

NEW BUILDING IN HISTORICAL SETTLEMENT AS AN URBAN
CONSERVATION PROBLEM: A CASE STUDY IN TARSUS

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ABSTRACT

NEW BUILDING IN HISTORICAL SETTLEMENT AS AN URBAN CONSERVATION PROBLEM: A CASE STUDY IN TARSUS

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This thesis develops around the theme of new building problem in historical settlements. Rapid and uncontrollable urbanization due to industrialization and over dense population is resulting in the demolition of the existing historical settlements in our country. Despite this change, as the main goal of conservation is to provide historical continuity, the existence of the new buildings in historical settings as the products of this process come out to be an urban conservation problem. The current regulations for the new buildings in historical settings being applied in the norms of conservation plans are usually inadequate to bring out successfully integrated new buildings with the traditional setting due to their standard approaches to the problem. In that sense within the scope of this thesis study, Kızılmurat district of Tarsus is selected as the study area and a methodology is referred that considers the identity of the settlement and comments on the current

light of these proposed principles existing new buildings as the latest layer of the settlement are also evaluated and several interventions are brought out.

Keywords: Change, Historical Continuity, New Building in Historical Settlement, Identity of the Settlement, Evaluation of Current Regulations, A Proposal for New Principles.

ÖZ

TARİHİ YERLEŞİMLERDE BİR KENTSEL KORUMA SORUNU OLARAK YENİ YAPI: TARSUS'DA BİR ÇALIŞMA

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Bu tez çalışması tarihi yerleşimlerdeki yeni yapılaşma sorunu teması etrafında gelişmektedir. Endüstrileşme ve yoğun nüfus artışından kaynaklanan hızlı ve kontrolsüz kentleşme, ülkemizdeki mevcut geleneksel yerleşimlerin tahribatına yol açmaktadır. Bu değişime rağmen, korumanın temel hedeflerinden biri tarihsel devamlılığı sağlamak olduğundan, bu sürecin ürünü olan tarihi dokudaki yeni yapılar, bir kentsel koruma sorunu olarak ortaya çıkmaktadır. Tarihi yerleşimlerdeki yeni yapılar için koruma imar planları normlarında uygulanan düzenlemeler, konuya standart yaklaşımlarından dolayı çoğu zaman yeni yapının geleneksel dokuyla bütünleşmesinde başarısız olmaktadır. Bu bağlamda bu tez çalışmasında, Tarsus'un Kızılmurat Mahallesi çalışma alanı olarak seçilmiş, ve yeni yapı prensiplerinin belirlenmesinde yerleşimin kimliği ve mevcut yeni yapı

katmanı olan mevcut yeni yapılar hakkında da bir deęerlendirme yapılmıř ve çeřitli mdahale kararları geliřtirilmiřtir.

Anahtar Kelimeler: Deęiřim, Tarihsel Devamlılık, Tarihi Yerleřimde Yeni Yapı, Yerleřimin Kimlięi, Mevcut Dzenlemelerin Deęerlendirilmesi, Yeni İlkeler İin Bir Öneri.

To the memory of my grandmother Sabriye

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TABLE OF CONTENTS

ABSTRACT	iii
ÖZ	v
ACKNOWLEDGEMENTS	viii
TABLE OF CONTENTS	ix
LIST OF FIGURES	xii
 CHAPTER	
1. INTRODUCTION	1
1.1. DEFINITION OF THE PROBLEM	2
1.2. AIM AND CONTENT OF THE STUDY	3
1.3. METHODOLOGY OF THE STUDY	4
1.4. NEW BUILDING IN HISTORICAL SETTLEMENT AS AN URBAN CONSERVATION PROBLEM	7
1.4.1. Perception of the Existing Historical Setting.....	8
1.5. URBAN CONSERVATION DEVELOPMENTS WITH SPECIAL EMPHASIS ON NEW BUILDING DESIGN ...	10
1.5.1. Developments in the World	10
1.5.2. Developments in Turkey	13
2. THE CASE STUDY: TARSUS	16
2.1. GENERAL INFORMATION	16
2.2. PHYSICAL CHARACTERISTICS OF THE TOWN	18
2.3. PLANNING STUDIES IN TARSUS	18
2.4. GENERAL ANALYSIS OF THE STUDY AREA	21
2.4.1. Location of the Study Area	21
2.4.2. Landuse of the Study Area	23

2.4.3. Street and Building Characteristics	23
2.4.3.1. Façade Characteristics	26
2.4.3.2. Plan Characteristics	27
3. ARCHITECTURAL ANALYSIS AND EVALUATION OF THE	
TRADITIONAL PATTERN	39
3.1. ANALYSIS AND EVALUATION OF THE PLANAR	
STREET PATTERN	39
3.2. ANALYSIS AND EVALUATION OF THE FAÇADE	
PATTERN	49
3.3. PLAN-FAÇADE RELATIONSHIPS	54
3.4. GENERAL CONCLUSION	62
4. CRITICISM OF THE CURRENT NEW BUILDING	
PRINCIPLES	66
4.1. TARSUS CONSERVATION PLAN IN GENERAL	66
4.2. CRITICISM OF NEW BUILDING PRINCIPLES	
IN TARSUS CONSERVATION PLAN	67
4.3. GENERAL EVALUATION BASED ON THE CRITICS	76
5. A PROPOSAL FOR NEW BUILDING PRINCIPLES	78
5.1. PRINCIPLES TO BE SUSTAINED FOR THE CONTINUATION	
OF THE UNITY OF THE SETTLEMENT	79
5.1.1. Continuation of Street-Building-Plot Relationship	79
5.1.2. Definition of Building-Plot Area Ratios	79
5.1.3. Modular Planning-Proportional Facades	80
5.1.4. General Form and Elevating Distance of Projections	80
5.1.5. Slope Direction and Finishing Material	80
5.2. PRINCIPLES TO PROVIDE UNITY AND VARIETY	
AMONG THE NEW BUILDINGS	83
5.2.1. Total Height of the Building	83
5.2.2. Structural System	83
5.2.3. Façade Elements	83
5.3. ISSUES FOR THE EXISTING NEW BUILDINGS	85

5.3.1. General Analysis	85
5.3.2. Evaluation and Interventions	90
6. CONCLUSION	100
6.1. APPROACHES TO THE PROBLEM	100
6.2. EVALUATION OF THE CASE STUDY	101
6.3. APPLICABILITY OF THE METHODOLOGY FOR DIFFERENT CASES	102
BIBLIOGRAPHY	103
APPENDICES	105
A. CURRENT NEW BUILDING PRINCIPLES IN TARSUS CONSERVATION PLAN	106
B. AUTHORIZATION DOCUMENTS OF EXISTING NEW BUILDINGS	108

LIST OF FIGURES

2.1. General Location of Tarsus	17
2.2. Historical Sites	21
2.3. Location of the Study Area	23
2.4. Analysis of the nearby Surrounding of the Study Area	25
2.5. Landuse of the Study Area	26
2.6. Organic Street Pattern	29
2.7. Organic Street Pattern	30
2.8. Two Storey and Two Storey with Mezzanine Units	31
2.9. Entrance Doors	32
2.10. Projections	33
2.11. Projections	34
2.12. Windows	35
2.13. Roof Types	36
2.14. Plan Spaces	37
2.15. Plan Spaces	38
3.1. Map of Street-Building-Plot Relationships	41
3.2. Typology of the Single Units	42
3.3. Juxtaposition of Single Units	43
3.4. Map of Building-Plot Area Ratios	45
3.5. Division of Buildings	46
3.6. Design Ideas behind the Formation of the Planar Street Pattern	47
3.7. Urban Contribution of the Planar Street Pattern	48
3.8. Map of Number of Storeys, Storey Heights, Roof Forms and Types	50
3.9. Façade and Roof Types	52
3.10. Map of Juxtaposition of Different Facades and Juxtaposition Types	53

3.11. Plan-Façade-Function Relationships	55
3.12. Plan-Façade-Function Relationships – First Group	57
3.13. Plan-Façade-Function Relationships – Second Group	58
3.14. Map of Proportional Facades Through Street Elevations	60
3.15. Factors in the Formation Process of Proportional Facades	61
3.16. Mass Proportion through Street Elevations	63
3.17. Mass Proportion through Street Elevations	64
4.1. A Recessed Roof Approach	69
4.2. Criticism of “TAKS” Regulation	70
4.3. Criticism of Location of Window Openings	71
4.4. Criticism of Principles about Projections	75
4.5. “New Building Definition” in Tarsus Conservation Plan	77
4.6. An Authorized New Building by Adana Conservation Committee	78
5.1. Definition of Street-Building-Plot Relationships	81
5.2. Definition of Building-Plot Area Ratio	82
5.3. Existing New Buildings within the Study Area	86
5.4. Existing New Buildings within the Study Area	87
5.5. Existing New Buildings within the Study Area	88
5.6. Analysis Map of the Existing New Buildings	89
5.7. Evaluation and Interventions for Building No: 33 from 37 th Street	95
5.8. Evaluation and Interventions for Building No: 42 from 42 nd Street	96
5.9. Evaluation and Interventions for Building No: 21 from 42 nd Street	97
5.10. Evaluation and Interventions for Building No: 9 from 42 nd Street	98
5.11. Evaluation and Interventions for Building No: 5 at St Paul Square	99

CHAPTER I

INTRODUCTION

The preservation of our architectural inheritance should have begun with the right questions being asked at the right place. Only this makes it possible to integrate new building in an old setting. Although it is of course essential, the architectural quality of a building is not sufficient for successful integration, and what is decisive is the quality of the relationship produced between old and new. To produce a relationship means a process of familiarization, respect, asking questions, giving answers, agreement, contradiction, tolerance, firmness, consideration for others, and throughout a whole process being honest without collusion.

Wend Fischer "The Exhibition" in New
Building in Old Setting

1.1. DEFINITION OF THE PROBLEM

Historical settlements in our country have been facing with a serious destruction due to a rapid and uncontrollable process of urbanization. This fact has evidently started to come out as a problem of urban conservation that results in the loss of architectural and social values of the historical settings for about the last five decades. The settlements with historical value have been involved in a system that that gives provision to denser construction for higher speculative incomes, but the result is an urban setting lack of urban identity, unhealthy and inhuman.

Although there has been a ceaseless change, settlements has retained over centuries several spatial qualities and characters, that can be defined as “urban identity”. Therefore, continuous change of the historical tissues is a phenomenon, but here the special emphasis should be on the manner of the change. A change ignoring its own context, an uncontrolled, unauthorized change may cause the destruction of the urban identity.

The transformation of the historical settlements in Turkey has accelerated after 1950 with the introduction of industrialization in the country, which is as result of the capitalist movement in the world. Industrialization has showed its inevitable results in both the reshaping of the socio-economical structure and the life style of the people. This quick and unstoppable change reflects on the building making process in historical settlements. New building technologies introduced by industrialization and Modernism has created “new buildings” for “changing life styles”. These new buildings in our country are either in the form of imitation of the traditional or totally inharmonious with the existing pattern. At the time being, as the main goal of the conservation is to provide the historical continuity, both the existing new buildings and the new buildings will be designed in historical setting has come out to be an urban conservation problem.

New building in an historical urban site as well as its design necessitates an evaluation of the current setting. Here the critical point is to understand the uniqueness of a place which requires a creative study denies imitation, but comprehends and interprets the urban and architectural characteristics of the existing historic fabric.

On the other hand, this creative study should not be restricted by some inflexible regulations introduced by Master and Conservation Plans, which cannot exceed to be two-dimensional documents in regulating the historic settlements. In that sense current principles regulating new building process should be evaluated and re-interpreted.

Hence, new building in a historical settlement is an urban conservation problem that forms out a methodology of analyzing and evaluating the existing built fabric with a typological study, making an interpretation of it, commenting on the legal regulations and introducing new principles that are based on the synthesis of the past and today for providing historical continuity and preserving urban identity despite the continuous change. This, indeed, is the ability of the designer to perceive sense and feel the existing and creativity of him to bring out a new approach to the problem.

1.2. AIM AND CONTENT OF THE STUDY

As we stated in the definition of the problem, due to rapid urbanization, new technological developments, shift in the life style a new building making process has started both in the general city settlement and certainly in the historical settlements. This continuous change through the historical tissues has created new buildings mostly ignoring its context, and result is the loss of the cultural and architectural values of the setting. In that sense the subject new building in a historical setting as an urban conservation problem gains importance for the historical continuity and vitality of the urban setting.

On the other hand, particularly in Turkey, consciousness and investigations about the problem have not well developed yet. The actual regulations determined in the conservation plans despite their some applicable regulations, are mostly inadequate for preventing the loss of identity in the settlements.

Hence, the aim of this thesis study is to propose a methodology within the approach to the problem and to guide future conservation studies in the selected area. In these respect two streets, 37th and 42nd, of Kızılmurat district in Tarsus is selected as the study area. Kızılmurat district has been registered as second-degree urban sites in the year 1977, and these two streets 37th and 42nd, are dense settlements in terms of traditional building stock located near the commercial center of Tarsus.

Within the content of this study, after a general analysis of Tarsus and the study area is made in terms of location, socio-economical structure, and land use aspects, all of the traditional units including the conserved ones and the new buildings in the study area will be analyzed and evaluated. The traditional buildings will be evaluated in accordance to their contribution to the urban settlement, planar and façade aspects forming the identity of the settlement.

A critique of the new building regulations in Tarsus Conservation Plan will be made, and with the synthesis of the identical features of the settlement, new sustainable criterias for the new building production process will be declared.

And finally, through the light of these criterias existing new buildings will be evaluated and general intervention principles for them will be suggested.

1.3. METHODOLOGY OF THE STUDY

The problem of this thesis study necessitates a comprehensive study including an urban study figuring the basic characteristics of the settlement, an architectural study putting forward the dominant characteristics of the archetypal elements with

their juxtaposition and combination, a critical study of the legal regulations and restrictions, a synthesis study combining the identity of the setting and contemporary needs to put forward the new criterias, and an evaluation study for the existing new buildings to give the correct intervention principles for them.

First of all in order to have general information about Tarsus, a literature survey was made on the historical background, physical and socio-economical structure of the town, natural and geographical characteristics. Also general information was compiled about the urban and archaeological sites in Tarsus, the studies through these sites, and also street-building characteristics within the sites occupied by traditional residences.

Before the first detailed site survey held in May 2002, in order to make a comprehensive study on the subject, firstly, a theoretical background was formed to develop the basic principles for the site surveying methodology. With such a theoretical study the main intend was to learn how to perceive?

Typomorphological approach appeared to be an effective solution to form a basic understanding of the subject within the framework of the study. It was accepted as a mean to understand the planar and façade formation of the settlements whose togetherness was forming the urban identity.

Hence, within the site survey, general pattern of the streets, formation of this pattern and factors affecting this formation on the total urban quality were investigated. Same as the planar study, a façade study was made to put forward the major characteristics of facades, their juxtaposition and their rhythmic and proportional effects on the overall identity of the streets.

The second approach was to find out the main factors and ideas effecting on the formation of the planar and façade characteristics of the settlement. In that respect functions of the units within the buildings, planning mentality, formation of the

plan types, effect of the natural and social factors in this formation tried to be found out. Reflection of the interior space formation to the exterior was the first step to analyze the formation of the facades. Effects of the material usage and climate on the characteristics of the facades were also analyzed.

Within the context of the site survey, existing new buildings were also analyzed in terms of their planar and façade characteristics and mainly their relation with the existing historical environment. New buildings are also analyzed in terms of their construction dates and authorization conditions. The verbal information obtained from the inhabitants of the setting, and the documents compiled from the municipality are used for the study.

Throughout the site survey study, the planar and elevation drawings prepared by the officers of SAYKA Construction Company; Volkan ESMER, Cumhur GÜNEL, Hülya HOZAN and Ünzile AÇIKSÖZ, are used as the base maps with a number of modifications. The cadastral map and the authorization documents of the existing new buildings within the study area were compiled from Tarsus Municipality.

After all the necessary information was compiled from the site, the historical setting was evaluated, and the identical architectural properties basis in the formation of the settlement and to be used in new building design process was found out.

Within the scope of the study, the legal condition of the subject was one of the important issues to be discussed. In that respect, new building regulations in Tarsus Conservation Plan was analyzed and evaluated by revealing some alternatives in a detailed manner. Throughout this analysis, the architectural mentality of the regulations and their compatibility with the existing settlement was evaluated. Some elevation drawings of imaginary new buildings have been prepared by applying the current regulations of the plan in order to put forward the deficiency

of the regulations in new building making production process. And finally, a building authorized in the year 2003 by the Conservation Committee of Adana was given as an example for the deficiency of the regulations.

The information about the identical features obtained from the site and the information compiled from the critical study of Tarsus Conservation Plan were evaluated together and new principles for the new building making process were put forward with the consideration of contemporary needs and with the support of a number of informational drawings.

And finally after making an analysis of the existing situation of the new buildings in terms of their building - plot relationships, façade characteristics, legal conditions, through the light of new principles, they were evaluated in terms of their architectural quality and relationship with in the existing historical settlement. After the evaluation, several intervention principles about the existing new buildings were introduced and the potential infill plots within the study area were defined.

1.4. NEW BUILDING IN HISTORICAL SETTING AS AN URBAN CONSERVATION PROBLEM

The adaptability of the historical setting to “changes”, i.e. to new technologies, new socio-economical standards and life cultures is a necessity for the vitality of it. Introduction of the new buildings is actually one aspect of change but also it is the reflection of changes in many cases on the architecture of the city. Consequently, the quality of the new building and its relationship with the existing setting is the variable that determines whether the change is in the form of enrichment of the existing tissue, or it is the factor causing the deterioration of the historical settlement and loss of identity. In this respect, new building as the last layer of the historical tissue comes out to be an urban conservation problem to be discussed.

Although the basic principles as the essences in the formation of the architecture have not been changed to a great extent, there has always been a conflict between the traditional and the modern. But here, an approach may be recommended for the interrogation of the subject “new building in historical setting as an urban conservation problem”.

1.4.1. Perception of the Existing Historical Setting

A good perception of the historical environment should involve the evaluation and interpretation of the existing historical setting in terms of its urban and architectural characteristics those of which form out the urban identity and uniqueness of the settlement.

In this kind of a study, typological approach¹, which is re-introduced by neo-rationalist architect Aldo Rossi, may be used as an alternative methodology. In his work “the Architecture of the City”, he defines the “type” as “*the very idea of architecture that is closest to its essence*” that is a basic solution of an architectural problem both aesthetically and functionally and that repeats continuously in different shapes (1988: 44). He states this as:

The concept of type thus became the basis of architecture, a fact attested to both practice and treatises... I would define the concept type as something that is permanent and complex, a ‘logical principle’ that is prior to form and that constitutes it.

Therefore, typology, in other words the analytical study of the types in terms of their repetition and juxtaposition gains importance. It appears as a mean to understand settlement formations and artifacts through a classification of their parts and through a “*reduction of the forms to types*” as defined by Rossi (1988: 41).

¹ Saverio Muratori formed the basis of this theory. Aldo Rossi made it popular. “Typological Process and Design Theory” edited by Petruccioli, A., Cambridge, 1998, used as the main reference book includes the latest ideas of academicians, researches about that approach.

A roman belief that every human being has its “*genius*”; that is a kind of spirit giving life to people and accompanies them from birth to death. Actually, in the scope of our subject, this concept is introduced back to the terminology of architecture by Norberg-Schulz (1980: 18), which is a concept defining the “*character and essence*” of a place. “Place” is defined as the “totality made up of concrete things having material substance, shape, texture and color which determine all together the environmental character” (Norberg-Schulz: 1980: 6). This environmental character is, in fact, the identity and the uniqueness of the place that differentiates it from the others, that is determined by “*the qualities of the things that form the place*” (Bilsel, C., 1989: 21).

The “character” or “identity” is determined by the formal and material qualities of the place, the quality of the boundaries of the place that have the meaning of being at the same time “*where ‘inside’ space merges with the ‘outside’*” (Bilsel, C., 1989: 22). Thus, the relationship between interior and exterior, i.e. the reflection of interior space quality and planning mentality on the facades, reveals on the building elevations as the primary element defining the character of the place. Mass proportions and rhythm of the facades, juxtaposition of the different façade configurations, vertical and horizontal relations between both the façade elements in it and the juxtaposed facades are the main variables forming the identity and character of the settlement.

On the other hand, as “type” is the basis of architecture that is the reduction of the forms; the combination of a single unit, with a unit of the same or another “type” forms a pattern in the environment. Thus, juxtaposition of the buildings in planar scale, i.e. arrangement of the building boundary lines, such as courtyards, façade lines may form out a pattern within the settlement that provides the settlement an urban identity and character.

Norberg – Schulz (1980: 12) also defines a number of architectural gestalts² like “*centralization*”, “*direction*” and “*rhythm*” as important properties of the “*spatial structure*” of a place. He brings out the formation of this spatial structure as the “*enclosures as centers functioning as a focus for its surroundings*”. The extension of the space from center to certain directions with a “*varying degree of continuity*” is actually the “*rhythm*”.

However, today the loss of identity, the process of uniform architecture making, regardless of the existing characteristics and meanings of the historic context, expose an environment lack of character and soul. If there is an intention to adapt new building into historical, besides the quality of the new building, a detailed evaluation and interpretation of the urban and architectural aspects of the setting those forming out the “identity” of the settlement should be introduced. Therefore, the answer for the problem “New Building in Historical Setting As an Urban Conservation Problem” lies in the understanding the aspects forming the identity of a settlement, an innovative interpretation of it.

1.5. URBAN CONSERVATION DEVELOPMENTS WITH SPECIAL EMPHASIS ON NEW BUILDING DESIGN

1.5.1. Developments in the World

Conservation of the historical fabrics was focused on the conservation of a single monument until the start of the debates at the international platforms. Athens Charter has firstly introduced conservation at the environmental scale, but focusing around the monuments, disregarding the urban architectural aspects of the fabrics in 1931. But this meeting was the first meeting subjected the new buildings restricted taking into consideration the character of their surroundings (Erder, C. 1975: 277).

² Gestalt: There is no equivalent term in English, combining the meanings form, pattern and configuration, and denoting an organized whole, e.g. a living organism, a melody, a picture, the solar system, in which each individual part affects every other, the whole being more than a sum of its part.

