

TRACE - Timbuktu/Mali Memory Museum and Research Institute for Manuscripts

Timbuktu gerek sahip olduğu coğrafya gerek kültürel özellikleri nedeniyle birçok kültürel katmana sahiptir. Ancak kent içerisinde artan saldırılar ile bu kültürel katmanlaşmanın ve önemli hafıza öğelerinin izleri silinerek gelecek nesillere aktarılmasında zorlukları meydana getirmektedir. Saldırıları aynı zamanda halkın kendi benliği ile olan beraberliğini de kopartmaktadır. Timbuktu'nun en önemli hafıza öğelerinden biri olan el yazmaları saldırılar ile yok olmaktadır. Kentel ve kültürel belleğin oluşmasına katkı sağlayan bu el yazmalarının korunarak gelecek nesillere aktarılması tüm halkın ve insanlığın görevi olmaktadır. Bu bağlamda kent içerisinde belirlenen çalışma alanında araştırma merkezi ve müze yapılacaktır. Yapılacak olan müze ile kentin yaşamış olduğu katmanlaşmayı son dönemlerde artmış olan saldırıları, el yazmalarını hem gelecek nesillere sergilemek hem de turist olarak kenti ziyaret eden kişilere aktarmayı sağlamaktadır.

Kent mimarlık, kimlik, bellek, unutmama ve hatırlama üzerinden her defasında başka türlü yazılabilecek büyük ve zor bir hikayedir. Temsil ettiği geçmiş hikayesini bugüne yalnızca sunmakla kalmıyor aynı zamanda geleceği inşa ederken onunla bir bağ kuruyor. Kentin kent olmasını sağlayan tarihi ve kültürel dokusunun içimize işleyen bu hafızaları oluşturan eserler ve o kentin geçmiş ile olan bu bağlarıdır. Bu bağlamda Timbuktu kentinin kolektif belleğine günümüze kadar yapılmış olan tüm saldırılar aslında bu bellek kavramına zarar vermekte ve onda bir iz bırakmaktadır. "iz" kavramı Jacques Derrida'nın dekonstrüksiyon adını verdiği eleştirel düşünce yönteminin en önemli konseptlerinden birisi. Fransız felsefeci, başka kavramlar için de yaptığı gibi, izi pozitif veya negatif olarak tanımlamaz, hatta böyle bir yönelimden bile kaçınır. Böylece "iz" kavramı, birçok anlamı içerisinde barındırarak dogmatik bir "tek" yönelimi geçersiz kılmaktadır. "iz" bu bağlamda, bir yokluğun varlığını, daima şimdide yokluğu var olan bir belirsizlik durumunu göstermektedir. Bu bağlamda kent dokusu üzerinde veya kent belleği üzerinde bırakılmış her "iz" aslında toplumun şimdiden önceki deneyimine dayanır. Geleceğin inşa edilme sürecinde bu "iz" lerin gelecek nesillere aktarılması geçmiş tecrübelerin onlarla paylaşılması ve sahip olduğu değerlerin farkına varmasını ve bilinçlenmesini sağlamaktadır. Timbuktu da var olan ve sadece yerel halkı değil tüm dünya halkının ortak mirası olarak değerlendirebileceğimiz el yazmaları da en önemli "iz"lerden biridir. El yazmaları günümüze kadar hem Timbuktu halkını şekillendirmiş hem de nesiller boyunca onlar tarafından şekillendirilmiştir.

Jacques Derrida'nın da belirttiği gibi "Bu bir gelecek meselesi, geleceğin kendisi meselesi, yarı için bir cevap, bir söz ve sorumluluk sorusudur. "

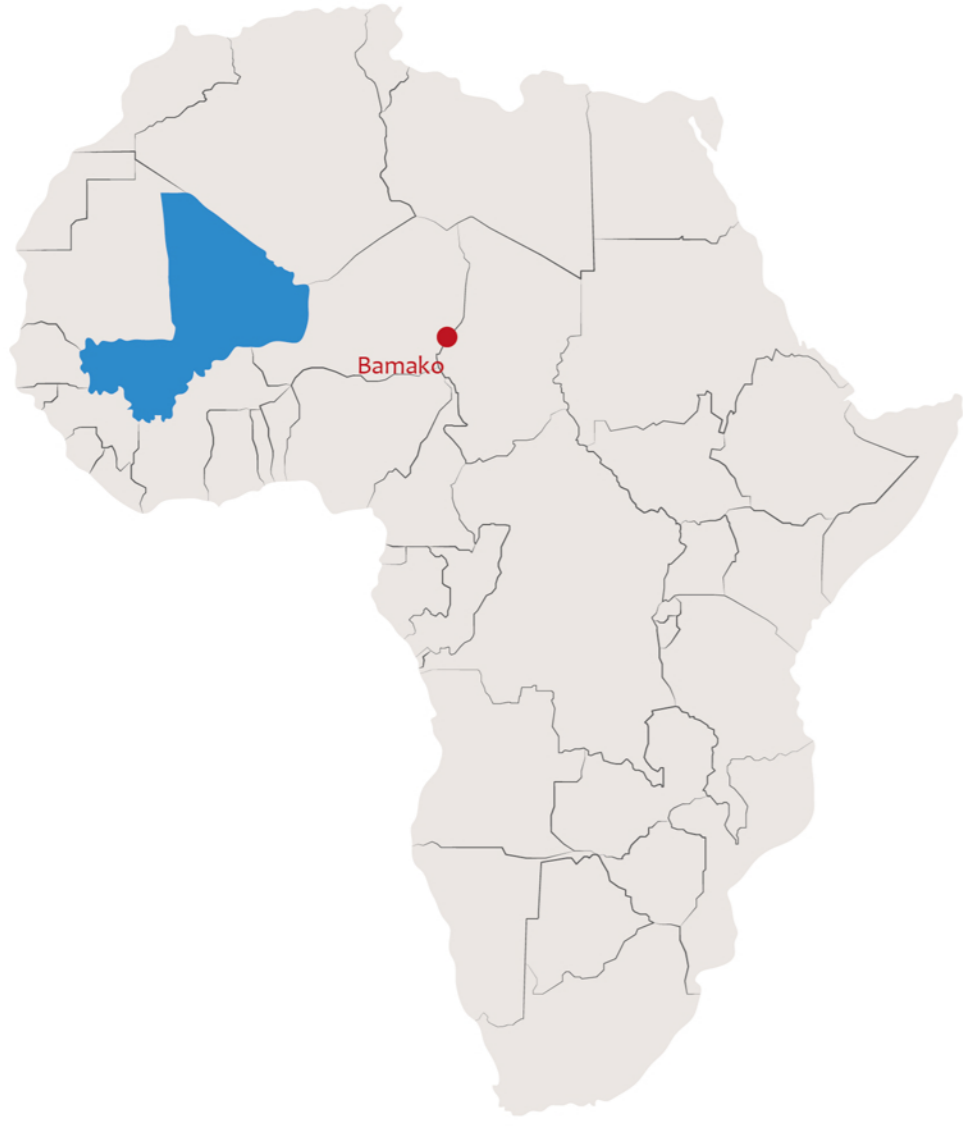
Yapının tasarımında kent içerisinde kentin hafızasında önemli roller üstlenmiş olan yapılar, eserler referans alınarak bu noktadaki veriler soyutlanarak tasarım verisine dönüştürülmüştür. Soyutlanan mekanlar yapı içerisinde kullanıcı hareketlerine göre şekillenerek duvar noktalarına dönüşmektedir. Bu duvarlar bazı noktalarda yapının ana taşıyıcısı, bazı noktalarda enstalasyon noktasına ve bazı noktalarda da zemin altı havalandırma elemanlarına dönüşmektedir. Yapılacak olan yapı içerisinde hem müze hem de kentlinin ihtiyacını karşılamak üzere atölyeler, kütüphane ve çeşitli araştırmacılara olanak sağlayacak olan içerisinde konaklamayı da barındıran bir araştırma merkezi içerecektir. Müze alanı deneysel noktaları içerdiğinden dolayı yer altında yapılmakta olup aynı zamanda el yazmalarının sergilenirken güneş ışığından direk olarak etkilenmelerini engellemek hedeflenmiştir. Yer altında bulunan müze alanının doğal bir şekilde havalandırılmasını sağlamak için sıcak iklimlerde sıklıkla karşılaşılan bagdir adı verilen rüzgâr kulelerinin çalışma prensiplerinden yararlanılmıştır. Yapı hem kentin parçası olmayı amaçlamakta hem de içerisinde bir kenti barındırmayı amaçlamaktadır.

