (Brockmeier, 2002), or to diminished cultural artefacts – whether they be structures, texts or names – by revolutionary and counter-revolutionary regimes “to symbolize their break with the past” (Burke, 2004: 191). Yet, even the ones who question the obsession with remembering, such as Huyssen (2003) or Gross (2011), argue that collective remembering is crucial for a meaningful

presence in the present and future for that it at least provides the consciousness of what should be left behind for progress.

### **2.3. Conceptual Associations of Memory**

Memory's relation to time, and consequently to history, to image, to place, and as emphasized by Frow (2007), to technology enables unveiling the notions and processes of collective memory as well as individual memory. Those conceptual associations, in parallel, are required to construct the theoretical framework of the study in question.

#### **2.3.1. Memory and Image**

In Theaetetus, Plato explains memory as a block of wax on which we imprint our perceptions or ideas (Plato, 2008a). For Plato, yet, those images are not literal representations of objects, but rather holistic remembrances from within man that guide him through his success in reasoning (Plato, 2008b). Aristotle also considers memory as a tool for reasoning, however, takes *images* just as representations of past perceptions being either of physical or of abstract things (Aristotle, 2007: 29). He mentions the difference between man and animals for setting forth his argument that remembering and recollecting are different. His suggestion is that, remembering is something that can be done by the animals, but recollecting is specific to mankind related to its dependence on imagination. Consequently, he argues that memory belongs to the part of the soul to which imagination belongs. Recollecting is, then, according to him, the ordering of the *images* creatively so that reasoning is made possible for memory.

Ordering of the *images* was a focal point of the arguments of Cicero, who studied memory in relation to rhetoric distinctively (Cicero, 2007a). He states that “there is barely anyone whose memory is so keen that he can retain the order of all words and thoughts without arranging his material and representing it by symbols” (Cicero, 2007a: 40). He, just as Plato handles memory as a wax tablet, further explains them to be backgrounds on which *images* are arranged to be remembered (Cicero, 2007b: 44). Therefore, according to him, memory requires visualization and ordering of perceptions. The differentiation that Cicero makes should be mentioned at this point, as he argues that there are two types of memory, one natural, and one artificial. Natural memory is that we are born embedded in our minds, which presumably corresponds to the future definitions of habit memory. Artificial memory, on the other hand, is disciplined and ordered (Cicero, 2007b: 43), yet creative.

Hegel’s account of *image* is the representation of *objects* which are internalized and recollected by intuition. To him, then, *image* is more than a direct reflection of the reality outside, it is the *image* that is formed in the mind subjectively and creatively.

*Image* always have had a privileged status in memory construction, not only in classical accounts, but also in contemporary accounts of memory. Bergson’s explanation of selecting images among various perceptions, and the most noted approach to collective memory – of Halbwachs’, who defined collective memory

as a recollection of *images* which are arranged either by chronological order, or "by the names we give them and the meaning that is attributed to them within our group" (Halbwachs, 1992: 175) – also treat *image* in their explanations. Benjamin (2006), in his *Berlin Childhood Around 1900*, writes about his childhood memories in Berlin, and defines the representations in this mind as reserved images of childhood, which actually represent a socially irretrievable past.

Yet, mental representation is not always referred as *image*, and other modes of representations are also used in theories of memory. For example, Hume and Locke use *ideas* to explain the mental constructions in the mind. Also, as Halbwachs' definition reveals, and as argued by Kansteiner (2002), *words* are also needed for *words* are the ones that provide *images* with meanings. Therefore, while handling *images* in the mind, while naming mental representations as *images*, it should be noted that, those images are not necessarily pictorial ones: *images* are semantic, visual, and auditory ones or combinations (Fentress and Wickham, 1992: 10).

### **2.3.2. Memory and History**

Aristotle (2007: 29) emphasizes memory's relation to the elapse of time stating that memory is of past, whereas perception is of present and prediction is of the future. What he means memory being of past is that the object of memory is the past (Aristotle, 2007: 28). Memory's relation to time – specifically to past – puts it in a consequent relation to history – history as the *past* and as the *knowledge*

of the past. In fact, most of the works for which memory and history association is a subject matter differentiate between memory and history as the two terms are likely to be confused because of their corresponding relation to time.

Nora (1989: 8), for his differentiation between memory and history explains that memory is a dynamic operational phenomenon which is in relation to present always, whereas history is a static representation of the past. In other words, memory continually creates and recreates past while history stabilizes it. His viewpoint coincides with the approach of Halbwachs (1992: 139) who explains that “general history starts only when tradition ends and social memory is fading or breaking up.” According to him, if a remembrance exists in the form of social memory, if it is not yet really past, then it is redundant to write it as history, and fix it as a representation. Concordantly, history is always represented in reference to past rather than to the present of the people who are to read it. Memory, on the other hand gets its references from the present while representing the past. Hume (2007) uses an analogy between the historian who narrates the past events in their due positions and the man who constructs his memory ordering and positioning the simple ideas. This approach reveals historian’s objectivity in presenting even what people do not want to remember – Burke (2004: 192) states that he prefers “to see historians as the guardians of awkward facts, the skeletons in the cupboard of the social memory” – his consequent function as a “remembrancer” (Burke, 2004: 188) and subjectivity of the individual memory. It also, as Nora (1989) asserts, implies that the owner of history is everyone and no one, and therefore history

is always a component of collective memory as a *memory maker*, whereas the *consumer* of this *public memory* is always the individual even in the construction of collective memory.

It should be mentioned that, memory and history nourish each other for that memory comprise history as an object of its representations whereas history utilizes memory in testimonials (Connerton, 1989). On one hand, as Burke (2004) argues, historians should be concerned with memory as a source of knowledge, and also as an indicator of practices of remembering – *who* remembers *what* and *why*.

On the other hand, construction of a memory devotes itself to consciousness of past and therefore to historical knowledge. Zelizer (1995: 218) explains that "at its most fundamental level, collective memory suggests a deepening of the historical consciousness" which establishes the differentiation and relation "of the markings of the past and ourselves in the present." Likewise, Connerton (1989: 2) argues that our experience of the present is highly influenced by knowledge of past as "we experience our present world in a context which is causally connected with past events and objects, and hence with reference to events and objects which we are not experiencing when we are experiencing the present."

Another critique related to memory and history relationship is based on the approaches to contemporary time. It is of Nora's (1989: 7), who elaborates on

*acceleration of history*, that is “an increasingly rapid slippage of the present into a historical past.” His argument is that, “what we call memory today is therefore not memory but already history” (Nora, 1989: 13). Although not referring to memory, presumably with the same intention to critique, Habermas (1996: 40) discusses the contemporary consciousness of time, which is related to mobilization of society, acceleration of history and disruption of everyday life: “The new value which is now accorded to the ephemeral, the momentary and the transitory, and the concomitant celebration of dynamism, expresses precisely the yearning for a lasting and immaculate present.” Because of this vanished present, “we are not in the realm of true memory but of history” (Nora, 1989: 8). This is presumably why, as mentioned in the previous section, there appears to be an obsession with remembering in the contemporary world.

### **2.3.3. Memory and Place**

Nora (1989) states another significant difference between history and memory as that “memory attaches itself to sites, whereas history attaches itself to events” (Nora, 1989: 22). A similar approach can be traced out in Casey’s work (2004) on *public memory* which he asserts as to be in need of *a public place* for its constitution. Memory and place association is not a one way one for the memories are almost always related to places, and places are not spaces but places because memories are created in relation to them.

#### **2.3.3.1. Place in Relation to Memory**

Foucault, (1998: 176) states that “space itself, in the Western experience, has a history, and one cannot fail to take note of this inevitable interlocking of time with space.” Further to Foucault’s explanation, any place has a history whether short or long, whether significant or not. In other words, no place grows out suddenly in nowhere without no reason. Consequently, it is possible to state that *place* is always produced, experienced and perceived through historicity.

Places are mostly constructed, and primarily, construction of structures of places by planners or architects requires a memory of the relevant techniques, technologies and a consciousness of spatial requirements. For their physical production, then, places demand a practice of remembering. The constructed places also need to be socially produced – in the sense Lefebvre (2007) explains – for that, otherwise, they will be left in inertia. Therefore, the placeness of constructed spaces more than anything depends on people’s experiences of it. Just as explained by Tuan (2001), space needs to become loaded with memories and traces of experience to become *a place*. A place for an individual can well be a shade of a tree in the middle of a desert that he attributed a meaning for some reason, and this place can still be produced semantically within the space.

In any case, the experience of a place through time by its residents or guests adds to or takes away from that place either physically or semantically. Consequently, while a study of any space requires considering it within a

historical context, study of a *place* – whether private or public – specifically requires handling it in relation to *memory* – whether individual or collective.

#### **2.3.3.2. Memory in Relation to Place**

Both individual memory and collective memory comprise and extend to *places*. Relationship of memory can be approached from different perspectives. Individual memory, in relevant studies that touch upon its relationship to *place*, is associated with either mental or physical places whereas collective memory is almost always associated with physical places.

##### ***2.3.3.2.1. Individual Memory and Place***

The idea about memory's relation to place is an ancient one since Aristotle, Cicero or Quintilian suggested ordering and placement of mental images within mental spaces for better remembrances. In parallel to his ancestors, Locke (1847) defined memory as the store-house of ideas. The association of individual memory with mental places is mainly established through studies of *art of memory*.

*Art of memory* is considered to have been set forth by Greek poet Simonides who is told to have developed this art after remembering the locations of the deceased and identifying them after the collapse of a theatre. His successors are Cicero, Quintilian, much later followed by Matteo Ricci and Giordano Bruno. Frances Yates (1969: 11) is the one who thoroughly studied *art of memory* elaborating on the mnemonic practices for remembering developed by the

mentioned thinkers. In a brief explanation, she states that “this art seeks to memorize through a technique of impressing *places* and *images* on memory.” Cicero (2007: 44) gives an overview of this art: “the backgrounds are very much like wax tablets or papyrus, the images are like the letters, the arrangement and disposition of the images like the script, and the delivery is like the reading.” Although, as can be seen in the given explanation of Cicero who belongs to a rhetorical culture rather than a visual one, those *places* are not always three-dimensional ones, Yates (1969) states that, *art of memory* mostly adopted architectural mnemonics and used architectural structures to order the *images* of the things to be remembered in.

Art of memory refers to *places* as *loci* that are “easily grasped by the memory” (Yates, 1969: 22), such as “a house, an intercolumnar space, a recess, an arch, or the like”, and the images are “a figure, mark, or portrait of the object we wish to remember” (Cicero, 2007: 44). Cicero (2007) highlights that, there should be various loci for disposition of different groups of images and those loci should somehow be connected as such they are the different rooms of a structure. In her study of art of memory in different time periods, Yates (1969: 11) makes a significant statement, and asserts that art of memory always uses “contemporary architecture for its memory places and contemporary imagery for its images” and therefore has its artistic periods.

In its classic and Renaissance periods, art of memory was the method “of memorizing the encyclopaedia of knowledge, of reflecting the world in memory”

(Yates, 1969: 355). Later in 17<sup>th</sup> Century, the method became “an aid for investigating the encyclopaedia and the world with the object of discovering new knowledge” (Yates, 1969: 355) and led to the scientific method. The method indicated by the art of memory is *the method of loci*, which became a subject to many psychological studies to understand how the act of remembering is realized, and to propose ways to practice and improve memory over against increasing number of mental disorders such as amnesia or Alzheimer (Bower, 1970; Maguire et al., 2002).

Umberto Eco says that memories are built as a city is built, and remembering is like constructing and then travelling again through a space (as cited in, Hebbert, 2004: 581). Although art of memory – and the method of loci – implied a technique of remembering better, the relationship between individual memory and place is not always a mechanical one, as the memories of specifically located events are expressed by strong ones, and past reality is easier to remember when mentally or physically through the relevant places.

In *Berlin Childhood Around 1900*, Benjamin (2006) so poetically reveals that the *places* – the loggias as his cradle in the city, the swimming pool which tears him away from the city, the hiding places of him at home in which he wears his desired masks – are as the landmarks, that help him find his way within his own memory. This autobiographical work demonstrates how strongly memory is related to *places*. This space, to which memory is attached, is among *les lieux des mémoire* - sites of memory that Nora (1989) establishes, but that of individual.

#### **2.3.3.2.2. *Collective Memory and Place***

For collective memory, *art of memory* is reflected upon collective practices that facilitate remembering through the experience of urban spaces. In *The City of Collective Memory*, Christine Boyer (1994: 31) handles cities as *places* of the *art of collective memory*: “the city ... carries in the weaving and unravelling of its fabric the memory traces of earlier architectural forms, city plans, and public monuments.” In parallel, Aldo Rossi (1992: 130), in his pioneering work *The Architecture of the City*, states that “the city is the *locus* of collective memory”, and regards the memory of the city as its soul. He also explains that the collective memory of the city “participates in the actual transformation of space in the works of the collective.” In parallel, city is an open work of art and practice that is not only architecturally constructed but also socially produced.

Hebbert (2004) focuses on streets and explains that a public space can be a locus of collective memory in two ways. Firstly, it can operate as a memory space through its structures, monuments, symbols and their syntax. This way, the urban space becomes a *place* in which memorial and cultural *texts* that help societies remember are exhibited. Those cultural *texts* depend on the contemporary technologies and ideologies. For the ancient civilizations, a cultural text may be the images on the walls of the caves, caves constituting a place for collective memory of a specific group of people. Or, in an urban space, the monuments are those cultural texts, located within a historical city centre as a place of collective memory for the citizens of that particular city. Vygotsky (1978: 51) states that “it has been remarked that the very essence of civilization

consists of purposely building monuments so as not to forget.” Casey (2004) further explains that the monuments and other structures in the public places that serve as tools of commemoration are attached to both past and future, and are thought to be an assurance of further remembering of the past as they are designed to be long-lasting structures.

Secondly, it accommodates collective everyday experiences, acts as a public sphere providing a stage for public debates or gatherings (Boyer, 1994: 7), and therefore become a *lieu de mémoire* (Nora, 1989). In a similar approach, as mentioned in a previous section, Casey (2004) also states public places as a component of public memory where a public is embodied and public interaction takes place. In this sense, physical space is important also for that it determines, with time, *as a place*, the social groups that collective memories are of (Halbwachs, 1992) accommodating their collective performances. This second aspect is, in fact, what is emphasized by Boyer (1994) for the understanding of *art of collective memory*. As mentioned in the section about memory and history relationship, what differentiates history and memory is that memory is something active whereas history is static. Boyer’s argument is that, the contemporary approach to *art of collective memory* reveals a paradox in its assumption that museums are the *places* where the images – or the artefacts – of the past are to be ordered. Museums, yet, are curated in a way that those artefacts are no more a part of spatial, temporal or social continuity; therefore, they are no more experienced and so are a section of a static representation. In the same vein, Nora (1989) argues that, museums, archives or monuments,

although they are spaces in direct relation to history, are emptied of what would make them *les lieux de memoire*. Therefore, it is possible to claim that museums are of history, or are external memories, or perhaps objects of *les lieux de memoire*, however are not themselves socially produced, as a *place* would, to become *loci of collective memories*.

#### **2.3.4. Memory and Technology**

Memory's relation to technology is established in collective memories and external memories. Collective memory is related to technology because it is mediated (Kansteiner, 2002: 190), and this mediation is in most ways related to technology of the specific time to which collective memory corresponds. Cave paintings were the objects of cultural and collective memories of their epoch, and they were produced using the technology of the time. If we move closer in time, an example of use of technology could be the news media which was a way of shaping the memories of the audience – the social groups.

For the individuals, on the other hand, technology determined the means of creation of external memories. Olick (1999) explains that, writing notes, taking photographs improves remembrances not only because they provide external storage spaces external to mind, but also because they stimulate people's neurobiological storage processes in particular ways.

However, certainly, technology have not always triggered new formations of collective or external memories, but widely accused of diminishing them. As the

contemporary world exposes people to innumerable images, memory requires a special practice for its survival. Bush (2002) sees mechanization of the records as a requirement for the modern man, because he believes that the civilization that he created is so complex to be kept in people's limited memories. Now, "we feel obliged assiduously to collect remains, testimonies, documents, images, speeches, any visible signs of what has been" (Nora, 1989: 13).

Technology, which is guilty of this contemporary complex civilization, has yet the potential to support limited memories of individuals and societies. Information and communication technologies enable recording, storing and sharing, and therefore forming external collective memories to alleviate the chaos that the civilization itself resulted in and that is likely to have a destructive influence on the memory of the people. This is why many existing archives are being digitized while new digital archives are being established. Sutton explains external memory as a "support from more stable external scaffolding or props" to the "relatively unstable individual memory" (Sutton, 2004: 204). In this respect, cyberspace, as a memory space, can be considered as having the biggest potential for supporting both personal and collective memory in the contemporary era.

## CHAPTER 3

### URBAN COLLECTIVE MEMORY

A generation ... now stood under the open sky  
in a countryside in which nothing  
remained unchanged but the clouds...  
Walter Benjamin, *The Storyteller*

City, whether it be a town or a metropolis, is the largest bearing of humankind. It is a *place* extracted from within an infinite space. Neither its production nor its experience is sudden. Therefore, it is a weaving of space and time realized by man. Accordingly, it is important to urge upon urban collective memory in both our presence in and our work on cities.

#### 3.1. A Theoretical Approach to City

Looking at the biggest picture, cities are the largest physical artefacts produced by the humankind. The concept of city has been a subject to various studies. It is not the aim of this section to discuss the genealogy of the concept, but is, in the light of antecedent approaches, to reflect an understanding of city for a clear definition of the scope of urban collective memory. Lewis Mumford, in 1937, published *What is a City?*, in which he criticized both the urban planning

practices and the theoretical approaches to the concept for omitting the social dimensions of cities, and developed a broader definition:

The city in its complete sense, then, is a geographic plexus, an economic organization, an institutional process, a theater of social action, and an aesthetic symbol of collective unity. The city fosters art and is art; the city creates the theater and is the theater. It is in the city, the city as theater, that man's more purposive activities are focused, and work out, through conflicting and cooperating personalities, events, groups, into more significant culminations (94).

Manuel Castells (1983: xv), inspired by Mumford, with a simple expression, identifies cities as “living systems, made, transformed and experienced by people.” De Certeau (1984: 94) states that “‘the city,’ like a proper name, thus provides a way of conceiving and constructing space on the basis of a finite number of stable, isolatable, and interconnected properties.” Cities, then, are produced structurally by planners, architects and artists, and socially by the people who experience them. All in all, “a space is not a thing but rather a set of relations between things” (Lefebvre, 2007: 26). In the light of given explanations, and in the scope of this study, *city* is handled as a temporal system of people and places (Sak and Basa, 2012).

Although comprised in the mentioned statements inherently, temporal dimension of cities is more explicitly integrated into the definition of city by Kevin Lynch (1960: 1): “the city is a construction in space, but one of vast scale, a thing perceived only in long spans of time.” Similarly, Elizabeth Wilson (2005: 126) defines city as “a process, an unique, ongoing time/space event,” and James Donald (2005) and Andreas Huyssen (2003) describe the historical entity of the

city as *palimpsest*. Aldo Rossi (1992: 127) also uses the notion and states that “the city is in itself a repository of history.” Henri Lefebvre (2007: 37), from the same point of view, explains that “what happened at a particular spot or place and thereby changed it - all of this becomes inscribed in space. The past leaves its traces; time has its own script.” These theories set light on the intimate relationship between time and city, and therefore emphasize the temporal continuity and the importance of the history of the city. Consequently, they lead back to the relationship between memory and *place* – to the section where city is explained to be the *place of art of collective memory* depending on the temporal and spatial continuity of its social production. At this point, it is useful to quote from Boyer (1994: 31) once again:

The demands and pressures of social reality constantly affect the material order of the city, yet it remains the theater of our memory. ... It is in these physical artifacts and traces that our city memories lie buried, for the past is carried forward to the present through these sites. Addressed to the eye of vision and to the soul of memory, a city's streets, monuments, and architectural forms often contain grand discourses on history.

### **3.2. Urban Memory: Mental Maps and Image of the City**

For consciousness of the urban environment, appreciation of urban collective memory is essential, and it calls for the understanding of the experience of the built environment as well as its entity. That is because urban space implies “between human and nonhuman forms of life ... a multiplicity of relations” (Latham and McCormack, 2012: 87). The interplay between the entity of the urban environment and people is what mainly constitutes the urban collective memory.

In this system of people and places, urban collective memory can be handled with respect to its dynamics inheriting the theory of Kansteiner (2002). The first component being the totality of *traditions and representations* corresponds to *what is to be remembered*. Therefore, the entity of the urban space constitutes this very first component. What constitute the entity of the city are its structures, its own structure, its functions and its identity. The entity of the city, though, can never be handled detached from the practices of its construction and experience. Construction of the city is performed by architects, planners and other decision makers, who, together, are the *memory makers* of the urban collective memory. Yet, there is more to *memory makers*, as space is socially produced by experiences. The *residents* or the *visitors* of the city are also act as memory makers. *Memory consumers*, on the other hand, are again, most of the time, memory makers. The exception would be the case when someone, in his memory, has an image of a city that he has never been to. As the explanations reveal, as Kansteiner (2002) mentioned for his general understanding of collective memory, those dynamics are never totally separated for urban collective memory.

Kevin Lynch (1960: 4) associates urban memory with mental maps and environmental images. He defines environmental images as the “generalized mental picture of the exterior physical world that is held by an individual.” He explains that this image is produced through immediate sensation and past experience. In other words, mental image of the city corresponds to what we

remember of urban spaces, and it is dependent on both the physical urban space and people's experience of this space. His long established theory is that, images of cities are created depending on three factors: identity of the city, structure of the city, and meanings that people attach to cities. Identity and structure of city are more related to the entity of urban space whereas meanings are related to people and their experiences of and in those urban spaces.

### **3.2.1. Urban Space**

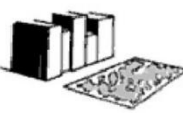
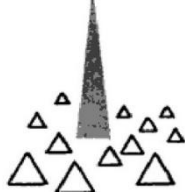
Boyer states that, "addressed to the eye of vision and to the soul of memory, a city's streets, monuments, and architectural forms often contain grand discourses on history" (Boyer, 1994: 31). The architecture of the city and its structures are what define its identity. The architectural qualities enable recognition of structures as separate entities (Lynch, 1969) mostly by implying the origin of those structures – whether it be its architect, the period in which it was constructed, the region that it is located in or any other cultural factor that influenced the way it was built. Identity of urban space requires a certain degree of consistency among the structures that define that urban space.

Structure of the city, on the other hand, refers to "spatial or pattern relation of the object to the observer and to other objects" (Lynch, 1969: 8). It is shaped by the way structures come together in relation to each other and to the landscape. Structure is what people perceive while moving within urban spaces while identity is mostly grasped through immediate perception. Those two components together determine the *legibility* of the city (Lynch, 1969: 9). Legibility

“facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment.” Consequently, in a legible urban space, one can be well oriented and can easily move (Lynch, 1969: 10). As people’s relation to urban space is highly affected by their emotions and memories, a legible urban space does not assure high quality in experience, but it increases the its probability.