In the Congress of International Modern Architecture (CIAM), it is stated, “*to make an election among the buildings and rest of the buildings with same value may be torn down*” (Erder, C., 1975: 286). This approach actually is the one revealing potential infill building plots. Another important point in this congress is the introduction of the historical continuity as a concept to be taken into consideration both for new building activities and the conservation studies.

As defined in Athens Charter in 1931, urban settlements with historical values might be under conservation in case they are located on the neighborhood of a single monument. With the introduction of Venice Charter (Erder, C., 1975: 289) the concept of conservation at the basis of single monument is enlarged to urban settlements comprising historical and cultural values without referencing a single monument. New building attempts are declared as the threatening progresses destroying the homogeneity of the historical settings. However, conservation does not mean to leave historical settlements at their own state after site conservation processes. In that sense, introduction of new buildings that are the reflection of the functional and social needs of the time is an inevitable process for the vitality of the setting.

In the first symposium of ICOMOS (International Council On Monuments and Sites) in 1967, keeping the vitality of the historical tissues is declared as the basic goal of the conservation. It was the first time an intention of connecting the historical settings with modern city is observed. It is defined that these settlements should be “*integral part of the urban and economic developments*” (Horler, M., 1975: 10). Within the content of this first symposium of ICOMOS, also the necessity of introducing some obligations for the “*new buildings in ancient settings*” is declared (Horler, 1975).

When we arrive the Brussels meeting in 1969, it was the first time that the term “*integrated conservation*” started to be discussed in an international conservation platform. After Brussels, in 1972, Budapest symposium (International Documents Regarding the Preservation of Cultural and Natural Heritage, edited by Madran, E.,

Özgönül, N., 1999: 105) may be accepted the first platform the problem of “new building in historical setting” is discussed in a detailed way. In this symposium, historical settings are defined as the “*frameworks for the future developments of the city*”. Also, new buildings are defined in terms of their material, mass properties with the emphasis of the contemporary material usage.

The meeting Kazimiers Dolny (Inter. Doc., Edited by Madran, E., Özgönül., 1999: 138) performed in 1974 introduces the necessity of the “*analysis investigating the spatial arrangements and relationships and scientific researches between society and architectural inheritance of the past*”.

In the year 1975, European Architectural Heritage Year, the congress arranged by the Council of Europe in Amsterdam (Inter. Doc., Edited by Madran, E., Özgönül., 1999: 159), it is put forward that new buildings built arbitrary are threats for the historical settings. The model “*integrated conservation*” is referred in which conservation of the historical tissues is achieved by considering the economical, social, administrative and legislative properties of the situation. Amsterdam Meeting may be said as the first meeting in which urban conservation studies were discussed both in terms of the conservation of the existing historically built fabric and the new buildings to be introduced.

After the Amsterdam Meeting, urban conservation studies aiming to provide the historical continuity and vitality of the settlements have gained acceleration. The conference organized by UNESCO in the following year, in Nairobi (Inter. Doc., Edited by Madran, E., Özgönül., 1999: 187), with the introduction of the safeguarding plans, for the accomplishment of new buildings “*an analysis of the urban context, evaluating the group of buildings in terms of their height, color, material and form*” is referred.

In Barcelona Meeting in 1990 (Inter. Doc., Edited by Madran, E., Özgönül., 1999: 382), within the workshop on planning, designing and implementation of the

rehabilitation projects in historical settlements, it is declared that planning, designing and application of the new building studies is the final phase of the integrated process of restoration and rehabilitation of the built heritage.

As a result, conservation studies were being performed in the basis of a single monument, are at the urban scale today, considering the new building designs as final stage of the conservation. Meetings performed in all over the world describe the problem as an interdisciplinary study that bases on the analysis of the existing context. Therefore, with the idea of integrated conservation, understanding the major aspects of the current setting, which gives its identity, can be a solution of our problem.

1.5.2. Developments in Turkey

The problem of “new building in historical setting” in the context of our study has appeared to be a fact with the end of the “*growth of the traditional built environment in the Anatolian city in the second half of the 19th century*” as defined by Aktüre. (1989:68). Despite this change, the new building activities are performed not by the replacement of the old ones, but by the additions to the existing ones.

After the foundation of the Republic of Turkey, although there are a number of attempts for the conservation of monuments, a consciousness of environmental conservation was not observed. Actually, there was not any development in Turkey about conservation in environmental scale until 1950’s. In addition to this, the rise of industrialization introduced with the capitalist movement after II. World War causes a rapid urbanization in Turkey that is going to end up with the transformation of the historical settings. This, in fact, reflects on the architecture of the country and “*people either abandoned their traditional houses or tore down to build a ‘modern’ building*” for the shifted life styles (Yavuz, A., 1999).

An important development takes place in 1951 with the foundation of the Council for the Historical Real Estates and Monuments (Gayri Menkul Eski Eserler ve Anıtlar Yüksek Kurulu, GEEAYK). The study area of this council was at the scale of single unit because there was not any regulation about a kind conservation in environment scale except the areas defined as the “*protocol areas*” in development plans like single monuments, city silhouettes and open areas (Madran, E., 2000).

With the introduction of the first conservation law of the republic, 1710 - Eski Eser Kanunu in 1973, it was the first time the concept of historical environment was introduced. Following to this, with the 10200 decision of GEEAYK in acted in 1974, the traditional buildings are classified into several groups according to their architectural values. One of the results of this application are the restititional new buildings built after the torn of the historical buildings “grade 2” reveal as the copies of the traditional architecture breaking the historical continuity. These copies are only the copies of exterior, in other words “*the volume and facades of original building had to be respected in the reconstruction*” (Yavuz, A., 1999).

With the law act numbered 2863 and 3386, definition of the integrated conservation is made and the integration of the historical tissues with the new developing areas is emphasized. With this law, conservation plans are defined in which the terms “*urban site*” and “*cultural property*” are introduced separate from Development Plans (Madran, E., 2000:236). With the declaration of Specifications of Conservation Plan Making Process (Koruma Amaçlı İmar Planı Yapım Şartnamesi) a unity of language throughout the all conservation plans is aimed, although a detailed list of specifications is prepared for the analysis of the existing environment, on the other hand new building making process is not studied in a detailed way.

Conservation Plans have been prepared for historical sites are aimed the conservation at urban scale. They also bring out some regulations about new

building making process. Within the Conservation Plans, new building activities can be investigated in two groups (Madran, E., 2000).

First group defines the formation of the new buildings in a very detailed way including “*height and the style of the projections*”. The described aspects of the new buildings are the similar characteristics of the buildings within the existing settlement, having intention to produce similar buildings to the traditional ones.

Plans in the second group determines “*the principles of designing of the new building activities in a minimum scale giving way to force the designers to make a detailed analysis of the traditional tissues*” (Madran, E., 2000) where the designer does not have infinite freedom, but has some restrictions about sitting areas and building heights.

With the decision of KTVKYK act numbered 419 in 1996, new building regulations for transition period has been put forward until a conservation plan for a historical site was made. In this respect the harmony of the new building in terms of mass, position, height, architectural features, building material, color etc. with the existing traditional pattern is emphasized and Conservation Committees are defined as the authorities for regulating the new building processes through the historical sites.

Thus, within the historical sites in our country, new building production is determined by a number of regulations defined in conservation plans or transition period regulations those are open to comment on. These regulations are generalized for several cases, disregarding the identical features of not only differentiated parts of the settlements, even the total setting itself.

CHAPTER II

THE CASE STUDY: TARSUS

2.1. GENERAL INFORMATION ABOUT TARSUS

Tarsus as a village of Mersin, is located within the Çukurova region, 27 km to the east of Mersin, on the Mersin-Adana highway and railway. The town is settled on a plain land surrounded by mountains on the north and the Mediterranean Sea in the south (Figure 2.1). For its particular location between two important centers, Adana and Mersin, the village is on the main transportation routes.

The history of the settlements in Tarsus goes back to the Neolithic era as the information obtained from the excavations (Goldman, H., 1956: 2). Following a period under the control of the Hittite Empire and Assyrians, the city became the head quarters of the Persian satraps in Cilicia in the 6th century B.C., and was an important intellectual center in the Hellenistic period (Bilgen, P., 1986: 7).

During the Roman Period, Tarsus was one of the richest and important cultural and commercial centers in the eastern part of the empire due to its strategic location. This conjuncture was taking the control of the Cilician Gates, the passes, which lead from Anatolia into Syria. Its development was due to its location, its port¹ and its fertile Cilician planes that are important source of cotton. At the time, the city had intellectuals and philosophers where most famous one was Saint-Paul, the Apostle of Christ (Bilgen, P., 1986: 8).

¹ In ancient times, due to the different geological and geographical conjuncture of Tarsus, the river passes through Tarsus, Cydnos (the river of Tarsus at present), transportation from Mediterranean Sea by the river to Tarsus was possible.

GENERAL LOCATION OF TARSUS



LEGEND

- CITY
- TOWN
- HIGHWAY
- RAILWAY
- SEA



After a period under the sovereign of Arabs in the 7th Century, the city was under the control of subsequently Byzantines, Seljuk Turks, Crusaders and Armenians. Ottoman Turks captured the city in the 15th century.

During the Ottoman period, the city was a center of a “sancak” annexed to the Cyprus province. At the time being Tarsus (Faroqhi, S., 1979: 407) was an important cotton cloth production center of Anatolia. In the late 19th Century, Mersin as a “kaza” of Tarsus developed as a trade port and Tarsus lost its commercial and administrative attraction.

Therefore, starting from the Neolithic era, until the end of the Ottoman Period Tarsus has come out to be an important cultural settlement reflecting several overlapping ancient settlements.

At the beginning of the 20th Century, the town was occupied by a Muslim majority, and non-Muslim minority who were Armenians, Arabs, Greeks and the immigrants from Crete and Cyprus (Bilgen, P., 1986: 8). After the Independence War, Armenians left the town, and the Greeks were exchanged with Turkish immigrants from Greece.

With the introduction of the Republican period, Mersin started to be an important commercial and administrative center in the region, but on the other hand Tarsus continued its significant role within the region. On the other hand a remarkable change occurred after 1950 due to the development of industrial sector in the area between Tarsus-Adana. This development led a town comprising 22.400 inhabitants in 1935 to an over-average city with 160.150 inhabitants in the year 1985¹. This rapid development has affected the city silhouettes at a great extent and caused the destruction of the historical settlements within the town.

¹ According to the “Başbakanlık 1985 Geçici Nüfus Sayımı Sonuçları”.

Today, the town Tarsus has urgent problems of rapid urbanization and industrialization. As a result of the development and renewal of town structure, the conservation problems on urban scale and on building scale became significant.

2.2. PHYSICAL CHARACTERISTICS OF THE TOWN

Tarsus, as a Mediterranean town, is in the hot-humid climatic zone. Temperature is generally high in summer time; winters are warm and rainy. The town is settled on a plain urban land fertile for agriculture.

The town consists of 31 districts today, 5 of them being historical areas. The old parts of the town are Kızılmurat, Tekke, Tabakhane, Şehit Kerim and Caminur districts. Within the boundaries of these districts, starting from the archeological ruins from the Roman Period to the churches dating from Byzantine Period and mosques, baths and madrasas from Seljukid and Ottoman Periods may be observed.

The settlement pattern shows differences in old and new developed parts of the town. Throughout the old districts, narrow streets and traditional organic building pattern is extensive. On the other hand within the new developed areas reflect a grid iron pattern and lower density of the buildings is observed.

Historical settlements are close to the commercial and administrative parts of the town, surrounded by new planned streets like Mersin-Adana Street and Ali Menteşoğlu Street connecting the new settlements. Due to their close location to significant centers of the town, historical areas are under the threat of increasing land prices and population that may result in the deterioration of the settings.

2.3. PLANNING STUDIES IN TARSUS

The development of the industrial sector started after 1950s has showed its results in urban form after 1960. New settlements have formed in the south of the town

with the enlargement of Mersin-Adana highway. Due to the high increase in the population, new settlements have formed within the town and the urban structure has shifted. The historical tissues have become small districts in the town center, and the pressure of the new settlement on the general perspective has created new streets, the new buildings replacing the traditional buildings have destroyed the urban tissue a great deal. After the flood disaster in 1968 (Bilgen, P., 1986: 10), disaster houses were built in the eastern districts of the town.

The first planning study was carried in 1958 by development plan act numbered 6785 before the demographic increase, and the shift in the urban structure. With the introduction of the development plan, buildings constructed before 1958 accepted as authorized buildings.

Neither a planning nor a conservation study at urban scale was performed in Tarsus until the conservation decisions on the environmental scale were firstly brought by the declaration of historical sites by GEEAYK act numbered A-387 in 1977. 5 districts of the town were registered as the archaeological and urban historic sites (Figure 2.2).

Following to the declaration of the historical sites, the “İmar Affi” was introduced in the year 1984, and until the new development plan carried in 1985, buildings without authorization accepted to be authorized in one-year period. With the development plan act numbered 3194, new settlements were planned within the town; however, new buildings were defined with quantitative restrictions that resulted in standardized architectural language without contribution to urban qualities.

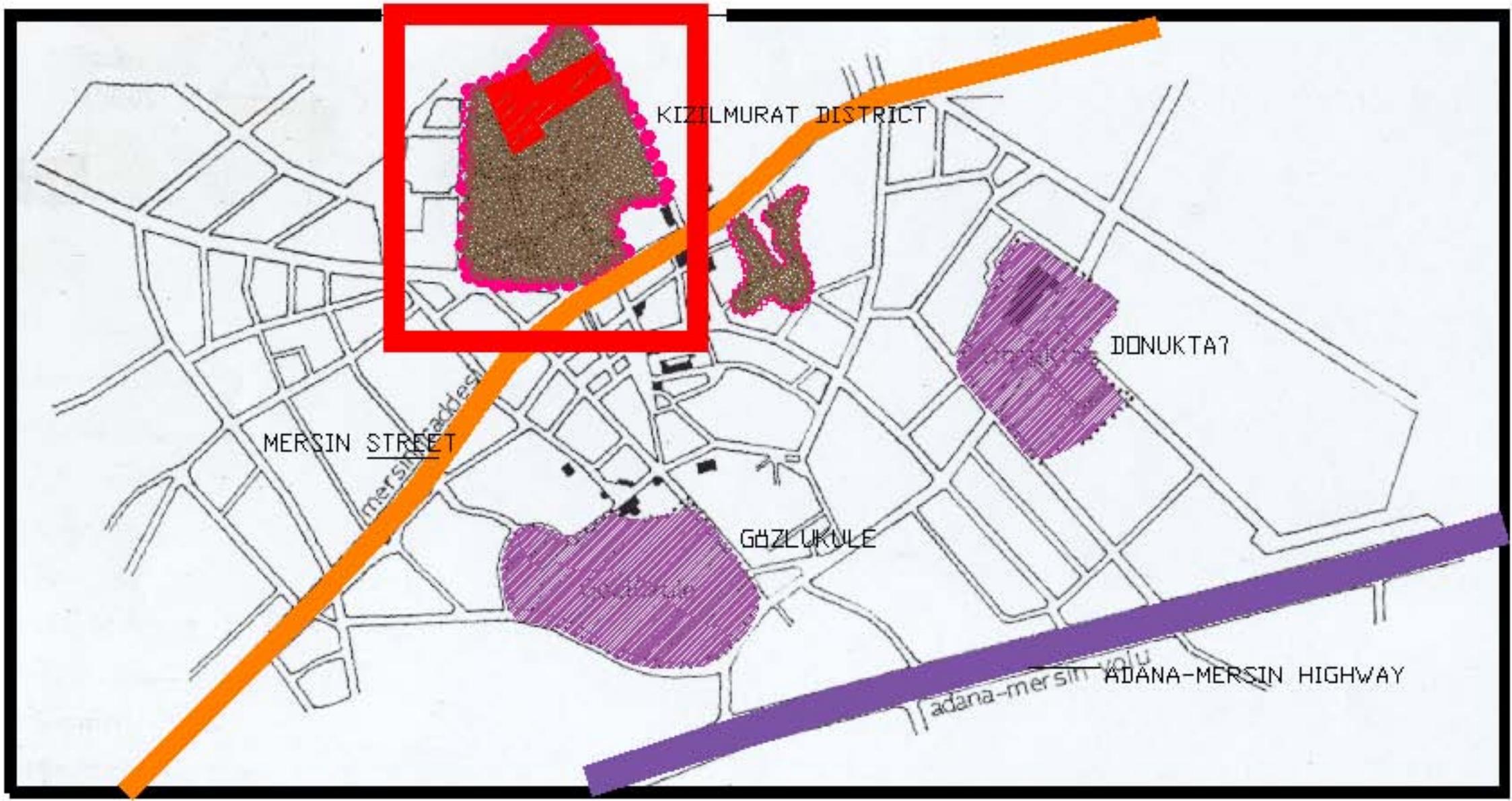
In the year 1991, the Conservation Plan of Tarsus was produced with the contract signed between Istanbul Technical University Faculty of Architecture and Tarsus Municipality. The plan act numbered 2863 comprises the historical sites declared by GEEAYK in 1977. Main goals of the planning study were declared as:

HISTORICAL SITES



LEGEND

- MEDIEVAL PERIOD SITE
- ARCHAEOLOGICAL SITE
- WALL SITE/FOUNDATION
- STREET
- RAIL LINES
- HIGHWAY
- SPECIALTY LINES



- *functional sufficiency*
- *optimum communication*
- *social and cultural integration*
- *a positive environment in terms of architecture and urban quality*
- *a positive environment in terms of health and comfort conditions*
- *flexibility and applicability*

The declared goals in the planning study have an intention to liven up the historical settings, and bring them to an integrated situation with the existing urban context. Although not placed in the determination of the main goals of the study, Conservation Plan brings a number of regulations to new building process those will be investigated in the following chapters in a detailed way.

2.4. GENERAL ANALYSIS OF THE STUDY AREA

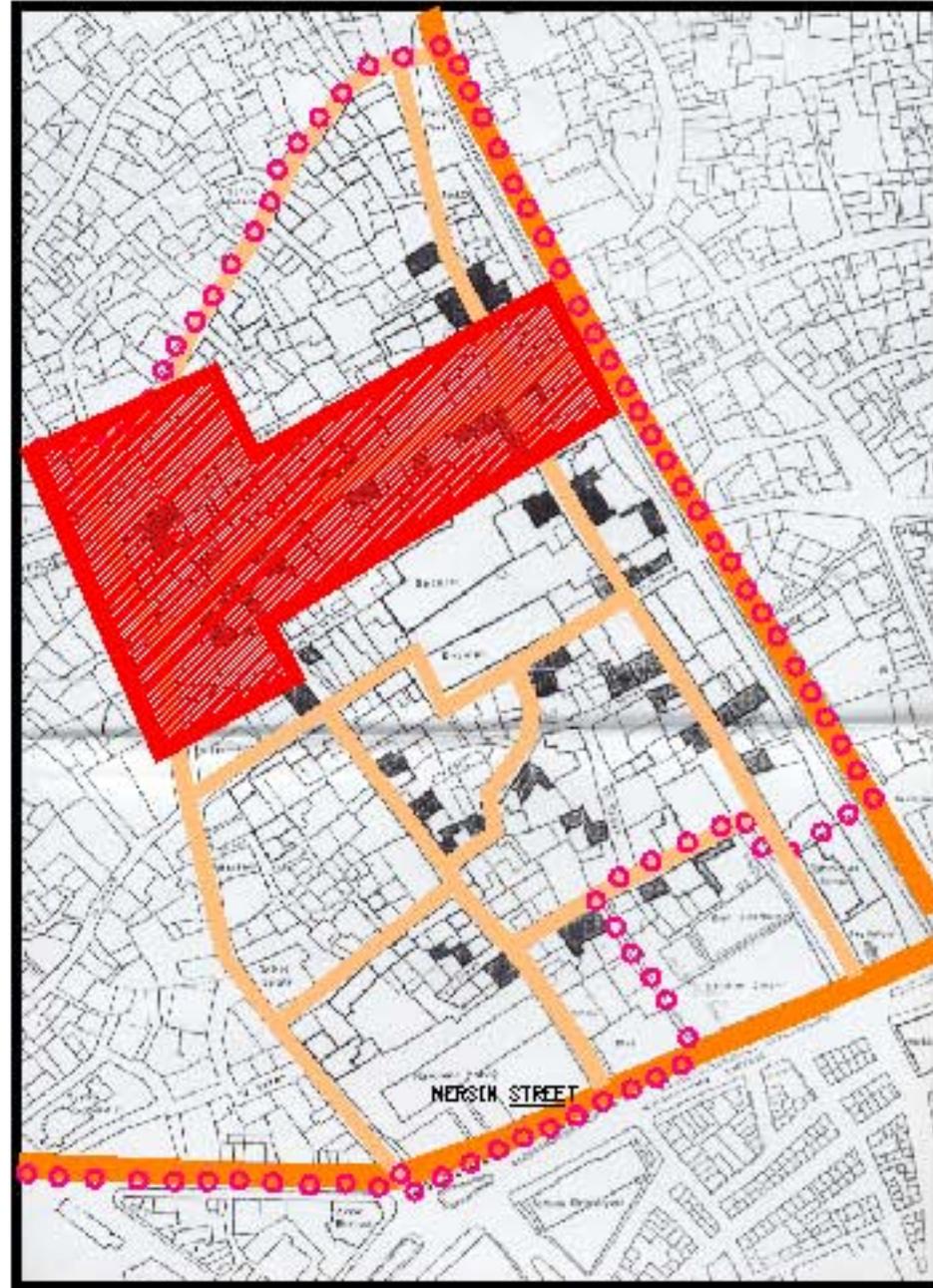
2.4.1. Location of the Study area

The study area in the scope of this thesis study, 37th and 42nd streets, is located in Kızılmurat district that is located at the commercial and administrative center of Tarsus, on the north of the town (Figure 2.3). The area is within the boundaries of the “historic site” of third degree¹ registered and assigned by GEEAYK in 1977.