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WHERE IS THE TIMBUKTU



Africa, the second largest continent (after Asia), covering about one-fifth of the total land surface of Earth. The continent is bounded on the west by the Atlantic Ocean, on the north by the Mediterranean Sea, on the east by the Red Sea and the Indian Ocean, and on the south by the mingling waters of the Atlantic and Indian oceans.



Mali is a landlocked country located in West Africa. Algeria, Niger, Burkina Faso, Ivory Coast, Guinea, Senegal and Mauritania are the seven largest countries of the African continent. The capital of the country is Bamako.



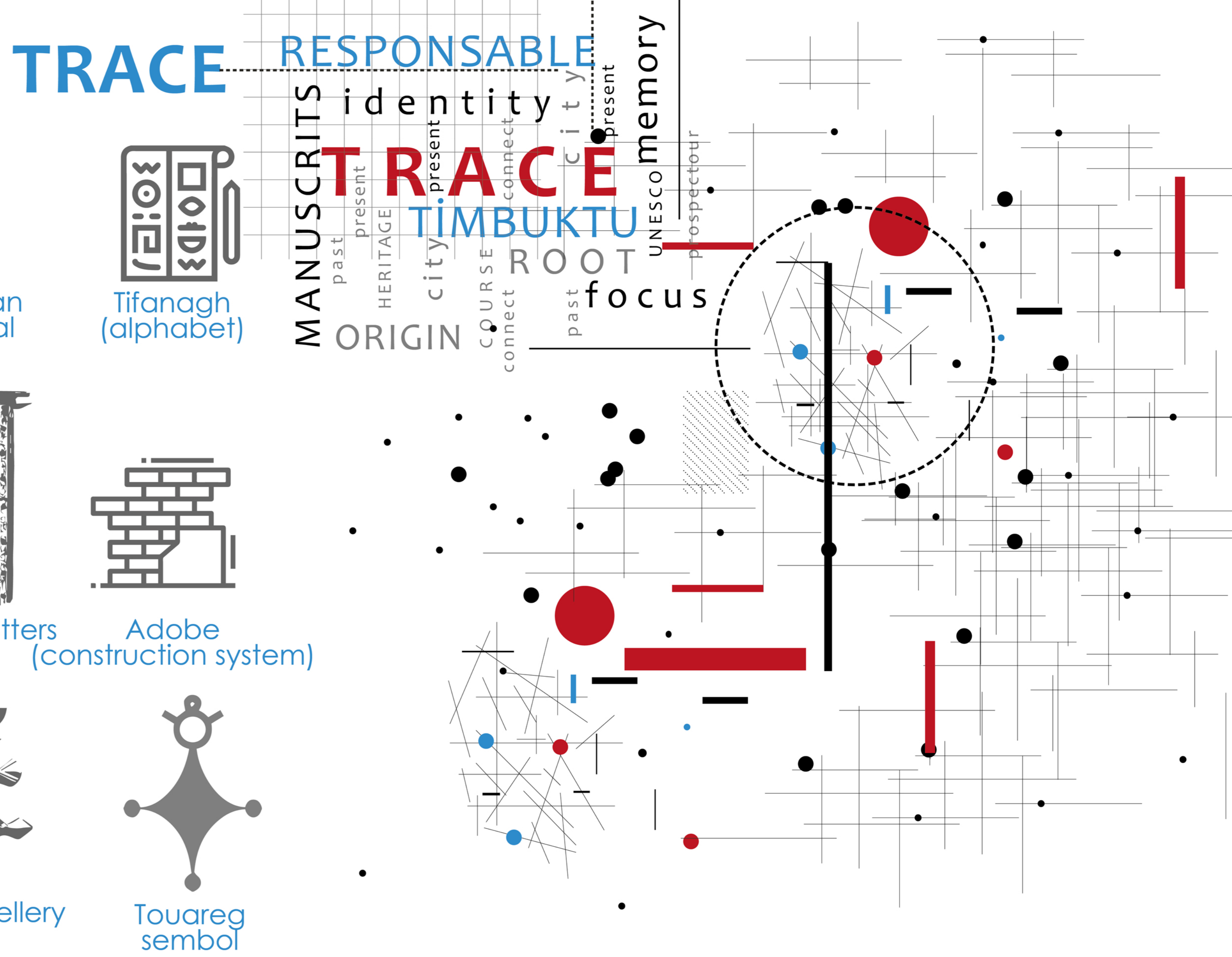
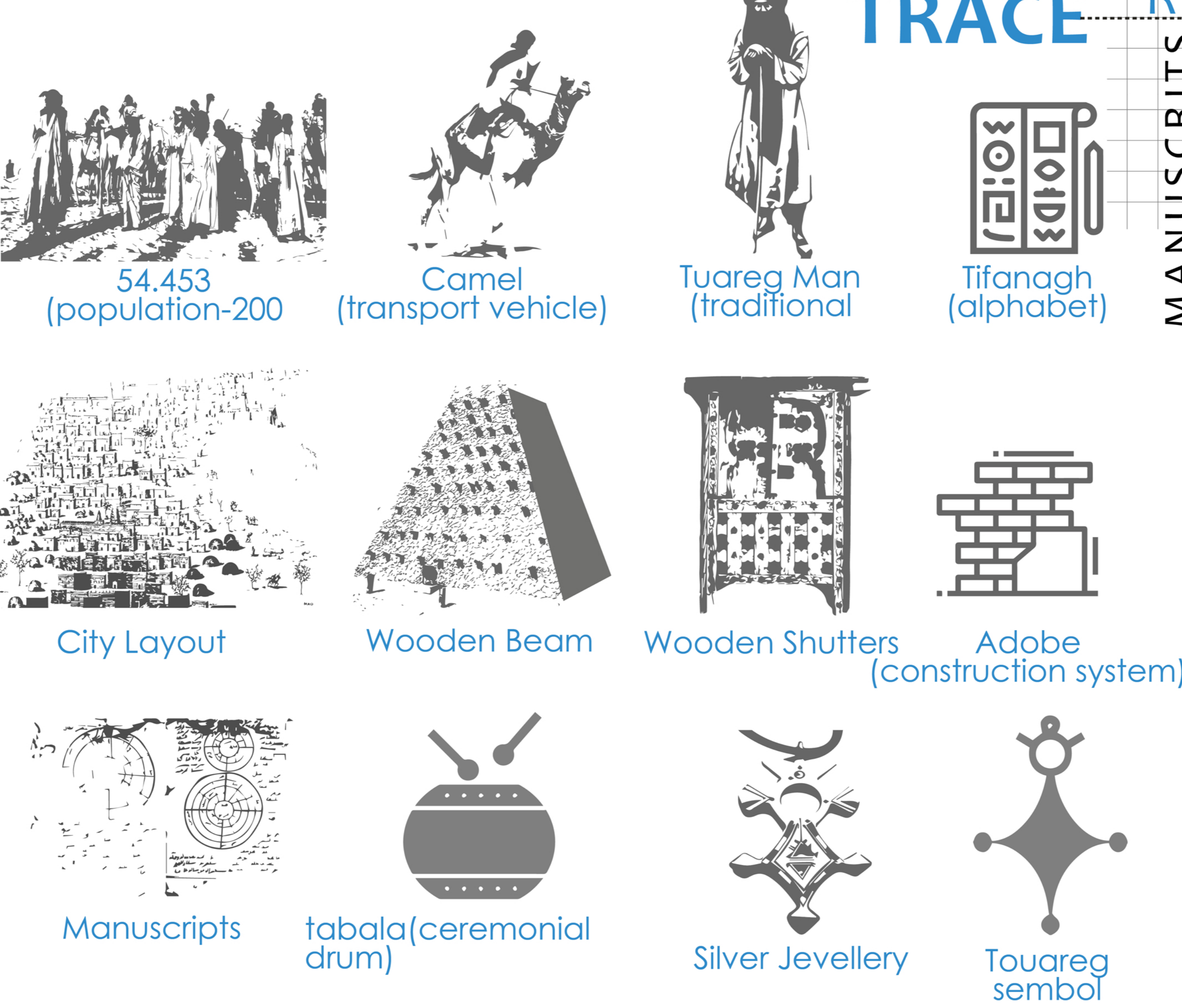
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CITY MEMORY