Lynch (1969) asserts five elements of urban spaces that facilitate creation of mental maps of cities. Those elements are *paths*, *districts*, *edges*, *nodes* and *landmarks* (see Table 3.1 for Lynch’s own graphic representations of those elements). *Districts* are sections of city which have an identifying character. *Paths* are “the channels along which the observer customarily, occasionally, or potentially moves” (Lynch, 1969: 47). *Edges* are “the boundaries between two phases, linear breaks in continuity” (Lynch, 1969: 47). *Nodes* are the *intensive foci* to and from which the observer moves. *Landmarks*, lastly, are singled out elements owing to their salient presence within their environment as signifiers, therefore are guides for movement.

**Table 3.1 – Elements of urban spaces (Lynch, 1969, pp. 47-48)**

| <b>districts</b>                                                                    | <b>paths</b>                                                                        | <b>edges</b>                                                                        | <b>nodes</b>                                                                         | <b>landmarks</b>                                                                      |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|  |  |  |  |  |

According to Lynch, people use those structural elements to identify urban space and acquire mental maps. Those mental maps support synchronous

movement within the physical urban space by helping the individual locate himself within his environment, recall the origin of his movement, estimate his destination, and therefore define his route. Further to that, they provide internal information about the past and future experiences of urban space. Presence and well organization of those elements are thought to have positive effect on the legibility of the urban space whereas their lack and complication may cause illegibility and therefore poor experiences.

### **3.2.2. Experience of Urban Space**

Mental maps are always constructed under the influence of people's feelings, thoughts and memories of and in that cities which are created after the experience of the urban space. Bloomer and Moore (1977: x) review memory as "an extension of experience." In turn, the mental maps influence people's perceptions and interpretations of and their attitudes towards the urban space. Moreover, people attach meanings to urban spaces depending on their past experiences and mental maps, and those meanings affect their concurrent or future experiences. Combining all, people develop images of the city and they remember the cities through those images. Donald (2005: 179) narrates that presence in the city is both a mental and physical experience: "being in the city, not only because your lungs and ears have been assaulted like mine, but because you too operate with the city as a category of thought and experience."

As a public space, urban space is collectively experienced, and therefore produced. In his *The Production of Space*, Lefebvre (2007: 16) explains that

space of social practices, the *social space*, is the 'real' space. Social spaces serve "as a tool of thought and of action" and "correspond to a specific use of that space, and hence to a spatial practice that they express and constitute." He then explains the reciprocal relationship between man and his space: "The spatial practice of a society secretes that society's space; it propounds and presupposes it, in a dialectical interaction; it produces it slowly and surely as it masters and appropriates it" (Lefebvre, 2007: 26).

Collective experience of urban space then can be considered as the practice of social production that is realized through relations among people and between people and their environment. As Benjamin (2005: 123) explains:

... streets are the dwelling place of the collective. The collective is an eternally wakeful, eternally agitated being that - in the space between the building fronts - lives, experiences, understands, and invents as much as individuals do within the privacy of their own four walls.

Both individual and shared experiences lead to attribution of meanings to the lived space and therefore to construction of individual and collective urban memories.

This study uses the notion of *urban collective memory* rather than *collective urban memory*, and, still embracing all kinds of urban memories, presumes that the experiences and meanings of urban space are as important as the entity of the urban space in memory construction. In other words, for urban collective memory, how the urban space is experienced is as significant as what the urban space is, and collective memories formed in the urban context are of equal

importance with the collective memories *of* urban space. That is to say, the quality of the shared experience within a specific urban location may not even match the structural or architectural quality of that space, yet attaches a meaning to that entity and it gives that urban space the quality of being a *place* making it an important *loci* for both collective memory and urban history. Therefore, the choice of wording here seizes upon Hayden's respective proposition of "the power of place – the power of ordinary urban landscapes to nurture citizens' public memory" (Hayden, 1990: 49).

### **3.2.3. Representations of Cities**

There is one more dimension to the urban memory, which is itself a reflection of the relation between man and urban space, and also a mediator in the constitution of the image and therefore of urban memory, and that is representation of cities. Cities are frequently represented verbally in various forms of academic and literary texts and narratives, and visually through various media. Those representations are rendered in works of literature and art, in the news or advertising media, and in the articles and institutions of historical research. The creators of those representations – whatever kind they be – are memory makers, on the one hand, as the people who construct their own images of city and urban memory, and on the other, as the people who transmit their representations to the others. It goes without saying, they are also memory consumers for urban collective memory.

Architectural and urban history mostly focus on urban spaces that accommodated significant events or the ones that have significance for architectural history because of their style, because of the technology of their construction, or because of the ideological or economical intentions behind their construction. Boyer (1994: 22) states that, history “established a linear sequence of cause and effect” and instrumentalized the past. This *instrument*, yet, has a great power of mediation, and of transmitting what would otherwise be hidden. However, it is not a discussion of the indispensability of historical research, but of what is thought to have been left out of focus, and that is human experience and thought in the social production of the urban space. There is more to representation of the urban space then, which adds to urban memory.

Even though there are well established thoughts on the deceptive nature of representations (e.g. Lefebvre, 2007), omitting the key role of representations in urban memory would be turning a deaf ear to a dramatic reality. That is firstly because representations such as maps and guides offer information about cities which facilitate people’s movement within the city, or their perception of it as a whole. They are also the media of architectural or urban communication, which enable construction of urban spaces and their structures. On the other hand, there are photographs or documentaries that help people visualize sections of cities which the spectator may not otherwise be able to access because of spatial or temporal limitations. In any case, especially visual representation provide a strong support for what we know and a precise knowledge about what we don’t know about cities.

The representations mentioned so far are more or less objective representations as they communicate what is there – or what will be or should be there – in the urban space. Beyond them, there are representations “which cannot but have a degree of conceptuality involved in it” (Tallack, 2000: 25). Those comprise literal and artistic compositions that mostly represent the viewpoint of their creators.

According to Balshaw and Kennedy (2000: 4), “representation does powerful cultural work in a wide variety of forms to produce and maintain (but also to challenge and question) common notions of urban existence.” This is not to say representations can always be treated as historical artefacts; their argument is that, literary and visual representations provide information about “the formations of conscious and unconscious responses to urban scenes” (Balshaw and Kennedy, 2000: 6). Such that, representations may not provide a knowledge about the facts of urban space, but they do provide an insight about how those spaces are interpreted and appropriated physically and mentally by the people.

From a relatively poetical viewpoint, Donald’s (2005: 181) approach is that, “our imagination is inherently narrative. Space is less the already existing setting for such stones, than the production of space through that taking place, through the act of narration.” Thus, narration of it does not really transcend the reality of urban space which is itself a product of such narrative acts. He mentions official and historical records that portray knowledge about the city, and he explains

that the boundary between those records and the novels is significantly permeable: “Their circulation provides the symbolic currency through which we recall, describe, and so negotiate the city. It provokes and channels the projection of desire and anxiety onto the city” (Donald, 2005: 184).

### **3.3. Contemporary Conditions of Urban Collective Memory**

The built environment is transformed by and for the changing actors with respect to the changing practices. Everything significant – whether it be social, architectural, urban, economical, or broadly cultural – that drops chronologically behind, deserves a place in the urban collective memory, yet, this place is not always reserved. The urban space that corresponds to post-modern era is physically versatile and consequently transitory in means of function, perception and experience. In the broadest sense, oscillation of urban collective memory is related to temporal and spatial, and also to social discontinuities.

The possible general conditions that cause diminishing of urban collective memory are given in Table 3.2. If handled from a theoretical approach, city is not a static entity, therefore, its structure, its practices, the experience and perception of people of their environment inherently change through time. These changes are usually not sudden ones, so that urban space does embrace spatial, temporal and social continuity. Memory crisis for the urban space, consequently, would not really be a subject matter in pre-industrial cities, which still has versions in the provinces of the world. Those cities may confront minor injuries, depending on the possible distortions of representation, but usually not

of the urban space or urban practices. Yet, as their experiences are still in circulation, representations are less likely to have destructive influence of urban memory.

**Table 3.2 – Dynamics and conditions of urban collective memory**

| Dynamics of collective memory       | Traditions and representations                                                                                                                                                    | Memory makers                                                                                                                           | Memory consumers                                                                                        |
|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| Dynamics of urban collective memory | <ul style="list-style-type: none"> <li>• <b>The urban space</b></li> <li>• <b>Urban practices</b></li> </ul>                                                                      | <ul style="list-style-type: none"> <li>• <b>The architects, planners and decision makers</b></li> <li>• <b>The residents</b></li> </ul> | <ul style="list-style-type: none"> <li>• <b>The residents</b></li> <li>• <b>The visitors</b></li> </ul> |
|                                     | <ul style="list-style-type: none"> <li>• Representations of urban space</li> </ul>                                                                                                | <ul style="list-style-type: none"> <li>• Decision makers</li> <li>• Historians</li> <li>• Artists</li> </ul>                            |                                                                                                         |
| Possible general conditions         |                                                                                                                                                                                   | <ul style="list-style-type: none"> <li>• Lack of historical knowledge</li> </ul>                                                        |                                                                                                         |
|                                     | <ul style="list-style-type: none"> <li>• Selective representation</li> <li>• Inaccessibility</li> <li>• Lack of emic perspective</li> </ul>                                       | <ul style="list-style-type: none"> <li>• Selective sharing</li> <li>• Concealing</li> <li>• Fragmenting</li> </ul>                      | <ul style="list-style-type: none"> <li>• Selective reception</li> </ul>                                 |
| Contemporary conditions             | <ul style="list-style-type: none"> <li>• Destruction</li> <li>• Reconstruction</li> <li>• Expansion</li> <li>• Simulation</li> <li>• Disruption</li> <li>• Consumption</li> </ul> | <ul style="list-style-type: none"> <li>• Distraction</li> <li>• Velocity</li> <li>• Segregation</li> </ul>                              |                                                                                                         |

Contemporary culture, on the other hand, is identified with the penetration of digital information and communication technologies into everyday life. Sassen (2005) proposes *the global city* as a concept related to the urban formations of the contemporary world. Castells (2005) provides a thorough study on the *space of flows*, the new urban structure which is dependent on *flows* rather than on *places*. Soja (2000) is another thinker who defines six variations of contemporary formations. The common approach of those works is that they provide viewpoints about multiple dimensions of contemporary formations. To better understand the contemporary conditions of urban collective memory, it is important to define the related urban issues that change people's relation to

the urban space. This relation mainly has two sides to it, first being the contemporary urban space, second being people's experiences of and in those urban spaces. Urban space and urban practices are what are to be remembered for urban collective memory, whereas people constitute the memory makers and memory consumers that somehow establish relations with everything to be remembered. From another viewpoint, it can be asserted that, the conditions of urban space determine the identity and structure of urban spaces, and their experiences determine the meanings attached to those spaces. Consequently, the image of the contemporary city is one of a problematic one depending on the dramatic ruptures or condensations in the contemporary urban space and contemporary practices as well as the people's experiences of them.

### **3.3.1. Contemporary Urban Space**

Dramatic fragmentations or condensations in the urban space and in its practices causes ruptures in the spatial, temporal and social continuity of urban life. This is the primary cause of disturbances in urban collective memory. Eriksen (2001) explains, for the contemporary digital culture, that "change, or 'progress', now takes place so fast that it has become impossible tolerate to it sensibly" (48), and he states that change is now "a feature of everyday life" (13). Virilio (2007: 92) blames such rapid and continuous change in the urban space for people's unconsciousness about what is left behind and what is new and explains that they are already no longer anything more than sequences in a generalized defection of the architectonic"; what we now know is only that things are changing. The indulgence in the past of the urban space depend on

such common unease of change. A consolation is in Wilson's (2005) narration, the fact that never changing places are always criticized because of their inertia, and that change is what facilitates memory. Her argument is that, "something old and familiar, something which now exists only or almost only in memory, is endowed with a beauty it maybe never possessed at the time" (Wilson, 2005: 134). She does not omit the vicious pace of the change, but overlooks belated mourning.

To re-emphasize, change is inevitable in the contemporary world, as this new culture, as Castells (2005) argues, is dependent on flows. Flows are about movement and therefore about change. This dominance of change in the contemporary culture also brings along exchange, primarily of information and of products, and of course, the capital. Castell's (2005) information age is all about the exchange of information, whereas Sassen's (2005) global city is about the latter. What is important is that, these changes and exchanges define the whole global system of contemporary culture and no city can really escape this culture as its people eventually are carried away by the system. Graham (2005: 31) defines the contemporary metropolis as "a giant generator of communication." Communication is not generated only for and by the metropolis, because if it can communicate within itself, it should be able to communicate with the others, and therefore it sneaks its means and media of communication in the others. As soon as one knows about almost unlimited access to information and communication, therefore to the distant and to the resource, there is almost no

way for that to abstain from the opportunity. Freedom of access is a virus that itself moves rapidly.

Even the least significant town at some point feels the need to compete with others, or merely not to fall behind economically among the others, and looks for ways to communicate its entity for promotion. It does so for access to the resources that the incoming visitor may bring along. Promoting the urban space is done either by creating representations of the city for a positive image, or by restructuring the urban spaces or urban practices in the service of potential visitors. Almost any major change in the urban space, now, targets at the attention of potential residents, visitors and investors. In any way, reconstructions mostly underestimate the importance of spatial, temporal and social continuity in the urban space.

The urban space loses its means of continuity due to interventions in the urban space that adopt destruction, regeneration, reconstruction, deconstruction, and also duplication. The most extreme case of change in urban space is destruction of the urban space. Through destructions, a part of urban space or the whole urban space is demolished. As a result of destruction, the structures of the city and even information about its history no more exist or lose legibility. As in the case of Sarajevo that is expressed by Catovic-Hughes (2006), destruction may be related to attacks in times of war (e.g. see Figure 1). Certainly war does not care about urban collective memory, and rupture in any means of continuity of the urban space in this case is inescapable. Similar urban situations may occur as a

result of natural disasters. Such cases are not controllable and renders people helpless; then, the concern is not the survival of memory but rather of people.

Breaking up of historical continuity through reconstructions is a common subject matter for even for the opponent thoughts on contemporary urban issues. Krier (1984), from a traditionalist point of view, refers to ignorance of historical and cultural continuity in the designing of urban space as a characteristic of modern world. Massey (1996), from a Marxist point of view, mentions politics which alters spaces and places and accordingly filtered specific layers of memory. Soja (2000: 21), from a closer position to Massey, in a way, sums up all the critics and explains that “there are growing signs of a shift from ... a period of crisis-generated restructuring ... to what might now be called a *restructuring-generated crisis*.”



**Figure 3.1 – A view from Grbavica, a neighbourhood of Sarajevo in 1996 (“Siege of Sarajevo,” 2013)**

Further to reconstructions, urban space also witnesses different forms of deconstruction and reconstitution. Soja (2000) refers to such formations as *exopolis*, and explain that while most of the contemporary metropolises portray an outward growth, their functioning occurs in the other direction. With the formation of suburbs, the inhabitants of the city move outside the city centre, and incomers inhabit those centres which otherwise would be left idle. People who produce spaces shift to produce new ones, leaving their produced spaces for the ones who will need to appropriate those spaces yet with their own urban practices. The result is also fragmentation of functions of the city: the city is now constituted by multiple urban spaces which functions within themselves and therefore making for one the others idle. Krier (1984: 20) associates this with “the emphasis on the historic centre by means of peripheral growth” and explains that such deconstruction of the urban structure is confirmed by the mechanical means of transport leading to “the dissolution of the city as a complex spatial continuum.”

Another dimension of contemporary formations is the mechanical production of structures. Together with the simulation of historical structures, it relates to the deformation of the identity of the city. Lefebvre (2007) mentions *repetition* as the driving force of the contemporary urban and architectural structures. He explains that “products have vanished works” (Lefebvre, 2007: 75) in the usage of same techniques and forms in construction. *Duplication* is what seems to be a more suitable word in this sense, as repetition to a some point is desirable for construction of urban identity. Especially in the less developed countries or

regions, duplication is frequently observed as it is an economical means of construction. It certainly favours quantity over quality and results in loss of identity of urban space. There is more to duplication, and that is *simulation* which implies structures that are constructed as copies of – or imitating – long existing ones. Sennett (2005: 265) explains that *simulation* mostly appears on the facades of the buildings, when they “wear the past like a costume or a mask on stage.” Duplication is a destructive intervention in the identity of urban space and causes temporal discontinuity – maybe in a more dramatic way it distorts temporal continuity.

Ankara, the fundamental point of concern in the development of this work, resembles an incisive example of urban spaces which transform rapidly. Ankara is a city which has witnessed various constructions and reconstructions since it was determined as the capital of the Turkish Republic in 1923. The city, which owes its presence to a such declamatory construction, witnesses an implicit loss of urban memory synchronous to the contemporary constructions and reconstructions. Not only the constructions that have been realized starting from 1950s, and reach a peak after 1990s, but also the reconstructions as quasi betterment projects can be considered as the cause of loss of spatial, social and temporal continuity (see Figures 3.2, 3.3, and 3.4).



**Figure 3.2 – Ankara, Kızılay Square in 1940s (Sağdıç, 1994: 193).**



**Figure 3.3 –Ankara, Kızılay Square in 1960s (postcard).**



**Figure 3.4 –Ankara, Kızılay Square in 2010s (Hürriyet Arşiv, 2001).**

Critique of the urban structure with broken spatial, temporal and social continuity inherently implies courtesy to memory. Donald (2005: 180) makes an explanation of this approach:

This imagination would be sensitive to the history of modes of mapping and representing space ... which themselves entail different modes of subjective experience of space. ... The *living* space of the city exists as representation and projection and experience as much as it exists as bricks and mortar or concrete and steel. That is why rebuilding the living city means taking account of this other sense of space.

Bloomer and Moore (1977: x) claim that, in the profession of architecture, “importance of memory as a part of our existence in the environment” has been denied, referred to as “nostalgia” and dismissed. Fisher (2004) too criticizes the architectural approach which omits the memory of the users and city dwellers in the process of design. His argument is that, “architecture deals with time as well as space, with memory as well as form, and the more expansive we are with the former, the better the latter will become” (Fisher, 2004: 291). Borden, Kerr, Pivaro and Rendell (1996: 8) propose that “there is a pressing need to interest and include the public in all our architecture, cities, and histories.” Krier’s full-scale solution for the elimination of these crises is to verify the form and quality of urban spaces by historical models (Krier, 1984: 21).

### **3.3.2. Experience of Contemporary Urban Space**

Elizabeth Wilson (2005: 131) writes about the *absent city* and associates it with “the remembered but lost experience.” Depending on the conditions of contemporary urban spaces and also on the ICTs, the fundamental propellant of all such contemporary conditions, the means people experience the cities change.

As mentioned above, deconstruction and reconstitution of urban spaces effect spatial continuity and as much social continuity. Breaking down of social continuity is referred to as *segregation*. Sennett (2005: 269) explains this state being “of the races who live segregated lives close together, and of social classes, who mix but do not socialize.” Although facilitated by the structure of urban space, such segregation is also related to the way people choose to experience urban space. Jane Jacobs (2005) explores the sidewalks in the city where most of the encountering takes place, and explains the feeling of safety and security as the primary concern of people. Especially in the metropolises, a stranger is almost always perceived as a potential threat to one’s security. This feeling of threat has roots in the past stories, thus people tend to use their safe places in the city which adds to social segregation. The result is social production of specific places by specific groups of people, and also is, as the level of social interaction and therefore of production is low, sole consumption of public space. The truly public urban spaces mostly operate as spaces of transition, where people pass by but do not stay.

The experience of urban space in the movements of transition is what generates *non-places*. The notion is proposed by Marc Augé (2008: 63), and refers to spaces “which cannot be defined as relational, or historical, or concerned with identity.” Augé already mentions airports, motorways or supermarkets as non-places, but observes a potential of extension of non-placeness to the places of what he calls *supermodernity*. This approach certainly has a very dark side to it,

yet reveals what absence of social production from the urban space results in. Virilio (2007: 93) makes a narration of this transitional presence of people in the urban space: “the population was indeed there, but it had always either just arrived, or was just about to depart.” Therefore, the people of contemporary urban spaces are “less “inhabitant” now than survivor, less ‘a member of society’ than a temporary resident” (Virilio, 2007: 94). If there is no production of space, then there is consumption of place.

Virilio’s primary concern is the speed in which contemporary man lives. Speed is certainly related to movement, which, for him, “corresponds to a total mobilization, that is to say, to a distancing in and through speed” (Virilio, 2007: 93). Along with many others, his claim is that, “the pre-eminence of Time replaces that of Space” (Virilio, 2007: 95). Nigel Thrift (2005: 152) asserts that city is experienced in motion because of “embodied practices of driving and ‘passenger’,” and that construction of contemporary urban space already assumes this formation. Virilio and Thrift focus on speed in physical movement whereas Stephen Graham (2005) and Thomas Hylland Eriksen (2001) emphasize speed in flow of information. Graham (2005: 32) states that “telecommunications and computer or telematics networks ... *help overcome space and distance by minimising time constraints.*” As the ICT’s enable fast flow of information, people become intolerant to even the slightest delay. Eriksen (2001: 3) explains that, “the consequences of this extreme hurriedness are overwhelming; both the past and the future as mental categories are threatened by the tyranny of the moment.” This is “a situation where everything threatens

to become a hysterical series of saturated moments, without a 'before' and 'after', a 'here' and 'there' to separate them" (Eriksen, 2001: 2). The result is what Harvey (1989: 284) calls "time-space compression" as a condition of postmodernity. In parallel, Nora mentions acceleration of history. He explains that it "continually and rapidly glides "present into a historical past" (Nora, 1989: 7). Temporal continuity, or better put consciousness of time, in people's experience of their environment, then, is almost vanished. Lefebvre (2007: 94), with a pinch of sarcasm and too much of a pessimism, states that, "time may have been promoted to the level of ontology by the philosophers, but it has been murdered by society."

Not only people are obsessed with communication and access to information while experiencing the city, but also they do not experience the urban space in a spatial continuity. Then, experience of urban space is all about fragmentation. The speed through people move not only makes them passengers in transition, but also propose a different type of observation of the environment. Boyer (1994: 24) explains that "acceleration of time seemed to open up a void, closing off any meaningful access to the past." Her arguments is that, this sort of "panoramic flow of unstable visions" causes memory disturbances (Boyer, 1994: 24). From the same point of view, de Certeau (1984: 93) says, "the panorama-city is a 'theoretical' (that is, visual) simulacrum, in short a picture, whose condition of possibility is an oblivion and a misunderstanding of practices." Benjamin (2005) writes about the *flâneur*, the wanderer in the modern urban space, who passes through the street doing nothing but watching

shop windows. This is certainly a result of consumption oriented urban practices and urban formations, and occupies the whole cities. *Flâneur* of Benjamin was the modern man, but the contemporary *flâneur* is now something else: he is the one who transits the urban space, and realizes all urban practices through the screen of the computer. In a response to this addiction of the visual, urban space adopts itself to the visual culture. Virilio (2007: 96) states that “the city is reduced to nothing more than a shop window.” This may not be valid for all urban spaces, but is valid for the public spaces of the metropolises, who would otherwise not be metropolises. Because people already inherit a visual culture, and because most of the urban spaces themselves are a product of this culture, the image of the city is always fragmented in “metonymic images and fleeting events” (Donald, 2005: 179). Another problem related to but beyond fragmentation of the *image of the city* is that, people are now exposed to innumerable *images* and our memory of the urban space is mostly an unconscious assembly of a randomly selected images. Eriksen (2001: 17) states that, “a crucial skill in information society consists in protecting oneself against the 99.99 per cent of the information offered that one does not want.”