As being on the ancient settlement, the site is surrounded by important historic buildings like Cinema Building and a Mosque on the north. Also an archaeological ruin namely St. Paul Well facing St. Paul Square is a point of attraction for tourists. 42nd street has a direct relationship with Ali Menteşoğlu Street on east; extension of 37th street is connected to Mersin-Adana Street on south that is out of the boundaries of the study area, and to St. Paul Square on north. The study area has

¹ Historic Site of Third Degree: Some alterations and improvements are permitted in case that the historic values of the settlement would not be destroyed, as identified in Master Plan of Tarsus.

LOCATION OF THE STUDY AREA



LEGEND

- | | |
|---|--|
|  URBAN GRID BOUNDARY |  SECONDARY STREET |
|  STUDY AREA BOUNDARY |  MAIN STREET |

dense traditional building stock when compared with the other streets of Kızılmurat district (Figure 2.4).

2.4.2. Plot Use of the Study Area

The study area is one of the well-preserved historic settings of Tarsus. Although the high demands on urban land have resulted in the renewal of half of the Kızılmurat district (Bilgen, P., 1986: 17), this ratio falls down to 25% ratio in the study area.

Overall 34 buildings in the study area (Figure 2.5); 26 of the buildings are cultural properties built up as residences that have a 75% ratio in overall assuming their original states¹. 10 of these cultural properties are registered, 18 of them are with façade conservation and in 4 of the units both inner and outer conservation is in progress. In 15 of the buildings, despite some additions existence of courtyards can be seen whereas in 7 cultural properties courtyard trace cannot be perceived. 4 of the cultural properties were originally built without courtyard.

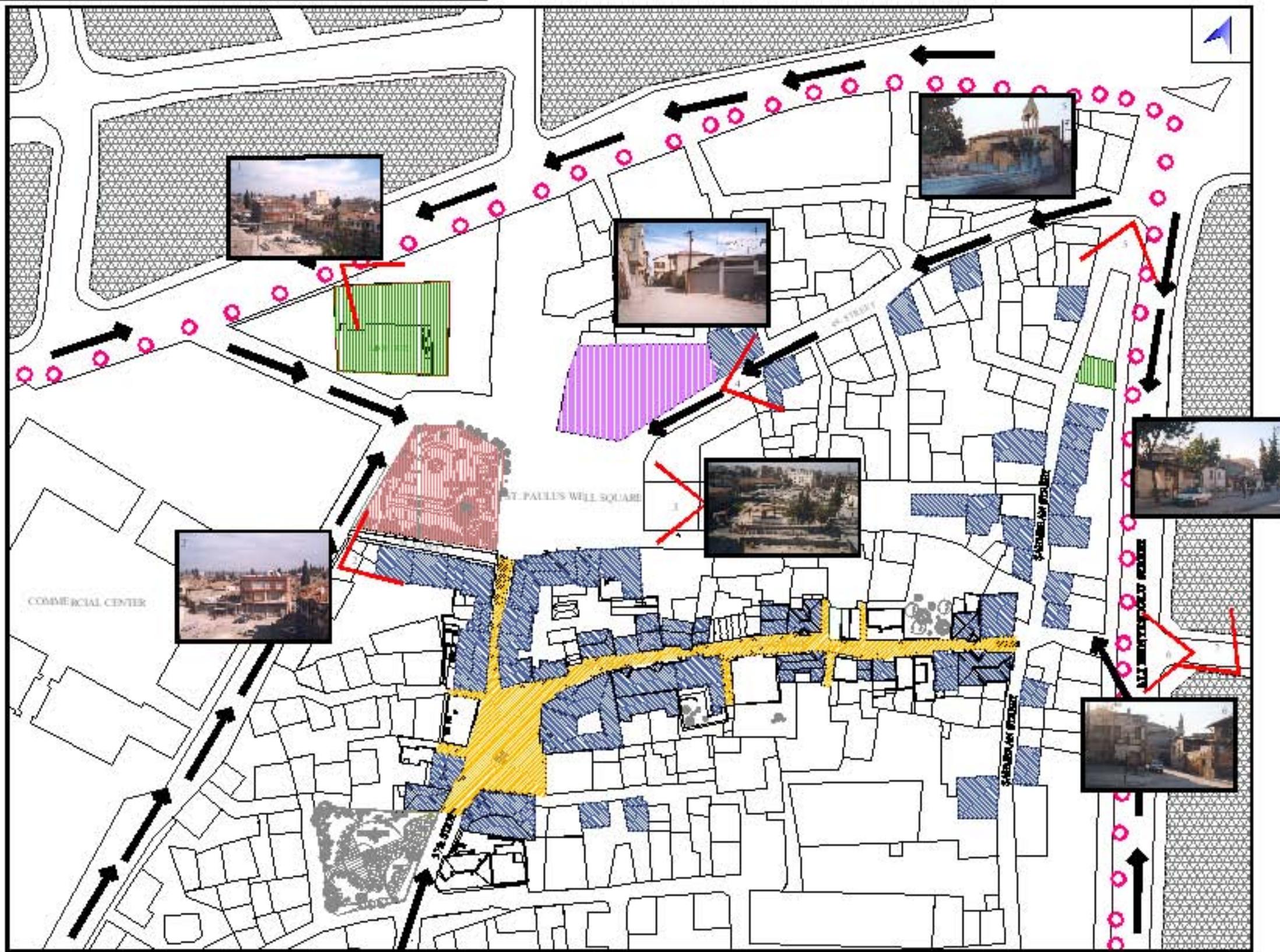
Within the study area there are 7 new buildings constructed by new technologies and material dating back the years between 1952 and 1983.

2.4.3. Street and Building Characteristics

The architectural characteristics of the buildings in the study area, which majority were constructed in the late 19th Century and at the early beginning of 20th Century, are actually reflecting the economical, social and cultural structure of the past. Since cotton production was an important agricultural activity of Tarsus in the 19th Century, the ground floors were designed for the storage and cleaning of cotton. These buildings with high ground floor, generally the houses of landowners, have elaborate façade arrangements. On the other hand the traditional buildings having

¹ A number of buildings in the site have been divided into sections for different families. In the counting of the cultural properties, these divided units were evaluated according to their original states as 1 unit.

ANALYSES OF THE NEARBY SURROUNDING OF THE STUDY AREA



- LEGEND**
- HISTORICAL BUILDINGS
 - MOSQUE
 - CEMETERY
 - ARCHAEOLOGICAL SITE
 - NEW DEVELOPMENT AREA
 - OLD CITY CENTER

LANDUSE OF THE STUDY AREA



ALL NEW BUILDINGS

- LEGEND**
- EXISTING TRADITIONAL BUILDINGS
 - TRADITIONAL BUILDINGS
 - TRADITIONAL BUILDINGS COMBINED
 - NEW BUILDINGS
 - COURTYARD
 - GROUND FLOOR RETAIL

- CONCLUSION:**
- OVERALL 4 BUILDING LAYOUTS GENERAL STATE:**
- EXISTING TRADITIONAL BUILDINGS AS BUILDINGS (75% OF TOTAL)
 - EXISTING BUILDINGS AS IMPROVED TRADITIONAL BUILDINGS
 - EXISTING BUILDINGS WITH SPACE COMBINATION
 - EXISTING BUILDINGS COMBINATION IN THE CENTER
 - EXISTING BUILDINGS AS NEW BUILDINGS (15% OF TOTAL)
 - EXISTING TRADITIONAL BUILDINGS WITH COURTYARD WITH SOME ATTACHED

flat roofs with very simple facades, generally built up rough-cut stone, are chronologically the early examples within the study area.

The traditional residences of 2 storey and 2 storey with mezzanine usually having high massive ground floors settled on the street side boundary of the plot with a courtyard at the back are forming the general typology of the buildings within the site. Juxtaposition of these units is forming the organic pattern of the streets with dead end connections in several parts. At the intersection point of the 42nd and 37th streets, corner buildings are also defining a square.

Stone is the major structural material of the buildings. The ground floors are constructed with rubble stone, rough cut stone and cut stone, and high and massive ground floors are providing ventilation.

Within the site, there is a unity of language in the structural system. Stone masonry is extensively used in most cases for the ground floors. The arched structural system provided as a contribution of stone is also used in the ground floors. The upper floors except a number of buildings are constructed by timber frame system (Figure 2.6, 2.7, 2.8).

2.4.3.1. Façade Characteristics

The major elements of the facades are the entrance and storage doors and projections.

Entrance doors in the study area vary in shape. They are either in rectangular shape, or in various forms of arch. At the top of the doors, the semi-circular windows with ornamented iron railings are extensively used.

In the study area, there is variety of projections. Single, double, triangular (saw-teeth) types of projections may be seen. Simple profiled stone or timber brackets

under the projections are extensively used. Use of balconies, between the projections on the upper floors may be seen indeed.

Timber windows within the study area are generally 1/2 in proportion on the upper floors; in a number of examples also arched windows are observed. Besides, the window openings of the ground floors rectangular in shape are smaller in size.

Both flat roof with finishing material compressed earth in original and pitch roof in various forms covered with tile are observed in the site (Figure 2.9, 2.10, 2.11, 2.12, 2.13).

2.4.3.2. Plan Characteristics

On the ground floor in the main entrance to the building located, is the space “taşlık”. It is a circulation and connection space between the main entrance, storages and courtyard. The main staircases to upper floors and in some cases mezzanine are located in “taşlık”.

As cotton production, which was the main occupation of the inhabitants at the time, required large spaces both for storing and cleaning. The ground floors and the courtyards of the buildings were being used for these activities. The high and spacious storage spaces named as “mağaza” are two-storey height having a direct connection with the street. Other storage spaces one-storey height is called “altev” for the storage of wood. The original service spaces like kitchen and bathroom are located at the ground floors of the buildings.

Within the plan scheme of the buildings, sofa is the major element, of which its variations and dispositions determine the different plan and façade typologies. Rooms are located around the sofa on the upper floor. The rooms in the study area are generally designed as modest spaces with simple architectural elements (Figure 2.14, 2.15).



View from 37th Street



View from 42nd Street

Figure 2.6 Organic Street Pattern



View from 42nd Street



View from 37th Street

Figure 2.7 Organic Street Pattern



Two Storey – 42nd Street No: 34-36



Two Storey with Mezzanine: 42nd Street No: 22-24

Figure 2.8 Two Storey and Two Storey with Mezzanine Units



42nd street No:24



42nd Street No:27

Figure 2.9 Entrance Doors



Single Projection, Stone Brackets: 42nd Street No:6



Triangular Projection, Timber Brackets: 42nd Street No: 19

Figure 2.10 Projections



Balcony between Projection: 42nd Street No: 38



Balcony between Projection: 37th Street No: 50

Figure 2.11 Projections



½ Proportioned Timber Windows



Arched Windows

Figure 2.12 Windows



Flat Roof: 42nd Street No: 23



Pitch Roof: 42nd Street No:24

Figure 2.13 Roof Types



Courtyard: St. Paul Square No:5



Taşlık: 42nd Street No:22

Figure 2.14 Plan Spaces



Taşlık: 42nd Street No:22



Mağaza: 42nd Street No: 24

Figure 2.15 Plan Spaces

CHAPTER III

ARCHITECTURAL ANALYSIS AND EVALUATION OF THE TRADITIONAL PATTERN

3.1. ANALYSIS AND EVALUATION OF THE PLANAR STREET PATTERN

Through the architectural analysis and evaluation of the settlement basing on the street-building-courtyard-plot relationships, it is aimed to determine the basic typologies and juxtapositions, building-plot area ratios and design ideas behind the formation of the planar street pattern.

The general formation of the pattern is an organic and introverted street pattern, where the entrances to the buildings are from the main street, in which the buildings are positioned on the street boundary of the plot, forming attached courtyards at the back (Figure 3.1).

Within the study area, the traditional buildings may be divided into three types with respect to their position on the plot (Figure 3.2).

The first type is the building with courtyard, on which the building settles the street boundary of the plot, having a courtyard at the back. In this type the entrance is always from the street.

The second type is called as corner building that may be both in L shape or rectangular in plan. In this type for the building is a corner building it has two facades facing the street with a courtyard at the back, settling the street boundaries of the plot. In some cases this type has more than one entrance that are always

from the main street. The third type is similar to the first type with a difference; in this type the building does not have a courtyard. Among these types there are two common principles fitting to each case. The first one is the entrances through streets, second is the coincidence of the building and plot boundary at street line, in other words building facades forming the street pattern.

In the study area juxtaposition of the single units is forming the street pattern.

The first case (Type-A) is the juxtaposition of two buildings with courtyard (type-1). The second case (Type-B) is the juxtaposition of building with courtyard and building without courtyard (type-1 and type-3). The third case (Type-C) is the juxtaposition of a corner building in L shape in plan with a building with courtyard. And finally the fourth case (Type-D) is the juxtaposition of two first cases (Type-A) forming neighborhood courtyards attached each other at the back between two rows of traditional units.

These juxtapositions are forming an organic and introverted street pattern, where the entrances to the buildings are from the main street, in which the building are positioned on the street boundary of the plot, forming attached courtyards at the back. (Figure 3.3).

The building floor area ratio in the total plot area is another variable determining the street pattern. The analysis of building-plot area ratios is made according to the original state of the buildings, however, in six cases in the site, we observe the division of the single buildings in a number of units. This is mainly due to the separation of the nucleus family in small families in time. Therefore in the process of analysis making, building plot ratios of these buildings are evaluated with respect to their undivided condition.

Overall 19 cultural properties surveyed in the study area in terms of building-plot area ratios at their original states, it is compiled that half of the buildings, 10 in

MAP OF STREET-BUILDING-PLOT RELATIONSHIPS

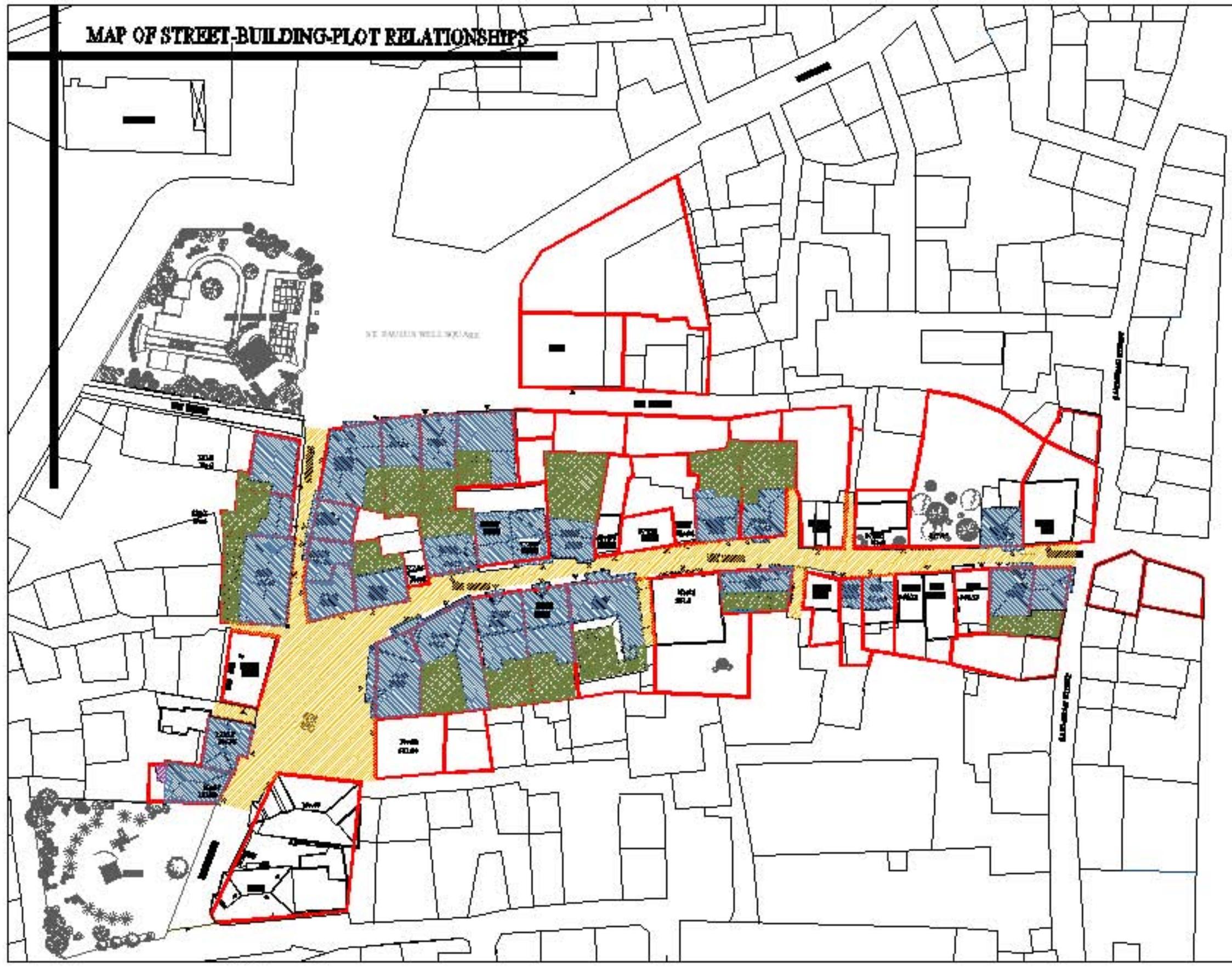


LEGEND

-  ORIGINAL BUILDING
-  COURTYARD
-  ORGANIC FORMS
-  ENTRANCE

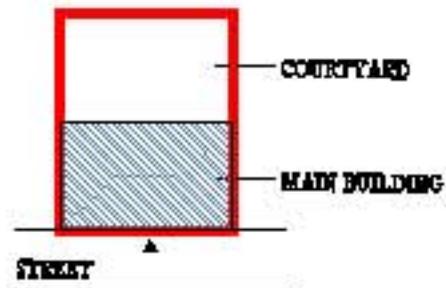
CONCLUSION

THE GENERAL FORMATION OF THE PATTERN IS AN ORGANIC AND INVERTED STREET PATTERN, WHERE THE ENTRANCES TO THE BUILDINGS ARE FROM THE MAIN STREET, IN WHICH THE BUILDINGS ARE POSITIONED ON THE STREET BOUNDARY OF THE PLOT, FORMING ATTACHED COURTYARDS AT THE BACK.



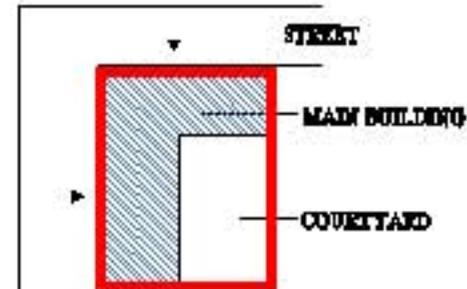
TPOLOGY OF THE SINGLE UNITS

TYPE-1



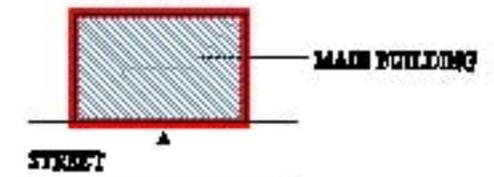
SINGLE UNIT WITH COURTYARD

TYPE-2



CORNER BUILDING

TYPE-3



SINGLE UNIT WITHOUT COURTYARD

WHEN WE INVESTIGATE THE STREET- BUILDING-PLOT RELATIONSHIP OF THE CULTURAL PROPERTIES IN SINGLE UNIT BASIS, WE OBSERVE THAT;