"The past is never over, it is a continuous process that is processed into the texture of today, which is transformed into the past at any moment. There is no fixed and definable border line between the past and the future. The past is the interface of the future."

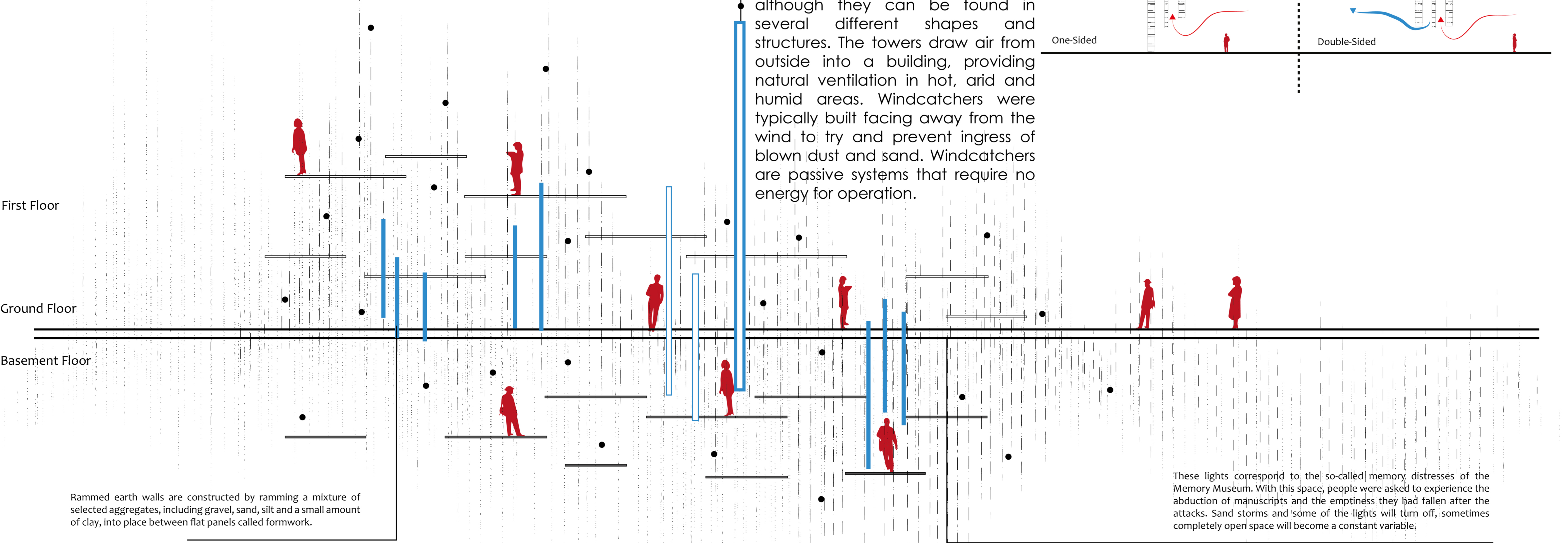


SOCIAL STRUCTURE ANALYSIS

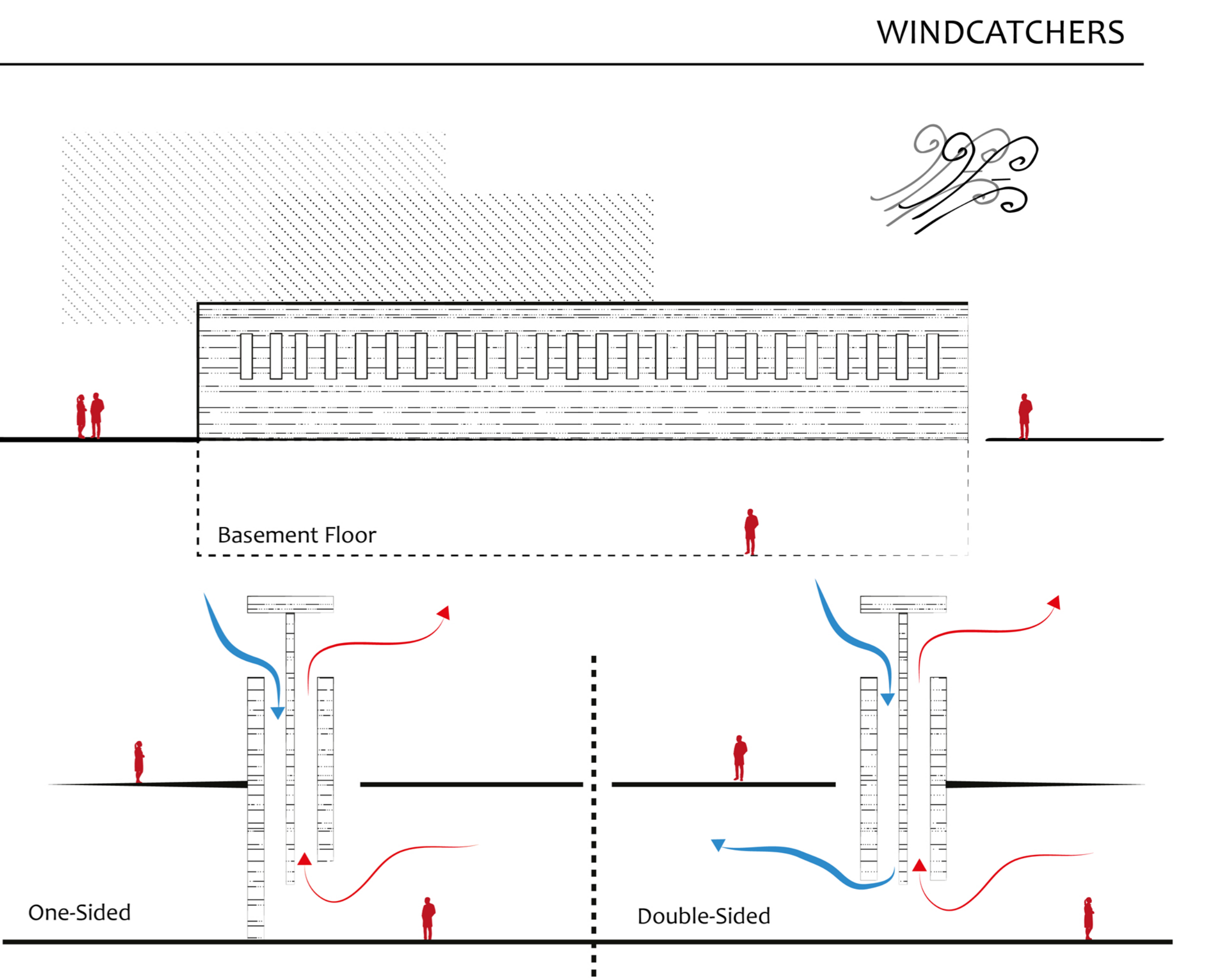


CONCEPTUAL APPROACH

The city is a big and challenging story that can be written every time through architecture, identity, memory, forgetting, and remembering. Not only does he present his past history to the present, he continues to live with every other value. In this context, Timbuktu has many experiences in the process of existence and creates traces of urban memory. The "tracks" that are formed are the interface that connects the past and the future. Because the past is never ending, and it is a process that has always been processed into the tissue of the present, which has always

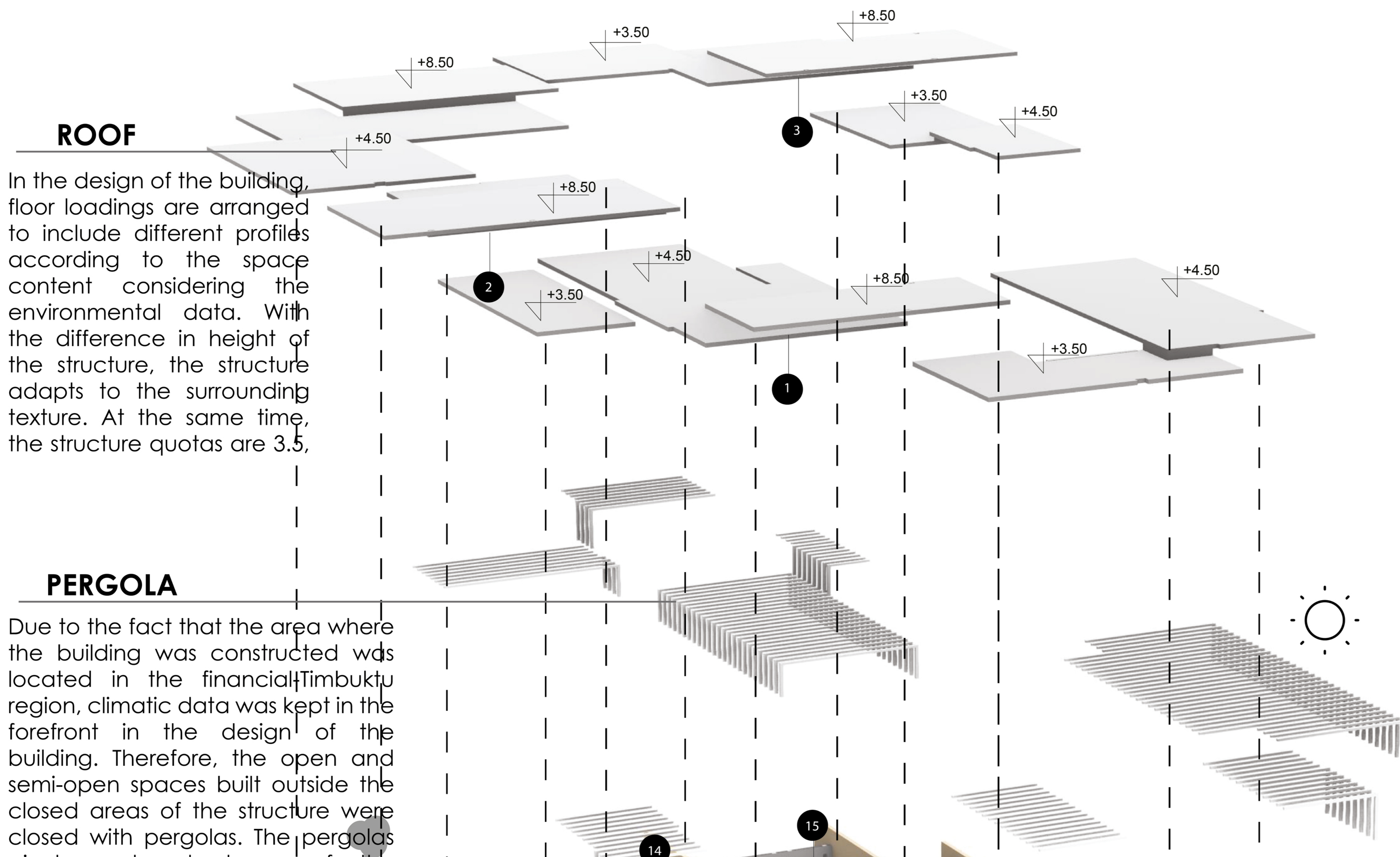


This element of the building, which is designed with reference to the Pers Architecture and hot climate architecture, enables natural ventilation of the museum and manuscripts archive under the ground floor. Designed as 1.5 m, the air enters from the top of the wall and reaches the AL quota and the polluted air comes out. An artificial ventilation is recommended for manuscripts. However, in adverse conditions, ventilation will be provided through these channels. They generally take the form of small towers installed on top of buildings, although they can be found in several different shapes and structures. The towers draw air from outside into a building, providing natural ventilation in hot, arid and humid areas. Windcatchers were typically built facing away from the wind to try and prevent ingress of blown dust and sand. Windcatchers are passive systems that require no energy for operation.



These lights correspond to the so-called memory distresses of the Memory Museum. With this space, people were asked to experience the abduction of manuscripts and the emptiness they had fallen after the attacks. Sand storms and some of the lights will turn off, sometimes completely open space will become a constant variable.

EXPLODED DIAGRAM



ROOF
In the design of the building, floor loadings are arranged to include different profiles according to the space content considering the environmental data. With the difference in height of the structure, the structure adapts to the surrounding texture. At the same time, the structure quotas are 3.5,

PERGOLA

Due to the fact that the area where the building was constructed was located in the financial Timbuktu region, climatic data was kept in the forefront in the design of the building. Therefore, the open and semi-open spaces built outside the closed areas of the structure were closed with pergolas. The pergolas aim to create a shadow area for the user outside the closed spaces.