### **3.4. Sustainability of Urban Collective Memory**

All these circumstances alter the cities and their experience, and make it almost impossible to *remember*. It is not only that people *forget*, but also that nothing persists in the *places of urban collective memory*. Then, there remain *images* to be *remembered*.

Sustainability of urban collective memory requires not only presence of the knowledge of the past state and the experiences of the city, but also the consciousness of the concurrent state and experiences of the city in the social, political, economical or cultural context and in continuum. This consciousness makes possible “inventing the past to fit the present, or, equally, the present to fit the past” (Fentress and Wickham, 1992: 201). Without regarding memory, without the consciousness of past, it is not likely to interpret and evaluate the present urban and social conditions, and it is not possible to make predictions and improvements for the future.

As urban collective memory implies consciousness of the environment in temporal and spatial continuum, urban collective memory becomes specifically important for contemporary cities in transition as the entity of the city is almost never consistent (spatially and temporally) to let us grasp the objects to be able to form their images for our urban memories. Certainly, as almost every individual in the society experiences the city, he does have memories related to urban environment, however, collective urban memories are likely to be harmed depending on contemporary conditions explained in the previous section. Consequently, sustainability of urban collective memory becomes especially important for the contemporary urban societies for attribution of meanings to the city and for rich experiences of the space related to those meanings. This responsibility is partly of the people who actually build or who has effective power to intervene in the process of building the city. In this

respect, Hayden (1996: 49) asserts that “a politically conscious approach to urban preservation ... must emphasize public processes and public memory.”

The other part of the concern is, on the other hand, of the people who experience the city, of the public who constructs memories of it. The intention of this study is to trigger an act aiming at the sustainability of urban collective memory; it is, in a way, what Nora (1989: 23) puts forth “an unconscious organization of collective memory that it is our responsibility to bring to consciousness.” “In the process it is crucial to keep in mind that all media of memory, especially electronic media, neither simply reflect nor determine collective memory but are inextricably involved in its construction and evolution” (Anderson, 2000: 16).

## CHAPTER 4

### CYBERSPACE IN RELATION TO MEMORY AND URBAN SPACE

... place is security, space is *freedom*.  
Yi-Fu Tuan, *Space and Place*

Cyberspace is a concept that was posed in the previous century, and intensively elaborated in the last decades. The concepts of memory and cyberspace overlap in the scope of technology of remembering, former internal, latter external to human mind. For a better understanding of their encounter, cyberspace should first be defined individually, then in relation to memory.

#### 4.1. Cyberspace

Contemporary digital technologies initiated penetration of electronically mediated communication from the workplace to all the places of everyday life (Burrows, 2005). This kind of communication weaved a global network and presented the Internet to the contemporary world. What the Internet has provided the contemporary society with is *cyberspace* that enables online communication and interactivity. The society of digital media research point out

William Gibson as the inventor of the concept *cyberspace* who used it firstly in his short story *Burning Chrome* and then in his well known science-fiction novel *Neuromancer*. The concept started out from literature and found its way into the scientific world.

Featherstone and Burrows (1995: 3) define cyberspace as an information space “in which data is configured in such a way as to give the operator the illusion of control, movement and access to information, in which he/she can be linked together with a large number of users.” McBeath and Webb (2005: 250) handle cyberspace “as movement and individualised flows of subjective consciousness.” Castells (2012: 46) defines the contemporary society as the *network society* and argues that it is dominated by “prevalence of the logic of the space of flows over the space of places.” The currency of this explanation can be handled in two aspects. Firstly, cyberspace, as given in the above explanations, establishes a new kind of movement through time and space which implies flow of data. Cyberspace is dependent on flows rather than pauses.

... telecommunications links ... operate through flows of electrons or photons at or near to the speed of light, they overcome spatial barriers by minimising – or even eliminating – temporal barriers. They ... support the instantaneous or rapid mobility of information, messages, services, capital, images and labour power that are necessary to link widely dispersed sites into fast-moving and integrated economic, social and cultural systems (Graham, 2005: 31).

This kind of flow is what Urry (1995: 145) calls communicative travel. This flow reflects upon human experience through which human conscious moves within a virtual world to witness distant spaces and times. This witnessing does not

involve presence, yet, as the data flows towards the human user, her consciousness flows towards those spaces and times. This constitutes the second aspect of the pursuit of Castell's explanation, and corresponds to Urry's understanding of *virtual travel* (Urry, 2005: 145). Urry (2005: 148) explains this new culture as the formation of new spaces and new social topologies "with people both here and there, present and absent."

Cyberspace embraces three dimensional simulation technologies such as Virtual Reality and two dimensional ones (Mirabelli, 2001); social network services such as Facebook and YouTube as well as digital cities, virtual museums and virtual libraries are among the cyberspaces. Therefore, cyberspace may refer to any virtual environment which lets interaction of people at some level. As a result, with help from Leite and Zancheti (2007: 115), it is possible to define cyberspace as "a space structured by digital communication networks" in which collective productions and experiences are realized.

#### **4.2. Cyberspace as an External Collective Memory**

Within cyberspace, there are representations of individuals and of their thoughts, their speech and cultural texts, and their communication and experiences as well as a wide range of information. Various data uploaded to the cyberspace by *anyone* is stored, and accumulated. Vannevar Bush (2002: 143) sees storage and accumulation of data as a blessing of science which provides "a record of ideas", and enables "man to manipulate and to make extracts from that record." Considering the substitution of individual memory by external

memories, Olick (1999: 342) states that “we have become genuine cyborgs with what several authors have called ‘prosthetic’ memories.”

The processes and products of representation within the cyberspace are manifold, and the cyberspace presents a global assembly of representations in relatively smaller groups in its divisions such as websites and portals. Kansteiner (2002: 190) describes contemporary collective memory as “multi-media collages,” and therefore provides a basis for consideration of cyberspace as a collective memory.

Cyberspace conveys characteristics of “collective memory” for that it is not only an archive of representations of the past – as *cultural memory* (Assmann, 1995) or *collected memory* (Olick, 1999: 338) refers to – but also a collectively produced and received realm. *Cultural memory* refers to the type of memory that has a temporal fixity with respect to “fateful events of the past, whose memory is maintained through cultural formation (texts, rites, monuments) and institutional communication (recitation, practice, observance)” (Assmann, 1995: 129). It is constituted by *figures of memory*, and, in the case of cyberspace, by *digital representations*. Then, cyberspace is a *cultural memory* in the way that it embraces many representations of the past as well as the contemporary cultural texts which are already produced within the cyberspace. *Collected memory* is, on the other hand, “the aggregated individual memories of members of a group” (Olick, 1999: 338). Cyberspace involves a considerable amount of those individual memories in blogs, vlogs, or social networking websites such as

Facebook. Yet, cyberspace is more than a storage space of those *figures of memory* and *individual memories*. In addition, the data that this memory holds is *broadcasted* and is accordingly *accessible*. Cyberspace enables *collection, copying* and *consumption* of this data independent of the physical and chronic limitations, and opens the way for global sharing. Those facilities together differentiate cyberspace from *individual memory, cultural memory* and *collected memory*. Therefore, it is possible to consider cyberspace as collective depending on its formation, reception and utilization.

The understanding of *collective memory* in the scope of the approach to cyberspace as an external collective memory overlaps well with the *collective memory* of Casey (2004). If to be reconsidered, Casey (2004) defines collective memory as the memory of a reality that is shared by people who may not have any social ties or interaction, who may be very distant or disconnected spatially or temporally. Yet, it is also possible to handle cyberspace as a *public memory*. That is because, just like public memory, constitution of this memory involves gathering and sharing in a public place – this time digital – even though this experience may be passive compared to physical *public presence* – I may visit the digital public place, witness whatever is going on, and disappear without anyone ever knowing, but having the same *public memory*. Eventually, here, handling of cyberspace superimposes understandings of *collective memory* and *public memory*, but adopts the notion of *collective memory*.

Here, it should be mentioned that, there are two ways of identifying cyberspace as collective memory: internal and external. Although, as mentioned above in the second chapter, the *remembering* is always realized in the individual mind, collective memory is internal to groups of people which the memory is of. That is to say, collective memory is the image of past in the totality of collective thought and behaviour. Cyberspace is external to the same groups of people, as a notepad that helps remembering is external to human mind. Consequently, it constitutes an *external collective memory* for the physically existing social groups that already have – or that are expected to have – collective memories. On the other side, cyberspace also accommodates virtual communities which produce their own virtual collective memories depending on their virtual interaction and experiences, and in this case, cyberspace constitutes an internal collective memory for those virtual groups. Then, it is possible to speak of a virtual collective memory which belongs to virtual communities or cyber-societies.

If the cyberspace is to be treated as an *collective memory*, then, it should be possible to reflect the *dynamics of collective* memory upon the cyberspace. Kansteiner's proposition of three historical factors that interactively create collective memory – traditions and representations of past, memory makers and memory consumers – has already been mentioned in the previous chapters. With respect to this trilogy, the dynamics of cyberspace as collective memory is given in Table 4.1.

**Table 4.1 – Dynamics of cyberspace as collective memory**

|                                       | External Collective Memory                                                                                                                                                                                                                                                                                                          | Virtual Collective Memory                                                                                                                                                                                                                                                                                           |
|---------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Traditions and Representations</b> | <ul style="list-style-type: none"> <li>• <b>Digital images</b> circulating within the cyberspace</li> </ul>                                                                                                                                                                                                                         | <ul style="list-style-type: none"> <li>• <b>Digital images</b></li> <li>• <b>Virtual interactions and experiences</b> specific to virtual communities</li> <li>• <b>Virtual tools</b> used in virtual experiences and productions</li> <li>• <b>Virtual artefacts</b> produced through virtual practices</li> </ul> |
| <b>Memory Makers</b>                  | <ul style="list-style-type: none"> <li>• <b>Website users</b> who contribute to memory by projecting digital representations into cyberspace.</li> <li>• <b>Web designers and developers</b> who manipulate, organize or present digital images or who mediate such practices providing the tools for the website users.</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Website users</b></li> <li>• <b>Web designers and developers</b></li> <li>• <b>Virtual identities and societies</b> who pursue virtual traditions</li> </ul>                                                                                                            |
| <b>Memory Consumers</b>               | <ul style="list-style-type: none"> <li>• <b>Internet users</b> who receive or ignore those digital images and websites according to their own interests</li> </ul>                                                                                                                                                                  | <ul style="list-style-type: none"> <li>• <b>Internet users</b> who receive, use, ignore, or transform digital cultural artefacts</li> </ul>                                                                                                                                                                         |

Just as in the case of collective memory, those three factors merge in the formation of cyberspace. Now in the contemporary era of ours, as Nora (1989: 14) set forth, “materialization of memory has been tremendously dilated, multiplied, decentralized, democratized.”

#### **4.3. Articulation and Disuse: Collective Remembering and Forgetting in Cyberspace**

Virtual collective memory resembles collective memory in *remembering* and *forgetting* the past. Although the subjects of virtual collective remembering are virtual identities and societies, they are always representations of individuals who have presence in the physical world. Accordingly, virtual collective memories are too related to individual remembering or forgetting.

Dialectic of remembering and forgetting processes operate in a different manner in the case of external memories for that an external memory is never the one who does remembering or forgetting. Rather, external memories are mediations for remembering, and their absence may cause forgetting. Therefore, their functioning is always related to their constitution and utilization. Their constitution is a mediator for remembering because, as explained by Olick (1999), people practice their individual memories while creating those external memories and remember what they have externalized better recalling the process of creating those external memories. Utilization of external collective memories is dependent on their experience, reception, appropriation and consequent articulation. If the representations that the external collective memory holds are somehow articulated, then it becomes possible to say that the external collective memory functions.

According to Casey (2004: 30), constitution of *public memory* is only possible “through ongoing interchange of ideas and thoughts, opinions and beliefs.” Cyberspace enables such practices in the digital realm and makes it possible to form public memories. Cases of formation of public memories is apparently observable in the social networking websites such as Facebook and Twitter, where, a significant event especially of a common point of interest occurs in the physical world and people share their thoughts and experiences related to that specific event. As this kind of sharing is mostly interactive – not only an individual broadcasts representations his of thoughts and experiences, but also

others *share*, *retweet*, *hashtag* those representations, or *comment* on them<sup>1</sup>. Those practices, if are realized, operate as public practices of remembering.

Mere reception of representations of a past reality, on the other hand, is sufficient for external collective memories. Yet, to be able to talk about their functioning, the representations should be received by people of considerable quantity. Still, even their reception does not guarantee their mediation of collective memory. Casey (2004: 29) mentions the same vulnerability for public memory:

Despite its high accessibility within a given culture – enhanced when technology stores memories several times over as image and word – public memory is not a sure thing. It has its own degrees of endurance and reliability. Being public does not guarantee constancy over time: to be public is to be subject to continual reassessment and revision.

Cyberspace as an external collective memory, being also public, is subject to same factors. It is not possible to be sure about the success of its mediation of collective memory unless it is reflected upon either physical or virtual practices. Nevertheless, *articulation* is what provides the knowledge about the functioning of an external collective memory. Therefore, not *remembering*, but *articulation* should be taken into account while assessing the functioning of an external collective memory. In parallel, forgetting is also a faculty of individual mind or

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<sup>1</sup> *Sharing* through social networking websites enables people transmitting external representations – either of friends or from other websites – to their own digital environment. *Retweeting* is again a form of sharing of others' representations within the same digital premises. *Hashtags* are used to create a specific group of representations by using a common word or phrase. They enable adding your own representations to a relevant group of representations, or accessing to those groups. *Commenting* is the most traditional mean of interactivity in the cyberspace, and enables people sharing their thoughts and opinions on a given representation which may itself be a thought, opinion or question, or a multimedia artifact.

social behaviour. Consequently, for the external memory, what corresponds to forgetting is *disuse* of the websites and representations.

Possibility of sharing is a substantial feature of the cyberspace for its constitution as a memory, because, preservation is thought to be morphing into distribution in the digitalized world (Taylor, 1999). As digital data that constitutes the objects of this external collective memory is vulnerable to flow of time – unlike the monuments and structures that Casey (2004) states to be a permanent link between past and present – its duplication and dissemination, therefore its appropriation and articulation provides the required continuity of memory for future remembering.

#### **4.4. Conceptual Associations of Memory Revisited**

To portray the ways in which cyberspace can constitute an external collective memory, it is useful to re-examine its associations with image, history and place in the light of the discussion provided in the second chapter. Here, not only the memory, but also the image, the place that holds the images of memory are, in this context, digital. Time, on the other hand, is not synchronous to real time, and history is more permissive.

##### **4.4.1. Cyberspace and Digital Image**

Confino (1997: 1391) claims that, “a representation of the past (in, say, a museum, a film, or a commemoration) is not placed within the symbolic universe available to the society.” This assertion is certainly not valid for the

contemporary representations of the past which are exhibited in and received from the cyberspace and therefore are indeed available to the largest society. Contemporary cyberspace encapsulates countless *images*. As it was mentioned formerly, those *images* are not necessarily pictorial ones, but rather are all representations including *graphics*, *texts*, *videos* or *audio recordings*. Digital representations in question are of any official information that are and were represented in reports, books and articles, and of various historical/cultural artefacts that are present, or were once present, in the environment, or that are exhibited in museums if not behind doors and grates. What cyberspace offers the public in addition is the representations of communications, and alternative viewpoints about almost anything. All these information and representations, which constitute the *images* of memory in the context in question, are subservient to utilization by any pretender seated anywhere who is about to recollect *images* for the substantiation of his memory.

Furthermore, depending on the contemporary practices that are actually realized within the cyberspace, there is a great variety of *cultural texts* that are to be considered as the artefacts of the contemporary world for the ones who are or will be looking at *today* that is already the *past*. "Cultural expressions of all kinds are increasingly enclosed in or shaped by this world of electronic media" (Castells, 2012: 43). The images of this external memory are not only representations of the artefacts of the real world, but also the digital artefacts of the cyberculture.

#### 4.4.2. Cyberspace and Representation of History

Castells (2012: 45) defines the time of cyberspace as “timeless time.” His arguments is that, contemporary information and communication technologies eliminate sequencing of time in hypertexts and annihilate time by compression:

“including past, present and future in the same hypertext, thus eliminating the 'succession of things' ... We live, as in the recurrent circuits of the computer networks in the encyclopaedia of historical experience, all our tenses at the same time, being able to reorder them in a composite created by our fantasy or our interests” (Castells, 2012: 45).

Consequently, the users of contemporary technologies establish a new form of relation to time and to history.

As the cyberspace is now among the most powerful sources of information and representation, its introduction to the traditional historical research was inevitable. Depending on the diversification of the subjects, objects and process of historical representation, current and future representations of history are intensified. In a sense, what cyberspace provides the audience with, in the context of history representations, is in a way the summit of the intention of the modern historian: “to recover the past by making them more aware of their many options” (Hutton 1993: xvi).

The subject of the traditional history representation has been mainly the *historian* (following the philosophers who created myths, and later collaborating with mythologist, archaeologists, anthropologists, etc.), apart from the artist (who created the hieroglyphics and the following cultural artefacts),

and the oral history narrator (who were *our* ancestors). Traditional historian is either clearly *objective* in the sense that his documentation and representation of historical artefacts, or substantially *subjective* depending on his position within the socio-political structure – as apparent in the representations of national histories. What the modern historian does is to handle practically the same material for the establishment of alternative viewpoints.

The ordinary man, who had access to limited and determined sources for his retrieval of historical information, leant on an external *curator* for his construction of the representation of history. Traditional history – if not modern history – is in a way authoritarian in its constitution and imposition consciously or unconsciously assimilating memories in time and space. However, in the contemporary conditions, "the task of remembering makes everyone his own historian" (Nora, 1989: 15). The internet user who produces digital images can be put befittingly next to the artist (if he represents a fiction or abstraction), and inevitably among the memory maker (as he is almost always among the audience). The internet user contributes to the external memory by projecting his stories, opinions and works into the cyberspace. He does so by recollecting and reconstructing external *images* among countless materials. They can be simply descriptive, instructive, documental, memorial, expressive, artistic, etc. A digital representation that is to be considered as a representation of history does not have to adopt an historical method or tone, and it does not have to be memorial or documental either. The digital representation that is created by him can be considered as a creative work with respect to the creativity in the

process of its production. In parallel, he is inherently more likely to be compared to the oral storyteller in respect to his individuality. "Oral histories seek to give voice to what would otherwise remain voiceless even if not traceless, by reconstituting the life histories of individuals" (Connerton, 1989: 18).

Just as the storyteller of the oral history, the internet user, if not a historian, constructs a memory organizing and representing his ideas rather than narrating past events in their due positions. The representations offered to the audience by new media in the broadest sense "paint us a picture of reality whose truth we can no longer test" (Schwarz, 1997: 13). Such subjectivity involved in the process brings the question of reliability to the ground of discussion inevitably. Is it then the case that we can never be sure about the factuality of the representations that we encounter, and correspondingly, can never trust the external memories as a source of historical knowledge? It should be noted that, cyberspace is "a dynamic operational phenomenon", as Nora (1989: 8) handled memory as, whereas history is a static representation of the past. Therefore, the totality of cyberspace does not really constitute a source of historical knowledge, but rather a memory with its own dynamics of distortion, creation and forgetting.

#### **4.4.3. Cyberspace and Place**

In the second chapter, *memory* and *place* relationship is explained to be mutual. Cyberspace, as a memory, relates to *place* in a similar manner. In fact, as the

name cyberspace implies, cyberspace's association with place can be considered as a stronger one, as it already implies a spatiality to a certain degree. Place, though, does not need cyberspace for its constitution. It is still plausible that, digital technologies provide tools for creation of places and for experience of places.

#### **4.4.3.1. Place in Relation to Cyberspace**

Place's relation to external collective memory is in fact an indirect one. Information within the cyberspace about the places – historical information, photographs and most importantly plans and maps – can be thought to be supporting experiences of places. Yet, the everyday experience and thus the emic perspective of the users of places are not sufficiently represented within the cyberspace. Consequently, what we spontaneously grasp from the cyberspace about *places* is linear representations as we never encounter with in reality.

Still, the recent applications of social media developed especially for the smart phone users portray efforts to confront physical places and cyberspace. Those applications involve location-based social media such as Foursquare, Gowalla, Bliin, Street Spark and Tackable. Intention of most of these applications is to let people share their real-time locations with their social network, or foster their networks depending on their location. Another fundamental aim is to provide users with synchronous information about their prevalent location. For instance, one of the most commonly used contemporary location-based

applications, Foursquare, states its objectives as that “people check in on foursquare every day to meet up with friends nearby, keep up with friends around the world, and share their experiences through photos and comments” and that “Foursquare helps you find the best in any area”. Such approaches can be said to have practical benefits for the experience of the urban environment and social interaction. Still, the current applications share more of ephemeral information for the sake of social experience rather than of collective meanings of urban places.

#### **4.4.3.2. Cyberplace**

Graham (2005: 47) states that, “both urban places and electronic spaces are subject to similar processes of inter-linked social struggle, as between the demands of social equity, public space and local accountability and the commodifying tendencies of global commercialisation.” Density of activities and use of the internet rendered consideration of virtual world as a *space*. This approach was even reinforced with the establishment of *digital cites* “with the aim of making information and services available concerning urban activities in cities” (Leite and Zancheti, 2007: 112). People now had the chance to compose new communities to create new spaces themselves according to their contemporary needs. Consequently, questioning *placeness* of specific digital domains became reasonable. It is for that, as explained previously, what makes a space a *place* is experience and memory, and the current uses and reception of some domains within the cyberspace involve experience, form memory, and are precisely socially produced. The *digital place* maybe could not compete with the

physical place as it lacks bodily performances for existence in *place*, and, after all, what is communicated is always a representation. Still, *digital place* inherits the above mentioned attributes of place, and, therefore, it seems to be quite plausible that they become les *lieux de mémoires*.

Lefebvre (2007: 27) once explained that “a social space is constituted neither by a collection of things or an aggregate of (sensory) data, nor by a void packed like a parcel with various contents, and that it is irreducible to a ‘form’ imposed upon phenomena, upon things, upon physical materiality.” He then continued: “Itself the outcome of past actions, social space is what permits fresh actions to occur, while suggesting others and prohibiting yet others. ... Social space implies a great diversity of knowledge” (Lefebvre, 2007: 73). His statements are on what handling cyberspace as a *place* leans.