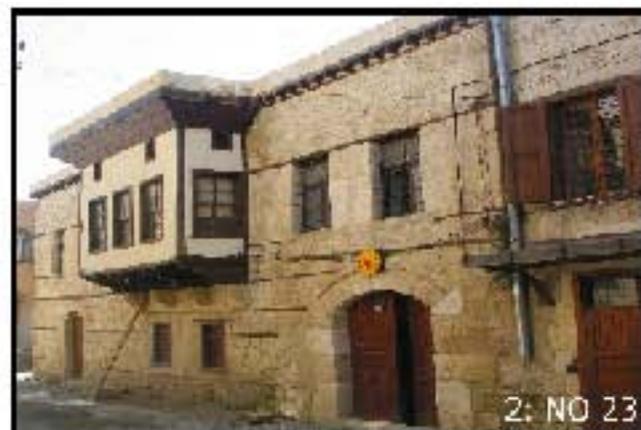
1- ALL THE CULTURAL PROPERTIES IN THE SITE HAVE TWO IMPORTANT ASPECTS:

i- ALL THE ENTRANCES TO THE BUILDING IS FROM THE STREET

ii- BUILDINGS ARE TOTALLY USING THE STREET BOUNDARY OF THE PLOT

THE GENERAL TYPOLOGY IS BUILDING WITH COURTYARD, A AND B TYPES ARE EXTENSIVE IN THE SITE, BUT TYPE C IS RARE

TYPE-1



BUILDING FROM 42nd STREET NO-23

TYPE-2



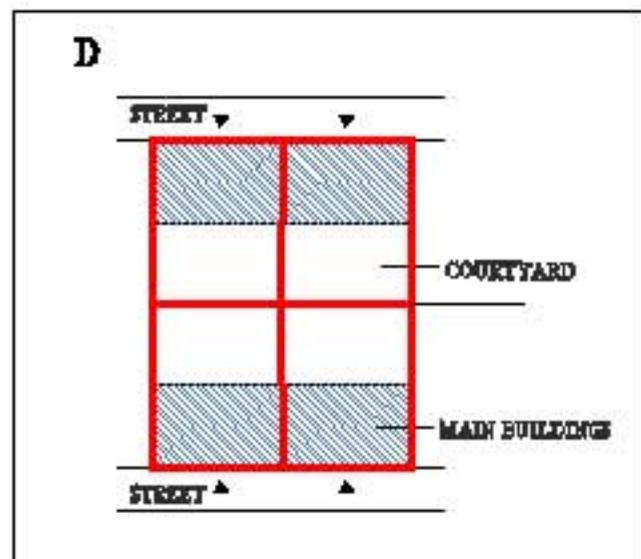
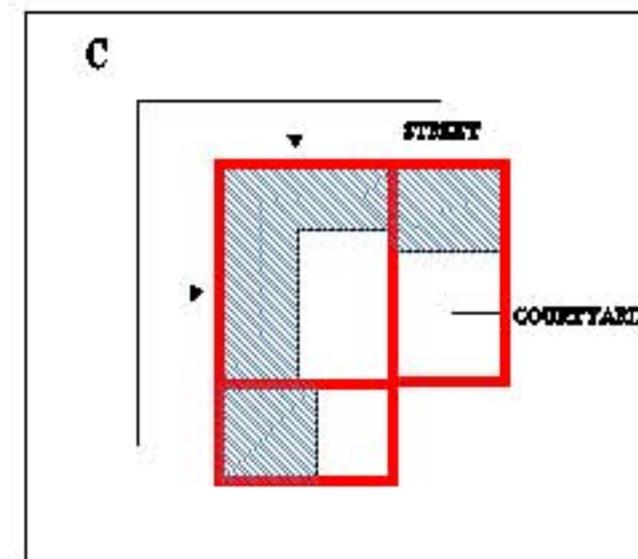
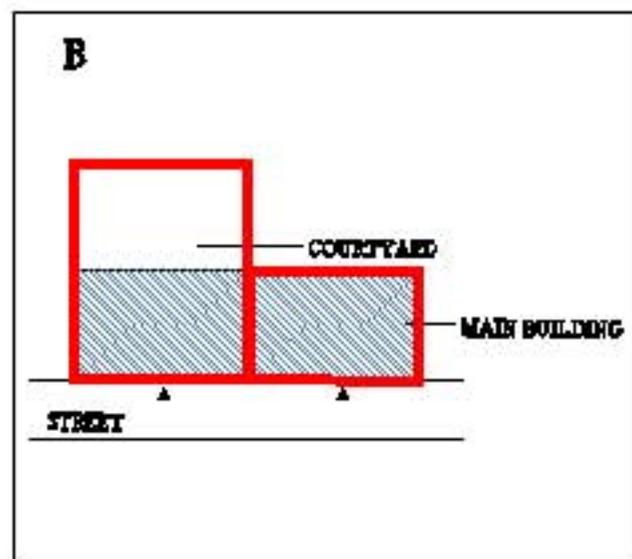
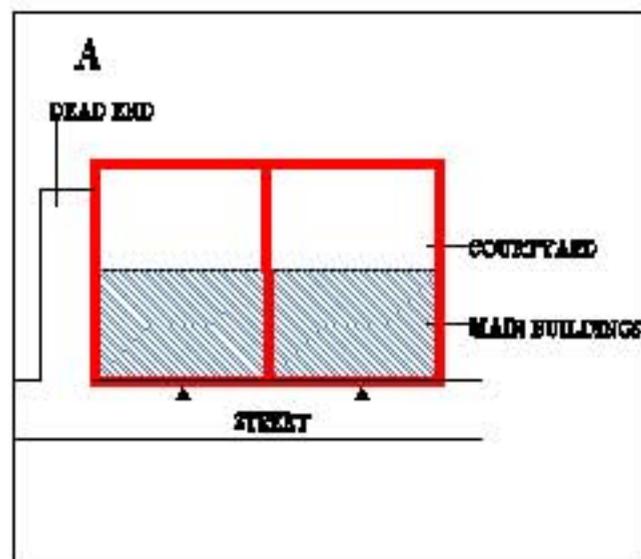
BUILDING FROM 42nd STREET NO-29

TYPE-3



BUILDING FROM 37th STREET NO-35-37

JUXTAPOSITION PATTERNS OF THE SINGLE UNITS



THE FIRST CASE (TYPE-A) IS THE JUXTAPOSITION OF TWO BUILDINGS WITH COURTYARD (TYPE1-TYPE-1).

THE SECOND CASE (TYPE-B) IS THE JUXTAPOSITION OF BUILDING WITH COURTYARD AND BUILDING WITHOUT COURTYARD (TYPE-1 AND TYPE-3).

THE THIRD CASE (TYPE-C) IS THE JUXTAPOSITION OF A CORNER BUILDING IN L SHAPE IN PLAN WITH A BUILDING WITH COURTYARD (TYPE1-TYPE2).

AND FINALLY THE LAST CASE (TYPE-D) IS THE NEIGHBOURHOOD OF TWO FIRST CASES.

number, settle on the 60-70% of the plot. Seven of them have plot areas between 120m²-200m². 4 of the buildings settle on the 50%-60% of the plot area that have plot areas exceeding 200m². 4 buildings that are without courtyard settle 100% of the plot those have plot area below 100m².

The ratios are indicating the intention of making buildings with courtyard. Being of the plot areas of the buildings without courtyard below 100m² may be a proof for the statement (Figure 3.4, 3.5).

As the street-building-plot-courtyard relationships of the traditional buildings are evaluated, a number of design principles affecting on the formation of the pattern may clearly be observed.

Tarsus, as a Mediterranean town close to the coastal region, is in the hot-humid climate through which summers are very hot and winters are warm, buildings are positioned on the line where plot boundary and street line coincides, creating courtyards, form a microclimate through the courtyards providing ventilation facility.

Sense of privacy having intention to create private spaces according to the life culture of the time, reflects on the architecture forming an introverted street pattern (Figure 3.6).

As a result, within the study area, the introverted order of the building plots, the entrances through streets create continuous and integrated organic street pattern (Figure 3.7). Courtyards behind the buildings provide an integration of building and nature when the buildings are assumed at their original states. Hence, in the boundaries of the site, a traditional building creation is observed that is taking its strength from the life culture; not only is a quality in itself but also integrates with the context through the formation of the street pattern defining the identity of a setting.

MAP OF BUILDING-PLOT PROPORTIONS, AND PLOT DIVISIONS



LEGEND - CONCLUSIONS

OVERALL IS CULTURAL PROPERTY SCHEDULED AS HISTORIC DISTRICT

- 
 1 CULTURAL PROPERTIES ARE BETWEEN 30% and 50% of the BUILDING AREA (50% COVERED)
- 
 24 CULTURAL PROPERTIES ARE BETWEEN 50% and 70% of the BUILDING AREA (50% QUANTITIES HAVE HIGH AREAS BETWEEN 70% and 90%)
- 
 1 CULTURAL PROPERTIES ARE 100% of the TOTAL BLDG AREA (90% QUANTITIES ARE 100%)
- 
 1 CULTURAL PROPERTIES ARE 100% of the TOTAL BLDG AREA (10%)
- 
 CENTRAL BLDG BOUNDARY
- 
 BLDG BOUNDARY AND DIVISIONS



ALLEN STREET

BUILDING/PLOT AREA PROPORTIONS

DIVISION OF PLOTS

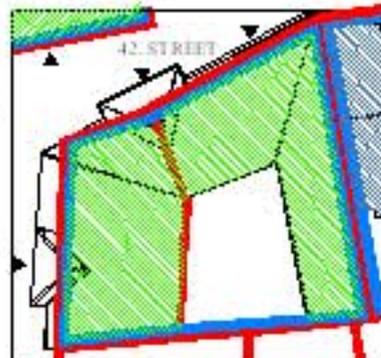
-  GENERAL PLOT BOUNDARY
-  PLOT BOUNDARY AND LINES

1- 376 STREET NO:65-49



IN SIX UNITS, WE CAN SEE DIVISIONS OF THE BUILDINGS. THESE DIVISIONS ARE MAINLY DUE TO THE DIVISION OF THE NUCLEUS FAMILY INTO OTHER NUCLEUS UNITS. IN THAT SENSE, WE INVESTIGATE THE BUILDING PLOT PROPORTIONS WITH RESPECT TO THE UNDIVIDED CONDITION SO THAT TO RESULT IN A MORE CORRECT APPROACH.

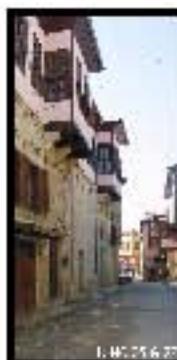
2- 42nd STREET NO:01



376 STREET NO:65-49



42nd STREET NO:01



376 STREET NO:65-49



42nd STREET NO:01



376 STREET NO:65-49

BUILDING PLOT PROPORTIONS

OVERALL 10 CULTURAL PROPERTIES SURVEYED AT THEIR ORIGINAL STATE

-  4 CULTURAL PROPERTIES SET BETWEEN 30% and 40% of the BUILDING AREA (30%) OVER 200 m²
-  20 CULTURAL PROPERTIES SET BETWEEN 40% and 70% of the BUILDING AREA (50%) SEVEN OF THEM HAVE PLOT AREA BETWEEN 100m² and 200m²
-  4 CULTURAL PROPERTIES SET 100% of the TOTAL BUILT AREA (100%) ALL OF THEM BELOW 200m².
-  3 CULTURAL PROPERTIES BEING 10% of the TOTAL BUILT AREA (10%)
-  GENERAL PLOT BOUNDARY
-  PLOT BOUNDARY AND LINES

CONCLUSIONS

OVERALL 10 CULTURAL PROPERTIES SURVEYED IN THE STUDY AREA IN TERMS OF BUILDING/PLOT AREA RATIOS AT THEIR ORIGINAL STATES. IT IS COMPLETED THAT 30% OF THE BUILDINGS (4) IN NUMBER, SETTLE ON THE 60-70% OF THE PLOT. SEVEN OF THEM HAVE PLOT AREAS BETWEEN 100m²-200m². 4 OF THE BUILDINGS SETTLE ON THE 50%-60% OF THE PLOT AREA THAT HAVE PLOT AREAS EXCEEDING 200m². 4 BUILDINGS THAT ARE WITHOUT COURTYARD SETTLE 100% OF THE PLOT THOSE HAVE PLOT AREA BELOW 100m². (see map)

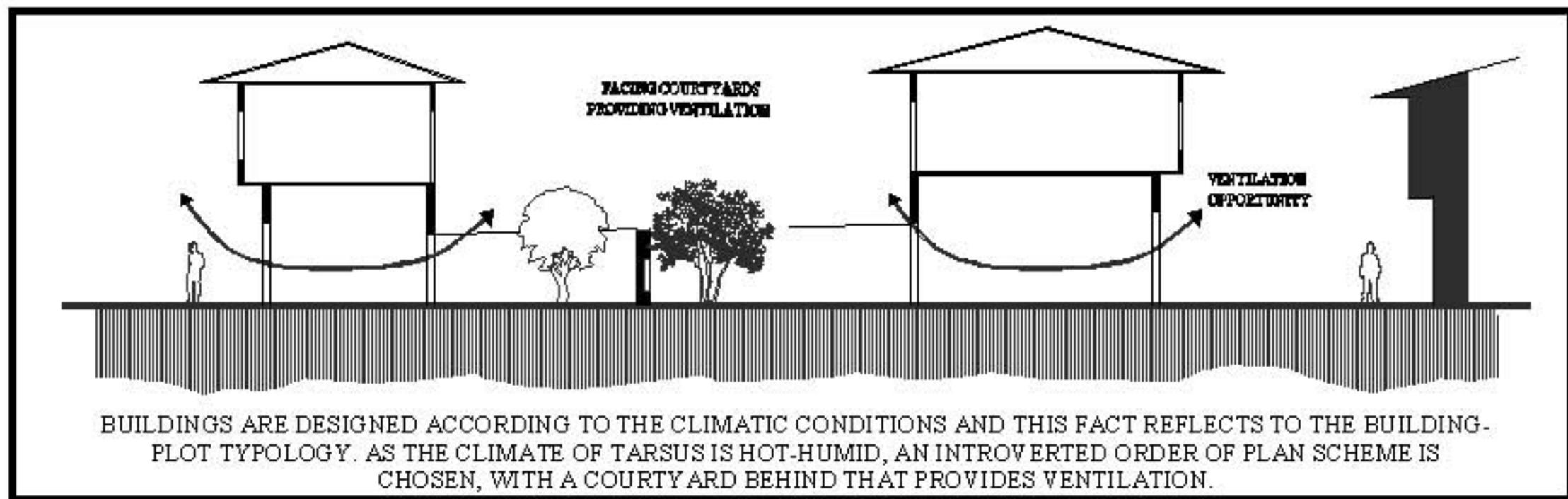
GENERAL CONCLUSIONS:

IN THIS STUDY, WE HAVE INVESTIGATED THE BUILDING-PLOT-STREET RELATIONSHIPS OF THE CULTURAL PROPERTIES, WITH RESPECT TO THEIR FORMATION OF THE PATTERN OF THE SETTLEMENT, EFFECT OF THE ARCHITECTURAL IDEAS BEHIND THIS FORMATION, AND THE URBAN CONTRIBUTION OF THIS FORMATION. ALSO THE BUILDING/PLOT PROPORTIONS ARE SURVEYED, IN ORDER TO DETERMINE ONE OF THE ASPECTS OF THE PATTERN.

IT IS CLEARLY DETERMINED THAT THE MAIN CHARACTER OF THE SETTLEMENT IS THE INTROVERTED ORDER OF PATTERN, WHICH IS A RESULT OF CLIMATIC CONDITIONS AND REFLECTION OF THE LIFE CULTURE. THE BUILT AREA IN THE PLOT DOES NOT EXCEED 70% OF THE PLOT AREA ESPECIALLY IN THE PLOTS EXCEEDING 100m². BUT WHATEVER THE PROPORTION, FRONT BOUNDARY OF THE BUILDING INTERSECTS WITH THE BOUNDARY OF THE PLOT TOTALLY.

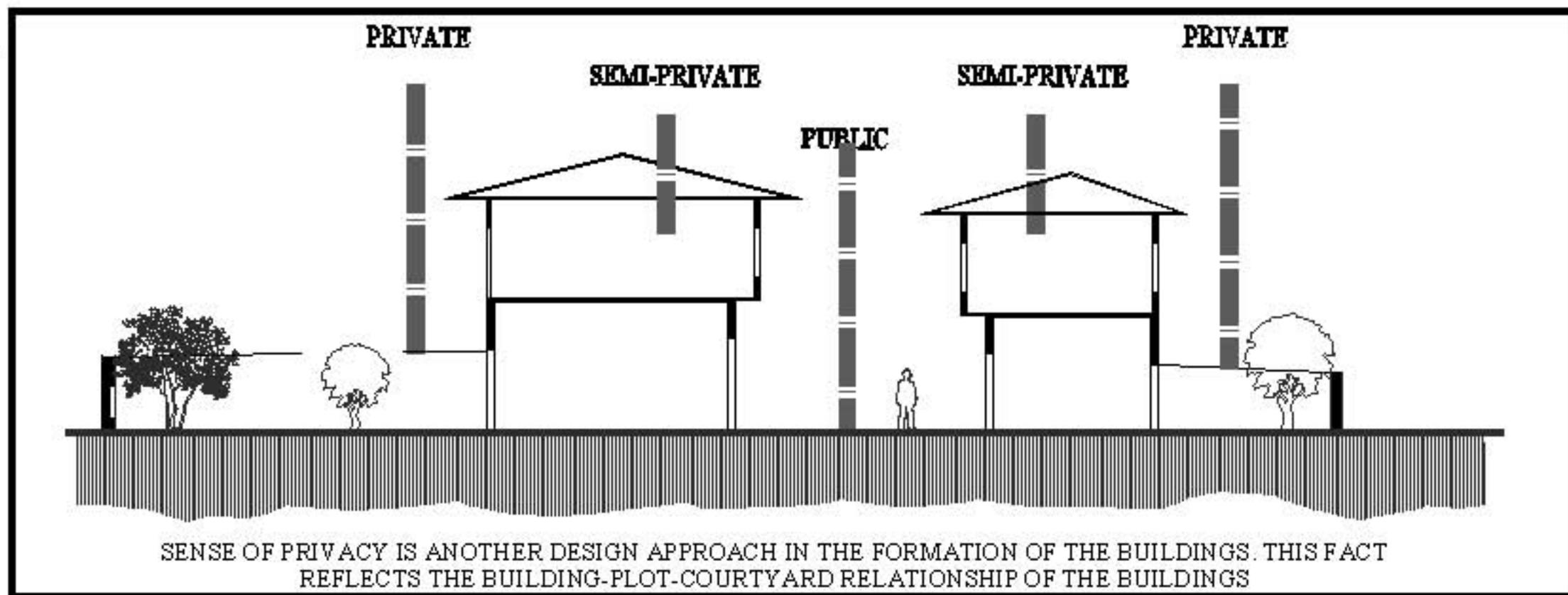
THESE ARE THE ANALYSIS WHICH WILL BE USED AS REFERENCES IN THE INTRODUCTION OF THE NEW BUILDING CRITERIAS.

DESIGN IDEAS BEHIND THE FORMATION OF PLANAR STREET PATTERN



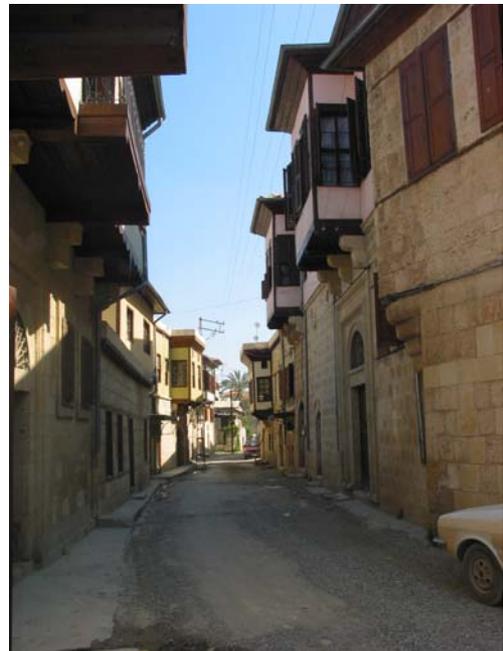
CLIMATIC DESIGN

SENSE OF PRIVACY





Organic Street Pattern



Continuous Streets

Figure 3.7 Urban Contribution of the Planar Street Pattern

3.2. ANALYSIS AND EVALUATION OF FAÇADE PATTERN

Through the analysis and evaluation of the façade pattern; number of storeys, storey heights and total heights of the buildings; roof types and their planar juxtaposition in the site, juxtaposition of building facades in the whole street elevations.

The traditional buildings in the study area show varieties in building heights, roof types and roof forms.

Among 24 traditional units surveyed in the study area in terms of number of storeys, 6 of the units have two storeys with flat roof, 9 of the units have two storeys with pitch roof, and 9 of the units have two storeys with mezzanine. Flat roofs 25% in ratio are covered with compressed earth at their original states, on the other hand pitch roofs 75% in ratio have slopes about 30% starting from the street line in front and ending at courtyard or plot boundary line at the back (Figure 3.8).

The first type as two storey units may be divided into two types indeed; first type is involving buildings having two storeys with original flat roofs covered with compressed earth that are the earliest examples of the traditional buildings within the study area. Buildings involved in the first type have simple facades, usually without projection and ground floor and upper floor heights vary from 3m to 3.5m, total height of the building does not exceed 6.5m. Second type of the first type comprises the buildings with two storeys having pitch roofs. These buildings have more elaborate facades both in terms of stone workmanship and façade articulation than the first types. Ground floors of these units are between 3.5-4m, and upper floors are 3.5m. Total height of the buildings varies from 7m to 7.5m.

The second type is the building of two storeys and a mezzanine. Buildings involved in this type have high and massive ground floors usually constructed with cut stone having a height varies 5.5m to 6.5m. Upper floors are 3.5m in height so that the

MAP OF NUMBER OF STOREYS, STOREY HEIGHTS AND ROOF FORMS AND JUXTAPOSITIONS



LEGEND

ROOF TYPES AND ROOF FORMS

-  TWO STOREYS WITH MEZZANINE
-  IN SOME TYPES OF ROOF FORMS SURVEYED 1.5m-1.8m UPPER ROOF IS 1.5-1.8m
-  TWO STOREYS WITH
-  IN SOME TYPES OF ROOF FORMS SURVEYED 2m-2.5m UPPER ROOF IS 1.5-1.8m

ROOF TYPES AND ROOF FORMS

-  MEZZANINE
-  WINDOW

CONCLUSIONS

THE TRADITIONAL BUILDINGS IN THE STUDY AREA SHOW VARIETIES IN BUILDING HEIGHTS, ROOF TYPES AND ROOF FORMS.

AMONG THE 34 TRADITIONAL UNITS SURVEYED IN THE STUDY AREA IN TERMS OF NUMBER OF STOREYS, 6 OF THE UNITS HAVE TWO STOREYS WITH FLAT ROOF, 9 OF THE UNITS HAVE TWO STOREYS WITH PITCH ROOF, AND 9 OF THE UNITS HAVE TWO STOREYS WITH MEZZANINE FLAT ROOFS 25% IN RATIO ARE COVERED WITH COMPRESSED EARTH AT THEIR ORIGINAL STATES.

ON THE OTHER HAND PITCH ROOFS 75% IN RATIO HAVE SLOPES ABOUT 30% STARTING FROM THE STREET LINE IN FRONT AND ENDING AT COURTYARD OR PLOT BOUNDARY LINE AT THE BACK.

total height of the building reaches 11m. This type may be said to be the most advanced type in terms of architecture within the all types. Roofs are always pitch, having different types.

Pitch roof forms vary in the setting, but the start of the slope from the street line and tile usage as roof cover is common among the pattern. The planar juxtaposition of roof types exhibits variations in the study area. These juxtapositions are forming out richness and diversity both in the planar street pattern and among street elevations (Figure 3.9).

The juxtaposition of the types expressed in terms of number of storeys, storey heights, roof types and roof forms are creating varieties in the settlement. Juxtaposition of the buildings having different number of storeys, different roof types in the study area is analyzed through a number of examples (Figure 3.10).

The first example selected from the settlement is the juxtaposition of two 2 storey + mezzanine units from 42nd street, buildings with door number 32 and 34. Though they are in the same category, the horizontal lines of storey, eave, window and roof lines do not match. Roof types are common for both, but roofs have different forms.

The second example is the juxtaposition of a 2 storey + mezzanine unit with a two storey unit with flat roof from 37th street with door number 47 and 39. This juxtaposition may be the most exaggerated one from the study area because the roof line of the building with flat roof is almost matching with the storey line of the building 2 storey+mezzanine. The juxtaposition of flat roof and pitch roof through street elevation is observed like a number of examples within the setting.