GROUND

Ground floor plan building entrance area, management units, manuscripts maintenance workshops and laboratories, public education workshops, library, cafes and research centers are located. In addition, the research center has designed a 6-unit accommodation area for researchers to stay in. The functions of the building were placed in the form of human movements of the walls isolated from the city. These functions are combined with a courtyard with an auditorium in the center of each other.

BASEMENT FLOOR

In addition to keeping the museum functions within the basement area, it also contains the archive. The archive is connected directly with both the stairs and the elevator circulation networks as vertical. At the same time, there is a shallow water collection area on the basement floor, warehouses and technical volumes.

MUSEUM FLOW ROUTE

The memory space is designed to be directly involved in the transformation in some cases, it is aimed to find itself in some transformed places. These lights correspond to the so-called memory distresses of the Memory Museum. With this space, people were asked to experience the abduction of manuscripts and the emptiness they had fallen after the attacks. Sand storms and some of the lights will turn off, sometimes completely open space will become a constant variable. The museum route includes the historical history of Timbuktu, trace, beam memory-temporary exhibition area, manuscripts exhibition area, reflection and the construction of the root.

GROUND FLOOR

- Manuscripts Workshops 10
- Public Workshops 11
- Auditorium Area 12
- Library 13
- Cafe 14
- Researchers Accomadation 15
- Research Laboratories 16
- Courtyard 17
- Focus 18
- Museum Main Entrance 1
- Free Market Place 2
- Free Market Place 3
- Courtyard Entrance 4
- Management 5
- Manuscripts Management 6
- Manuscripts Resting Area 7
- Quarantina Room 8
- Laboratories 9

BASEMENT FLOOR

- Reflection 8
- Construction of the Root 9
- Shellter 10
- Wter Catchment 11
- Technical Volume 12
- Material Storage 13
- Archive 14
- Museum Main Entrance 1
- Sales Units & Courtyard 2
- Advisory 3
- History of Timbuktu 4
- Flashback 5
- Beam Memory & Temporary Exhibition 6
- Manuscripts Exhibition 7

FIRST FLOOR

- Management Rooms 1
- Manuscripts Meeting Rooms 2
- Research Individual Laboratories & Meeting Rooms 3

FIRST FLOOR

The management, manuscripts, maintenance workshop and research center of the building are located in the areas that can meet the needs of the user. The management unit also includes the first floor management rooms planned as suspended floors. In the field of handwritten care, the meeting areas where the experts will meet together have been established. In addition, meeting rooms, group workspaces and individual work units are designed in the area where the research center is located.

WIND

This element of the building, which is designed with reference to the wind towers located in Iran, enables natural ventilation of the museum and manuscripts archive under the ground floor. Designed as 1.5 m, the air enters from the top of the wall and reaches the AI quota and the polluted air comes out. An artificial ventilation is recommended for manuscripts. However, in adverse conditions, ventilation will be provided through these channels.

FOCUS-BEAM

Manuscripts gave people a wonderful feeling about the history of this continent. They were proud to be in Africa. In particular, they understood that Africa has no history because of colonialism and that they all have a special context of the past. But the truth is that they were destroyed and the people found themselves in a great emptiness.

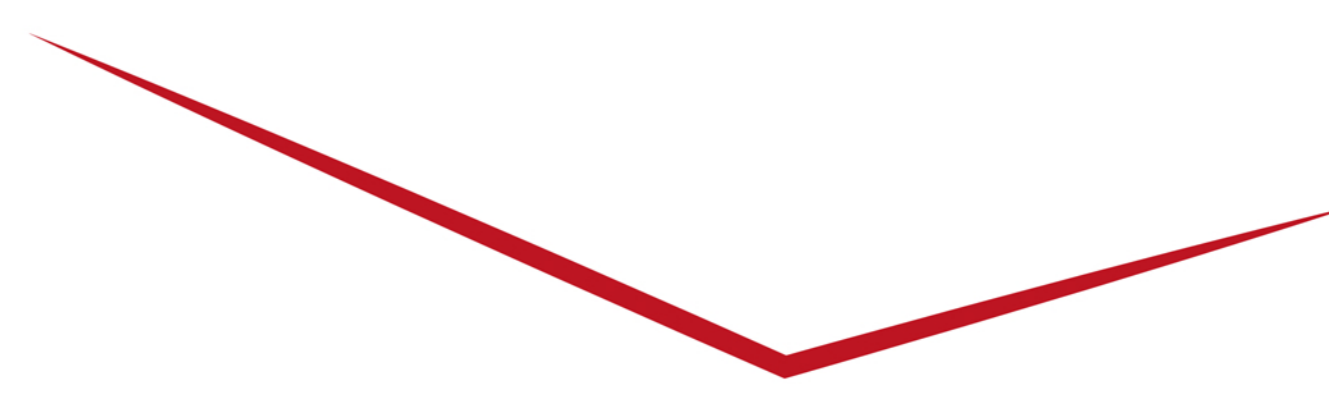
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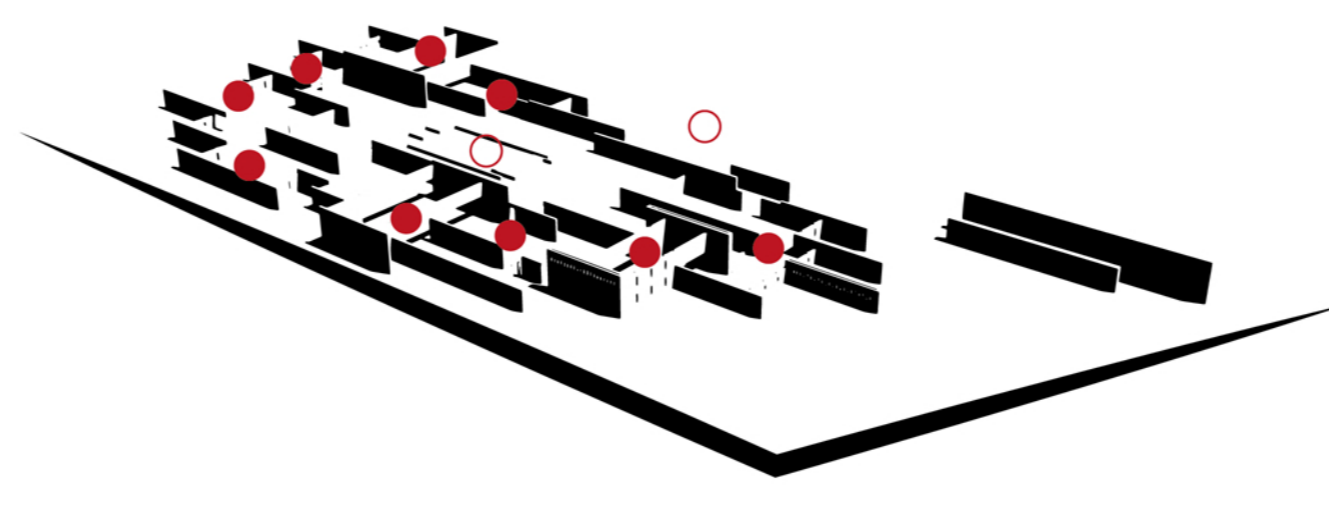
Manuscripts have been shaped by Timbuktu people for centuries and were shaped by Timbuktu people. 16. although it is believed that there was no written source in African culture for centuries, Timbuktu has hosted many manuscripts written in different languages. As a family tradition, every family's manuscripts have moved to Bamako, led by Haidara, the head of the family, with increasing threats in recent years. As Derrida's philosophy states, it is our responsibility to establish appropriate conditions for these manuscripts to be able to return to their homes that link the layers that existed in the past. Many points in the city's memory of the people have been damaged because of the ssaldırılar occurred and both the people and the city memory has worn out. It is aimed to strengthen the connection of the building with the city by giving priority to these in the construction design. In this way, the building that will refer to each part of the city will remind the user that they have lived.