#### **4.4.3.2.1. Social Production of the Cyberspace**

Cyberspace resembles the physical urban spaces in realization of collective productions and experiences, therefore in its social production and publicness. The public in question is yet neither physically present in this place nor can experience it synchronously. In this sense, cyberspace merges collective memory and public memory that Casey (2004) differentiated significantly. It enables collective remembrance for cyberspace provides the representations of phenomena to be remembered for people of different geographies, with different socio-cultural pasts and from different times, who may have no common experience and knowledge of what is being remembered. It is also the required

public place for public memory as the required public presence, public discussion, common topic and commemoration are realized virtually. Cyberspace is a public realm, where, just in a physical public space, "people can access unfamiliar knowledge, expanding the horizons of their information" (Sennett, 2005: 261).

Then, it is possible to elaborate on social production in cyberspace with two approaches. Firstly, social production is provided through new forms of communication. It is almost impossible to object to the idea that "there are no precedents for the types of social changes that the Internet is bringing" (King and Moreggi, 2007: 221). Miller and Bruenger (2007: 90) argue that "innovations in communications technologies and networks carry an immense potential to generate social transformation and to be a deconstructive force in the cultural frame of civilization" relating it to the cruciality of conversation and communication for the construction and maintenance of social realities. Social networks comprise communication and interaction tools that enable creation of rapport among members, based on their common interests and dispositions, and personal acquaintance (Rotman, Golbeck and Preece, 2009; Durrant, 2008). One fundamental question that has been widely discussed about the public cyberspace and its social production is the possibility of forming communities. Driskell and Lyon (2002) juxtapose three components of traditional communities depending on Hillery's studies: *a specific place*, *common ties* and *social interaction*. For the formation of online communities, the most problematic component is locality. That is because, globality, rather than

locality, is the essence of the public cyberspace. However, it is a well established thought that social cohesion and common values took the place of geographical proximity and physical presence, consequently making relationships and communications the crucial component of the society (Preece, 2000; Rotman, Golbeck and Preece, 2009). In parallel, Nieckarz (2005: 405) states that "it is the web of social interactions that determines the boundaries of a community and not vice versa" and he believes that internet communities are "in many ways are not very different from non-Internet community networks in their characteristics" (406). The variety and quality of the personal communications that the individuals take part in are thought to be sufficient for the creation of "a *sense* of a community", if not for the creation of a community (Rotman, Golbeck and Preece, 2009: 48). Correlatively, because cyberspace is undoubtedly a public realm – which any case implies a *place* – it provides a *sense of place*, if not a *place* (Sennett, 2005). Or, maybe, after all, "social relations are not fixed or located in place", place being the physical, because "all social relationships always involve diverse 'connections', which are more or less at a distance, more or less intense, and more or less mobile" (Urry, 2005: 144).

Public cyberspace not only introduces new communication channels and new types of interaction between geographically distant users, but also has the potential to extend to the physical space and mediate and increase face-to-face communication. In a study carried by Driskell and Lyon (2002: 385), the respondents reported that "the Internet has had a modestly positive impact on both increasing contact with others and communicating more with family." Self-help

groups are one significant example of such communication; they provide people with the support that they lack because of unavailability of similar cases in the same locality or because of their drawback for some reason (King and Moreggi, 2007). Virtual teams are another example of networks that highly benefit from the communication through internet escaping the limitations of physical space, time, organizational boundaries, lowering travel and facility costs, reducing project schedules and improving decision-making time (Shayo, Olfman, Iriberry and Igbaria, 2007).

Secondly, cyberspace provides creation and representation of digital cultural texts. On the one hand, there is a dystopian approach, such as of Boyer's (1995) who explains that the experience of the unreal space is confronted with an ultimate reduction and synthetic digitization, and the body cannot escape its fragility and mortality by projecting itself into computerized space. On the other hand, there is the tendency towards utopian discourse around computer technology which sees the possibility of escape from the body as an opportunity (Lupton, 1995). The concept of *cyberpunk* depends on this tendency and on the desire "to leave the 'meat' behind and to become distilled in a clean, pure, uncontaminated relationship with computer technology" (Lupton, 1995: 100). This approach expresses the advantage of the public cyberspace over physical space related to existence without the body which is already subjected to social, temporal and spatial limitations and determinations. Perhaps, it is more reasonable to see this detachment not as getting rid of the 'meat' as cyberpunk favours, but as freeing the mind from the boundaries imposed by the physical

world. Featherstone and Burrows (1995) point out the possibility of post-bodied form of existence, which can strengthen bodily existence in the physical public space by encouraging creativity and freedom in communication, interaction and production. Just as Nieckarz (2005: 421) argues, the Internet "provides a means for people to resist a centralized culture and actively create and define things on their own." Consequently, it provides opportunity for the individuals to be able to express themselves freely and to reach out for anything and anyone across the globe contributing collaborative creation of social capital (Durrant, 2008: 1).

Cyberspace accommodates various types of websites. On the one hand, there are websites fundamentally aim at one way communication of a specific content such as affiliate and corporate websites, gallery websites, personal websites, archive sites, governmental and institutional sites, news sites and portals that render syndicated content. Mostly, they involve digital representations of objects that are present in the physical world or are presented in the conventional media. On the other hand, there are websites constructed by or with the intention of inter-communication such as community sites, electronic commerce sites, forums, blogs, microblogs, gaming websites, media sharing sites, torrents websites, search engines, social networking sites, webmail sites and wiki sites. Among the latter type of websites, there are blogs by which representation of personal memories and opinions in the cyberspace is widely provided. They are defined as journal based web sites where entries are uploaded using content management tools (De Laat, 2008; Warmbrodth, Sheng

and Hall, 2008). There are also v-logs that use videos instead of texts to convey messages providing the bloggers with more freedom for expression and interaction and the audience with more personal, realistic and empathetic experience (Warmbrodth, Sheng and Hall, 2008). Although early forms of those journal based websites mainly consists of single form of media, the contemporary blogs encompass almost any form of media, fusing texts, photographs, videos, audio recordings, and interpersonal communication. Not only the media of the blogs is enriched, but also their formation became easier widening the array of the creators and audience of blogs. Consequently, blogs have gone beyond being always personal, and started to constitute stages for serious political and cultural debates, scientific opinions, and social commentary (Shayo, Olfman, Iriberry and Igbaria, 2007).

Depending on the given arguments, it is possible to assert that there is a social production within the cyberspace with respect to relationships among people, and between people and their physical and virtual environment. Eventually, these social relationships are mediated by and produce *cyberplaces*.

#### ***4.4.3.2.2. Cyberplace as the Locus of Collective Memory***

Merging with the second aspect of social production in cyberspace, and with embodiment of cyberspace as a memory through *digital images*, this realm operates as the *memory place* for collective memory. As just discussed, *digital images* can be associated with the *mental images* of memory which need to be somehow organized for better remembrances. In this respect, cyberspace offers

*places* for the *ordering* and *imprinting* of *digital images* – *places* which are not at all more virtual than the *mental places* of the art of memory. In other words, websites that are located within cyberspace have the potential to operate as *loci* into which images, “forms, marks or simulacra of what we wish to remember” (Yates, 1969: 22) are disposed. Consequently, it becomes possible to handle *cyberplaces* analogical to the *places of the art of memory*.

This approach requires, just as Cicero (2007) explains for individual rhetorical memory, conscious organization of *images* in significant *places*. As the cyberspace inherits some specific characteristics of urban spaces, the method that can be adopted in utilizing cyberplaces as *loci* is architectural mnemonics just as most of the precedent studies do. This potential is already have been realized in many websites of digital museums and archives in which the representations of traditional cultural and historical artefacts are exhibited. Those websites are designed so that they operate as both memories and places, in other words, as *les lieux de memoire*. Yet, the relevant websites are more *collected memories* than *collective memories* because they are received more than articulated.

If art of memory aims at remembering better, then, contemporary art of collective memory aims at articulation. Therefore, creation of a website as a locus for collective memory requires both organization of the *images* and mediation of *consumption* of them not only in the sense of mere reception, but also in the sense of sharing, downloading, commenting or discussing. It is only

in this way websites can achieve articulation of *images* for collective memory to transcend archival functioning of the cyberspace.

## CHAPTER 5

### UTILIZING CYBERSPACE AS A LOCUS FOR URBAN COLLECTIVE MEMORY

... the city itself is the  
collective memory of its people  
Aldo Rossi, *The Architecture of the City*.

Collective remembering in cities can only be realized through pursuit of urban practices. Yet, as the cities are mostly destructed and reconstructed independent from the people who socially produce urban spaces, especially in the extreme cases, urban collective memory can only be sustained externally by articulating representations. The theoretical plexus provided in the previous chapters reveal that cyberspace, with respect to its qualities that makes it possible to handle it as contemporary formations of both collective memory and urban space, potentially acts as an external collective memory. This external collective memory can be utilized so that it will have *cyberplaces* as its loci for the organization and articulation of the *representations* of urban memories. Through its practice, it can operate as the *loci* of the *art of urban collective*

*memory*. As Donald (2005: 184) states, “the future is always already written into the recollected past.”

### **5.1. The Model: Formation of an External Urban Collective Memory**

Depending on the argument that cyberspace has a potential as an external collective memory, here, a model is developed for the realization of such potential (see Figure 5.1). For its construction, the trilogy proposed by Kansteiner (2002) as the factors forming collective memory are used. In the proposed model, individual memories of citizens of the cities are projected into the cyberspace by *digital storytelling*. Digital storytellers contribute to the formation of this external urban collective memory as *memory makers*. Digital storytelling enables documentation of the *lived* urban space by the citizens of the city themselves. Those digital stories, as *representations* of urban memories, constitute the *images* of the memory. The *cyberplace* in which these digital stories are collected, organized and shared operate as the *place* within which the *images* are orderly *recollected*. In other words, the cyberspace includes *websites* as the *loci* of *external urban collective memory* where *representations* of urban memories are *encoded* and *stored* by *memory makers* to be *retrieved* by the *memory consumers*.

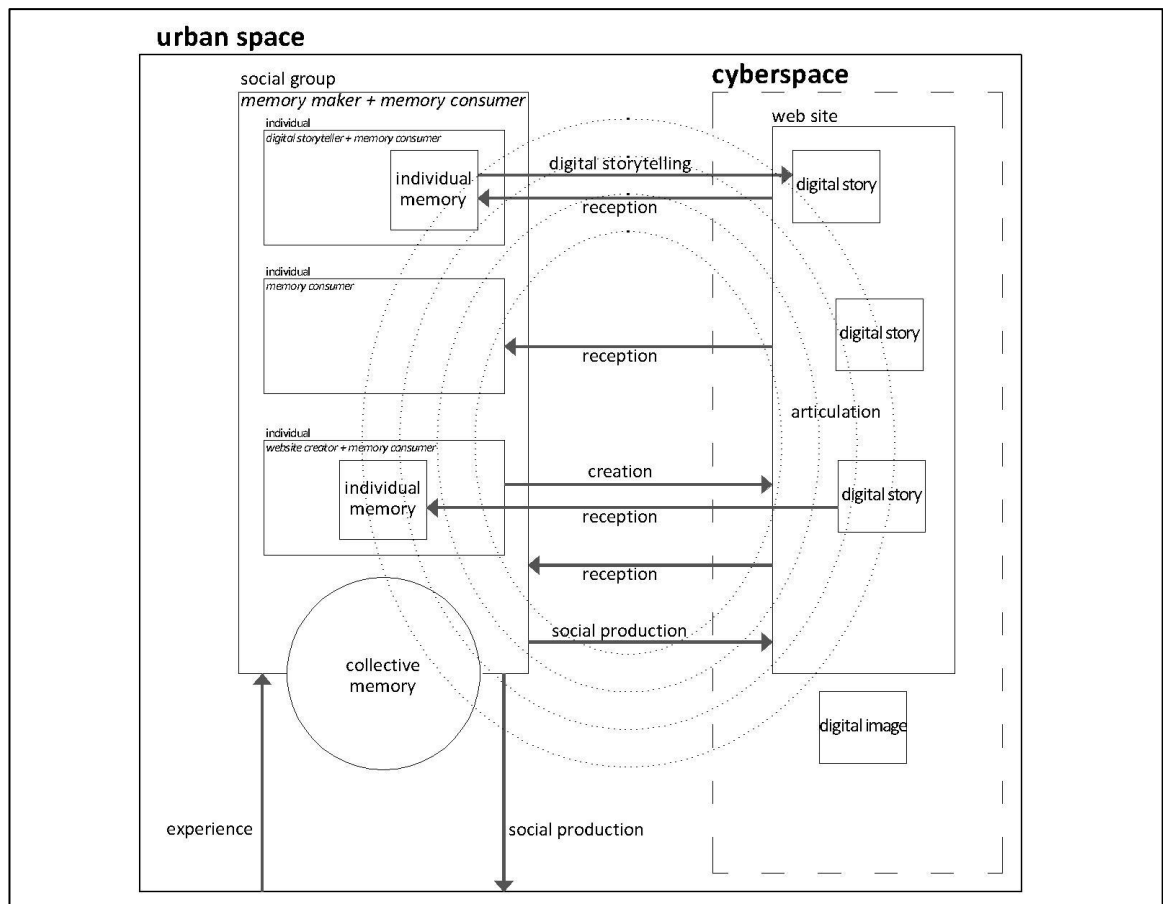


**Figure 5.1 – The model**

### 5.1.1. Representations: Digital Urban Stories

The model proposes *digital storytelling* as a tool to represent individual urban memories to be used as the *images* of collective memory. As the name implies, *digital storytelling* is the practice of storytelling using digital tools. Although Center for Digital Storytelling defines digital story as “a short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds” (Center for Digital Storytelling, n.d.), the term is used in reference to all digital narratives, containing “some mixture of computer-based images, text, recorded audio narration, video clips and/or music” (Educational Uses of Digital Storytelling, 2011: par. 1). “Digital stories can be instructional,

persuasive, historical, or reflective” (Educause Learning Initiative, 2007), and therefore, the objectives and the audience of the digital stories are manifold. What digital storytelling provides the public with is basically the opportunity to “tell their own ‘true stories’ in a compelling and emotionally engaging form” (Wikipedia 2011). Utilizing this opportunity, personal representations are projected into the cyberspace to constitute the *images* for mental formations. Eventually, as Fentress & Wickham (1992) set forth, individual memory becomes social by being articulated.

Digital storytelling enables contribution of body memory - referring to “memories of space derived from personal, lived experience” (Bastéa, 2004: 10) - for constitution of external urban collective memory in addition to mind memory - referring to “indirect memories of space, narrated experiences that have been passed down to us through our family, community, schooling, and so forth” (Bastéa, 2004: 10). This mind memory is “as discursive as it is culturally specific, as it works through language to shape and reshape itself” (Khan, 2004: 136). “Telling real stories about real places”, explain Borden, Kerr, Pivaro and Rendell (1996: 9), enables “understanding cities and architecture – and communicating that understanding.” Encouragement of people to share their digital stories in the cyberspace, after all, targets at “realistic representations” rather than the “simulated effects” (Boyer, 1996: 79) that are already present in both traditional and contemporary media.

As the tools of digital storytelling are manifold, its potential of capturing an ordinary man's attention is rather higher. For the same reason, the man exposed to the digital representation constituted by a combination of several media, is likely to have the representation, fully or partially, in his memory. Just as, the images of collective memory are composite: "they are composed from a mixture of pictorial images and scenes, slogans, quips and snatches of verse, abstractions, plot types and stretches of discourse, and even false etymologies" (Fentress & Wickham, 1992: 47). Moreover, diversity of the media in representation extends the target group of any representation comprising ingrained readers, listeners and observers at the same time. Therefore, digital stories have an advanced form of communication with the audience, compared to traditional representations. After all, "the real experience of it [space], from which the memory is carried away, lasts much longer than the camera's 1/125th of a second" (Bloomer and Moore, 1977: 107). Consequently, digital storytelling can be considered as a sagacious tool for competitive representations of past in the formation of an external collective memory.

### **5.1.2. Memory Making: Creation of a Website**

Digital storyteller is defined as "anyone who has a desire to document life experience, ideas, or feelings through the use of story and digital media" (Center for Digital Storytelling, n.d.). The individual memories need not to comprise the whole city: rather, the digital storytellers may choose to represent their memories in or about a neighbourhood, a street, a building, or any space that they consider to be reflecting their experiences within the urban spaces.

Diversification of the subjects narrating about their own individual urban memories, as well as of the objects of narration such as the urban spaces, buildings or landscapes makes it possible to tell new histories of the cities to enhance urban collective memory (Borden, Kerr, Pivaro and Rendell, 1996).

The art of this external urban collective memory is in the organization of the digital urban stories (locating the *images*) within a *cyberplace* (on the *locus*). In the proposed model, a website is being offered that will enable *articulation* of the individual urban memories. Within this website, the urban memories projected into the cyberspace by digital storytelling are gathered together, stored and published. Moreover, it operates as a *locus* which is to be as *legible* as an urban space should be, and which is to be socially produced. Therefore, structure of this website becomes specifically important attributing the role of *memory maker* to the *website creators* in addition to the digital storytellers.

### **5.1.3. Memory Consuming: Reception, Articulation and Limitations**

Fentress and Wickham (1992) claim that a memory can be considered as social only if it is transmitted and that its transmission requires articulation of those memories. Therefore, the constitution of the proposed external collective memory calls for the practices of the internet users as the *memory consumers*. Potential of articulation of urban memories within the cyberspace can only be realized by the use of the website. For the case of the proposed model, *memory consumers* are the ones who either *recall* by using or *forget* by ignoring the website.

The employment of such website by the internet users determines the memory consumption for the sake of formation of collective memory. As mentioned in the second chapter, contemporary art of collective memory calls for practising, whereas, as mentioned in the fourth chapter, an external collective memory calls for articulation. Therefore, creation of a website as an external urban collective memory requires *reception of digital urban stories*. Reception, by itself, is not adequate, and cyberspace provides the opportunity to realize many practices of sharing, downloading, commenting or discussing for articulation. Downloading, commenting or sharing can be realized within the website. Sharing and bringing into discussion, on the other hand, can be realized by integration of social media applications into the website. This way, the urban memories get the chance to be disseminated through the website itself and through other powerful social media, and their articulation is reinforced. If those practices are not pursued, the *images*, and at one point the *website*, are disused and forgotten intrinsically. Then, usage of such website should be encouraged in continuum and it should somehow be integrated into the digital culture so that it can transcend archival functioning.

The reception and articulation of the digital urban stories, and therefore functioning of the website is subject to some restrictions and limitations related to memory consumption. The most significant of these issues are digital literacy, sustainability and reliability.

#### **5.1.3.1. Digital Literacy of Memory Consumers**

Digital literacy is the ability of a person to use digital technologies. Digital literacy in the contemporary world is increasing as the digital technologies penetrate into everyday lives of people. In the scope of this study, digital literacy is an indispensable specialty both for the memory makers and memory consumers. The website developers intrinsically have digital literacy whereas the people who have urban stories to tell or who want to know about urban memory may not. This situation is a limitation both for representation and for memory consumption. Depending on the assumption that there may be people out there who are willing to tell their urban stories a however do not have the required skills, workshops can be carried out. However, it is not really possible to provide a solution to reach potential memory consumers who do not have digital literacy. Although this is a limitation for the articulation of representations, considering the increasing rates in digital literacy, it can be assumed that a project which aims at future use as much as present use have the potential to fulfil its objectives more satisfactorily.

#### **5.1.3.2. Sustainability of Data and Cyberplace**

This study is concerned with the sustainability of urban collective memory in its conventional understanding. Yet, the success of possible future implementations of the proposed model in achieving its aim substantially depends on their own sustainability. In other words, the intentions of the model can only be realized if the sustainability of the constructed external urban collective memory is ensured. This is a problem related partly to reception, and partly to technology.

It is possible to say that reception of a website can never be taken for granted; the digital realm has already witnessed various blasts and declines as well as unnoticed disuse. Websites that are not used actively by the internet users are erased from the cyberspace mostly depending on the fact that hosting of websites requires financial input and continuous maintenance. Moreover, a website that is rarely used is likely to have low rankings in the search engines and therefore become idle.

Technology, on the other hand, has its own limitations about the sustainability and preservation of data. There are many related developments that aim to prevent loss of information within the cyberspace. Cloud computing is a product of struggles to provide ultimate access to all kinds of artefacts of cyberspace independent of temporal and spatial limitations. Yet, there is the problem about the sustainability of the individual data within the cyberspace. Depending on the rapid transformations and developments occurring within the cyberspace, many forms of digital data become obsolete in time. This is certainly a problem that is to be solved by the engineers. However, some approaches to the problem have introduced a rather simple formula to cope with the issue, and it should be mentioned here to emphasize an attribute of the proposed model. This formula suggests that copying is the contemporary form of preservation of the digital artefacts (MacLean and Davis, 1999). Therefore, the data within the cyberspace can be preserved by sharing it with the rest who would employ it in continuum. Accordingly, the digital stories that would be placed within the website should

be freely shared so that they can be transmitted for the sustainability of the external collective memory.

#### **5.1.3.3. Reliability of the Representations**

Digital storytelling, the tool proposed in the model, is a creative act. There is something deterring about man's, thus the digital storyteller's likely engagement with diversified images of the contemporary world – it is that, the totality of the mental representations of man is never precise depending on exposure to too many images. For this reason, all mental representations are fragmental in his memory. It seems to be plausible that, this complicated mental state of the man renders him creative of her/his memory. While encoding the stimuli that he is exposed to, he selects the images to be stored in the memory – in the sense that Bergson (2004) explains – depending on the degree of attention. The creativity here, about selecting particular ones among the others, is not really conscious, but rather, mostly, a malfunction. Recollection and reconstruction of images – retrieval in cognitive psychology – is the utilization of those images for the memory. Man recollects images – that are presented to him – and reconstructs the past in her/his memory while telling digital stories. Donald (2005: 183-4) explains such creativity and considers it valuable for construction of individual identities:

...to the imaginative recreation of the past. Memory is not just the bringing to mind of past facts. Notoriously, the vivid events recalled from childhood may or may not have taken place, and yet the reworking of the past plays a crucial role in our sense of who we are. These imagined events are a working through of current desires and anxieties, a way of managing them by staging them as a narrative.

Consequently, the question of reliability rises for the digital urban stories that are to be shared for articulation in the external collective memory.