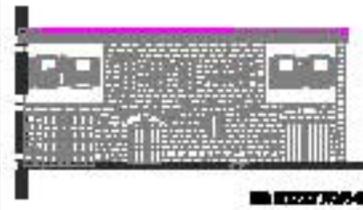
The third example is another juxtaposition; this time the buildings are 2 storey with pitch roof and 2 storey+mezzanine from 42nd street with door numbers 25 and 29.

NUMBER OF STOREYS, STOREY HEIGHTS AND ROOF FORMS AND JUXTAPOSITIONS

NUMBER OF STOREYS, STOREY HEIGHTS

STOREY AND BUILDING HEIGHTS

TWO STOREY WITH FLAT ROOF



Old Street 705/6

SEVERAL TYPES OF TWO STOREY BUILDINGS ARE WITH FLAT ROOF. THESE EXAMPLES ARE THE EARLIEST TYPE OF TRADITIONAL BUILDINGS WITH COMPRESSED EARTH ROOF COVERED WITH CALK. THE GROUND FLOOR AND FIRST FLOOR ARE IN GENERAL WITH THE SAME HEIGHT, 3-3.5m.

TWO STOREY WITH PITCH ROOF



Old Street 708

SECOND TYPE OF TWO STOREY WITH PITCH ROOF. THESE TYPES ARE CALLED EQUALS. THEY ARE WITH THE SAME GROUND. IF THE PITCH GROUND SLOPE HEIGHT IS ABOUT 3.5m FOR EACH FLOOR.

TWO STOREY WITH MEZZANINE



Old Street 709

THIRD TYPE OF TWO STOREY BUILDINGS HAVE GROUND FLOOR HEIGHT 3.5m & 4.5m. UPPER FLOOR IS WITH THE SAME HEIGHT 3.5m. THE GROUND FLOOR IS WITH THE SAME PITCH ROOF COVERED WITH CALK.



Old Street 805



Old Street 807



Old Street 808



Old Street 704/4



Old Street 702



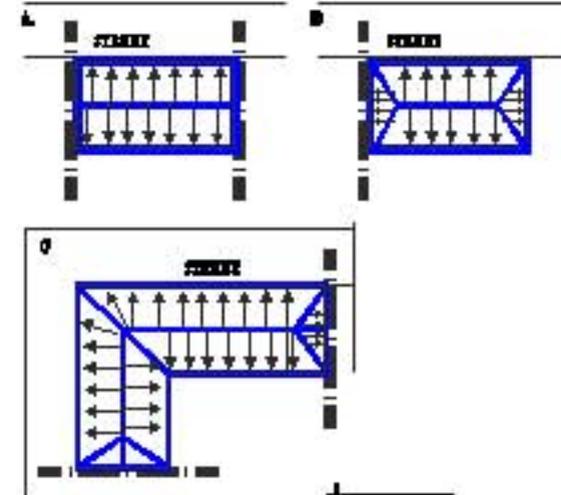
Old Street 804

ROOF TYPES, FORMS AND JUXTAPOSITIONS

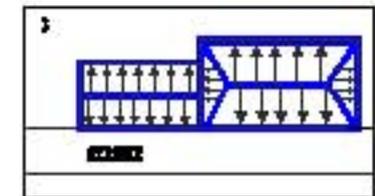
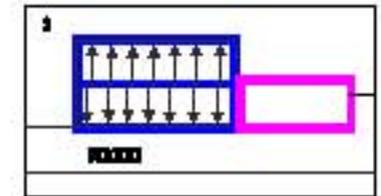
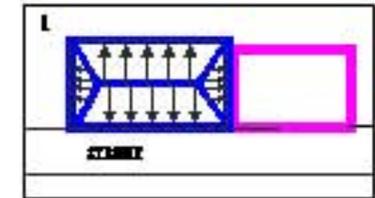
ROOF TYPES AND ROOF FORMS

FLAT ROOF: ONLY SHOWS FORM OF THE TWO STOREY WITH FLAT ROOF BUILDING.

PITCH ROOF: SHOWS IF WITH TWO STOREY AND TWO STOREY WITH MEZZANINE WHICH HAVE DIFFERENT HEIGHT AS IN ALL:



PLANAR JUXTAPOSITION OF ROOF TYPES



CONCLUSION

THE MAIN Aims OF THE STUDY WERE TO KNOW THE EXISTENCE OF THE TRADITIONAL BUILDINGS OF THE BACK OF THE BACK OF THE COVER. SOME OF THE BUILDINGS IN A SECOND RESEARCH AS IN FIG. 1.

CONCLUSIONS

THE TRADITIONAL BUILDINGS IN THE STUDY AREA SHOW VARIETIES IN BUILDING HEIGHTS, ROOF TYPES AND ROOF FORMS.

AMONG THE 24 TRADITIONAL UNITS SURVEYED IN THE STUDY AREA IN THE STUDY AREA IN TERMS OF NUMBER OF STOREYS, 6 OF THE UNITS HAVE TWO STOREYS WITH FLAT ROOF, 9 OF THE UNITS HAVE TWO STOREY WITH PITCH ROOF, AND 9 OF THE UNITS HAVE TWO STOREYS WITH MEZZANINE. FLAT ROOFS 25% IN RATIO ARE COVERED WITH COMPRESSED EARTH AT THEIR ORIGINAL STATES.

ON THE OTHER HAND PITCH ROOFS 75% IN RATIO HAVE SLOPES ABOUT 30% STARTING FROM THE STREET LINE IN FRONT AND ENDING AT COURTYARD OR PLOT BOUNDARY LINE AT THE BACK.

MAP OF JUXTAPOSITION OF FACADES, TYOES FROM THE STUDY AREA



42. STREET NORTH ELEVATION



42. STREET SOUTH ELEVATION



37. STREET WEST ELEVATION



37. STREET EAST ELEVATION

TYPES FROM THE STUDY AREA



THIS DRAWING SHOWS THE JUXTAPOSITION OF TWO-STORY BUILDINGS WITH MESSAGING SIGN IN A CENTRAL UNIT THAT THE ENTRY OF THE BUILDING PROJECTS AND SUPPORTS IN BACK OTHER DIVISIONS OF THE FACADE AND BOTH FLOOR AND ALSO INDICATING THAT KINDS OF THE BUILDING.



THIS DRAWING SHOWS THE JUXTAPOSITION OF TWO-STORY WITH MESSAGING SIGN IN A TWO-STORY WITH PLAT BOYS WITH ONE LINE OF THE TWO STORY WITH ALMOST AT THE SAME LEVEL WITH THE GROUND FLOOR AND LINE OF THE OTHER UNIT.



THIS DRAWING SHOWS THE JUXTAPOSITION OF A TWO-STORY AND TWO-STORY WITH MESSAGING SIGN, WHICH THE SUPPORT DIVISION OF FACADES WITH OTHER DIVISIONS, WHICH A CENTRAL AND COMBINATION.

Buildings again have different heights and there is not a correspondence in the horizontal lines. Despite the identity of the roof types, roof forms vary.

To conclude, the variety of the typologies in façades in terms of building heights and roof types results in a movement, richness through the street elevations rather than monotony. Although the horizontal lines indicating storey lines, eave lines, roof lines and window lines do not match in many parts of the street elevations, there are some factors forming an identity and integration those will be found out through the following sections of the study.

3.3. PLAN-FUNCTION-FAÇADE RELATIONSHIPS

Plan-façade-function relationships through the traditional buildings in the study area are analyzed to understand the architectural determinants in the formation of the facades of the units (Figure 3.11).

The analysis and evaluation is divided into two groups, first one is for the buildings 2storey+mezzanine, second is for the buildings 2 storey.

The first type of the first group has a plan scheme where “introverted sofa” is located at the center and rooms are at two sides of it. The same principle is seen both on ground floors and mezzanine. On the ground floor, “taşlık” is the center element connecting the spaces to courtyard. Side spaces may be used as storage, or high storage called as “mağaza”. Mezzanine floor spaces connected to “taşlık” may be used as “selamlık” or service places. The reflection of this plan scheme and functional distribution on building façade are; symmetrical articulation where symmetry axis is center, high and massive ground floor walls with openings at a small ratio in the ground floor façade, proportional upper floor façade articulation with ½ proportioned windows designed for living spaces. Buildings no.25, 27 and

PLAN-FACADE-FUNCTION RELATIONSHIPS // MODULAR PLANNING WITH THE ORIENTATION OF SOFA

TWO STOREY+MEZANINE

1

UPPER FLOOR

MEZANINE

GROUND FLOOR

ELEVATION

AL-BASRAH STREET NO. 18

2

UPPER FLOOR

MEZANINE

GROUND FLOOR

ELEVATION

AL-BASRAH STREET NO. 24

CONCLUSIONS (2 STOREY+MEZ)

THE COMPARISON SHOWS THAT PROVIDING BALCONIES INSTEAD OF THE TWO STOREY WITH MEZANINE WITH INTERCONNECTED ROOMS AT THE UPPER FLOOR AND PROVIDING ROOMS, SHOWED ROOMS ABOUT 10 METERS LONG AND 4 METERS WIDE, THAT HELD THE TOP STORAGE SPACE IN THE UPPER WALLS AT THE MEZANINE, AS A RESULT WE CAN CLEARLY OBSERVE THE INTERCONNECTED ROOMS, EXTERIOR PORTALS OF THE ROOM, AND THE ROOMS OFFICERS AS A RESULT, SHOWS THE MEZANINE AS A RESULT OF ARCHITECTURE THAT SHOWS ELEGANT ARCHITECTURE OF THE BUILDING AND PROVIDES THE FUNCTIONAL ROOMS AND PORTALS.

TWO STOREY

1

UPPER FLOOR

GROUND FLOOR

ELEVATION

AL-BASRAH STREET NO. 19

2

UPPER FLOOR

GROUND FLOOR

ELEVATION

AL-BASRAH STREET NO. 1

3

UPPER FLOOR

GROUND FLOOR

ELEVATION

AL-BASRAH STREET NO. 21

CONCLUSIONS (2+MEZ)

THE COMPARISON SHOWS THAT PROVIDING BALCONIES INSTEAD OF THE TWO STOREY WITH MEZANINE WITH INTERCONNECTED ROOMS AT THE UPPER FLOOR AND PROVIDING ROOMS, SHOWED ROOMS ABOUT 10 METERS LONG AND 4 METERS WIDE, THAT HELD THE TOP STORAGE SPACE IN THE UPPER WALLS AT THE MEZANINE, AS A RESULT WE CAN CLEARLY OBSERVE THE INTERCONNECTED ROOMS, EXTERIOR PORTALS OF THE ROOM, AND THE ROOMS OFFICERS AS A RESULT, SHOWS THE MEZANINE AS A RESULT OF ARCHITECTURE THAT SHOWS ELEGANT ARCHITECTURE OF THE BUILDING AND PROVIDES THE FUNCTIONAL ROOMS AND PORTALS.

38 from 42nd street and buildings no.35, 47 from 37th street may be given examples for this category (Figure 3.12).

The second type of the first group may be assumed as the replacement of a “unit” from the plan scheme. In this plan scheme rooms are positioned both at one side or one side and back of “introverted sofa”. The planning mentality is same with the first example, function and planning mentality again reflects on the façade formation. Building no.22, 24 from 42nd street can be given as examples for this type (Figure 3.12).

Within the first type of the second group, again “sofa” is at the center and rooms are positioned around it just as the first type of the first group. Ground floor is organized around “taşlık” where storage spaces named “altev” and a number of service spaces are located. Plan scheme reflects on the facades as massive ground floors 3.5-4m in height, proportional facades on the upper floor designed for living spaces. Building no.19 from 42nd street is an example of this type (Figure 3.13).

Second and third types of the second group are formed by the replacement of a “unit”. Although the planning mentality is same on the ground floors as an organization at one side of “taşlık”, on the upper floor, position of “sofa” exhibits diversity. Within the second type like the second type of the first group, rooms are positioned both at one side or one side and back of “introverted sofa”, whereas in the third type “sofa” is positioned longitudinally through the building as an “extraverted sofa”. Buildings no. 5 and 23 in 42nd street are the examples of this typology (Figure 3.13).

The typological study performed to put forward the plan-function-façade relationships introduces not only an “honest architecture” reflecting its function and plan scheme but also is giving the clues of the proportional facades obtained from modular planning mentality through the streets.



First Type of the First Group: 42nd Street No: 38



Second Type of the First Group: 42nd Street Mo:24

Figure 3.12 Plan-Façade-Function Relationships – First Group



First type of the Second Group: 42nd Street No: 19



Second Type of the Second Group: 42nd Street No: 5



Third Type of the Second Group: 42nd Street No: 23

Figure 3.13 Plan-Façade-Function Relationships – Second Group

As the traditional buildings in the study area are analyzed through the street elevations, a proportion through façade of the single units is clearly observed (Figure 3.14). The proportion lived through the facades bases on two principles in fact.

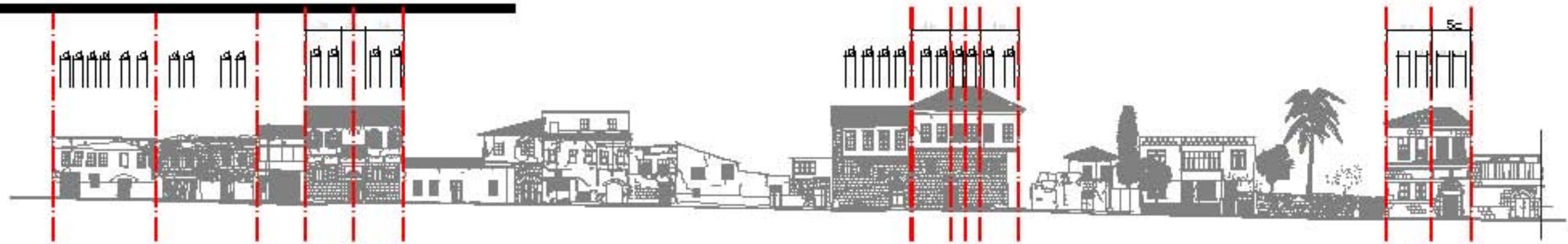
Among the traditional buildings in the study area, disposition of “sofa” is indicating the plan schemes of the units. In case “sofa” is accepted as a “module”, any plan scheme is formed by the combination of the “modules” around the basic module “sofa”. Through the typological study of the plan-function-façade relationships, it was indicated that a type might form out by the replacement of a “unit” from another type. Actually, the “unit” in this statement is the “module” introduced by “sofa” through the pattern.

Use of module, and different combinations of modules are basic principles compiled from the study of the plan-function-façade relationships introducing not only proportional facades, but also a variation among the street elevations (Figure 3.15).

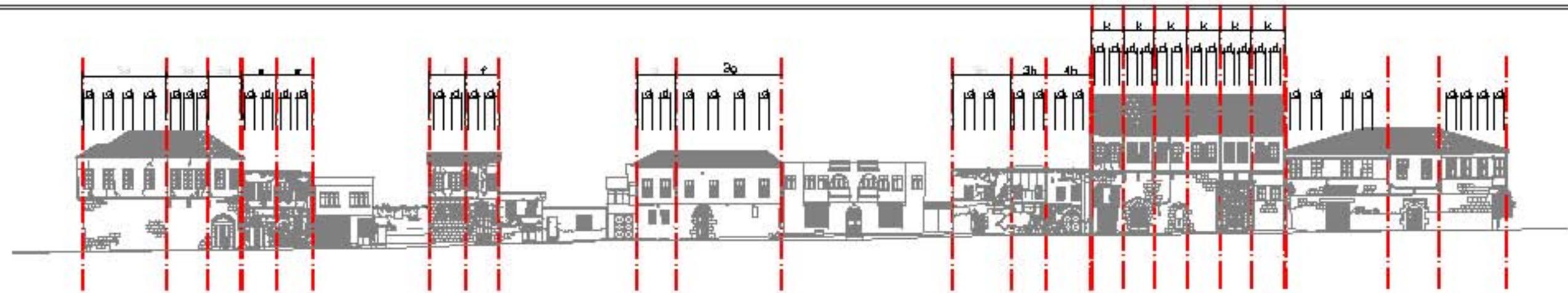
The other factor affecting on the formation of proportional facades is actually the timber frame structural system. In this system, in accordance to the traditional craftsmanship, the distance between two timber posts does not exceed 3 m and with the construction of $\frac{1}{2}$ proportioned windows; a general proportion on the façade of the building comes out to be inevitable (Figure 3.15).

The contribution of modular planning and timber frame structural system on proportional facades of the single buildings is defined. Through the evaluation of the juxtaposition of facades through streets, mismatching of the horizontal lines has been clearly put forward. Mass proportions through the street elevations, indeed, are exhibiting diversity through the street elevations. Not only the buildings from different typologies, but the buildings from the same typology in terms of number of storey, roof type and plan scheme are showing variations. The proportions