The buildings, which played an important role in the city's memory in the design of the building, were converted into design data by abstracting the data at this point by referencing the works. Isolated spaces are shaped according to user movement within the structure and become Wall points. These walls are the main carrier of the building at some points, at some points the installation point and at some points the underground ventilation elements. The building will include workshops, libraries, and a research center that will allow for a variety of researchers to meet the needs of both the museum and the city. Since the museum area contains experiential points, it is also aimed to prevent manuscripts from being directly affected by sunlight on display. In order to ensure natural ventilation of the underground museum area, the working principles of the wind towers called bagdir, which is frequently encountered in hot climates, were used. The walls that turn into this element at the partial points will be used in the structure where artificial ventilation of the structure is inadequate.

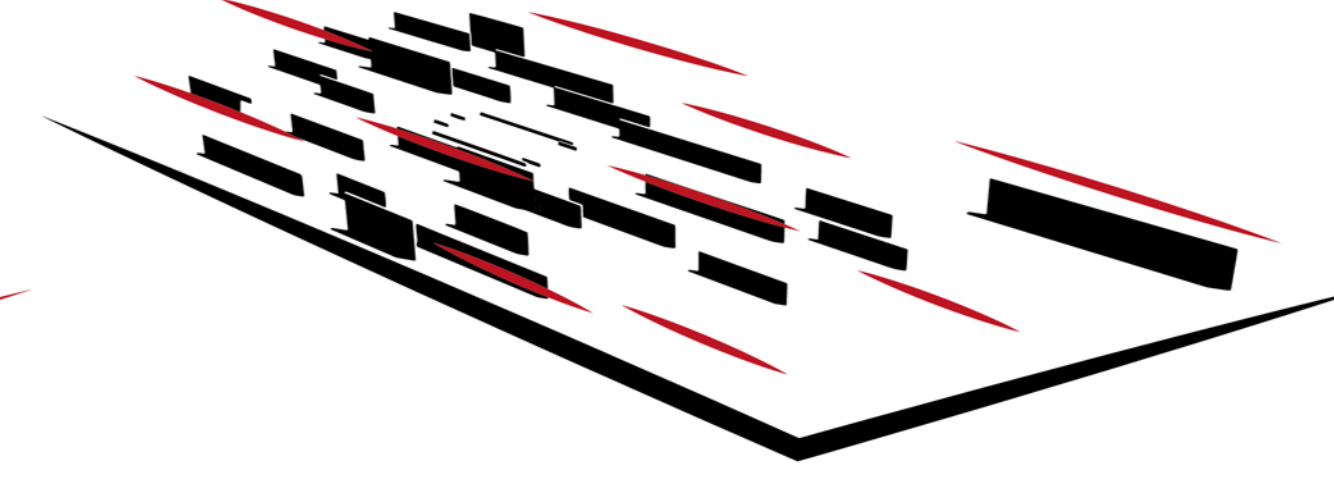
Working Area



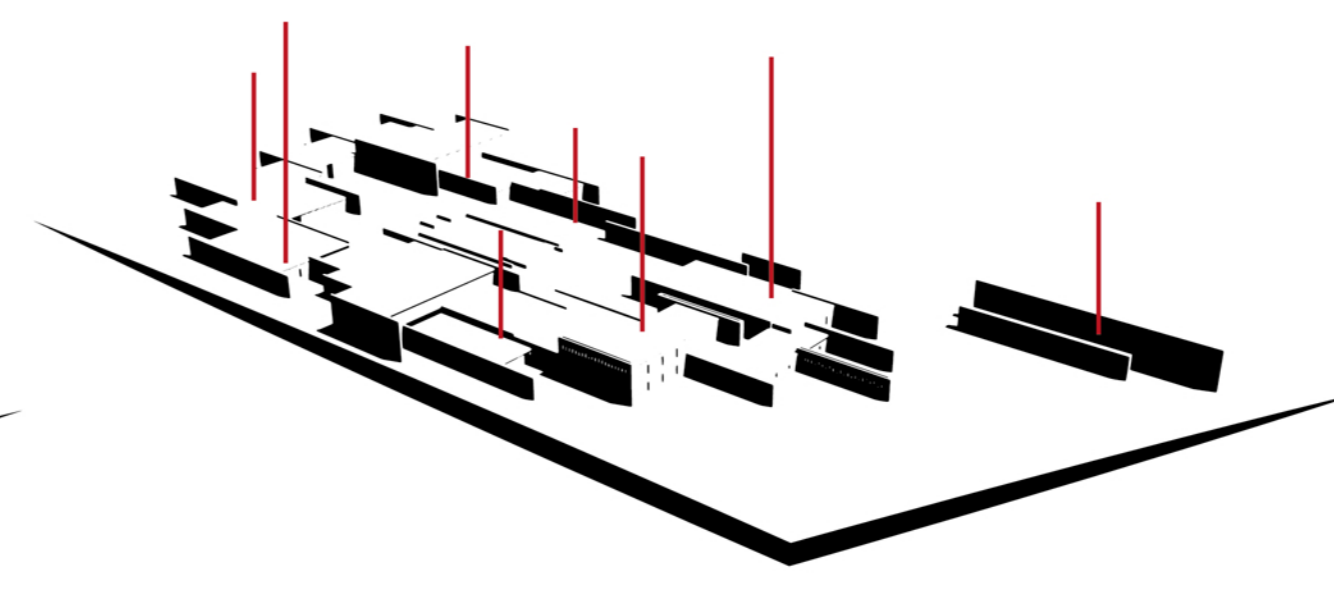
Determination of function and space planning



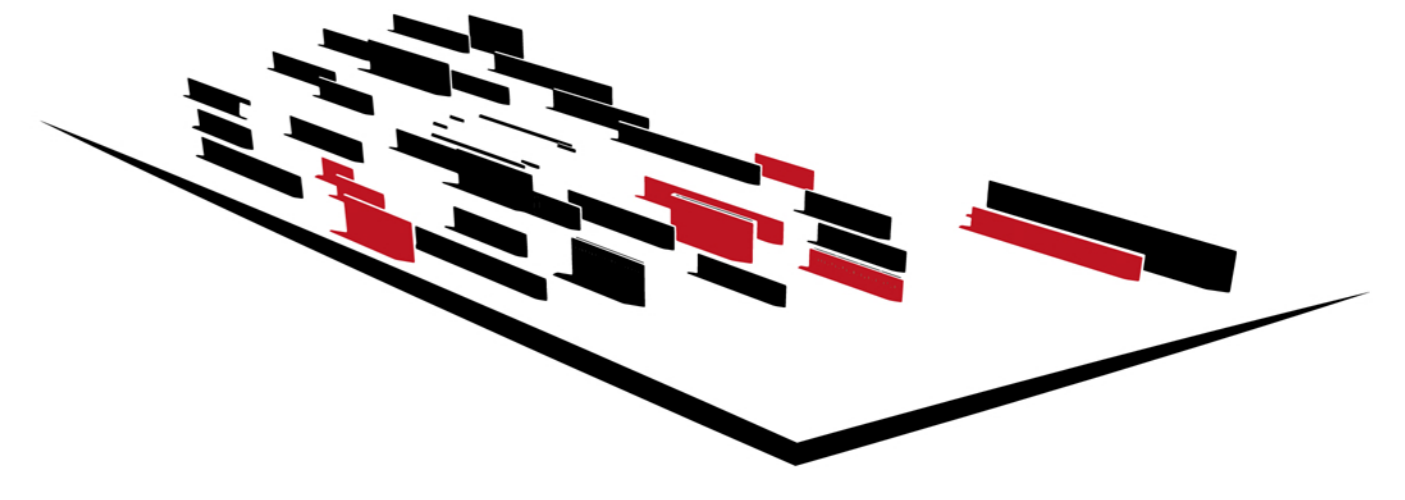
Abstraction of the data in the city into the walls of architectural elements