This question of reliability leads to the concept of mythistory. The concept refers to appreciation of myths as a source of historical knowledge. Although myths' deficiency as the representations of historical facts is approved, the mythistorians consider them as important artefacts that provide historical insight. Consequently, it is explained that "they must be preserved for, and in, their histories for further inquiries into their origins and destinies" (Mali 2003: 1). What is significant about this approach for discussing digital storytelling is that, myths are – and digital representations should similarly be – handled as "something that is still very actual even if it is not quite factual" (Mali 2003: 4). In parallel to the arguments related to mythistory, Dan McAdams argue that "stories are less about facts and more about meanings" (as cited in Bastéa, 2004: 11). Therefore, the digital urban stories may not provide the truth about the urban experience, yet they can portray the meanings given to *places* by the people who have produced them. Just like Assmann (2011: 210) states, "the truth of memory lies in the identity that it shapes." Similarly, ethnohistorians attribute special importance to any articulation of the information of the past within a group, as it reveals what is relevant to that group (Fentress and Wickham, 1992: 79). Thus, it is important to emphasize that the proposed external urban collective memory does not strive to attain knowledge about the past, but rather attempts to gather information about the urban experience, urban memory and related meanings of urban space for a better understanding

of the cities that people live in. Consequently, it is possible to assert that, while handling the kind of external collective memory in question, one should always be sceptical in its quotation, but also should always appreciate its constitution for the external memory that people now lean on.

## **5.2. Making an External Urban Collective Memory: ‘Method of Loci’**

The art of memory has its roots in the works of rhetoricians on memory. As it was mentioned in the second chapter, Yates (1969) is the one who thoroughly investigated the *art of memory* which led to development of the *method of loci*. To restate, this method presupposes disposal of mental images of the things to be remembered within mental places. The assumption is that, if the images are orderly and successfully located within well constructed mental places, it is easier to retrieve those images when needed. The method is, in fact, related to individual memory, it is also reflected upon collective memory. Boyer (1994) explains that, art of collective memory needs to include urban traditions, urban representations and urban structures in urban practices. Cyberspace intrinsically offers a virtually spatial context for the location of collective images, and operates as an agent of the method. Accordingly, the argument of this study is that, in the contemporary era, cyberspace constitutes an external collective memory and can accordingly be utilized so that it provides us with loci for urban collective memory, for us to remember and not forget our cities.

This specific utilization corresponds to *memory making*, and requires determination and creation of specific websites within the cyberspace to locate

images of city. Those images can certainly be images in the sense that cities are illustrated or photographed, yet, regarding the wealth of the digital media, necessarily and inherently are not restricted to such still representations. Even if not yet as internal to the society as the employment of traditional media, digital culture penetrates into the society so that digital media becomes available for the large portions of population. What digital media introduces the society with are not only diversity of images, but also tools to create images for collective memory. Thereby, the images of collective memory, *the representations of past*, are now being created and organized by the society itself, alternative to the political or academics authorities.

Moreover, cyberspace operates as a *representational space*, a term explained by Lefebvre, which belongs to and is created by the society itself by social act. Yates (1969: 11) states that “an art which uses contemporary architecture for its memory places and contemporary imagery for its images will have its classical, Gothic, and Renaissance periods, like the other arts.” Then, it is not unexpected or irrelevant that our contemporary art of memory is in its digital age and uses digital forms of places which are of the cyberspace.

### **5.2.1. An Investigation of Digital Storytelling and Oral History Projects**

Contemporary ICTs currently provide the society with many tools, applications, websites and archives that touch upon creation, enhancement or sustainability of collective memory and collective experiences. Taking advantage of the technology, there are also various projects with a focus on urban collective

memory and collective urban experiences whether implicitly or explicitly. In this section, a selection of such implementations are be studied in relation to the dynamics of collective memory.

#### 5.2.1.1. Selection of Websites

To provide an understanding of the current projects and websites relevant to the proposed model, the cyberspace has been explored to designate a group of significant implementations. As a result, 12 implementations with or as websites have been selected to be investigated. The list of the selected cases is shown in Table 5.1.

**Table 5.1 – Selected Implementations of projects, websites and applications**

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Academic/Governmental Projects</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <ul style="list-style-type: none"> <li>• My Leicestershire History (<a href="http://cdm16445.contentdm.oclc.org/cdm/">http://cdm16445.contentdm.oclc.org/cdm/</a>)</li> <li>• Harlem History (<a href="http://www.columbia.edu/cu/iraas/harlem/">http://www.columbia.edu/cu/iraas/harlem/</a>)</li> <li>• Alaska's Digital Archives (<a href="http://vilda.alaska.edu/">http://vilda.alaska.edu/</a>)</li> <li>• Queensland Stories – State Library of Queensland Collections (<a href="http://www.slq.qld.gov.au/resources/queensland-stories">http://www.slq.qld.gov.au/resources/queensland-stories</a>)</li> <li>• Capture Wales (<a href="http://www.bbc.co.uk/wales/arts/yourvideo/queries/capturewales.shtml?page=2">http://www.bbc.co.uk/wales/arts/yourvideo/queries/capturewales.shtml?page=2</a>)</li> <li>• Bristol Stories (<a href="http://bristolstories.org/">http://bristolstories.org/</a>)</li> </ul> |
| <b>Civil Society Projects</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <ul style="list-style-type: none"> <li>• murmur (<a href="http://murmurtoronto.ca/">http://murmurtoronto.ca/</a>)</li> <li>• Kerrisdale: Collective Memory (<a href="http://kerrisdalecollectivememory.blogspot.com/">http://kerrisdalecollectivememory.blogspot.com/</a>)</li> <li>• Collective Memory (<a href="http://www.collectivememory.com/">http://www.collectivememory.com/</a>)</li> <li>• The Collective Memory Project of the Lehigh Valley (<a href="http://collectivememoryproject.wordpress.com/">http://collectivememoryproject.wordpress.com/</a>)</li> <li>• StoryMapping Stories (<a href="http://www.storymapping.org/">http://www.storymapping.org/</a>)</li> <li>• Witness That Place (<a href="http://www.witnessthatplace.com/">http://www.witnessthatplace.com/</a>)</li> </ul>                                                                                                                 |

The selected cases are digital storytelling and oral history projects and are elaborated as attempts to create or preserve collective memory. Correspondingly, the study of those implementations involve elaboration on the projects, the websites and the material comprised in them. The selected cases involve

location-focused implementations, and are grouped into two with respect to the *memory makers*. The first group of projects are conducted by academic/ governmental/ institutional bodies whereas the second group of projects are carried out by civil societies (see Appendix A2 for the screenshots from the websites).

#### **5.2.1.2. Method of Investigation**

Kansteiner (2002: 180) defined dynamics of collective memory as *representations of past*, *memory makers* and *memory consumers*. In the current implementations, *representations of past* are determined by the project coordinators, by individuals and groups that represent their memories or memorial artefacts, and/or by website designers/architects. The media of representations change depending on the properties of information, on available and preferred tools for the project and on curatorial choices. Therefore, there is a strong interaction between *representations* and *memory makers*, and it is possible to elaborate on those two constituents through the investigation of websites. For the investigation in question, the study on *memory consumers* can be considered to have been left out as there is not enough accessible information about the usage and users of the websites. However, the appearance of the websites on the search engines and, if available, the number of views that a representation is exposed to give a rough idea on the reception, or potential of reception for the investigated websites. Consequently, it is possible to assert that this investigation focuses on the *memory makers* and the *representations of past* for the selected cases of websites as potential *places*

of external urban collective memories, and only touches upon *memory consumers* theoretically when possible.

There are many studies conducted to define the indispensable and desirable features and to provide guidelines for the evaluation and design of the websites. The majority of those studies are carried out in the scope of marketing mostly handling online shopping websites or other corporate websites to draw conclusions about the features that influence the loyalty and trust of companies. Whereas these studies provide inspiration and a basis for the determination of website design features, they do not provide the required framework for the design and evaluation of social and information oriented websites. With respect to the arguments of this thesis that regard websites as the *places* of external urban collective memory, Website Preference Scale (WSPS) is adopted for the investigation of the selected cases. WSPS is proposed by Deborah Rosen and Elizabeth Purinton (2004) and appropriates the *preference matrix* (see Appendix A1, Table A1.1) of Rachel and Stephen Kaplan (1989). *Preference matrix* defines the environmental attributes that determine people's preferences of places. The matrix is built on Kaplan and Kaplan's (1989: 50) approach to the environment as a source of information – information that “does not depend on posted signs or neons” but that is “far subtler.” In this sense, their matrix constitutes a proper basis for the investigation of websites, which, in any case, provide the people with information. The researchers firstly define two domains, first of which involves two major human needs (understanding and exploration) with the second one involving two temporal

dimensions (present and future). Then they assert four features of the environment that enhance the relationships within the matrix: coherence, complexity, legibility and mystery.

Rosen and Purinton (2004) inherit those four features of environment for their study on web design to understand people's preferences of websites. As a result of the survey that they carry on, they omit *mystery* as a website feature, and expand on *coherence*, *complexity* and *legibility*. The findings of their research fabricate the WSPS (see Appendix A1, Table A1.2) that sets forth the dimensions of a successful website design.

On the other hand, the design criteria lists created by web designers, although they embrace different frameworks, reveal that there are three fundamental features of web design: navigation, visual design and content. When overlapped with the three features that is set forth by Rosen and Purinton (2004), it is possible to correlate *coherence* with visual design, *complexity* with content and *legibility* with navigation. *Mystery*, which has been left out by the mentioned researchers, can be considered to be overlapping with the utilization of the website, and as mentioned above, is pushed into the background in the scope of this study as well.

For the investigation of the selected websites, an evaluation criteria list (see Appendix A1, Table A1.3) has been generated in the light of WSPS and the guidelines rendered within the cyberspace. This list has been used to determine

the weak and strong points of the existing websites of location-based projects. For the objectivity of the investigation, the features are handled on the basis of their existence or lack rather than on their quality.

Considering the importance of articulation of representations for the creation and sustainability of collective memory, not only navigation within the websites, but also navigation within the whole cyberspace should be considered to be important. For an ordinary internet user, navigation within the cyberspace is enabled by search engines (Google, Yahoo, Bing, etc.) and hypertexts<sup>2</sup>. Therefore, the rank of a website on the search engines and the number and usage of the websites that link to the website in question is important for the navigation of users within the cyberspace. Accordingly, to elaborate on the navigational potentials of the websites, the ranks of the websites on the Google search engine has been studied. Google has been selected with respect to its popularity among the search engines and its acknowledged algorithm that presents the most relevant results<sup>3</sup>. As the subject matter in the scope of this study is the *places*, the rankings of the websites has been investigated with several keywords including the name of the place that is the focus of the project, and plus *history*, *archive*, *stories*, *memory*. In other words, the keywords used for the investigation of a website of a project about the city or neighbourhood *x* are: *x*, *x history*, *x archive*, *x stories* and *x memory*. Apart from the mentioned

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<sup>2</sup> Hypertext refers to “a database format in which information related to that on a display can be accessed directly from the display” (Merriam-Webster Online Dictionary).

<sup>3</sup> The algorithm that is being used by the Google determines the rank of the results depending highly on “how often the query terms occur in the document”, “where the query terms occur” and “the number and quality of links to a page” (Google, 2012).

substantial data, the objectives of the webpages and projects are also studied through the statements given in the webpages (see Appendix A3).

#### **5.2.1.3. Evaluation of the Projects and Websites**

The word *archive* refers to places “in which public records or historical documents are preserved” and to “the material preserved” (Merriam Webster Dictionary). *Museum*, on the other hand, refers to “an institution devoted to the procurement, care, study, and display of objects of lasting interest or value”, and also to “a place where objects are exhibited” (Merriam Webster Dictionary). Besser (2004) explain that museums are curator driven whereas archives are research driven. In parallel, Bearman (2005: 3) states that “archives do not select”. Therefore, it is possible to say that, archives consist of all gathered material within a specific context, whereas museums gather material together with respect to a defined concept.

With respect to their functions, digitization of the archives and the museums have followed slightly different tracks. For the digital archives, the materials themselves have been digitized and stored within databases. Digital museums have been mostly designed as digital representations of the physical museums involving digital representations of physical objects existing in those museums. For both cases, the websites created for the archives and museums act as *virtual sites of memory* where historically, socially or culturally significant artefacts and texts are collected. The evaluation consists of discussion on the legibility of the websites, and on the sustainability of both projects and websites.

#### **5.2.1.3.1. Legibility of the Websites**

The selected projects all aim at collection of such artefacts and *cultural texts* related to specific places. Meanwhile, there appears to be a difference between academic/governmental projects and civil society projects as the former projects mostly aim at archiving of existing or created *artefacts* and *cultural texts*, the latter focus on the documentation and sharing of the *cultural texts* created specifically for the projects. In parallel, My Leicestershire History, Alaska's Digital Archives, Harlem History and Queensland Stories websites emphasize *history* or *archiving*, and Capture Wales and Bristol Stories highlight *stories* in their statements about their objectives. On the other hand, the statements of civil society projects favour memory, oral histories and stories over history, mostly arguing that the history is deficient without the people's stories. Yet, Harlem History, Queensland Stories, Capture Wales and Bristol Stories attribute the equal value to people's stories. It should be mentioned that the observed valuing of the people's stories certainly depends on the selection of the cases for investigation.

The ranks of the websites on the Google search engine (see Appendix A4) suggest that the academic/governmental/institutional websites are easier to reach at through search engines. This is specifically important for people who do not have a prior knowledge about the project or the website. The civil society projects do not have the same potential of being linked by other websites whereas institutional bonds provide alternative routes toward the websites of official projects. It is also apparent that the existence of the name of the related

place in the name of the website name increases the ranks of the website for people who are searching for information about a specific place. Consequently, naming of websites and webpages should be explanatory for the immediate preference of the websites.

The evaluation matrix (see Appendix A5) created depending on the previously given features list roughly gives an idea about the possible preference potentials of the websites. The legibility of the websites provides ease of use for the website viewers especially when visited for the first time. However, even if overall navigation of the website is acceptable, if the website is built to be experienced by a wide public to create and sustain collective memory as in the case of the proposed model, navigation by browsing is an indispensable feature to enable access to the unfamiliar data. It is because, navigation by searching always requires prior knowledge which may not be present for a website user who is looking for *some* information rather than a specific information about a place. What the evaluated websites do is to group the data according mostly to time, space and media, or according to concepts related to the purpose of the project. For the blogs, grouping is provided by *tags* attributed to the representations. Existence of both tags and constructed categories enhance the navigation within the website. The specific importance of the navigation and consequent legibility of the website is that they correspond to the ordering of images for better remembrances. Consequently, the navigation for the websites is *the art of memory* for the websites that operate as the places of cyberspace as the external collective memory. So, the better the navigation is, the higher the

possibility of remembering gets. All of the websites lack site maps which is a disadvantage for their navigation, and therefore legibility. In means of navigation, the most successful websites are Alaska's Digital Archives and Kerrisdale: Collective Memory, as they provide a home page link and menu on every webpage, enable navigation by both browsing and searching, and designate current location.

Most of the websites are coherent in relation to their design. The design of the websites is important as, for the art of memory, the place in which the images are ordered needs to be "easily grasped by the memory" (Yates, 1969: 22). Coherence of the website is important as it provides the required significant *loci* for the memory. Capture Wales website reveals being a part of a large portal (in this case, BBC portal) requires some interventions on the design as the coherence of the website is hard to maintain in the presence of irrelevant information on the webpage. The StoryMapping website has some deficiencies about the consistence of typography and visual hierarchy which has a negative effect on the immediate perception of the website. The [murmur] website also has some problems with its visual hierarchy, however, the project is in fact aims at the on-site experience of the users. The case that needs specific emphasis for its coherence is Witness That Place, which does not have a simple design. Although the website is well designed, it can be considered to be *too artistic* for an ordinary internet user. The project mainly aims at representation of traumatic memories in relation to the places where traumatic events occurred, and is more individual oriented compared to the other websites in question. In

other words, the website is not designed with the intention of sharing and transmitting information, but is targeted towards individual expression of personal experiences, feelings and thoughts. Therefore, the design of the website cannot be considered as a model for possible future implementation even though it is aesthetically satisfying. As a result, the artistic value of the website should be pushed into the background considering the functioning of the place as the fundamental requirement.

What makes people explore the websites is the content – the *complexity* according to the preference scale. Complexity of the websites depends on the quality, variety and availability of representations. The most complex websites can be said to be Harlem History and Witness That Place as they comprise images, texts, maps, audio and video for various concepts touched upon. As the subject matter here is the places, existence of maps mostly has a great contribution to the representations. Although not always relevant for an outsider, maps and visual material have a considerable importance for the consumption of memories as people are prone to skimming through websites while surfing and as visual materials increase the degree of attention which is important for remembering.

It should be mentioned that, if the representations are audios or videos, their transcripts should be present for people with hearing disabilities. Just as, for the texts or images, audio files should be present for people with visual disabilities. The evaluation of the websites reveal that the civil society projects lack web

accessibility features. Other projects which are carried out more professionally and with larger budgets mostly provide transcript of the videos and audios.

Except for the My Leicestershire History, Alaska's Digital Archives and Harlem History, the websites comprise digital representations of people's memories which were collected specifically for the projects. The collection of data was mostly done by conduction of workshops either to inform the social groups about the importance of them sharing their memories or to facilitate their representation process. As digital representation of memories require specific tools, implementation of similar projects in a large scale require a considerable budget and labour. Yet, small communities such as the group of residents of neighbourhoods seem to be likely to participate in the creation of such databases. First of all, it is easier to reach to individuals of small groups as the field of study is spatially and socially compact. Ease of data gathering for neighbourhoods also depends on the relatively smaller scale of budget and labour.

#### ***5.2.1.3.2. Sustainability of the Projects and Websites***

Be it a large or small scale project, projects always need to be longitudinal if the aim is to create and preserve memories rather than providing historical knowledge specific to a limited time period. Most of the projects carried out in the selected cases were finished projects and therefore do not have continuity. *Memory*, however, needs temporal continuity contrary to *history*. Queensland Stories and Collective Memory projects, in this sense, theoretically have the

potential to operate as memories. That is for, the Queensland Stories project conducts implementations through time, and Collective Memory project allows users to upload their memories on the system after a registration process. The latter also provides support for people who want to record their memories but do not have the digital literacy or required tools to create representations. This is a method that can be adopted for creation of an external collective memory.

It has also been observed that sustainability of the websites is a critical issue for the intended success of the projects. During the selection process, many websites, most of which were created by the civil society as non-institutional websites or blogs have been vanished. The most significant example have been the website of the Collective Memory project that have been selected as a case to be investigated which became inaccessible on November 3, 2012. As it is mentioned in the paragraph above, the project had the potential to operate as an external collective memory, however its potentials were not realized depending on the problems with its hosting. It has also been observed that, availability of the representations (especially the video and audio files) on the websites of the civil society projects was problematic in many cases as the digital data easily become obsolete if the maintenance is not successful. Therefore, it is possible to assert that, for the future implementations of the model, archiving of personal memories and hosting of the website should be realized by institutions. In this sense, Queensland Stories and Bristol Stories seem to be the most ideal projects as the projects were carried out by non-governmental institutions (Queensland University of Technology for

Queensland Stories, Watershed Cultural Cinema and Digital Creativity Centre for Bristol Stories), and were supported by the governmental bodies (*State Library of Queensland* for Queensland Stories, *Bristol Museums, Galleries and Archives* and *Bristol City Council* for Bristol Stories). Such independence prevents selective and repressed representations while engagement with governmental bodies provide the required infrastructure for the sustainability of the websites. A possible solution for the sustainability of the media of representations is to store the media on a well maintained database. This solution is adopted by Queensland Stories, and the stories collected for the project are stored in Vimeo – a video-sharing website – through the account of Queensland State Library.

#### **5.2.2. A Pilot Interface: Creation of a Locus for Urban Collective Memory**

In the light of the previously given theories and of the evaluation of existing websites, an interface is designed as a pilot website to be a *locus of urban collective memory* for possible implementations. Establishment of a website consists of mainly five phases: *planning*, *design*, *development*, *launch* and *post-launch* (Reimer, 2004). In the scope of this study, the *launching* phase, which consists of polishing, testing and publishing the website, and the *post-launching* phase, which involves transmission of the website from the web designers to the website owners, are left out of discussion. *Planning*, *design* and *development*, on the other hand, are handled together, as the implementation only involves creation of a pilot interface.

There are many website design tools available to designers and developers. Most of the tools require specialization in the area, whereas contemporary technologies provide the ordinary internet user with the tools to create websites without prior knowledge about website development. Those tools are either software or online editors which also offer templates. As the aim of this implementation is to establish a pilot website, rather than software requiring education for their use, Wix (<http://www.wix.com>) has been chosen as the tool for website creation. Wix is a free online website building platform that allows its users to create websites with a drag&drop editor. The user can select a template from the extensive gallery and customize it according to his needs, or can start from the scratch to apply his design ideas. The editor also gives the user a chance to change the settings of the website to add names, keywords and descriptions to all the webpages included in the website, so that the visibility of the website is increased in the search engines. The tools that the editor offers is extended for the “premium users” who pay for the extra utilities.

Wix does not yet allow user contribution to the websites. Therefore, digital story uploading by the users is not applicable for the created website. As it is a pilot website, the stories are planned to be uploaded by the researcher. The future implementations, however, will require design and hosting of the website by professional bodies.

The objective of the website, as the previously given discussions appoint, is to create *a locus* for the collection, storage, ordering and articulation of digital

stories of individual urban memories, so that the cyberspace can be utilized to support *urban collective memory*. Realization of this objective is strongly related to the success of both the project and the website, and, therefore, to satisfaction of the requirements defined in section 5.2.1.2. Considering the arguments that cyberspace is a *virtual public urban space*, and that this website will operate as a *locus* for *external urban collective memory*, the design criteria of the website interface were defined inspired by the components of the image of the city as proposed by Kevin Lynch. Bearing in mind the fact that meanings are related to the experience of this cyberplace, and therefore to articulation, *meaning* as the third component was left out although it is affected by most of the criteria set forth here. Identity and structure together define the legibility of this virtual environment, and facilitate the experience and attachment of meanings to the *locus*.

As it was mentioned in the Introduction, the idea of utilizing cyberspace as a locus for urban collective memory depends on the concern about the loss of urban collective memory in Ankara. In this respect, the website interface is developed first for an international user group, and then applied for the case of Ankara in Turkish.

#### **5.2.2.1. Identity of the Website**

The identity of the design depends on the defined function, consequent naming and description of the website, and the design decisions. The name chosen for the pilot website is “Remember the City” for the international one, and

“Ankara’yı Hatırla” (Remember Ankara) for the national one on the city of Ankara, as a call for action. The website is designed so that those statements appear as the first thing on the search engines about the website. To increase the chances of coincidental encountering of the internet users with the website, and for high rankings, a number of keywords are defined. For now, the inserted keywords are *urban memory*, *collective memory*, *city memory*, *Ankara*, *oral history* and the Turkish versions of those words. As the website becomes expansive, more keywords are certainly needed.

The website is planned to counterbalance the visual stimuli and simplicity. A monochromatic colour scheme was used with blue to put emphasis on specific information. Typography was mainly dependent on the tool that was used, however, sizes and colours of the text were determined considering readability. Sizes and colours of the navigational elements (menus), informational elements (descriptions) and representations (images, videos, texts) were adjusted to provide the visual hierarchy.