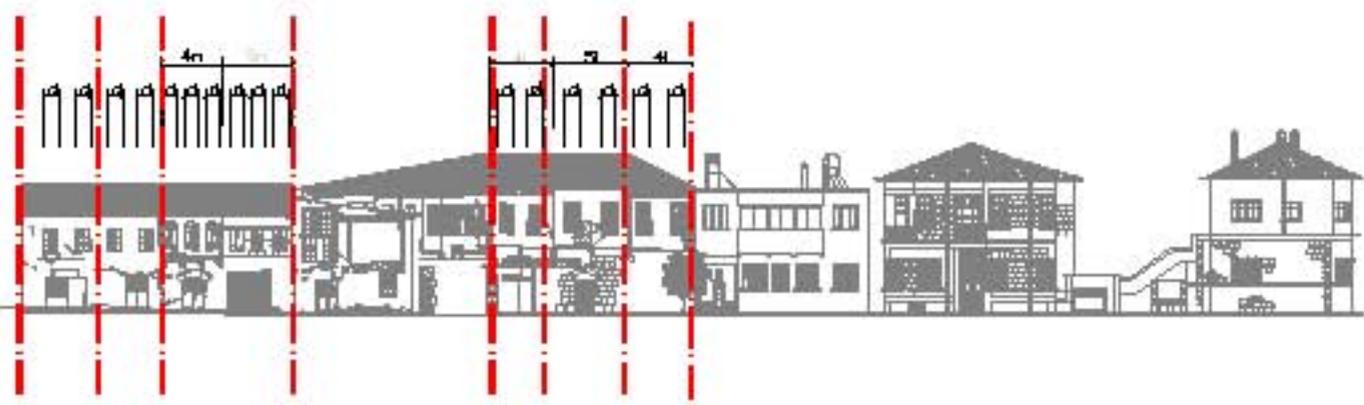
MAP OF PROPORTIONAL FACADES THROUGH STREET ELEVATIONS



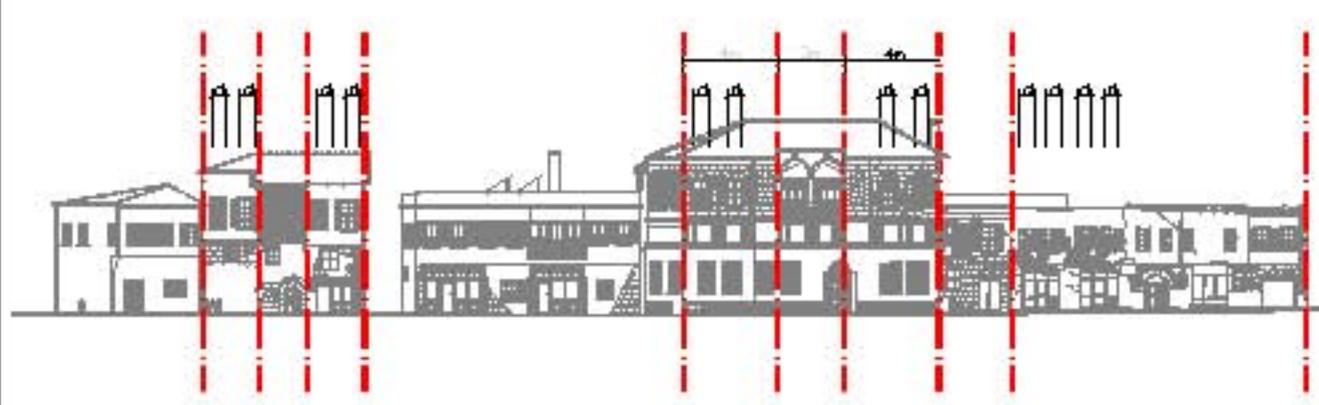
42. STREET NORTH ELEVATION



42. STREET SOUTH ELEVATION



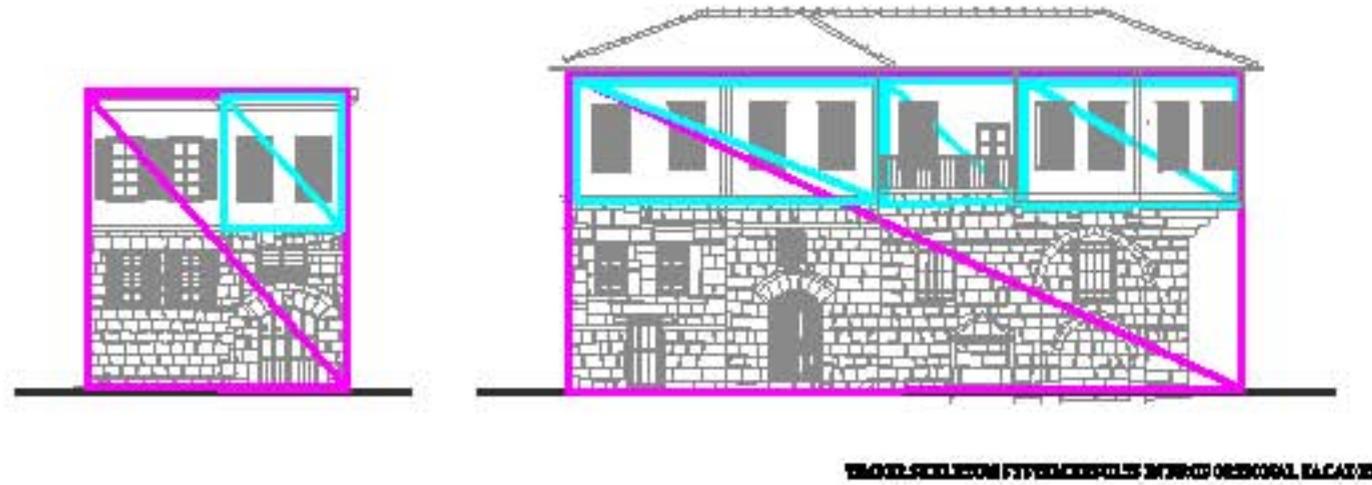
37. STREET WEST ELEVATION



37. STREET EAST ELEVATION

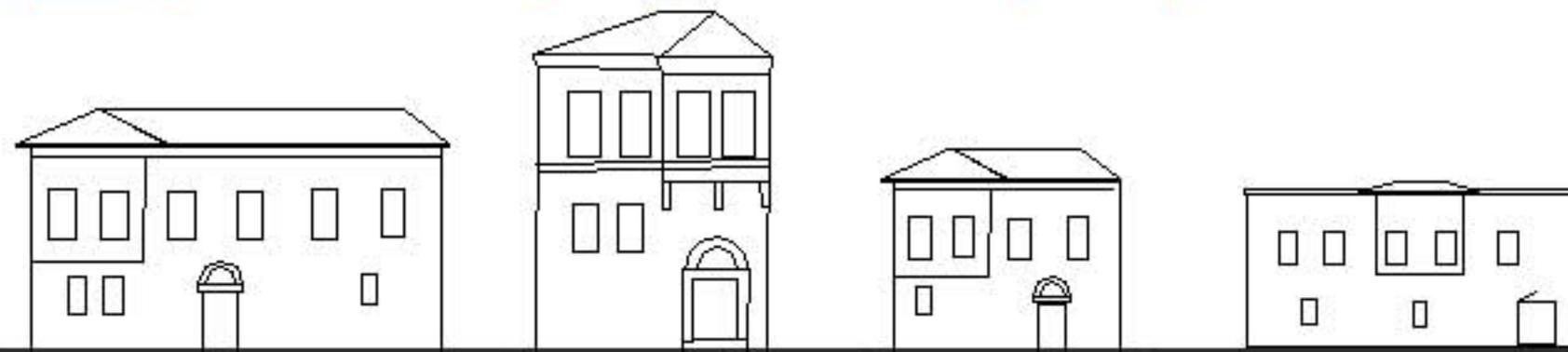
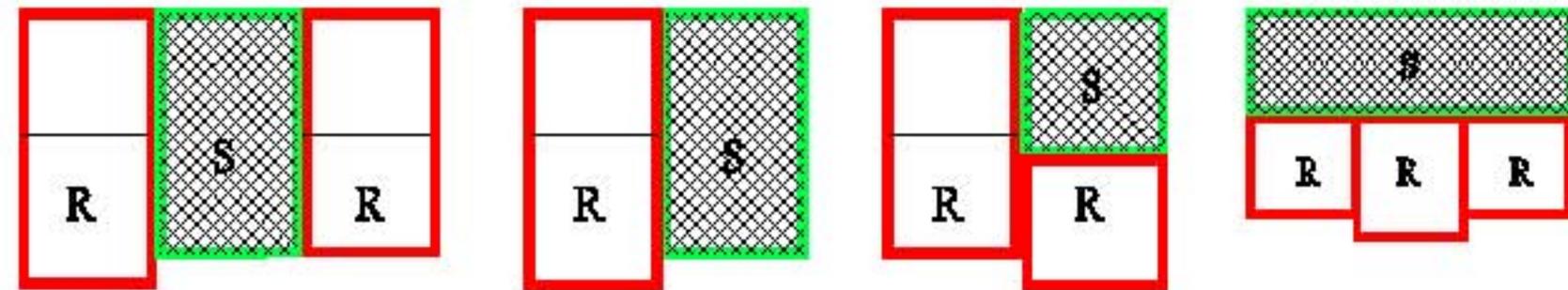
FACTORS IN THE FORMATION PROCESS OF PROPORTIONAL FACADES

STRUCTURAL SYSTEM//PROPORTIONAL FACADES



MODULAR PLANNING//PROPORTIONAL FACADES

USE OF SOLA AS A MODULAR SYSTEM IN PROPORTIONAL FACADES



of projections on the overall upper floor façades and upper floor proportions in the total mass vary almost in each case. The situation is not different in cross-sectional analysis of the streets. Different traditional building types of different floor heights, projections and proportions are creating different experiences in human perception (Figure 3.16, 3.17).

The juxtaposition of proportional building facades through a variation is creating rhythmic movements and dynamism among the street patterns. Although there is diversity through the street elevations, the perception of the streets exhibits a unity that is due to the unity in the material use and $\frac{1}{2}$ proportioned window openings. This fact is the key among the street elevations that provides a sense of togetherness and unity.

As a result, among the study area juxtaposition of buildings with different number of storeys with different storey heights is forming the façade pattern of the settlement. The variety is not only among the mass properties but also in the form of façade elements like projections. Therefore, the façade pattern of the study area is reflecting richness through the street elevations. On the other hand, this richness exhibits a unity because of the proportional building facades that is a result of modular planning and structural system. The unity in the use of material and $\frac{1}{2}$ proportioned windows are also the factors contributing the unique perception of the streets.

3.4. GENERAL CONCLUSION

Analysis and evaluation of the site is performed in terms planar and facade pattern of the streets. The analyses are concentrated on the formation of the patterns through a typological study and basic ideas behind these formations.

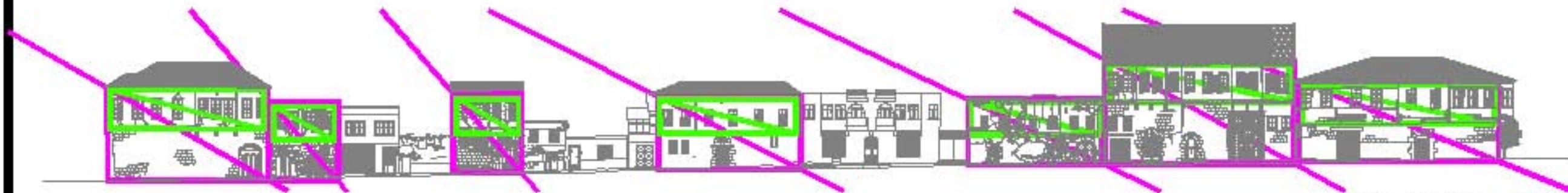
In the study area, planar street pattern exhibits a dominant character in which some variables like position of entrances and position of the buildings with respect to

MASS PROPORTION AND RYTEM THROUGH STREETS

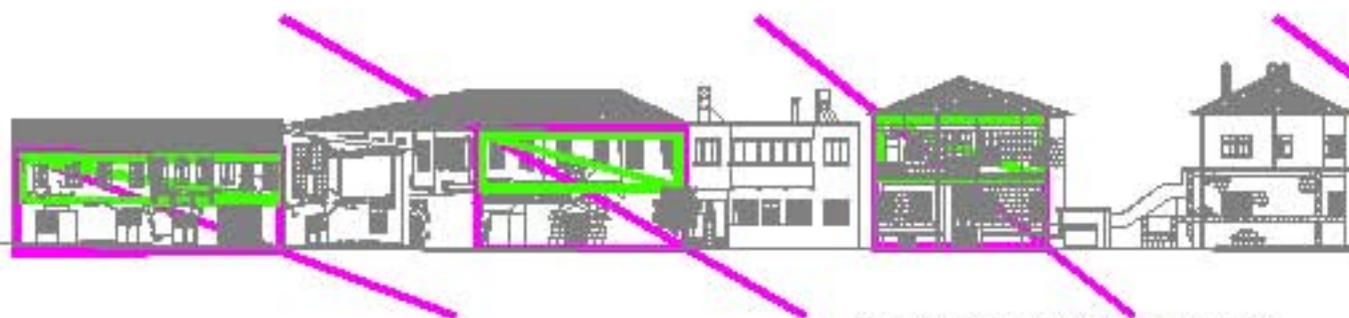
ELEVATIONAL ANALYSIS



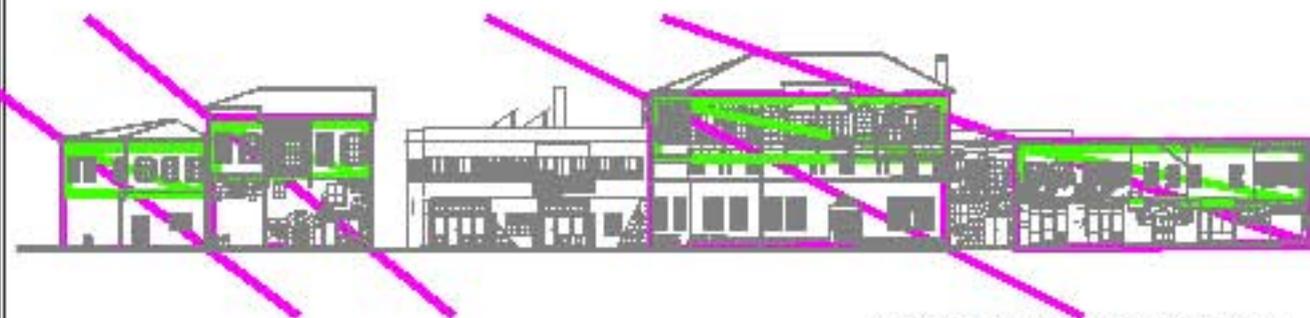
42. STREET NORTH ELEVATION



42. STREET SOUTH ELEVATION

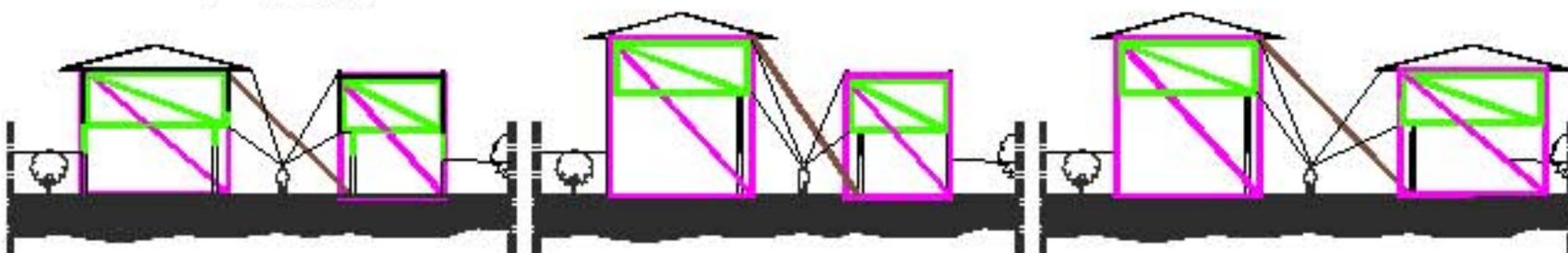


37. STREET WEST ELEVATION



37. STREET EAST ELEVATION

CROSS-SECTIONAL ANALYSIS

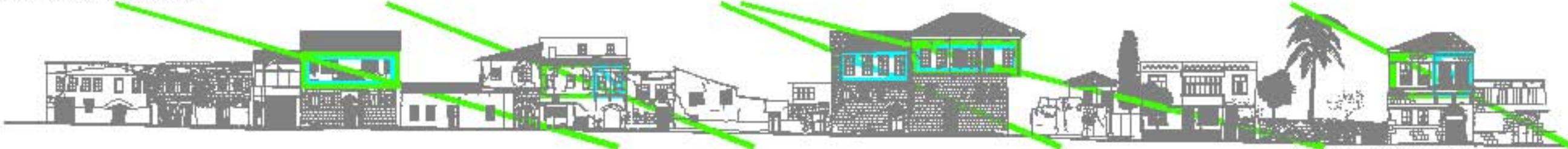


CONCLUSIONS

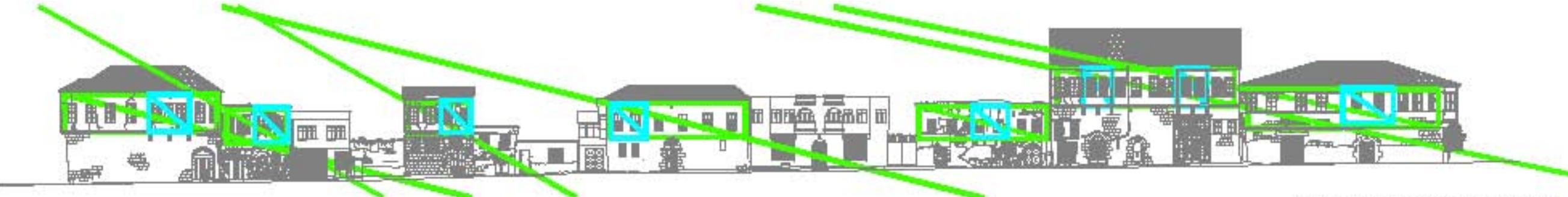
THIS REPORT'S PURPOSE WAS TO ANALYZE THE MASSING AND PROPORTIONS OF THE BUILDINGS ALONG THE STREET ELEVATIONS. NOT ONLY THE BUILDING PROPORTIONS THEMSELVES, BUT ALSO THE SPACING BETWEEN THE BUILDINGS. THROUGH THIS ANALYSIS, THE LOCATION AND MASSING OF THE BUILDINGS ARE BEING EVALUATED. THE PROPORTION OF THE BUILDINGS IS BEING ANALYZED THROUGH THE MASSING AND VOLUME PROPORTIONS IN THE STREET ELEVATION. THROUGH THIS ANALYSIS, THE BUILDINGS ARE BEING ANALYZED IN TERMS OF THEIR MASSING AND PROPORTIONS. THE ANALYSIS SHOWS THAT THE BUILDINGS ALONG THE STREET ELEVATION ARE BEING ANALYZED IN TERMS OF THEIR MASSING AND PROPORTIONS. THE ANALYSIS SHOWS THAT THE BUILDINGS ALONG THE STREET ELEVATION ARE BEING ANALYZED IN TERMS OF THEIR MASSING AND PROPORTIONS.

MASS PROPORTION AND RYTHM THROUGH STREETS

ELEVATIONAL ANALYSIS



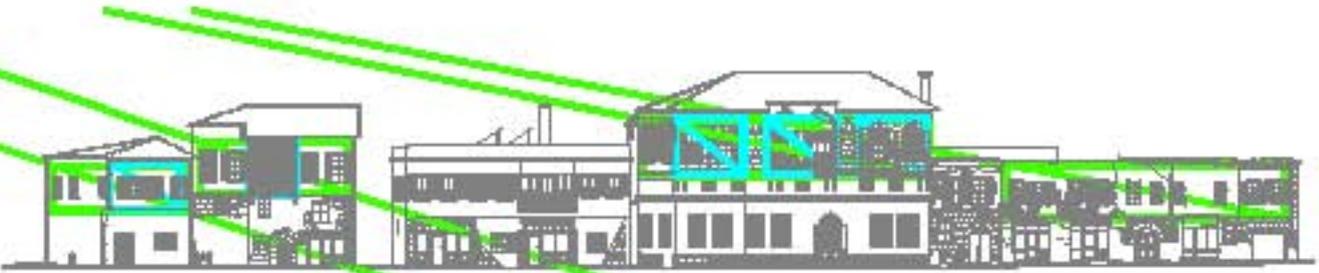
42. STREET NORTH ELEVATION



42. STREET SOUTH ELEVATION

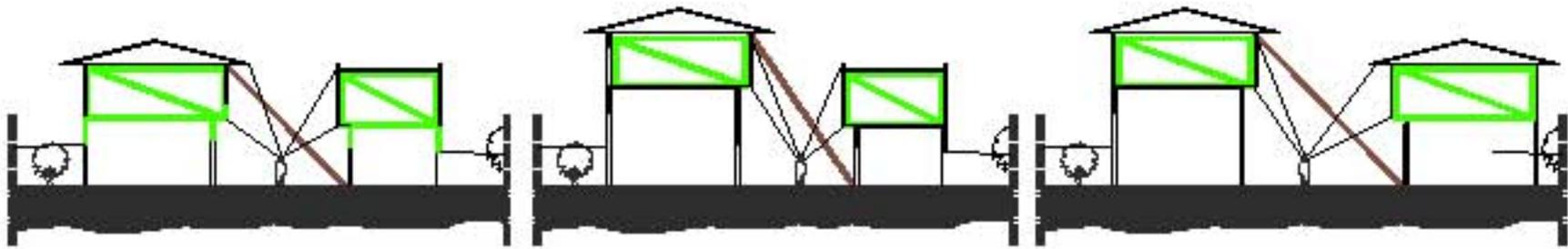


37. STREET WEST ELEVATION



37. STREET EAST ELEVATION

CROSS-SECTIONAL ANALYSIS



CONCLUSIONS

THIS ANALYSIS SHOWS THE MASS PROPORTION AND RYTHM THROUGH THE STREET ELEVATIONS NOT ONLY THE BUILDING HEIGHTS, TYPE, COLOR, BUT ALSO THE SPACING AND THE MASS PROPORTION THROUGHOUT THE STREET. THE ANALYSIS SHOWS THAT THE MASS PROPORTION AND RYTHM THROUGH THE STREET IS NOT ONLY THE BUILDING HEIGHTS, TYPE, COLOR, BUT ALSO THE SPACING AND THE MASS PROPORTION THROUGHOUT THE STREET. THE ANALYSIS SHOWS THAT THE MASS PROPORTION AND RYTHM THROUGH THE STREET IS NOT ONLY THE BUILDING HEIGHTS, TYPE, COLOR, BUT ALSO THE SPACING AND THE MASS PROPORTION THROUGHOUT THE STREET.

plot are common among the pattern. Although other variables like building-plot area ratios may have diversities within the settlement and different juxtaposition of types may be seen, there is a common language through the pattern that produces organic street patterns and continuous streets.

On the other hand due to juxtaposition of different typologies in terms of number of storey and roof forms in the overall facade pattern, modular planning and contribution of the structural system is creating proportional building facades through the streets. Despite the disharmony of the horizontal lines and mass proportions through the overall street elevations, there is a perception of rhythm and integration due to the unity in the language of material and $\frac{1}{2}$ proportioned continuous window openings.

The conclusions of the architectural analysis and evaluation of the study will be utilized through the introduction of the new principles of new building making processes in the following sections of the study.

CHAPTER IV

CRITICISM OF THE CURRENT NEW BUILDING PRINCIPLES

4.1. TARSUS CONSERVATION PLAN IN GENERAL

As stated in the previous chapters, the conservation plan of Tarsus was established in 1991 by Faculty of Architecture of Istanbul Technical University. Like other conservation plans, the plan aims to provide conservation among the historical sites determined by GEEAYK. The historical sites in Tarsus were declared in 1977 with the law act numbered 2863, and therefore today five historical urban sites are under conservation with accordance to the Tarsus Conservation Plan.

As the plan is investigated, it is clearly observed that it mainly focuses on the architectural aspects of the existing traditional buildings. In that sense the traditional housing stock is evaluated in accordance to the architectural values and current conditions of the buildings. Some of the units are registered due to their historical values and some of them are put in to second degree that allows for restitutional reconstructions.

Tarsus Conservation Plan also declares a number of principles for new buildings will be built within the boundaries of the historical sites. We have been clearly declared that new building design in historical settlements may be accepted as the final stage of the conservation process. Therefore, there is a necessity to evaluate the current legal regulations about the new building making process. In that sense, within the scope of the thesis study, new building regulations introduced among the historical urban sites of Tarsus in Tarsus Conservation Plan will be criticized. A

general evaluation of the plan will be made through the “new building definition” put forward by these regulations and an existing new building within the study area authorized in 2003 by Adana Conservation Committee will be discussed.

4.2. CRITICISM OF NEW BUILDING PRINCIPLES IN TARSUS CONSERVATION PLAN

In this stage of the study, new building regulations within the Tarsus Conservation Plan will be criticized according to their harmony with the information deprived from the existing identity of the historical setting¹.

- *Ground Floor Code cannot exceed +1m.*

When the planar street pattern of the study area is analyzed, it is clearly seen that the ground floor of the buildings are generally located at a plan code between ± 0.00 and -0.50 , therefore a general typology about the entrances to the buildings has appeared. On the other hand, this regulation is about the probable flood disasters and is applicable as the street pattern is taken into consideration.

- *Within the infill plots, basement floor and recessed roof construction is banned.*

Although the study area is signed as urban historical site, it is well known that the current traditional building stock is constructed over archaeological Tarsus. So restriction of basement floor construction is applicable.

One of the main aspects of the existing facade characteristics of the settlement is the juxtaposition of different facade typologies. Besides, another aspect of the buildings is the existence of the two storey with mezzanine floor buildings having

¹ The new building principles in Tarsus Conservation Plan are shown in italics.

high ground floors. So, in the correct plot and with in the analysis of correct building height relations, recessed floor may be used (Figure 4.1).

- *Building- plot area ratio through the plots up to 100 m² is 80%, for the plots exceeding 100m² for every 100m², 15% is added. (TAKS Regulation)²*

When the historical setting is analyzed, generally building - plot - proportions of the buildings with courtyard is set between 60% to 70% for the plots 100m² to 200m², whereas in the plots above 200 m² this ratio falls between 50% to 60%. Therefore “TAKS” regulation is applicable in terms of defining building floor areas. However, with this regulation position of the buildings with respect to the plot is not defined. Thus, new building applications with correct floor areas but destroying the planar street pattern may be introduced (Figure 4.2).

- *Building facades with window openings is to be at least 3m from the plot boundary.*

One of the major properties of this settlement is continuous buildings attached to each other unless there is a dead end street. Therefore in order to create some window openings, recessions from building boundaries may destroy the planar street pattern (Figure 4.3).