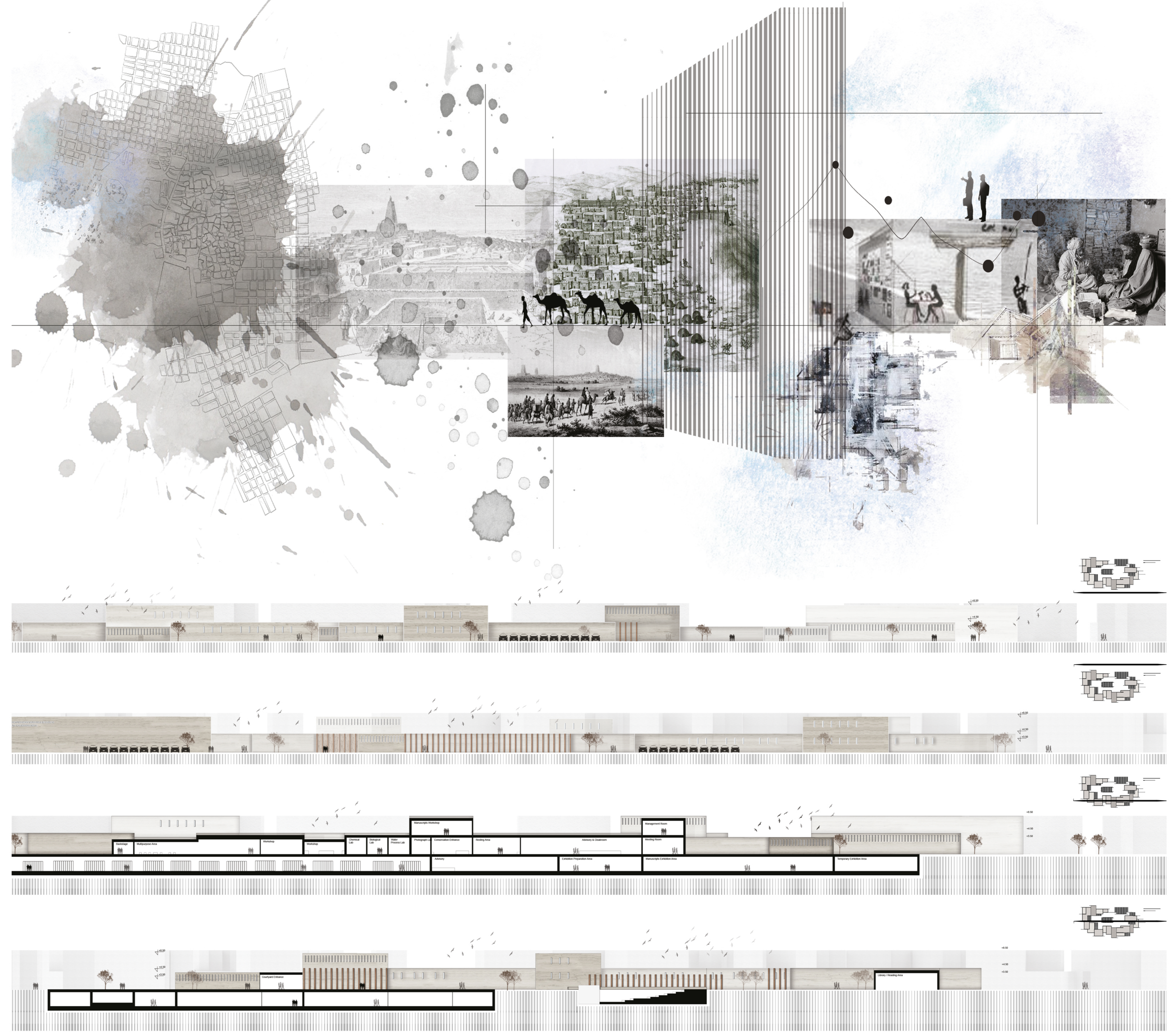
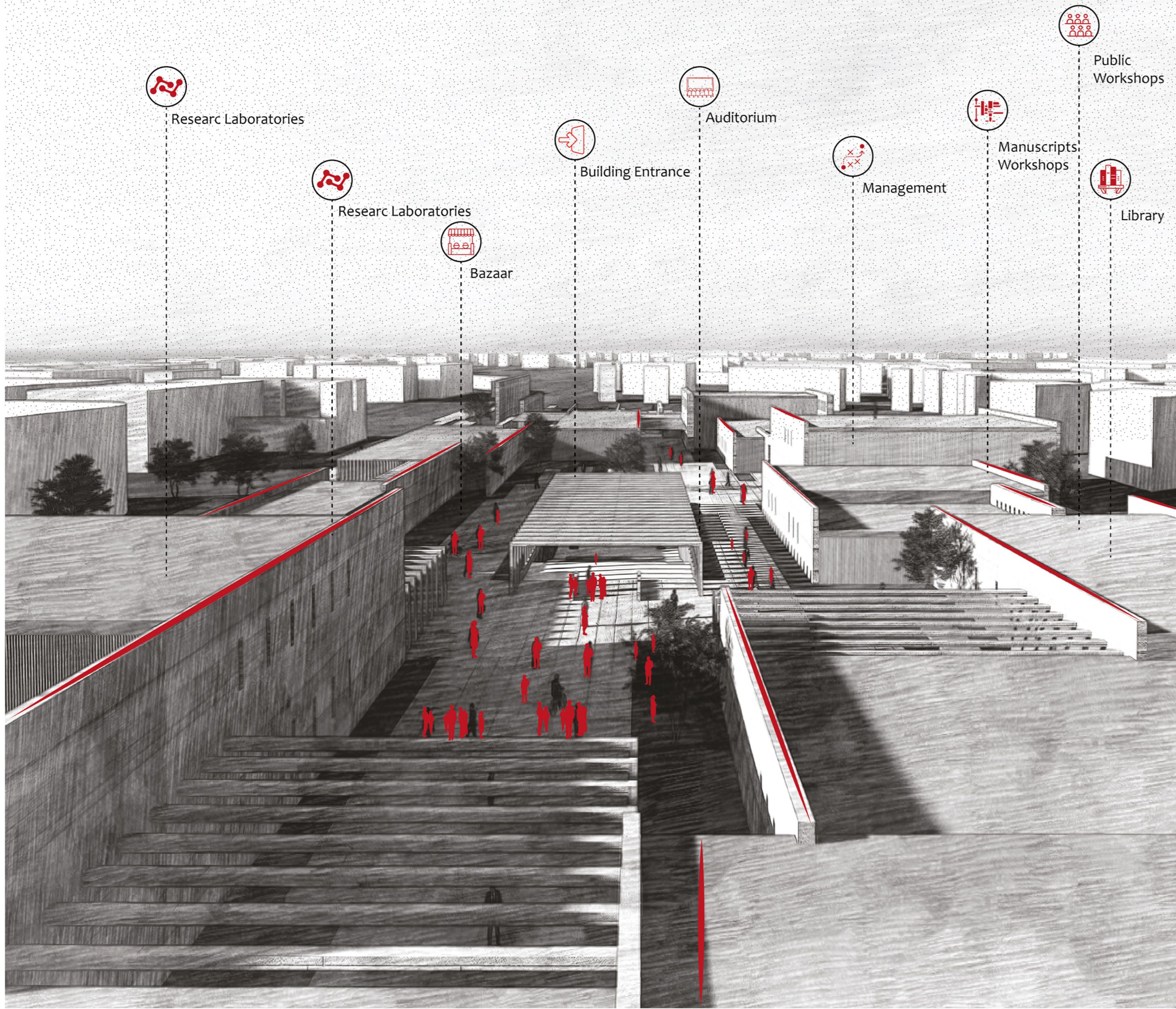
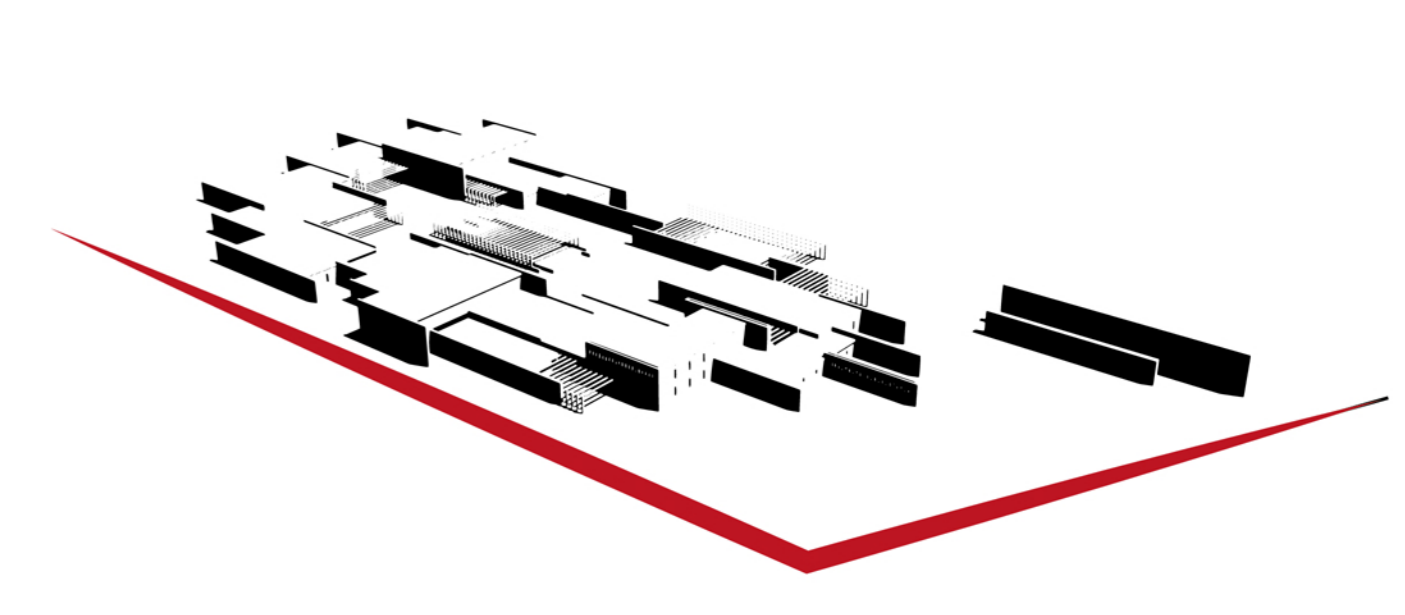
Determination of building floor heights