#### **5.2.2.2. Structure of the Website**

Structure of the website is determined in relation to the elements to be included in this *cyberplace*. For the users to be able to *move* within the website, for them to *experience a legible locus*, the navigation is the fundamental concern. After the elements and the relationships between those elements are defined, a wireframe is created to illustrate an interface through which the requirements can be satisfied.

#### **5.2.2.2.1. Defining the Elements of Locus: Sitemap**

Handling this website as a virtual urban space, the elements are defined according to the components of the image of the city as proposed by Lynch (1969), the WSPS, and the design guidelines provided in various Internet websites. Firstly, the webpages of the website were determined. In the second step, those pages were overlapped with the elements of urban space according to their functions. The pages are *Home, About the Project, Help, Contact us, Partners, Links, City Memories, Share Your Memory, Sign Up/Sign In, Conditions of Use, Copyright Information, Site Map*.

Handling the totality of the website, every webpage corresponds to the *districts* of urban space. Those districts are connected to each other with *paths*. *Paths* in the cyberspace are not visible, yet, movement is provided by hyperlinks. Therefore, movement from one point to another is realized by clicking on the links provided in the menus, hypertexts, images and buttons.

Menu, in this pilot interface, operates as a *landmark*: visible from any point in the virtual urban space, guides movement. It provides the major links to the main pages involving *Share Your Memory, City memories, External Links, About, Contact*, as well as *Home*. The menu also designates the current location. In addition, there are links to *Sitemap, Legal Information* and *Help & Support* in the footer of every page. Further to the menu, also the description of the website and the Log in/Sign up button is available on every webpage.

Whereas main pages of the website operate also as nodes, within every other page there are elements that can be considered as the nodes because they are the point of attention, decision and interaction. Those elements are the representations, the credits, and comment boxes. What is being ordered in this website as the *images of memory* are those representations comprising digital urban stories. Comment boxes, on the other hand, facilitate social interaction by operating as public gathering places. Within every page, tag clouds, groupings for browsing and search boxes are the landmarks that guide the users through their paths. Fundamental group being the cities, the representations are grouped in relation to the related time period, districts of the city, and media of representation. Tags are also used to create sub-groups with respect to the users' emphasis. A tag for a representation can be a specific year/date, a neighbourhood, a person, a season, etc. Tag clouds are consequently given next to the other criteria whenever the page links to the database.

Webpages such as *About*, *Contact us*, *Legal Information* and *Help & Support* are informational pages. Those pages cannot really be considered as nodes, and do not provide further movement. Depending on their function, they can be considered as the edges of this website. *Legal Information* and *Log in / Sign up* pages are thought to be pop-up windows.

Appendix B1 provides the final version of the sitemap generated depending on the above mentioned objectives and requirements. Every agent in the sitemap signifies a webpage except the yellow triangle that designates the Database that

hosts the representations, to which two main pages (City Memories and Share Your Memories) connect.

#### ***5.2.2.2.2. Developing the Interface: Wireframe***

In the second phase, with respect to the sitemap, and the website editor, sketches have been made to determine the wireframe of the website. Wireframe is produced to represent the visual organization of the webpages. The final sketches which were drawn before the creation of the pilot website are given in Appendix B2. During the development phase, the sketches were partly used, as the tools of the editor and the skills of the researcher are limited. However, the created wireframes has guided webpage creation.

In the development phase, firstly sitemap has been used to create the webpages. After the webpages were defined and organized, depending on the requirements list, some settings have been made for the pages. These settings involve addition of log in/sign up protection to the Share Your Memories page, naming of the pages, insertion of keywords and description to the webpages and determination of colours and fonts suitable for legibility. The elements of the webpages are then added and required links have been provided. The screenshots of the mostly completed pages are given below. However, completion of the pages is not yet possible before creation of the whole website.

The created interfaces illustrate the relationships between the elements of the websites (see Appendix B3 for the screenshots of the websites)<sup>4</sup>. Although various pages were defined as the elements of the website, the pilot interface focuses on the Home and City Memories pages. As mentioned above, the banner including the name of the website, the menu, links to Help&Support, Legal Information and Site Map, and the frame including the description of the website, Log in/Sign up button and social media buttons are consistent among all pages. This decision is valid both for the international website, and for the website for Ankara.

On the Homepage of the international website, the main frame involves the search box, share your memories link, the mostly reviewed digital urban story, a gallery of the recently added representations, a tag cloud, and links to the websites of mostly searched cities. The City Memories page, on the other hand, has a frame where the list of the cities and a search box is located. The next frame involves the most reviewed digital urban stories, whereas the other includes the groupings related to the selected city. The last frame is the tag cloud.

On the Homepage of the Ankara website, the main frame is constituted of the search box, share your memories link, the mostly reviewed digital urban story, a gallery of the recently added representations, a tag cloud, and a selection of the

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<sup>4</sup> The pilot website is available at <<http://rememberthecity.wix.com/remember-the-city>>. Although the website is published at the time of the study, the Search Engine Optimization (SEO) settings, which determine the visibility of the websites in search engines, are omitted as the website is constructed to illustrate a relevant form of interface rather than to function.

digital urban stories related to mostly searched keywords. On the Ankara Memories page (Ankara Hatıraları), the first frame involves the groupings and the tag cloud. In the second frame, the digital urban stories are given for the selected grouping. When clicked on one representation, the rest of the representations appear below, and the selected digital urban story is emphasized. Next to the story being viewed, credits for the story are given.

The creation process of the websites together, with the evaluation of selected implementations, provides insights about possible future implementations. The consequent observations and findings lead to formation of a guideline for possible future implementations.

### **5.3. A Guideline for Future Implementations**

The studied cases and the pilot implementation provide a basis to determine the requirements and the critical features related to conduction of projects and to creation of websites with the aim of creating a locus for urban collective memory. While developing the guideline, two groups of requirements have been defined. For the reception of the website and articulation of the representations, temporal continuity of input, participation of the residents, sustainability of the website and data, privacy and security and variety of the content were listed as the fundamental requirements. Those requirements are valid for both the projects to be carried out and the websites to be established. On the other hand, for the legibility of the website, accessibility, ranking, wayfinding, clarity, order and visual simplicity were listed. Accessibility and ranking are requirements to

be considered also in the project implementation phase. A list of features to be expected from a project and a website is established to provide a guideline for the satisfaction of requirements (see Appendix C1). The guideline is divided into two parts. The first part lists the features for the project related to conduction of data gathering and constitution of website. The second part of the guideline lists the features for the website in relation to its content, navigation and design. In Appendix C2, a checklist generated from the guideline is provided.

The project aims at continuous memory representation and consumption with the participation of individuals. With the diversification of the content, temporal continuity and participation of individuals depend on the implementation of the project during which the individuals need to be somehow persuaded about the importance of sharing of their urban memories. This continual speech act – oral during the project, and written in the website – requires remarkable and clear statements and referral. This speech act is intrinsically a call for action, and needs to be established during the project implementation and to be expressed on the website. Accordingly, the name of the project and therefore the website, and related descriptions should be well constructed so that people can participate, and that the website is well proclaimed.

The naming of the webpages is also important as the website is constituted of many webpages that belong to other branches of the project with respect to the cities embodied. For this reason, the webpages that direct users to specific

groups of representation – for example to the representations about Ankara – need to be named in accordance.

Sustainability of the website and the database needs to be ensured for the preservation and transmission of the digital data. High ranking of the website in the search engines is preferred for people to reach at the website when searching about a place even if they are not aware of the project. If this can be achieved, the website attracts more users, and this helps sustainability of the website. Sustainability of the data, on the other hand, is more of a technical issue. Yet, in this sense, sharing, as the contemporary form of preservation is desirable.

Privacy and security related concerns of the users should be resolved as much as possible and information should be provided. To provide security and sense of security for the contributors and for the data, legal information will be present on every page, and will appear as a pop-up window wherever needed. Membership to the website will be required to be able to upload stories, and that copyright information will accompany each of the representations.

Variety in the content is required to offer as much information as possible, and to attract and attach visits to the website. For the construction and consumption of memory, the content needs to be understandable and easily acquirable as well as accessible for the widest public. The statements, instructions and all the media in the website, therefore, needs clarity, and transcription for accessibility.

To achieve navigation within the website and the understanding of the created cyberplace, visual simplicity is a vital requirement, and adds to the clarity of the information. Further to those aspects, visual simplicity is also important for the identity for the website.

The most important requirement in the scope of this study is that the website needs to organize information skilfully to enhance the consumption of the digital representations for a better collective remembrance. Navigational elements are therefore should be designed so that the users can move within this cyberplace efficiently. Menus are the primary elements that facilitate navigation. They provide links to the main pages and should be repeated on every page of the website. This way, the main pages become available to the users independent from the location that they are in. In this sense, they are strong landmarks for the websites. Through the menu, designation of the current location is also available, which enables users to locate themselves within the totality of the website.

Navigation by both browsing and searching should be available as they mostly target at different of users, searching at the users who is looking for a specific information, browsing at the user who is exploring. It is important that the fundamental grouping of the data is dependent on the cities. Its importance is related to the possibility of *memory distortion* in the case of being successively exposed to several representations each belonging to a different city. Although, it is never possible to guarantee conscious reception, consciousness of the

possibility of unconscious reception in the creation of the website decreases the possibility of memory distortion.

Tags are also important elements for navigation as they provide additional groupings. They are keywords attributed to the representations and are mostly defined by the users of the websites. In this case, tags can be about the specific dates, locations, interiors, monuments, neighbourhoods, etc. They can reveal the meanings attached to the places in addition to providing links. Tag clouds are the group of tags. They mostly resemble mostly used tags within the context by creating a visual hierarchy with the use of colours and differentiation of text sizes, depending on the frequency of their mentioning.

The requirements and features defined in the guideline are to be used for future implementations that will aim at creating a locus for urban collective memory. as the technology changes rapidly, the guideline should be revised occasionally. However, for a near future, a website satisfying all the criteria defined depending on the features and requirements has a potential to serve as a locus for urban collective memory.

## CHAPTER 6

### CONCLUSION

There was no telling whether  
the city hidden under that mantle  
was still the same or whether,  
in the night, another had taken its place.  
Italo Calvino, *The City Lost in the Snow*

This work handles *cyberspace* as the indispensable component of contemporary everyday life and explores the means of utilizing it to strengthen people's relationship with cities. The concern is, therefore, not *cyberspace*, but *people* and *places* – it is namely the *city* as the *loci* of our collective presence in the world.

The idea behind this study is threefold. Firstly, it involves the concern about the urban collective memory of the contemporary cities under the influence of rapid changes, destructive constructions and consumption taking possession of social production. Secondly, it relates to the observation that the existing representations of the cities' past lack emic perspective. Lastly, it comprises the opinion that cyberspace should be utilized so that it can enhance people's relationship with their environment to neutralize the negative effect of contemporary technologies on this relationship.

Written with a socio-spatial approach, this work firstly sets forth a theoretical plexus between *collective memory*, *cyberspace* and *urban space*. This construction intrinsically relies on a conflation of associations and dynamics of *memory*, *technology* and *place*. Accordingly, the first phase of the study explores analogies between *cyberspace* and *memory*, and between *cyberspace* and *urban space*. The second phase of the work aims to evoke thought on the means of taking advantage of the cyberspace, for enhancement of urban space and the experience of urban space by corroborating urban collective memory.

### **6.1. Discussion**

Classical memory theories provide a strong basis for the understanding of practices of remembering. The dissertation starts with the study of those theories to build its theoretical foundations. Most of the philosophical approaches to memory, starting from the ancient times with Plato (2008a,b), Aristotle (2007), Cicero (2007a,b), followed by Hume (2007), Hegel (2007), and Bergson (2004), emphasize *images* as the representations of the past in the mind. Theories on the *art of memory* (Yates, 1969) establish the relationship between things and their places, and between the mental images of those things and mental places. Consequently, *art of memory* paves the way for handling physical world and mental constructions as a system of remembrances.

Halbwachs (1992) explains memory as an agency under the influence of social interaction, and elaborates on *collective memory*. Kansteiner (2002) approaches to collective memory as a mediated phenomena, and states factors bearing

collective memory in their interaction as traditions and representations, memory consumers, and memory makers. Invasion of media of contemporary everyday life renders his approach remarkable for handling contemporary collective memory.

Yates (1969), as a result of her profound study of the *art of memory*, explains that *art of memory* uses contemporary places to locate the images of the past and present for better remembrances. Accordingly, art of collective memory uses public places. Although archives and museums are seen as the places of collective memory, Boyer (1994) highlights *practices* for its survival. Her emphasis of *practices* brings *lived spatiality* forward in collective remembering. Her approach deals with city, which she considers as the locus of collective memory building upon the works of Rossi (1992), and Benjamin.

Thinkers such as Aristotle (2007), Halbwachs (1992), Nora (1989) assert the difference of memory from history as its dynamic continuity. This peculiarity is related both to its open ended character and to its subjectivity. While almost all of the studies on memory recognize subjectivity of memory, its value in constructing and understanding people's relation to past is favoured by many thinkers such as Assmann (1995) and Mali (2003), who attribute special importance to memory and testimonials in consideration of the actual rather than the factual past. Further to that, collective memory inherently involves a consensus on what is to be remembered, and therefore provides a point of focus

for understanding of facts and perceptions of *past*, and of social production of *present* that is manifested in time and space.

Kevin Lynch explains urban memory corresponds to image of city which is determined by the identity and structure of the urban spaces, and the meanings attached to those urban spaces as a result of experiences. His explanation reveals that, urban memory is constituted by urban space, people, and their interaction. Mediation of this interaction through representations constitute another dimension of urban memory.

The overlapping qualities reveal that *cyberspace* embodies contemporary formations both of *memory* and of *place*. Cyberspace as a dynamic realm as memory is, with all the practices of representing, sharing, receiving and therefore articulating, and with all the consequent representations that it embraces, constitutes a collective memory. Considering the social practices that it accommodates, it also corresponds to a digital form of public urban space. With respect to its placeness, it offers cyberplaces for the art of memory, and with respect to people's experiences of those places, it carries the potential of operating as a locus for the *art of collective memory*.

The given theories imply a three-layered construction, a plexus among collective memory, urban space and cyberspace. Within this plexus, images and places, practices and consequent meanings of the physical world, and therefore people, and mediators of the relationships between people and their

environment constitute the nexuses. The study develops this three-layered construction elaborating on the above mentioned nexuses. Consequently, the theories of the work are as follows:

- Contemporary urban collective memory is in a vulnerable state depending on the destructions and rapid transformations in the urban space, on the experience of urban space under the influence of velocity, distraction and segregation, and on the representations lacking emic perspective.
- For the betterment of collective remembrances, understanding and adoption of art of memory is important as the strength of collective memory depends on the places and practices.
- Cyberspace, as the social space of many of our contemporary practices, has the potential to facilitate collective remembrances. This strength of this potential lies not mainly in cyberspace's archival value as it is mostly highlighted in the current literature, but fundamentally in its socio-spatial value.
- Considering the vulnerable state of urban collective memory especially for contemporary transitional cities, cyberspace can be utilized so that it provides cyberplaces/loci to be practiced where images of the city/representations can be located and organized for consumption and articulation.

The possibility of utilizing cyberspace to provide loci for urban collective memory is based on the mnemonic and socio-spatial characteristics that are attributed to cyberspace. The first aspect of this argument is elaborated depending on the developed associations between *cyberspace* and *collective*

*memory*, through a model that is constructed to reveal the means by which cyberspace potentially operates as an external urban collective memory. On the other hand, the second aspect of the argument is studied through creating a pilot website to illustrate a structure for a *cyberplace* that is to be practiced as the *locus* of urban collective memory.

The constructed model identifies digital stories representing the urban memories of individuals as the *representations*, the *images*, of this collective memory. The people who project their urban memories into the cyberspace and the website creators are defined as the *memory makers*, whereas the potential users of such websites are handled as the *memory consumers*. This system emphasizes *memory making* for the proposed utilization of cyberspace for urban collective memory, and leads to exploration of the second aspect of the argument. That is to say, memory making, here, should use method of loci to create a cyberplace, a locus for the organization and articulation of the representations of urban memories.

To understand the extent to which such memory making is practiced and succeeded, a sample of the websites of existing location-based digital storytelling or oral history projects are investigated. With respect to the evaluation of those websites, to the model and to the theoretical construction provided in the first phase, a pilot website is created to illustrate the means of projecting a *cyberplace* as a locus of urban collective memory. In this *cyberplace*, components of legible urban spaces are adopted to facilitate better

remembrances through external urban collective memory. This very last phase of the study is terminated with a guideline for possible future implementations.

As a result, the dissertation

- has provided a clear understanding of theoretical memory and collective memory studies in the context of urban collective memory and cyberspace,
- has analyzed the contemporary state of urban collective memory depending on a selection of relevant works on urban spaces, urban practices and representations of cities,
- has set forth the analogies between cyberspace and memory, cyberspace and collective memory, and cyberspace and urban space,
- has revealed the potentials of cyberspace as an external collective memory, and as a practiced place to function as the locus of collective memory to transcend the reading of cyberspace in relation to memory depending merely on its archival value,
- has built the argument that, if its potentials are realized, cyberspace can be utilized for enhancing and preserving urban collective memory,
- has constructed a model to portray the means of utilizing cyberspace as a locus for collective memory,
- has explored to what extent the potentials of cyberspace in supporting urban collective memory are realized through an evaluation of the websites of selected digital storytelling or oral history projects,
- has generated a guideline for future projects that are to be implemented for sustainability of urban collective memory through online databases.

## **6.2. Epilogue**

As already implied, the overall intention of the study was to bring cyberspace to the light as a media that can be used to strengthen people's relationship with cities. The study was constructed as an opposition to submission of our thought to the unavailing dystopia of digital culture. Cyberspace was treated as an already indispensable component of our contemporary everyday life, and city was valued as the perpetual abode of our civilization. In this respect, it has been argued that, all-inclusive approaches – which appreciate the esteem of the physical, the mental and the virtual – are required for the theorization of our presence in the contemporary world, of people's relation to their environment.

Both the study and the writing of this dissertation has followed the routines of contemporary practices, wandering along the physical, mental and virtual. Just as, the product has been constituted by readings, interpretations, conceptualizations, and speculations. Eventually, the course of the study resembled a journey to absorbing cities with all the unease, excitement and fascination, and the text has been written as an itinerary of this journey.

This itinerary is intrinsically an academic one, and has been prospered by preceding works of many philosophers and theoreticians. It most probably has missed many other valuable works which could have been relevant, yet has worked out a totality of a plexus. The pilot implementation has been impaired by the deficiencies of the writer of the dissertation, yet provides insights for future implementations whether they are to be realized by the writer herself or

are to be adopted by others who have their concerns about the memory of their cities.

The work should be considered as a salve to already-lost memories of our cities – more specifically of our city, Ankara – and it should be read as a struggle to find ways to preserve still-present memories of those cities. It emerged as a response to the comprehension of plethora of what has been and what is being forgotten about what have been experienced within the *places* of Ankara. It was built upon the acknowledgement of urban spaces not merely as products of architectural or planning practices, but mainly as the *lived* spaces of their people. In parallel, it seized upon the culture within which this *living* was realized.

Consequently, the work should be treated as a basis to approach positively to what we have – to the digital media that shapes our contemporary culture – and as a suggestion of what we can accomplish through realizing the related potentials. This suggestion is offered to all cities which are in transition for some reason. It should be manifested that, the attempt here to encourage creation of cyberplaces within the cyberspace as loci for urban collective memory aims at representation not only of the past for the present, but also of the present for the future.

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## APPENDIX A

### EVALUATION OF DIGITAL STORYTELLING AND ORAL HISTORY PROJECTS

#### Appendix A1 – Matrices

**Table A1.1 – The Preference matrix of Rachel & Stephen Kaplan (1989: 53)**

|                     | Understanding | Exploration |
|---------------------|---------------|-------------|
| Immediate           | Coherence     | Complexity  |
| Inferred, predicted | Legibility    | Mystery     |

**Table A1.2 – The WSPS and website features (Rosen and Purinton, 2004, p. 792)**

| Coherence                                                                                                                                                                                                                      | Complexity                                                                                                                                                      | Legibility                                                                                                                                         |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• Simplicity</li> <li>• Easy to read</li> <li>• Use of categories</li> <li>• Absence of information overload</li> <li>• Adequate font size</li> <li>• Uncrowded presentation</li> </ul> | <ul style="list-style-type: none"> <li>• Variety in content (text and graphics)</li> <li>• Changing graphics</li> <li>• Different categories of text</li> </ul> | <ul style="list-style-type: none"> <li>• Mini home page on every subsequent page</li> <li>• Same menu on every page</li> <li>• Site map</li> </ul> |

**Table A1.3 – The features list created for the evaluation of selected websites**

| <b>Navigation</b>                                               |  |
|-----------------------------------------------------------------|--|
| Home link on every page                                         |  |
| Menu on every page                                              |  |
| Navigation by Browsing                                          |  |
| Navigation by Search                                            |  |
| Site Map                                                        |  |
| Current location designation                                    |  |
| <b>Content</b>                                                  |  |
| Multimedia                                                      |  |
| Site Description                                                |  |
| About                                                           |  |
| Legal/Copyright Information                                     |  |
| Help and Support                                                |  |
| <b>Visual Design / Style</b>                                    |  |
| Page Name/Site ID                                               |  |
| Simplicity of design                                            |  |
| Readability (relationships between background and images/fonts) |  |
| Typography (consistent font style)                              |  |
| Absence of information overload                                 |  |
| Clear Visual Hierarchy (right element takes attention)          |  |

## Appendix A2 – Screenshots from the websites of selected projects

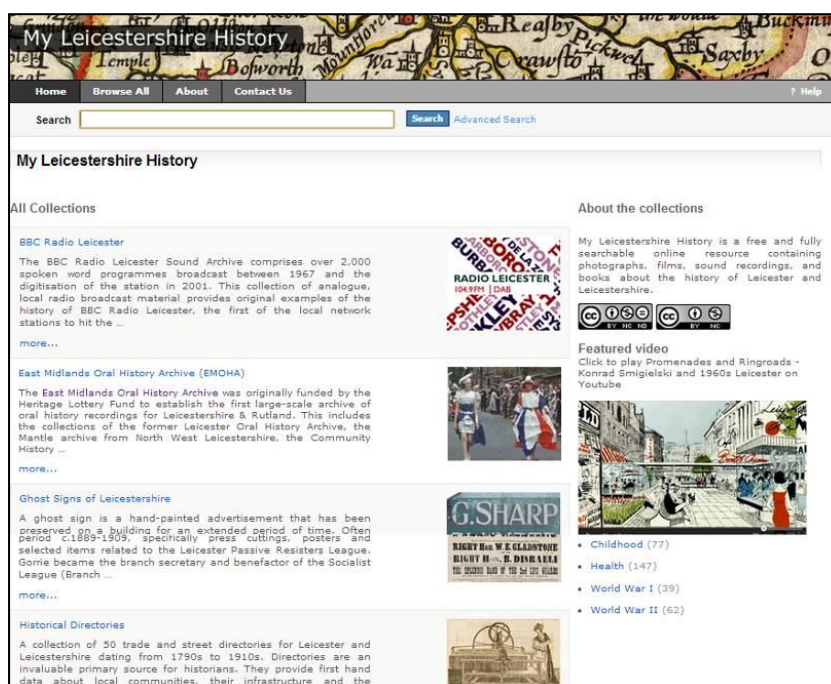


Figure A2.1 – My Leicestershire History <<http://cdm16445.contentdm.oclc.org/cdm/>>