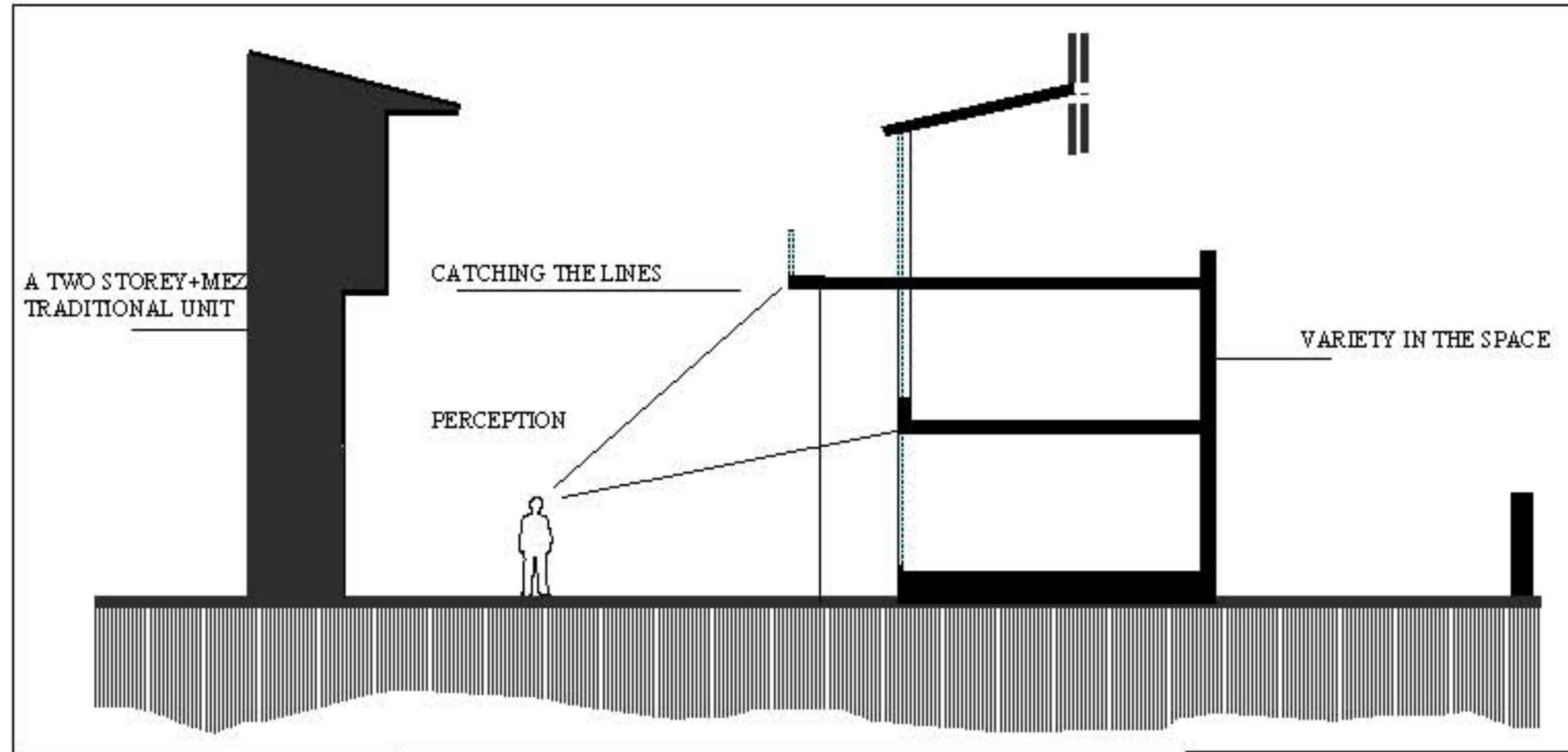
- *Storey height is minimum 2.70m within the new buildings.*

Storey height of a building is a concept related with the scale and function of the building, whereas, total height of the building should be an important criteria within the street pattern.

² “TAKS” is the proportion of building floor area to the total plot area.

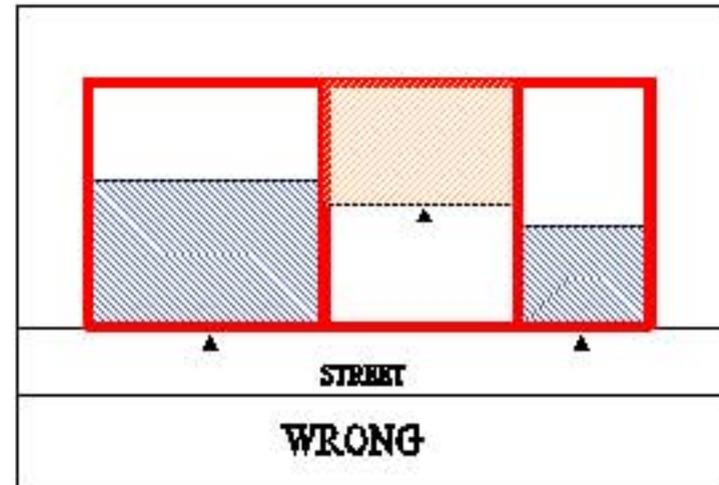
CRITICISM OF THE CURRENT NEW BUILDING PRINCIPLES

A RECESSED ROOF APPROACH

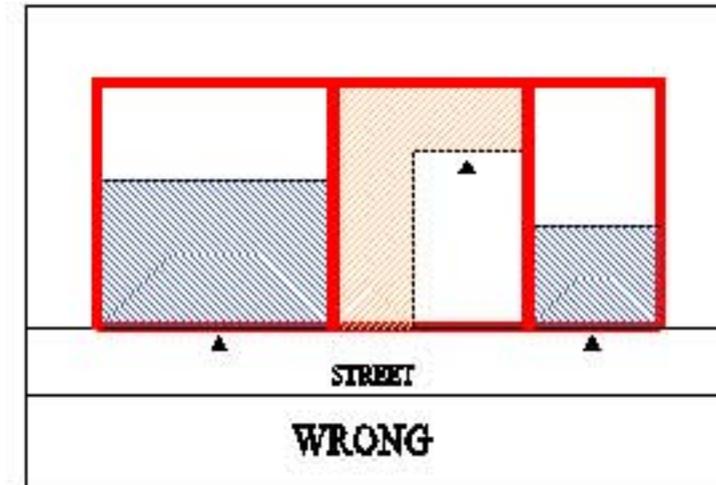


CRITICISM OF THE CURRENT NEW BUILDING PRINCIPLES

CRITICISM OF "TAKS" REGULATION



A BUILDING WITH TAKS 50% BUT TOTALLY
FROEIGN WITH THE SETTLEMENT



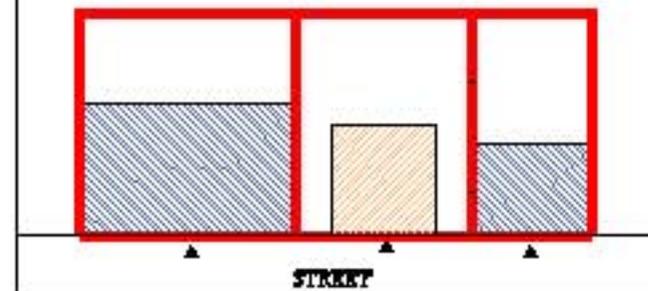
A BUILDING WITH TAKS 60% BUT TOTALLY
FROEIGN WITH THE SETTLEMENT

WHEN THE HISTORICAL SETTING IS ANALYSED, GENERALLY BUILDING - PLOT - PROPORTIONS OF THE BUILDINGS WITH COURTYARD IS SET BETWEEN 60% TO 70% FOR THE PLOTS BETWEEN 100m² TO 200m², WHEREAS IN THE PLOTS ABOVE 200 m² THIS RATIO FALLS BETWEEN 50% TO 60%. THEREFORE TAKS REGULATION IS APPLICABLE IN TERMS OF BUILDING FLOOR AREAS. BUT WITH THIS REGULATION POSITION OF THE BUILDINGS WITH RESPECT TO THE PLOT IS NOT DEFINED. SO NEW BUILDING SHOWN IN THE FIGURE WITH CORRECT FLOOR AREAS MY BE CONSTRUCTED THAT ARE TOTALY DESTROYING THE SETTLEMENT PATTERN.

CRITICISM OF THE CURRENT NEW BUILDING PRINCIPLES

CRITICISM OF LOCATION OF WINDOW OPENINGS

NEW BUILDING BETWEEN TWO TRADITIONAL PLOT



ONE OF THE MAJOR PROPERTIES OF THIS SETTLEMENT IS CONTINUOUS BUILDINGS ATTACHED TO EACH OTHER UNLESS THERE IS A DEAD END STREET. THEREFORE IN ORDER TO CREATE SOME WINDOW OPENINGS, AS SHOWN IN THE FIGURE, AN APPLICATION DESTROYING THE SETTLEMENT PATTERN CAN NOT BE MADE.

- *The façade code of the eave line of the new building cannot exceed the eave line code of the attached traditional unit.*

One of the most dominant aspects of the setting is the juxtaposition of different facade articulations, which appears as one of the major of the identity of the settlement. This richness of the facades despite their theoretical jungle in the setting, in practice does not disturb the general perception. This is because the unity of the language in material and structural system that reflects on the window dimensions.

Through the new building process, such a kind of restriction cannot be introduced due to the richness of the environment in terms of facade juxtapositions. On the other hand, a regulation about total building height may be a better approach for the continuation of the façade pattern of the streets.

- *Flat roof cannot be constructed, pitch roof is used within the new buildings; flat roofs of the existing new buildings will be converted to pitch roof.*

Flat roof usage is an aspect of the existing traditional pattern; therefore constructing flat roofs in the setting should be up to the designer's decision. For the existing flat roofs within the study area, a separated evaluation for each may be a better approach.

- *Roof cover is tile.*

Among the traditional roof pattern tile usage is relevant, this regulation is applicable in terms of conservation of authenticity and aerial view.

- *Total area of the openings on the ground floor façade, cannot exceed 10 % of the ground floor façade area.*

The massive aspect of the ground floor facades of the traditional buildings is due to the functional choices, climatic design and sense of privacy. The 10 % opening area in ratio is a correct analysis of the existing traditional tissue, whereas, through the life standards of today, these ratios are not applicable to current life culture.

- *On the ground floor facades, window dimensions are to be between 0.6m-0.8m in width and 1.2m-160m in height.*

Window size in architecture is related to two factors, one of them may be said to be as the architectural necessity, and the other one is the opportunities of the structural system. On the other hand dimensions introduced by the regulations are the general typology of the ground floor window dimensions of the traditional units, climatic conditions, functional necessities and structural system are the variables determining the dimension of these openings. In that sense through new building making processes, instead of such a restriction, functional necessities and intention to create proportional facades should be the basic determinants in the design of window dimensions.

- *Lintel is to be used within the window construction; if wanted, timber shutter may be used.*

Using lintel is not a necessity in architecture, if not compulsory. In the traditional units, as a reflection of the material, workmanship and structural aspects, stone or timber lintels appear to be the important elements of the facade. Therefore this regulation cannot be a compulsory one.

Timber shutter is also an important facade element of the traditional units. Use of traditional façade articulation elements in new buildings within an interpretation, using simple details may be proper.

- *If wanted arched entrance doors may be constructed*

Arched openings or arched system is basically an invention of the stone construction system. In the study area, it is also an important element of the ground floors with its usage at the entrance doors. However, making an arched opening with concrete or with any material where arch is a figurative element; is opposite to the nature and honesty of architecture. Therefore this kind of applications may result in producing “kitches”¹ within the settlement.

- *Closed Projections may project utmost 1m from the building. Closed projections on the streets cannot exceed 2/3 of the total upper floor façade area.*
- *Distance between the projections and ground is to be 3m minimums.*
- *Distance between facing projections through street should be 3.5m minimums.*

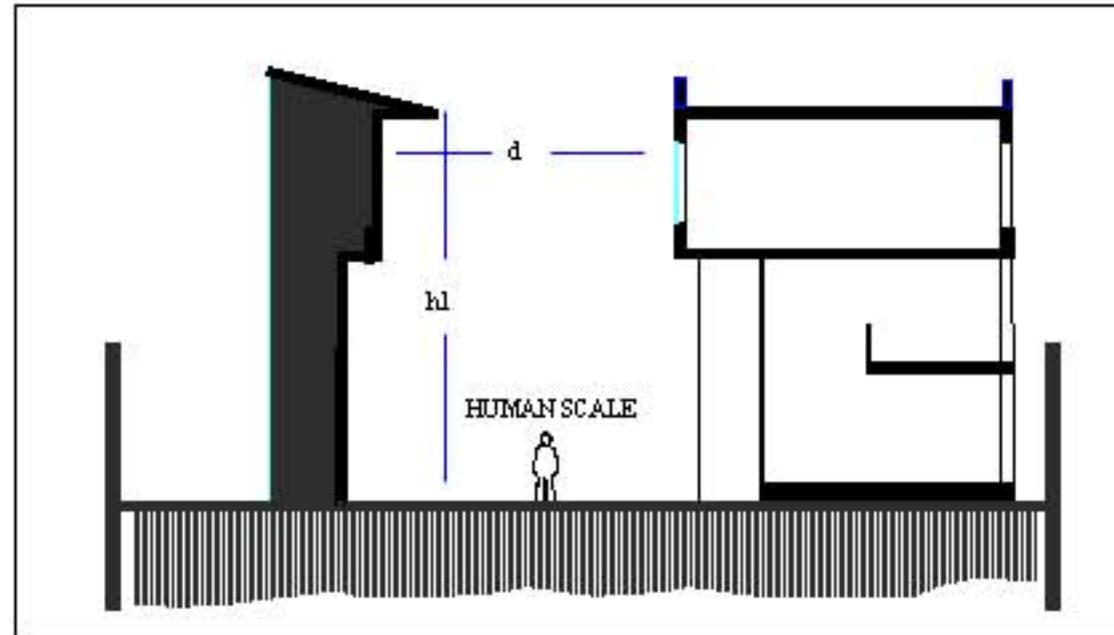
Distance of the elevations of projections from building is a matter of scaling and proportioning, to be studied in each part of the study area because, analysis of the cross sections through out the streets is the only determinant in describing the projecting distances, projection heights, and the distance between facing projections (Figure 4.4). On the other hand through the streets of both study area and nearby historical tissue, an organic and narrow street pattern is dominant therefore; as the study area is cross sectional analyzed through the streets, 1m distance for projection elevations in maximums and 3.5m distance for facing distances in minimums are applicable through the street pattern.

The regulation about the areas of the street projections in the total area of the floor is a restriction foremost the designer, because several projecting of the total upper floor façade cases are observed through the existing traditional pattern. Therefore,

¹ Kitch may be expressed in the scope of our study as the imitational use of architectural elements deprived from the architectural history, without reflecting its period.

CRITICISM OF THE CURRENT NEW BUILDING PRINCIPLES

CRITICISM OF PRINCIPLES ABOUT PROJECTIONS



DISTANCE OF THE PROJECTIONS FROM THE BUILDING IS A MATTER OF SCALING AND PROPORTIONING, TO BE STUDIED IN EACH PART OF THE STUDY AREA. BECAUSE THE ANALYSIS OF THE CROSS SECTIONS THROUGH OUT THE STREETS IS THE ONLY DETERMINANT IN DESCRIBING THE PROJECTING DISTANCES, PROJECTION HEIGHTS, AND THE DISTANCE BETWEEN FACING PROJECTIONS.

ON THE OTHER HAND, AREAS OF THE STREET PROJECTIONS NECESSITATES A CREATIVE STUDY TO BE DONE BY THE DESIGNER, CONSIDERING NOT ONLY THE BUILDING ITSELF, BUT ALSO THE PROPORTIONS AND MASSES IN NEARBY SURROUNDING.

rhythmic movements on the facade are a creative study to be done by the designer, considering not only the building itself, but also the proportions and masses in nearby surrounding.

- *Stone brackets with simple profile may be constructed by the projections.*

Good examples of stone workmanship are seen both in the study area, and in the surrounding traditional pattern in Tarsus. In case structural usage of stone brackets should be permitted, other wise using stone bracket with reinforced concrete skeleton structural system may form out “kitches”.

4.3. GENERAL EVALUATION BASED ON THE CRITICS

Throughout the critical study of the regulations for the new buildings in Tarsus Conservation Plan, a clear intention is observed sustaining the tradition of planar settlement, and façade characteristics of the traditional buildings. Thus, the general appearance of the regulations is somehow a reflection of the analysis of existing traditional setting without evaluation.

A number of these regulations may still be applicable through the new buildings. These may be the elevation distance maximums of the projections, “TAKS” regulation in terms of its definition of the building-plot area ratio, definition of roof cover materials.

On the other hand a great number of the regulations are to be re-interpreted or omitted. They are not only restricting the creativity of the designer but also creating an opportunity for “kitches” through the settlement despite the intention to sustain the tradition. Two different façades designed according to the new building regulations have been brought (Figure 4.5).

**NEW BUILDING DEFINITIONS ACCORDING TO THE
CURRENT PRINCIPLES IN TARSUS CONSERVATION PLAN**

RESTRICT



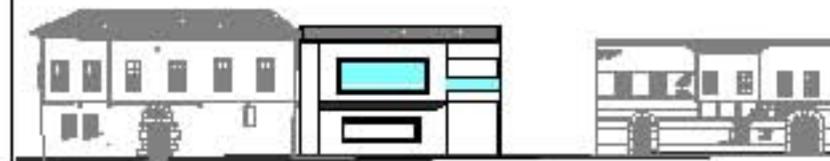
OPTIMIST



RESTRICT



OPTIMIST



First of them is reflecting all the deficiencies of the plan regulations. Second has an attempt of design in the boundaries of the regulations.

On the other hand, building No: 13 from 42nd street built in 1968, had been a one storey building, but in the year 2003 with the addition of the second storey, building for its fitting all the new building regulations defined in the conservation plan, was authorized by Adana Conservation Committee in 2003 (Appendix B). The evaluation of the building is going to be made in the following sections of the study (Figure 4.6).



Before Authorization



After Authorization

Figure 4.6 An Authorized New Building by Adana Conservation Committee

CHAPTER V

A PROPOSAL FOR NEW BUILDING PRINCIPLES

5.1. PRINCIPLES TO BE SUSTAINED FOR THE CONTINUATION OF THE UNITY OF THE TRADITIONAL PATTERN

5.1.1. Continuation of Street-Building-Plot Relationships

One of the most important characteristics of the site to be sustained is the planar pattern of the settlement. The traditional planar settlement with the formation of courtyards provides a natural climatic control therefore the building tradition with courtyard is to be sustained. On the other hand for the harmony with the existing planar street pattern, all new building front facades are to be positioned on the street boundary of the plot. On the other hand, in case the new building plot is between two traditional plots, building is to be attached to traditional building on two sides, no recessions is permitted. In case the building is between a traditional plot and a dead end, then the new building is to be attached the traditional plot whereas, the dead end side and courtyard facade are open to design (Figure 5.1).

5.1.2. Definition of Building-Plot Area Ratios

The general building - plot proportions in the settlement, are to be sustained because, they are defining the pattern of the settlement.

If the case is like A, in other words the plot shape of the potential new building is rectangular parallel to street, then the building may have the total plot area for plot

below 100m². In case plot area is bigger than 100m², then for the plots between 100m²-200m², floor area can not exceed 60% of the plot; for the plots over 200m² new building floor area can not exceed 50% of the plot.

On the other hand, in case the plot shape is rectangular and perpendicular to street as in figure B, then for the new buildings “TAKS” regulation in conservation plan will be applied (Figure 5.2).

5.1.3. Modular Planning-Proportional Facades

Although different juxtapositions of different facades are observed in the study area, this richness reflects a unity and an integration due to unity in the language of material and proportional facades.

As new building making process within the study area may progress as unit by unit, modular planning as the basic principle of planning mentality through the traditional units and architecture, indeed, providing not only readable planning schemes, but also proportional facades is to be sustained through the new building production process.

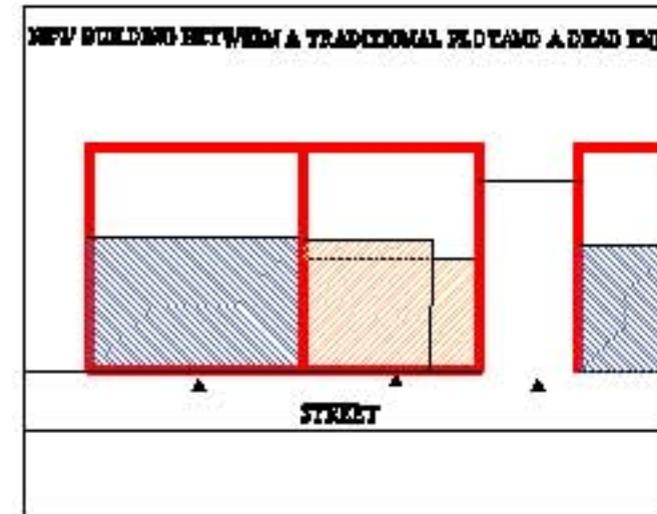
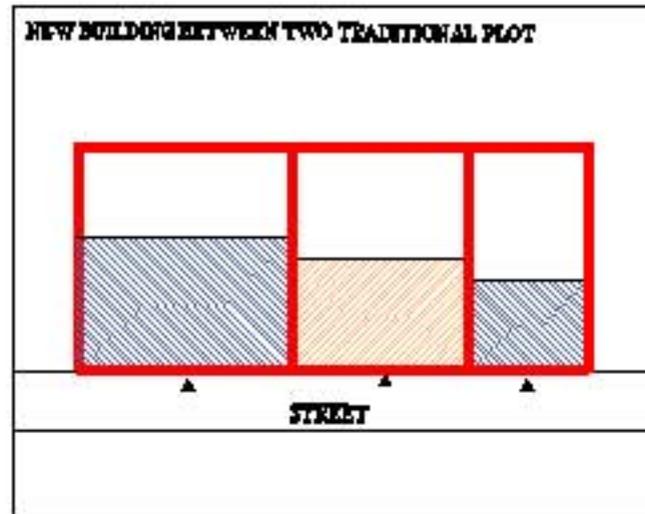
5.1.4. General Form and Elevating Distance of Projections

Projections of the new buildings either open or closed, must be in rectangular form for the integration and unity of the settlement. Their elevations from the building in organic street pattern can not exceed 1m due to narrow street pattern and fire disasters.

5.1.5. Slope Direction and Finishing Material

For the pitch roofs, roof cover is tile for the harmony among the roof pattern. Roof slopes must start from the boundary of the street line.