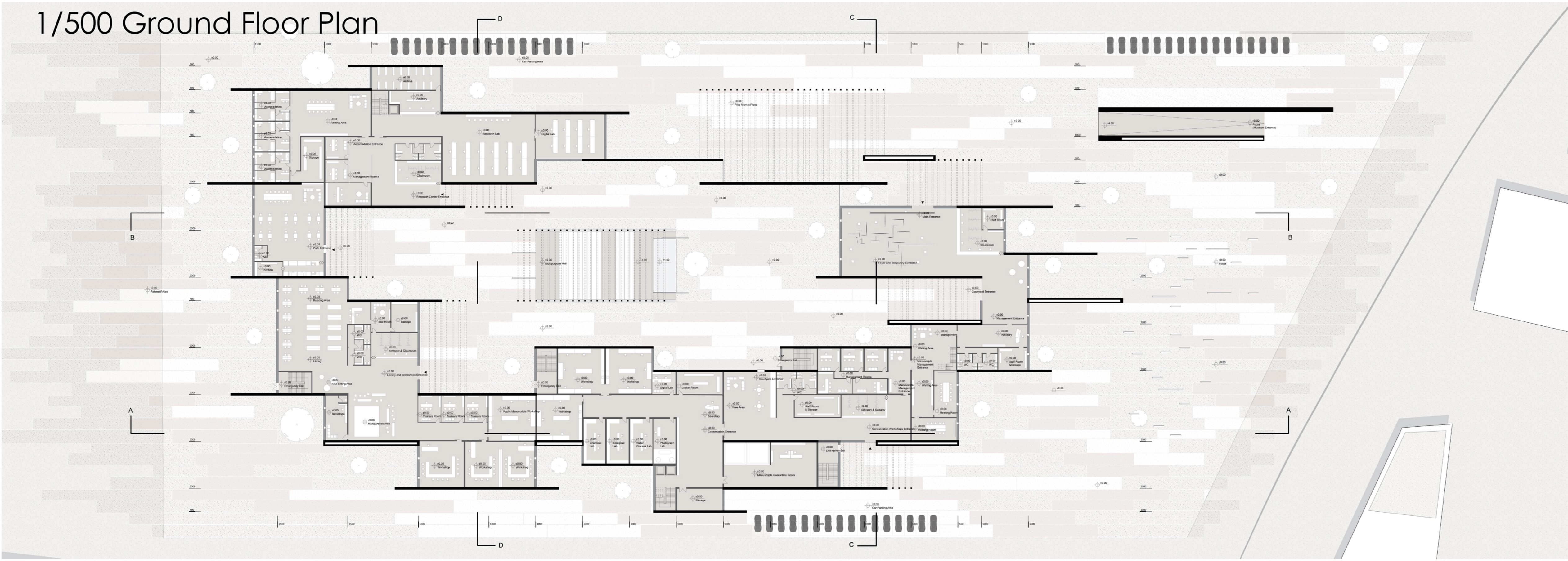
Some of the walls in the building were converted into windcatchers to be ventilated on the basement floor.



Memory Museum and Research Institute for Manuscripts



1/500 Ground Floor Plan



1/500 Basement Floor Plan