Figure A2.2 – Harlem History <<http://www.columbia.edu/cu/iraas/harlem/>>

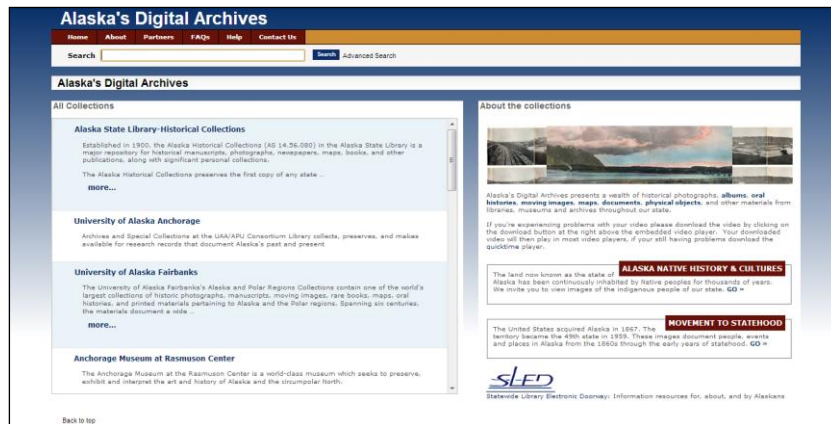


Figure A2.3 – Alaska's Digital Archives <<http://vilda.alaska.edu/>>



Figure A2.4 – Queensland Stories – State Library of Queensland Collections <<http://vimeo.com/channels/slqcollections>>

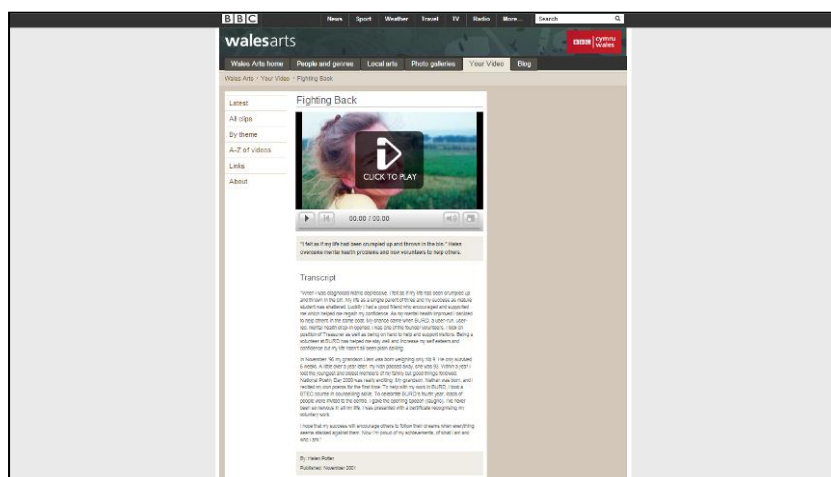


Figure A2.5 – Capture Wales <<http://www.bbc.co.uk/wales/arts/yourvideo/queries/capturewales.shtml?page=2>>



Figure A2.6 – Bristol Stories <<http://bristolstories.org/>>

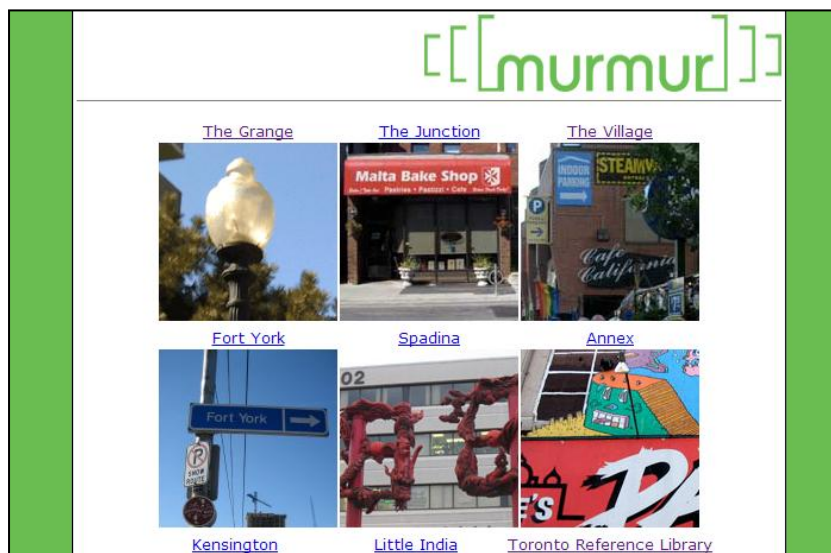


Figure A2.7 – murmur <<http://murmurtoronto.ca/>>

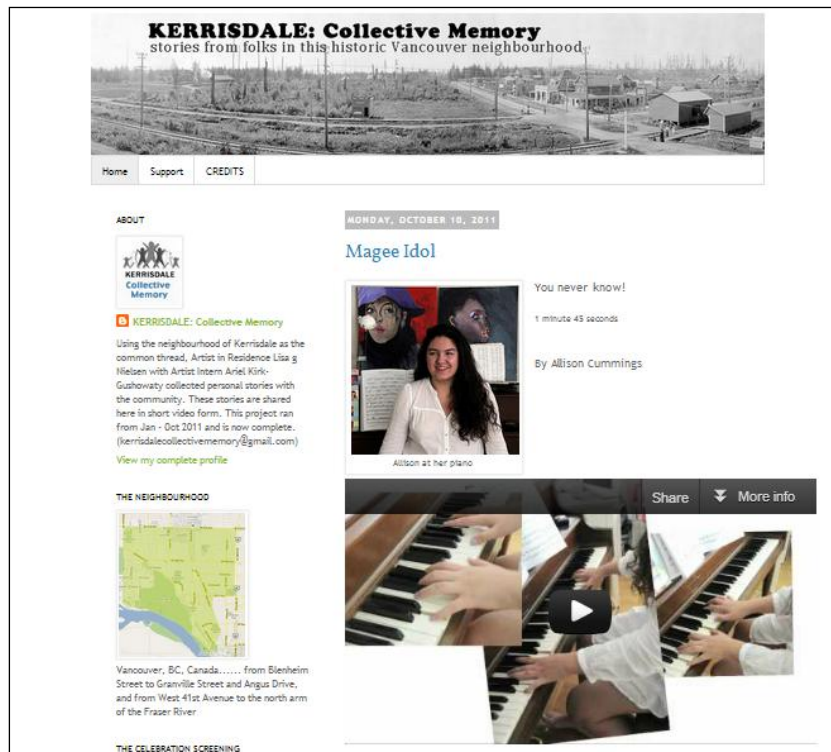


Figure A2.8 – Kerrisdale: Collective Memory  
<<http://kerrisdalecollectivememory.blogspot.com/>>

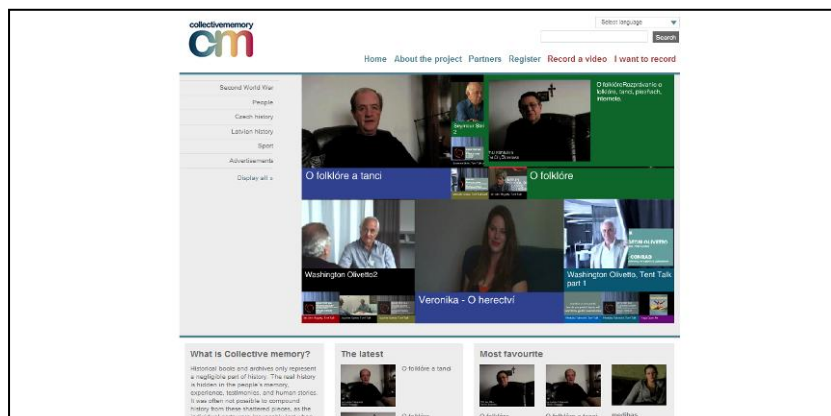


Figure A2.9 – Collective Memory <<http://www.collectivememory.com/en/>>

## Welcome, Neighbor



[Home](#) [About the Collective Memory Project](#)

— Eduardo —

“Welcome, Neighbor” Opening Exhibit! —

### Hao

Posted on January 17, 2011 by edward



Since the first moment that I met Hao after the Vietnamese mass in Bethlehem, she was extremely welcoming to me, placing her arm across my shoulder and smiling. And though many parts of her story were dark, she remained equally cheerful. It was dusk as we pulled up to Hao's house, and the photographers hurried to take pictures, adjusting the light meter as the sun set. Afterward, Hao asked us into her home and we sat around her kitchen table for the interview. Hao sat next to her husband and her daughter, who helped interpret for Hao when she got stuck on an English word. Hao's husband was jailed by the community government in Vietnam, and she and her family came first to Thailand and then to the U.S. as refugees.

#### Recent Posts

[Welcome, Neighbor](#)  
[Opening Exhibit!](#)  
[Hao](#)  
[Eduardo](#)  
[Leonardo](#)  
[Meredith](#)

#### Archives

[January 2011](#)  
[November 2010](#)  
[September 2010](#)  
[August 2010](#)

#### Categories

[About](#)  
[Exhibition](#)  
[Interviews](#)

#### Meta

[Register](#)  
[Log in](#)  
[Entries RSS](#)  
[Comments RSS](#)  
[WordPress.com](#)

**Figure A2.10 – The Collective Memory Project of the Lehigh Valley**  
<<http://collectivememoryproject.wordpress.com/>>



Figure A2.11 – StoryMapping Stories <<http://www.storymapping.org/projects.html>>



Figure A2.12 – Witness That Place <<http://www.witnessthatplace.com/#>>

## Appendix A3 – Statements of the projects as given on the websites

### 1. My Leicestershire History

My Leicestershire History is a free local history resource containing photographs, films, sound recordings, and books about the history of Leicester and Leicestershire.

### 2. Harlem History

Harlem History was first created as Columbia Celebrates Harlem History, an online feature of the University's 250th celebration. Harlem History will continue to be updated over time, adding features from the University's archives and other resources. This site would not have been possible without the efforts and help of a large number of individuals and institutions.

### 3. Alaska's Digital Archives

Alaska's Digital Archives purpose is to provide a single easy to use location for institutions across this state to share their historical resources.

Our goal is to support the instructional and research needs of Alaskans and others interested in Alaska history and culture.

#### *About the collections*

Alaska's Digital Archives presents a wealth of historical photographs, albums, oral histories, moving images, maps, documents, physical objects, and other materials from libraries, museums and archives throughout our state.

### 4. Queensland Stories

#### *What are digital stories?*

Digital stories are short videos that tell a person's unique story. They can use a combination of images, sound, narration, animation, video and music. State Library of Queensland uses digital storytelling to capture a diverse range of Queensland stories. View these stories through State Library's catalogue OneSearch or Vimeo channel.

#### *Oral history*

State Library actively collects oral histories that reflect Queensland history. These are generally extended interviews recorded in audio or video format. Collection highlights include interviews with inductees into the Queensland Business Leaders Hall of Fame, the James C. Sourris Artists Interview Series and the LGBT Lives collection.

### 5. Capture Wales

Everyone has a story to tell. All over Wales, people are making Digital Stories about real-life experiences and each story is as individual as the person who made it. Each Digital Story is made by the storyteller themselves, using his or her own photos, words and voice.

#### *About*

Capture Wales is the BBC's award-winning Digital Storytelling project which came out of a partnership formed in 2001 between BBC Wales and Cardiff University.

BBC Capture Wales ran monthly workshops from 2001 - February 2008, facilitating people in the making of their digital stories. In this section you can watch the wealth of stories that were created on workshops during that period.

## 6. Bristol Stories

Bristol Stories is a creative digital storytelling project. The underlying ethos of the project is that everybody has a story to tell, and these personal stories have an intrinsic value as a trigger for memory, and are a way of gaining deeper insight into Bristol's history. All the stories featured in Bristol Stories have been devised and made by local people using computers, photographs and personal archives such as home movies, family documents or objects with a special meaning or significance. What lies at the heart of each story is that person's unique voice – telling us about the people, places and events that are important in their lives. Sharing these powerful and personal stories with others in the workshop, and then with a wider audience online, is part of the magic of the process.

## 7. [murmur]

[murmur] is a documentary oral history project that records stories and memories told about specific geographic locations. We collect and make accessible people's personal histories and anecdotes about the places in their neighborhoods that are important to them. In each of these locations we install a [murmur] sign with a telephone number on it that anyone can call with a mobile phone to listen to that story while standing in that exact spot, and engaging in the physical experience of being right where the story takes place. Some stories suggest that the listener walk around, following a certain path through a place, while others allow a person to wander with both their feet and their gaze.

The stories we record range from personal recollections to more "historic" stories, or sometimes both — but always are told from a personal point of view, as if the storyteller is just out for a stroll and was casually talking about their neighbourhood to a friend.

It's history from the ground up, told by the voices that are often overlooked when the stories of cities are told. We know about the skyscrapers, sports stadiums and landmarks, but [murmur] looks for the intimate, neighbourhood-level voices that tell the day-to-day stories that make up a city. The smallest, greyest or most nondescript building can be transformed by the stories that live in it. Once heard, these stories can change the way people think about that place and the city at large.

All our stories are available on the [murmur] website, but their details truly come alive as the listener walks through, around, and into the narrative. By engaging with [murmur], people develop a new intimacy with places, and "history" acquires a multitude of new voices. The physical experience of hearing a story in its actual setting — of hearing the walls talk — brings uncommon knowledge to common space, and brings people closer to the real histories that make up their world.

The stories are as personal as the relationship people have with the spaces they inhabit. Secret histories are unearthed, private truths unveiled and tales as diverse as the city itself are discovered and shared. All members of a community are encouraged to participate and contribute, so that the "voice" of [murmur] reflects the diverse voices of the neighbourhood. These are the stories that make up the city's identity, but they're kept inside of the heads of the people who live here. [murmur] brings that important archive out onto the streets, for all to hear and experience, and is always looking for new stories to add to its existing locations.

## 8. KERRISDALE: Collective Memory

Using the neighbourhood of Kerrisdale as the common thread, Artist in Residence Lisa g Nielsen with Artist Intern Ariel Kirk-Gushowaty collected personal stories with the

community. These stories are shared here in short video form. This project ran from Jan - Oct 2011 and is now complete.

### 9. Collective Memory<sup>5</sup>

Historical books and archives only represent a negligible part of history. The real history is hidden in the people's memory, experience, testimonies, and human stories. It was often not possible to compound history from these shattered pieces, as the individual parts were irrevocably lost when the respective person died.

### 10. The Collective Memory Project of the Lehigh Valley

The Collective Memory Project of the Lehigh Valley is putting a human face on the long history of immigration here. The Project includes a multi-lingual team of interviewers, organizers, photographers, academics, and students who have come together to listen to and record the stories of the various cultures that make up the Lehigh Valley.

The project challenges existing stereotypes about immigrants in several ways:

- Encourages diverse audiences to engage with the arts in the Lehigh Valley
- Highlights contributions of the recent and previous waves of immigration that have shaped and influenced the Lehigh Valley
- Reminds the public that all people living in the Lehigh Valley are either descendants of immigrants or immigrants themselves
- Focuses on connections and commonalities among immigrant groups in their reasons for immigration while preserving their unique languages and cultures
- Increases opportunities for collaborative work among diverse ages and ethnicities and speakers of the many languages represented in the Lehigh Valley

Its first project is to record the faces and voices of the Valley through oral history and photography. This will lead to an exhibition of photographs and oral history of recent immigrants and descendants of earlier waves of immigration, including those whose ancestors have lived in the Lehigh Valley for generations. The interviews will cover how and why families chose to settle here, their memories of their original homes and their experiences here. During these interviews, a photographer will take candid portraits of the interview subjects, and the group will collect artifacts such as old family photographs to further tell their stories.

### 11. StoryMapping Stories

StoryMapping is a call to action. We are taking the lessons learned from more than a decade of work in Digital Storytelling, and integrating it with an emergent tool set of digital mapping technologies now available to the broad public.

Whether it is geo-tagging images on Flickr, building story-based GoogleMaps, developing Windows Live virtual tours, organizing local cell phone walking tours, or the permanent imbedding stories into locations to be received by Bluetooth and other wireless information, we can now create maps that share stories about the places that matter to us, and place our life stories in countless geographic contexts.

StoryMapping is a project of The Center for Digital Storytelling. We will be developing a series of national projects for organizing digital story projects based on the link between narrative and place.

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<sup>5</sup> Further information about the website can not be obtained as the website went down on November 3, 2012. The given texts is quoted from a cached copy of the home page accessed through Google search engine.

## 12. Witness That Place

Witness That Place is a locative media project that explores interactivity through a series of marked online mappings and site-specific locations indicating **stories** of trauma in public urban spaces. Working with the psychogeography of the city, an interest in the city's ability to repair itself from, what Nigel Thrift calls "urban trauma", (Nigel Thrift: *But Malice Aforethought: Cities and the Natural History of Hatred*, p.135, 2005), underlines some of the thinking behind this piece. The notion of urban trauma, and trauma in general, is interpreted here to allow for individual and thus relative perceptions of negative experience and relationship to place.

In creating an alternative geography of the city, which makes visible, **memories** of personal notions of trauma, i.e. broken hearts, accidents, and assaults, Witness That Place explores the tension between modes of storytelling, and witnessing.

Just as one could argue that a **story** exists, be it a film, a painting, or a poem, only through the interpretation of the beholder, so too is the paradigm of storyteller and witness developed in this project. Therefore, witnessing is not only in the form of a testimony to information but also in the form of a gesture or action. Of note, for the Nuit Blanche in Toronto 2007, organized live responses to the **stories** viewable on line will also take place on location in the Queen West area.

## Appendix A4 – Google ranks of selected projects

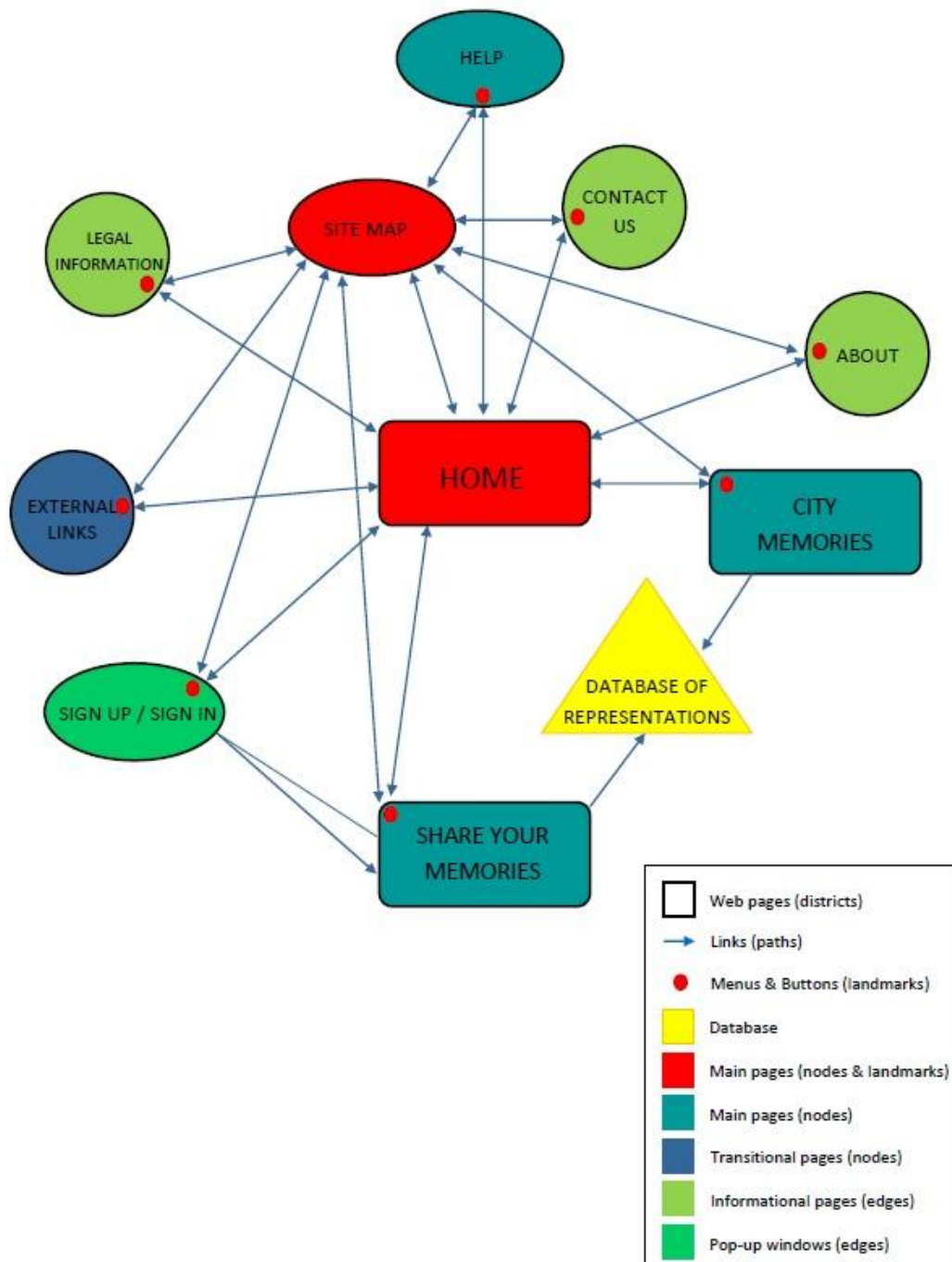
| Academic/Governmental Projects                     |                                                                                                                             | Local Google | Google Int. |
|----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|--------------|-------------|
| Project                                            | Keywords                                                                                                                    |              |             |
| My Leicestershire History                          | "Leicestershire"                                                                                                            | 21           | 21          |
|                                                    | "Leicestershire history"                                                                                                    | 3            | 3           |
|                                                    | "Leicestershire stories"                                                                                                    | -            | -           |
|                                                    | "Leicestershire archive"                                                                                                    | 2            | 33          |
|                                                    | "Leicestershire memory"                                                                                                     | -            | 149         |
| Capture Wales                                      | "Wales"                                                                                                                     | 165          | 182         |
|                                                    | "Wales stories"                                                                                                             | 17           | 1           |
|                                                    | "Wales archive" - "Wales history" - "Wales memory"                                                                          | -            | -           |
| Bristol Stories                                    | "Bristol" - "Bristol history" - "Bristol archive" - "Bristol memory"                                                        | -            | -           |
|                                                    | "Bristol stories"                                                                                                           | 1            | 1           |
| Harlem History                                     | "Harlem"                                                                                                                    | -            | 2           |
|                                                    | "Harlem history" - "Harlem archive"                                                                                         | -            | 1           |
|                                                    | "Harlem stories" - "Harlem memory"                                                                                          | -            | -           |
| Alaska's Digital Archives                          | "Alaska"                                                                                                                    | -            | 94          |
|                                                    | "Alaska history"                                                                                                            | -            | 13          |
|                                                    | "Alaska stories"                                                                                                            | -            | -           |
|                                                    | "Alaska archive"                                                                                                            | -            | 2           |
|                                                    | "Alaska memory"                                                                                                             | -            | 57          |
| Queensland Stories                                 | "Queensland"                                                                                                                | 61           | 60          |
|                                                    | "Queensland history"                                                                                                        | 17           | 17          |
|                                                    | "Queensland stories" - "Queensland memory"                                                                                  | 1            | 1           |
|                                                    | "Queensland archive"                                                                                                        | 49           | 51          |
| Civil Society Projects                             |                                                                                                                             | Local Google | Google Int. |
| Project                                            | Keywords                                                                                                                    |              |             |
| Murmur                                             | "Toronto"                                                                                                                   | 173          | -           |
|                                                    | "Toronto history" - "Toronto stories" - "Toronto archive" - "Toronto memory"                                                | -            | -           |
| Kerrisdale: Collective Memory                      | "Kerrisdale"                                                                                                                | -            | -           |
|                                                    | "Kerrisdale history"                                                                                                        | 5            | 5           |
|                                                    | "Kerrisdale stories"                                                                                                        | 2            | 2           |
|                                                    | "Kerrisdale archive"                                                                                                        | 48           | 59          |
|                                                    | "Kerrisdale memory"                                                                                                         | 1            | 1           |
| The Collective Memory Project of the Lehigh Valley | "Lehigh Valley" - "Lehigh Valley history" - "Lehigh Valley stories" - "Lehigh Valley archive"                               | -            | -           |
|                                                    | "Lehigh Valley memory"                                                                                                      | -            | 27          |
| StoryMapping Stories                               | "Ukiah" - "Ukiah history" - "Ukiah archive" - "Ukiah memory"                                                                | -            | -           |
|                                                    | "Ukiah stories"                                                                                                             | -            | 14          |
|                                                    | "Ingel-Haven" - "Ingel-Haven memory"                                                                                        | -            | 4           |
|                                                    | "Ingel-Haven history"                                                                                                       | -            | 3           |
|                                                    | "Ingel-Haven stories"                                                                                                       | -            | 1           |
|                                                    | "Ingel-Haven archive"                                                                                                       | -            | -           |
|                                                    | "Albany bulb" - "Albany bulb history" - "Albany bulb stories" - "Albany bulb archive" - "Albany bulb memory"                | -            | -           |
|                                                    | "Vickery" - "Vickery history" - "Vickery stories" - "Vickery archive"                                                       | -            | -           |
|                                                    | "Vickery memory"                                                                                                            | -            | 2           |
|                                                    | "Third Ward"                                                                                                                | -            | 3           |
|                                                    | "Third Ward stories"                                                                                                        | -            | 1           |
|                                                    | "Third Ward history" - "Third Ward archive" - "Third Ward memory"                                                           | -            | -           |
| Witness That Place                                 | "Queen West" - "Queen West history" - "Queen West stories" - "Queen West archive" - "Queen West memory"                     | -            | -           |
| Collective Memory                                  | "Czech Republic" - "Czech Republic history" - "Czech Republic stories" - "Czech Republic archive" - "Czech Republic memory" | -            | -           |
|                                                    | "Latvia" - "Latvia history" - "Latvia stories" - "Latvia archive" - "Latvia memory"                                         | -            | -           |
|                                                    | "Slovakia" - "Slovakia history" - "Slovakia stories" - "Slovakia archive" - "Slovakia memory"                               | -            | -           |
|                                                    |                                                                                                                             | -            | -           |

## Appendix A5 – Evaluation matrix of the selected websites

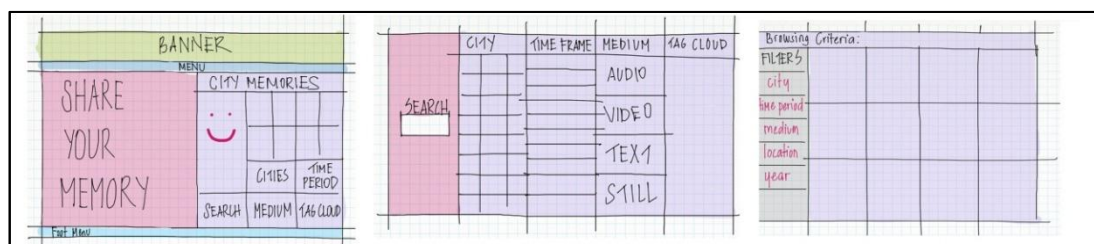
|                              | Project | Leicestershire | Harlem | Alaska | Queensland | Wales | Bristol | murmur | Kerrisdale | Leigh Valley | StoryMapping | Witness That Place | Collective Memory |
|------------------------------|---------|----------------|--------|--------|------------|-------|---------|--------|------------|--------------|--------------|--------------------|-------------------|
| Website Features             |         |                |        |        |            |       |         |        |            |              |              |                    |                   |
| Navigation                   | 4       | 4              | 5      | 4      | 3          | 4     | 3       | 5      | 4          | 4            | 3            | 4                  |                   |
| Home link on every page      | 1       | 1              | 1      | 1      | 0          | 1     | 1       | 1      | 1          | 1            | 1            | 1                  |                   |
| Menu on every page           | 1       | 1              | 1      | 1      | 1          | 1     | 1       | 1      | 1          | 1            | 1            | 1                  |                   |
| Navigation by Browsing       | 1       | 1              | 1      | 0      | 1          | 1     | 1       | 1      | 0          | 1            | 0            | 1                  |                   |
| Navigation by Search         | 1       | 0              | 1      | 1      | 1          | 1     | 0       | 1      | 1          | 0            | 0            | 1                  |                   |
| Site Map                     | 0       | 0              | 0      | 0      | 0          | 0     | 0       | 0      | 0          | 0            | 0            | 0                  |                   |
| Current location designation | 0       | 1              | 1      | 1      | 0          | 0     | 0       | 1      | 1          | 1            | 1            | 0                  |                   |
| Content                      | 5       | 5              | 5      | 3      | 3          | 5     | 3       | 3      | 3          | 3            | 3            | 5                  |                   |
| Multimedia                   | 1       | 1              | 1      | 1      | 0          | 1     | 1       | 1      | 1          | 1            | 1            | 1                  |                   |
| Site Description             | 1       | 1              | 1      | 1      | 1          | 1     | 1       | 1      | 1          | 1            | 1            | 1                  |                   |
| About                        | 1       | 1              | 1      | 1      | 1          | 1     | 1       | 1      | 1          | 1            | 1            | 1                  |                   |
| Legal/Copyright Information  | 1       | 1              | 1      | 0      | 0          | 1     | 0       | 0      | 0          | 0            | 0            | 1                  |                   |
| Help and Support             | 1       | 1              | 1      | 0      | 1          | 1     | 0       | 0      | 0          | 0            | 0            | 1                  |                   |
| Visual Design / Style        | 6       | 6              | 6      | 6      | 4          | 5     | 5       | 6      | 5          | 4            | 5            | 6                  |                   |
| Page Name/Site ID            | 1       | 1              | 1      | 1      | 0          | 1     | 1       | 1      | 0          | 1            | 1            | 1                  |                   |
| Simplicity of design         | 1       | 1              | 1      | 1      | 1          | 1     | 1       | 1      | 1          | 1            | 0            | 1                  |                   |
| Readability                  | 1       | 1              | 1      | 1      | 1          | 1     | 1       | 1      | 1          | 1            | 1            | 1                  |                   |
| Typography                   | 1       | 1              | 1      | 1      | 1          | 1     | 1       | 1      | 1          | 0            | 1            | 1                  |                   |
| Absence of info overload     | 1       | 1              | 1      | 1      | 0          | 1     | 1       | 1      | 1          | 1            | 1            | 1                  |                   |
| Clear Visual Hierarchy       | 1       | 1              | 1      | 1      | 1          | 1     | 0       | 1      | 1          | 0            | 1            | 1                  |                   |
| Legibility                   | 15      | 15             | 15     | 13     | 10         | 15    | 11      | 14     | 12         | 11           | 12           | 15                 |                   |

## APPENDIX B STRUCTURE OF THE PILOT WEBSITE

### Appendix B1 – Sitemap



## Appendix B2 – Sketches for the wireframe



## Appendix B3 – Screenshots from the Pilot Websites

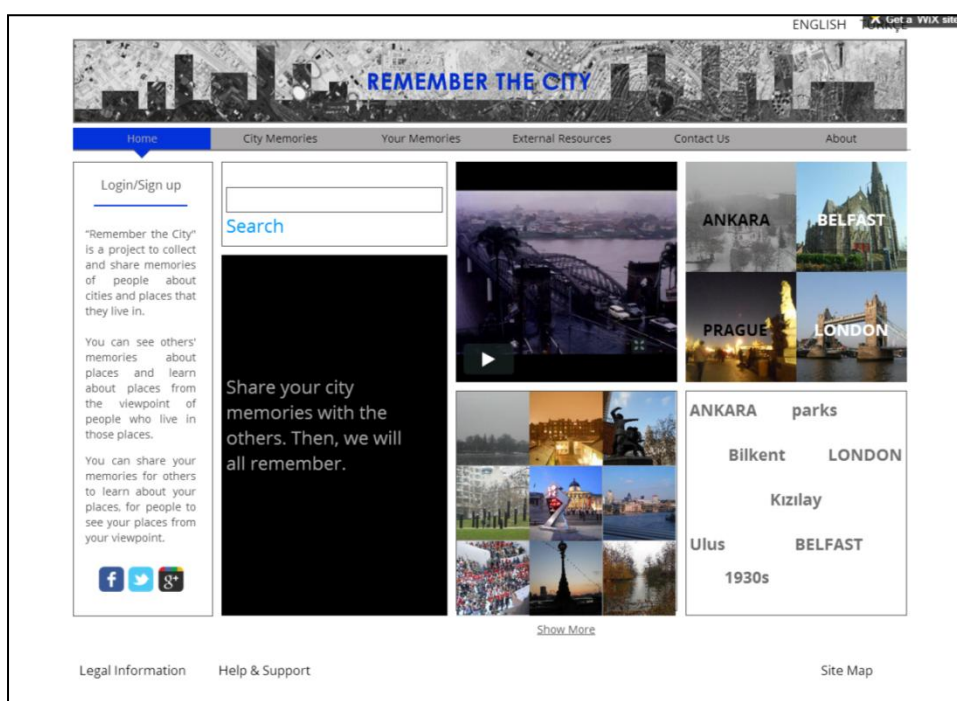


Figure B3.1 – Screenshot of the pilot international website's Home page

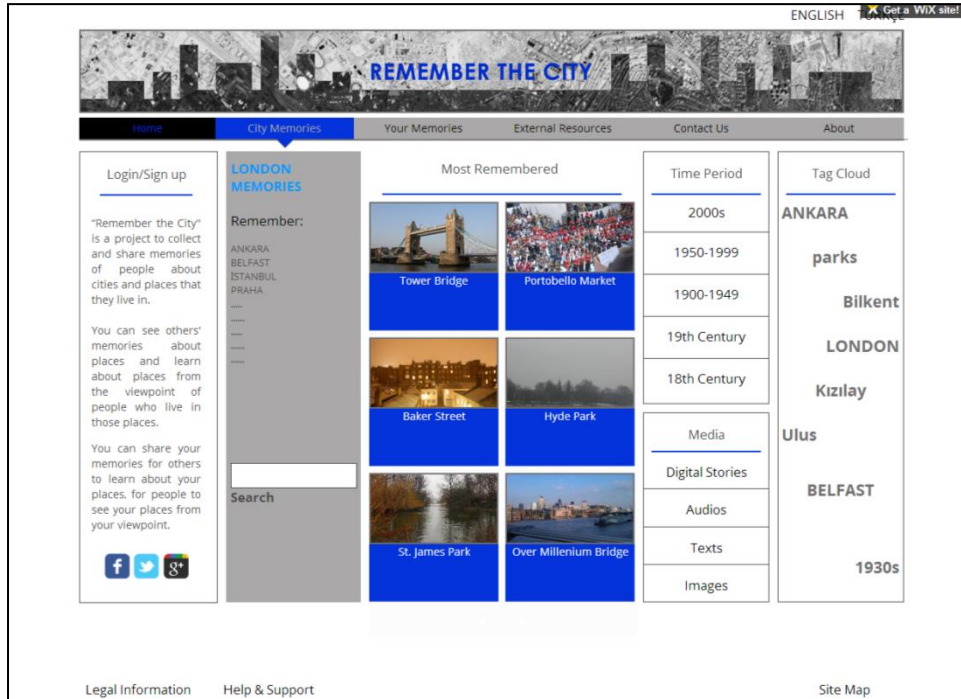


Figure B3.2 – Screenshot of the pilot international website's City Memories page

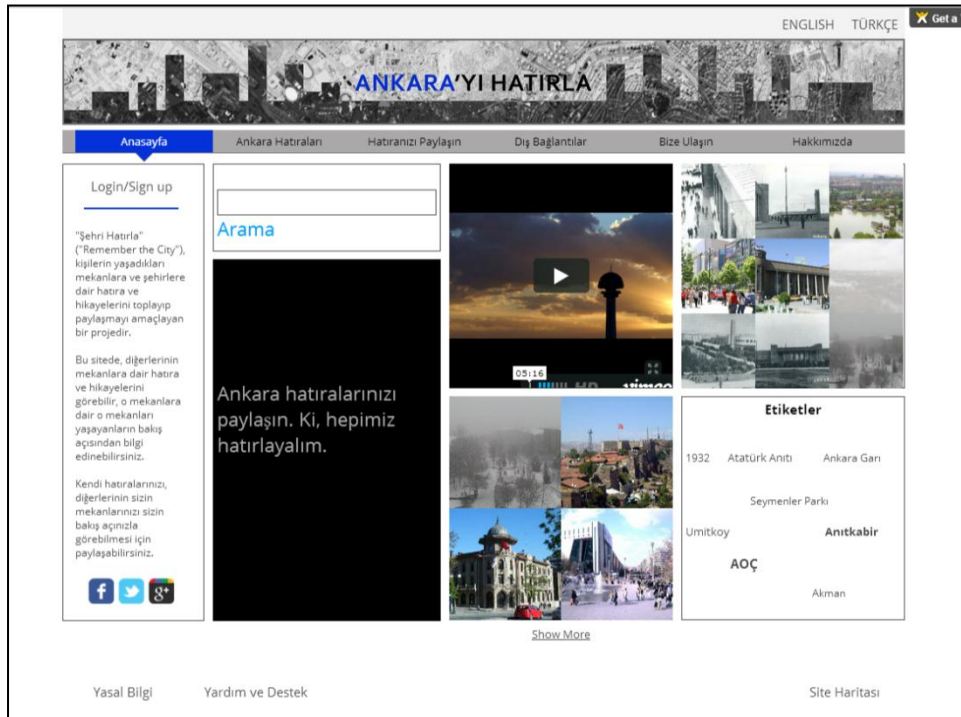


Figure B3.3 – Screenshot of the pilot website for Ankara - Home page



Figure B3.4 – Screenshot of the pilot website for Ankara - City Memories page

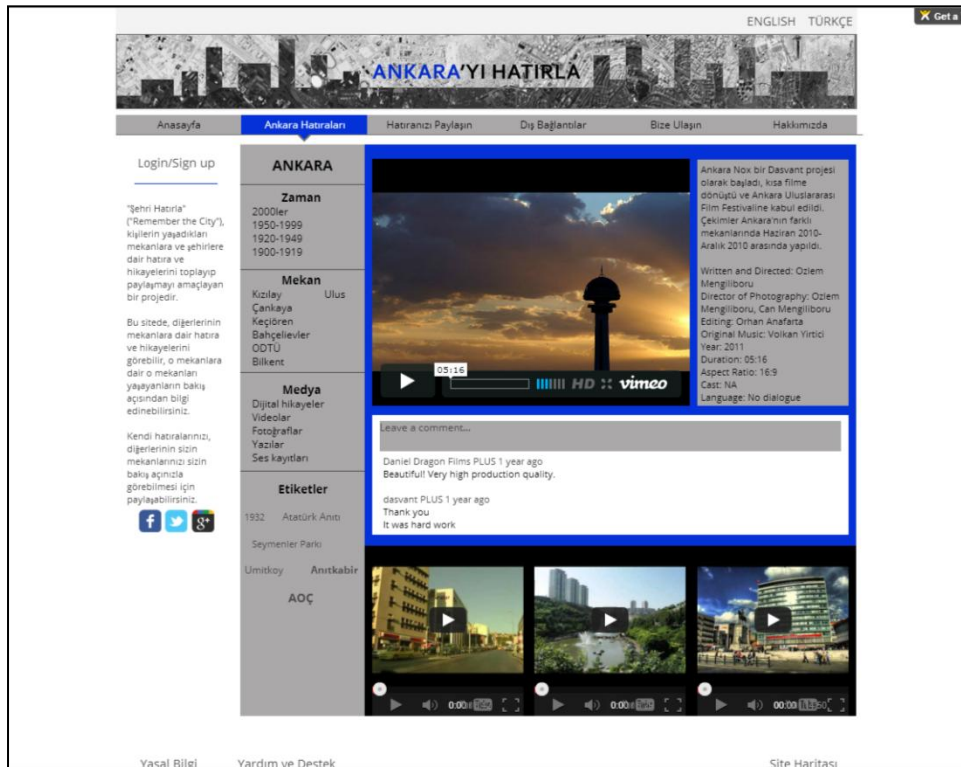


Figure B3.5 – Screenshot of the pilot website for Ankara - City Memories page

## APPENDIX C

### GUIDELINE FOR FUTURE IMPLEMENTATIONS

#### Appendix C1 – Features and requirements for projects and websites

| FEATURES | PROJECT                                                       |                                                          |                        |              |         | REQUIREMENTS | articulation        |               |                |                  | legibility |               |         |         |       |                   |
|----------|---------------------------------------------------------------|----------------------------------------------------------|------------------------|--------------|---------|--------------|---------------------|---------------|----------------|------------------|------------|---------------|---------|---------|-------|-------------------|
|          | data collection                                               |                                                          | data                   | coordination |         |              | temporal continuity | participation | sustainability | privacy+security | variety    | accessibility | ranking | clarity | order | visual simplicity |
|          | workshops                                                     | uploading                                                |                        | website      | project |              |                     |               |                |                  |            |               |         |         |       |                   |
| WEBSITE  | content                                                       | Representations                                          |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Comment frames for social interaction                    |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Brief texts and images on home page and main pages       |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Site description on the home page                        |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | About                                                    |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Contact Information                                      |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Help for uploading and downloading                       |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Menu                                                     |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Sitemap                                                  |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Conditions of use                                        |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Copyright information for every representation           |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Registration for uploading and downloading               |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Integration of social media buttons                      |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | navigation                                               | Navigation by browsing |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          | Navigation by searching                                       |                                                          |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          | Use of categories                                             |                                                          |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          | Use of tags                                                   |                                                          |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          | Designation of current location                               |                                                          |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          | Menu, Sitemap, Contact Info., Legal Info. Help on every page. |                                                          |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          | Adequate font sizes                                           |                                                          |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          | design                                                        | Proper contrast between the images, texts and background |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Font consistency                                         |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Font readability                                         |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | No information overload                                  |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |
|          |                                                               | Website designed as a separate body                      |                        |              |         |              |                     |               |                |                  |            |               |         |         |       |                   |

## Appendix C2 – A checklist for future implementations

### A. PROJECT

#### A.1. Coordination

##### A.1.1. Conduction of Project:

- ☐ Conduction of project by individual organizations
- ☐ Coordination with institutions and media to announce project
- ☐ Presence in the social media platforms

##### A.1.2. Establishment of Website:

- ☐ Hosting of website by well-established institutions such as governmental bodies or international organizations
- ☐ Hosting of videos on well-established video-sharing websites
- ☐ Hosting of the data on Cloud databases
- ☐ Coordination with social media platforms
- ☐ Proper naming of website
- ☐ Proper naming of webpages (involving related city names)

#### A.2. Data

- ☐ Digital stories
  - ☐ Videos
  - ☐ Audios
  - ☐ Images
  - ☐ Texts
  - ☐ Combinations
- ☐ Representations of artefacts and existing cultural texts
  - ☐ Images
  - ☐ Texts
  - ☐ Audios
  - ☐ Videos
- ☐ Alternatives of the representations
  - ☐ Transcripts of audio and video files
  - ☐ Audio files for only-visual representations
- ☐ External Links
  - ☐ Archives
  - ☐ Museums
  - ☐ Projects

#### A.3. Data Collection

##### A.3.1. Uploading

- ☐ Call for action
- ☐ Registration
- ☐ Online help for uploading
- ☐ Online tools for representation creation
- ☐ Contact information for help
- ☐ Supply of technical help
- ☐ Legal Information
- ☐ A consent form

##### A.3.2. Workshops

- ☐ Briefing about the importance of urban collective memory
- ☐ Briefing about digital storytelling
- ☐ Supply of technical support
- ☐ Supply of required tools
- ☐ A consent form from contributors for sharing and/or downloading representations
- ☐ Legal Information
- ☐ A consent form

## B. WEBSITE

### B.1. Content

- ☐ Representations (Refer to A.2)
- ☐ Brief texts and images on home page and main pages
- ☐ Site description on the home page
- ☐ About
  - ☐ *the project*   ☐ *the people*   ☐ *the cities*   ☐ *the website*   ☐ *the collaborating organizations*
- ☐ Contact Information
- ☐ Help for uploading and downloading
- ☐ Menu
- ☐ Sitemap
- ☐ Conditions of use
- ☐ Copyright information for every representation
- ☐ Registration for uploading and downloading
- ☐ Integration of social media buttons

### B.2. Navigation

- ☐ Navigation by browsing
- ☐ Navigation by searching
- ☐ Use of categories
  - ☐ *Time period*                      ☐ *City*                      ☐ *Representation*                      ☐ *Medium*
- ☐ Use of tags
  - ☐ *Specific Time*                      ☐ *Specific Place*                      ☐ *People*
- ☐ Designation of current location
- ☐ Presence of navigational and informative elements on every page
  - ☐ *Menu*      ☐ *Sitemap*      ☐ *Help*      ☐ *Contact Information*      ☐ *Legal Information*

### B.3. Design

- ☐ Adequate font sizes
- ☐ Proper contrast between the images, texts and background
- ☐ Font consistency
- ☐ Font readability
- ☐ No information overload
- ☐ Website designed as a separate body even if it's part of a portal