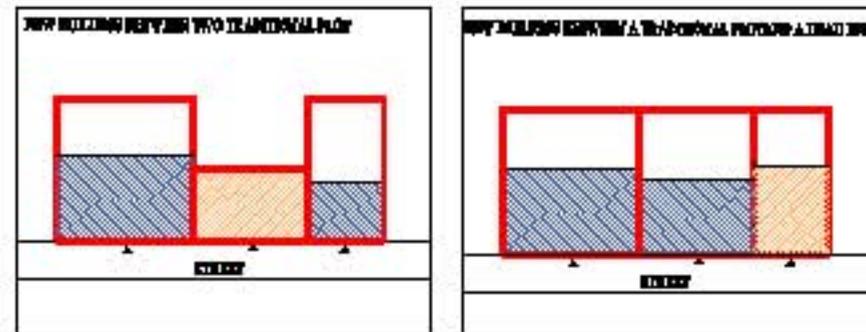
CONTINUATION OF THE PLANAR STREET PATTERN-POSITION OF THE BUILDING WITH RESPECT TO PLOT



ONE OF THE MOST IMPORTANT CHARACTERISTICS OF THE SITE TO BE SUSTAINED IS THE PLANAR PATTERN OF THE SETTLEMENT. ALL THE NEW BUILDING FACADES ARE TO BE POSITIONED ON THE STREET BOUNDARY OF THE PLOT. ON THE OTHER HAND, IN CASE THE NEW BUILDING PLOT IS BETWEEN TWO TRADITIONAL PLOTS, BUILDING IS TO BE ATTACHED TO TRADITIONAL BUILDING ON TWO SIDES, NO RECESSIONS IS PERMITTED. AND IN CASE THE BUILDING IS BETWEEN A TRADITIONAL PLOT AND A DEAD END, THEN THE NEW BUILDING IS TO BE ATTACHED TO THE TRADITIONAL PLOT WHEREAS, THE DEAD END SIDE AND COURTYARD BOUNDARY ARE OPEN TO DESIGN.

INTRODUCTION OF NEW BUILDING PRINCIPLES

BUILDING PLOT AREA RATIOS



IF THE CASE IS LIKE A, IN OTHER WORDS THE PLOT SHAPE OF THE POTENTIAL NEWBUILDING SMALLER THAN $100m^2$ IS RECTANGULAR PARALLEL TO STREET, THEN THE BUILDING MAY HAVE THE TOTAL PLOT AREA. IN CASE PLOT AREA IS BIGGER THAN $100m^2$, THEN FOR THE PLOTS BETWEEN $100m^2$ - $200m^2$ FLOOR AREA CAN NOT EXCEED 60% OF THE PLOT, ON THE OTHER HAND FOR THE PLOTS OVER $200m^2$ NEW BUILDING FLOOR AREA CAN NOT EXCEED 50% OF THE PLOT.

IN CASE THE PLOT SHAPE IS RECTANGULAR AND PERPENDICULAR TO STREET AS SHOWN IN FIGURE B, THEN FOR THE NEWBUILDINGS "TAKS" REGULATION IN CONSERVATION PLAN WILL BE APPLIED.

5.2. PRINCIPLES TO PROVIDE UNITY AND VARIETY AMONG THE NEW BUILDINGS

5.2.1. Total Height of the Building

Through the traditional pattern, total height of the buildings vary from 6.5m to 11m, in that sense total height of the building is to be determined according to an elevational and cross sectional study through street elevations. The total height of the building is to be in harmony with the existing settlement. Determination of number of storeys and storey heights is up to designer's choice. Basement floor construction is not allowed.

5.2.2. Structural System

The structural system for the new buildings is either reinforced concrete or stone masonry.

For the reinforced concrete system, correct insulation details providing climatic control are to be suggested.

For stone masonry systems, different textures are to be given to material for the differentiation from the traditional pattern.

5.2.3. Façade Elements

- Roofs

Roofs through the new buildings are either flat or pitch according to the designer's choice.

For the flat roofs, correct insulations for climatic control and rain drainage are to be provided. The parapet wall is to be simple detailed without ornamentations.

Pitch roofs may be in different forms. Eaves are elevated maximum 1m from the building being in simple detail without ornament.

- Projections

The total area of the closed projections within the floor facade is up to the designer that must be decided by performing cross sectional and elevational mass proportion studies.

Open projections can be made both on the front or back facade of the buildings, taking in to the consideration usability of them. In that sense as they can be elevated 1m maximums from the building, instead of an element attached on the building facade, they must be a member of the plan scheme in use. Material used for the railings is simple detailed stainless steel + tempered glass combinations.

Fake brackets whatever the material can not be used through the projections, for the masonry systems simple detailed structural timber or stone brackets may be used.

- Façade Openings

Openings on the facade as the reflection of function must be determined according to the functional arrangement in plan. Form of the openings must be in rectangular form, no other forms except rectangular ones, like non structural arches are allowed. In the determination of the dimensions of the openings, functional necessities are to be evaluated. Horizontal lines at the same floor façade and vertical lines between floor facades of the openings must have a linear relationship. Proportional facades in mass provided by modular planning must also be continued by linear continuation of the verticals and horizontals through the window openings. Material for the window frames and doors is simple detailed timber.

Simple detailed and re-interpreted timber shutters differentiated from the traditional pattern may be used for windows.

- Façade Finishing Materials

In order to achieve the unity among new building facades, façade finish material for reinforced concrete buildings is plaster and single colored, rain proofed paint. No other material is allowed for facade finishing within the new buildings. Color of the paint is to be in a harmony with the existing pattern. For the signboards of the commercial units, copper sheets will be used in simple detail.

5.3. ISSUES FOR THE EXISTING NEW BUILDINGS

There are 7 new buildings attached into the traditional pattern built between 1952 and 1983 in the study area (Figure 5.3, 5.4, 5.5). Within the scope of the thesis study, first a general analysis of the new buildings will be made, secondly they will be evaluated according to the new principles and intervention proposals will be put forward.

5.3.1. General Analysis

The analyses of the existing new buildings are made according to their legal situations indicating their construction dates and authorization conditions, to the planar mass investigating the street-building-plot relationships. The analyses related with the façade properties of the building such as building height, roof type and form, structural system and general material usage are also documented (Figure 5.6).

With the introduction of the first development plan in 1958, buildings constructed before 1958 are accepted as authorized. Buildings No: 33 and No: 42 are the



Building No: 33 from 37th Street



Building No: 42 from 37th Street

Figure 5.3 Existing New Buildings within the Study Area



Building No: 21 from 42nd Street



Building No: 9 from 42nd Street

Figure 5.4 Existing New Buildings within the Study Area



Building No: 5 from 42nd Street



Building No: 8 from 42nd Street



Building No: 5 at St. Paul Square

Figure 5.5 Existing New Buildings within the Study Area

ANALYSIS MAP OF EXISTING NEW BUILDINGS

	1	2	3	4	5	6	7
LEGAL ANALYSIS							
1- CONSTRUCTION DATE	1982	1984	1987	1988	1991	1994	1992
2- AUTHORIZATION CONDITION	AUTHORIZED	AUTHORIZED	AUTHORIZED	AUTHORIZED	SECOND PLACE OF CONSTRUCTION	UNAUTHORIZED	UNAUTHORIZED
PLANAR MASS ANALYSIS							
LEGEND: PLOT BOUNDARY NEW BUILDING							
1- POSITION OF THE BUILDING w.r.t. PLOT	POSITIONED ON THE STREET SIDE OF PLOT	POSITIONED ON THE STREET SIDE OF PLOT	POSITIONED ON THE STREET SIDE OF PLOT	POSITIONED ON THE STREET SIDE OF PLOT	POSITIONED ON THE STREET SIDE OF PLOT		
2- BUILDING / PLOT AREA RATIOS, PLOT AREA	100% - 111 M ²	69% - 128 M ²	49% - 459 M ²	25% - 598 M ²	29% - 128 M ²		
FACADE ANALYSIS							
1- NUMBER OF STOREY	3 STOREY	3 STOREY	3 STOREY	3 STOREY	3 STOREY		
2- TOTAL HEIGHT	6M	6M	6M	7M	10M		
3- ROOF TYPE	FLAT	FLAT	FLAT	FLAT	FLAT		
4- STRUCTURAL SYSTEM	BRICK MASONRY	BRICK MASONRY	REINFORCED CONCRETE STRUCTURE	BRICK MASONRY	REINFORCED CONCRETE STRUCTURE		
5- MATERIAL USAGE AT FACADES							
1- PLASTER	YES	YES	YES	NO	YES		
2- PAINT	YES	YES	YES	YES	YES		
3- IRON BARS	NO	YES	YES	YES	YES		
4- IRON SHEET DOORS	NO	NO	YES	NO	YES		
5- AWNING	YES	NO	NO	NO	NO		

examples for the situation. Buildings No: 9 and No: 21 from 42nd street are authorized buildings. Building No:9 is authorized by the decision of Adana Conservation Committee in 2003. On the other hand building No:5 from St. Paul Square has an authorization for 2 storey whereas the upper floor of the building constructed after authorization is unauthorized today. Buildings No: 5 and No: 8 in 42nd street do not have authorization. These buildings due to their unauthorized position will not be evaluated through the study.

Through the planar analysis study a similar positioning of the buildings with respect to the plot is observed, whereas, building plot ratios show diversities.

The documentation of the façade analyses signs out varieties among the new buildings. Despite the similarities in roof types and building heights, variety in the façade proportions, dimension of the openings and material use is clearly observed. Different types of material such as iron sheets, awnings, iron railings, pvc timber frames are used extensively.

5.3.2. Evaluation and Interventions

- Building No: 33 from 37th Street

Construction date: 1952

Authorization condition: authorized

Position in the plot: on the street boundary

Number of storey:2 storey

Building height: 6m

Roof type: flat

Structural system: brick masonry

Building is positioned on the street boundary at a dead end corner by following the traditions settling 100% of the plot having 125 m² floor area. Although it exceeds

restrictions, due to its rectangular position parallel to street, it does not destroy the pattern.

Like many examples among the study area flat roof is used in harmony with the settlement. Mass articulation of the façade has a proportion, therefore is continuing the tradition. Use of improper material like awnings is destroying the authenticity of the environment. Also parapet without plaster and deterioration in color and opening frames are observed.

Thus, building is in planar harmony in terms of its position and floor area through the street pattern. Its proportional facade is sustaining the tradition of continuous facade making. Its volumetric mass in other words its height is in harmony with settlement. The use of improper material and deterioration of the existing building material may be said to be the most important problem through the building.

In that sense this building is to have façade rehabilitation through the removal of the awnings. Renewal of the existing deteriorated window frames with simple detailed timber and of the plaster and paint is to be made (Figure 5.7).

- Building No: 42 from 37th Street

Construction date: 1955

Authorization condition: authorized

Position in the plot: on the street boundary

Number of storey: 2 storey

Building height: 6m

Roof type: flat

Structural system: brick masonry

Building is positioned on the street boundary at corner by following the traditions settling 55% of the plot having 100 m² floor area., therefore it is also in harmony

with planar street pattern with respect to the building plot ratios compiled from the traditional pattern.

Through the façade flat roof is used, in harmony with the settlement. Façade articulation is proportional; in this respect building continues tradition. Square windows used either single or juxtaposed are creating strip effect. Aluminum sheets and iron bars are destroying not only the authenticity of the traditional pattern, but also the proportional façade of the building. Window frames are deteriorated and formed of different material like timber and aluminum.

Hence, building is in planar harmony in terms of its position and floor area through the street pattern. Its proportional facade sustains the tradition of continuous and proportional facade making. Its total height is in harmony with settlement. Horizontal lines in both upper and ground floor, and vertical lines between floors have a linear relationship. Signboard of a commercial unit and iron railings on the ground floor windows are destroying the authenticity. Window frames of different material are deteriorated.

Therefore this building is to have façade rehabilitation through the removal of the signboard and window railings. Instead of these elements, a signboard made up of sheet copper and simple detailed timber shutter for iron bars are proposed. Window frames are to be renewed by using simple detailed timber (Figure 5.8).

- Building No: 21 from 42nd Street

Construction date: 1983

Authorization condition: authorized

Position in the plot: on the street boundary

Number of storey: 2 storey

Building height: 6m

Roof type: flat

Structural system: reinforced concrete skeleton

Building is positioned on the street boundary at a dead end corner by following the traditions settling 45% of the plot having 200 m² floor area. Due to its perpendicularity to the plot, its floor area is large scaled with respect to the settlement. In that sense building is inharmonious with the traditional planar street pattern.

As many examples among the study area flat roof is used, facade articulation has a proportion in itself in this respect building continues tradition. Use of improper material like aluminum sheets and iron bars are destroying the authenticity of the environment. Use of fake arches and figurative arches on façade despite the reinforced concrete skeleton system is creating a “kitch” façade destroying the authenticity of the traditional pattern.

Due to its inharmonious position both planar and façade, building will be evaluated as a potential infill plot through the next studies (Figure 5.9).

- Building No: 9 from 42nd Street

Construction date: 1968

Authorization condition: authorized in 2003 by Adana cons.com.

Position in the plot: on the street boundary

Number of storey:2 storey

Building height: 7m

Roof type: pitch

Structural system: brick masonry

Building is positioned on the street boundary at a dead end corner by following the traditions settling 45% of the plot having 200 m² floor area a proper relationship with the existing settlement.

Building unlike the other new buildings has a pitch roof introducing a new typology in terms of direction of the slope. In that sense, the disproportional building façade appears to be inharmonious with the traditional pattern. On the other hand, inharmonious material usage and building façade without paint and in some parts plaster are the other deficiencies of the buildings.

In fact, the building is destroying the façade pattern of the settlement; therefore it will be evaluated as a potential infill plot through the next studies (Figure 5.10).

- Building No: 5 from St. Paul Square

Construction date: 1965

Authorization condition: upper floor unauthorized

Position in the plot: on the street boundary

Number of storey: 3 storey

Building height: 7m

Roof type: flat

Structural system: reinforced concrete

Building is positioned on the street boundary at a dead end corner by following the traditions but its settlement ratio of 85% on the plot is totally contrary to the traditional pattern.

Though it is located on a very particular plot at an attraction point, its disproportional façade arrangement and inharmonious material usage is destroying the authenticity. In this respect, building will be evaluated as a potential infill plot through the next studies (Figure 5.11).

1 EVALUATION AND INTERVENTIONS FOR THE EXISTING NEW BUILDINGS

BUILDING NO 33 FROM 37th STREET

1- BUILDING DESCRIPTION



CONSTRUCTION DATE: 1952
 AUTHORIZATION OF CONSTRUCTION:
 AUTHORIZED
 POSITION IN THE PLOT ON THE STREET
 BOUNDARY
 NUMBER OF STOREY: 2 STOREY
 BUILDING HEIGHT: 7m
 FLOOR TYPE: FLAT
 STRUCTURAL SYSTEM: BRICK MASONRY

2- PLANAR HARMONY WITH SETTLEMENT PATTERN

A- BUILDING POSITION WITH REFERENCE TO PLOT

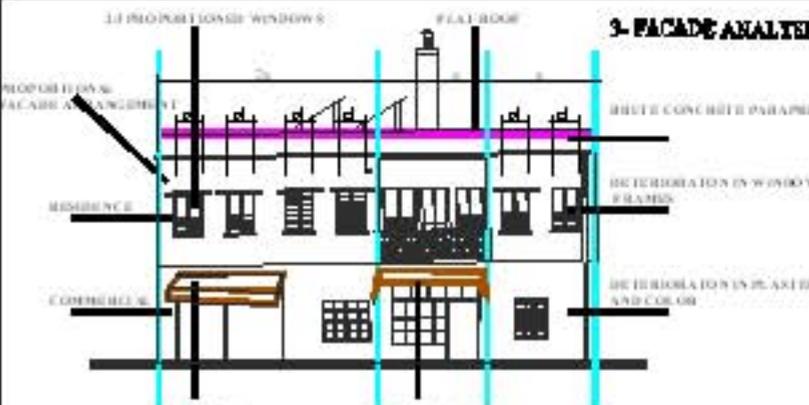


BUILDING IS POSITIONED ON THE STREET BOUNDARY AT A DEAD END CORNER BY FOLLOWING THE TRADITIONS. ✓

B- BUILDING- PLOT AREA RATIO

BUILDING SETTLES 100% OF THE PLOT HAVING 125 m² FLOOR AREA. ALTHOUGH IT EXCEEDS RESTRICTIONS, DUE TO ITS RECTANGULAR POSITION PARALLEL TO STREET, IT DOES NOT DESTROY THE PATTERN. ✓

3- FACADE ANALYSIS

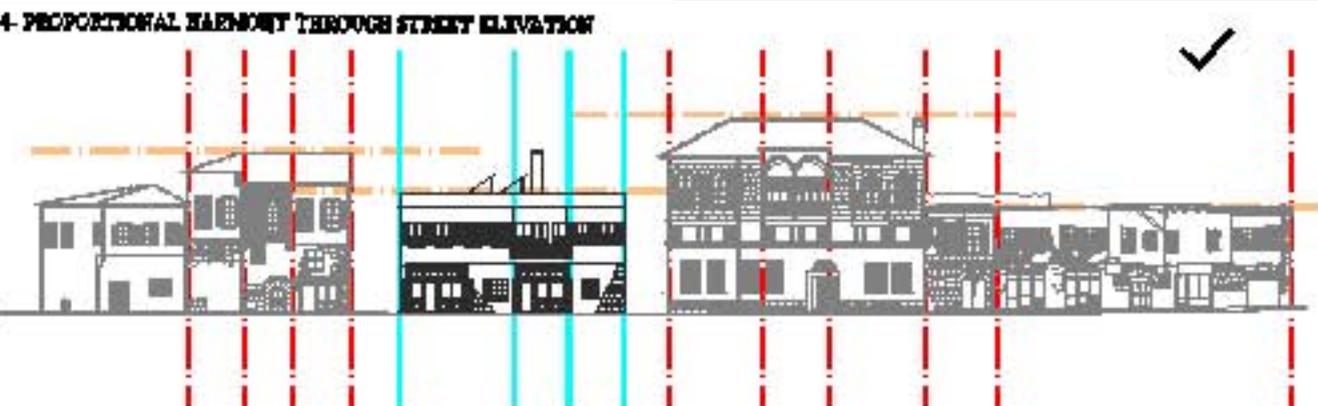


PROPORTION: FACADE ARTICULATION HAS A PROPORTION IN ITSELF IN THIS RESPECT BUILDING CONTINUES TRADITION.

MATERIAL CONSTRUCTION: USE OF IN COMPATIBLE MATERIAL LIKE A WINDOW DESTROYING THE AUTHENTICITY OF THE ENVIRONMENT. ALSO PARAPHET WITHOUT PLASTER AND DETERIORATION IN COLOR AND OPENING FRAME IS NEGATIVE.

FLAT ROOF ✓
 BRUTE CONCRETE PARAPHET ✓
 DETERIORATION IN WINDOW FRAMES ✓
 DETERIORATION IN PLASTER AND COLOR ✓
 AWNING ✓

4- PROPORTIONAL HARMONY THROUGH STREET ELEVATION



5- INTERVENTIONS



LEGEND

- REMOVING ELEMENTS WILL BE REMOVED
- RENEWAL ELEMENTS WILL BE RENEWED
- REPAIRING ELEMENTS WILL BE REPAIRED

PLASTER OF THE BRICKWORK WILL BE RENEWED, PAINT IN WHITE COLOR WILL BE APPLIED.

AWNING WILL BE REMOVED THROUGH THE FACADE.

GENERAL EVALUATION AND INTERVENTIONS

BUILDING IS IN PLANAR HARMONY IN TERMS OF ITS POSITION AND FLOOR AREA THROUGH THE SETTLEMENT PATTERN.

ITS PROPORTIONAL FACADES IS SUSTAINING THE TRADITION OF CONTINUOUS FACADE MAKING. ITS VOLUMETRIC MASS IN OTHER WORDS ITS HEIGHT IS IN HARMONY WITH SETTLEMENT. WITH ITS STRUCTURAL SYSTEM IT REFLECTS ITS PERIOD.

HORIZONTAL LINES PARALLEL TO THE SETTLEMENT PATTERN DOES NOT MATCH WITH THE SIDE BUILDINGS.

HOWEVER, THE PROBLEM IS IN THE INCOMPATIBLE MATERIAL USE AND DETERIORATION OF THE EXISTING MATERIAL.

THEFORE THIS BUILDING IS TO HAVE A FACADE REHABILITATION THROUGH THE REMOVAL OF THE INCOMPATIBLE MATERIAL, AND RENEWAL OF THE EXISTING DETERIORATED FACADE MATERIAL WITH CONTEMPORARY, SIMPLE DETAILED MATERIALS.

EVALUATION AND INTERVENTIONS FOR THE EXISTING NEW BUILDINGS

BUILDING NO 42 FROM 37th STREET

1-BUILDING DESCRIPTION



CONSTRUCTION DATE: 1955
 AUTHORIZATION CO. SIXTION:
 AUTHORIZED
 POSITION IN THE PLOT: ON THE STREET
 BOUNDARY
 NUMBER OF STOREY: 2 STOREY
 BUILDING HEIGHT: 6m
 ROOF TYPE: FLAT
 STRUCTURAL SYSTEM: BRICK MASONRY

2- PLANAR HARMONY WITH SETTLEMENT PATTERN

A-BUILDING POSITION WITH RESPECT
 TO PLOT

BUILDING IS POSITIONED ON THE STREET
 BOUNDARY AT CORNER BY FOLLOWING
 THE TRADITIONS ✓

B-BUILDING PLOT AREA RATIO

BUILDING SETTLES 55% OF THE PLOT
 HAVING 100m² FLOOR AREA. IT IS IN
 HARMONY WITH PLANAR SETTLEMENT
 WITH RESPECT TO THE BUILDING PLOT
 RATIO. ✓



4- PROPORTIONAL AND MASS PROPORTION HARMONY THROUGH STREET ELEVATION



5- INTERVENTIONS

PLASTER OF THE BUILDING WILL BE
 RENEWED PAINT IN SINGLE COLOR
 WILL BE APPLIED

SHUTTERS WILL BE REMOVED
 THROUGH THE FACADE, A COM-
 PACT SHUTTER WILL BE
 INTRODUCED

LEGEND

- ELEMENTS WILL BE REMOVED
- ELEMENTS WILL BE RENEWED
- REGIONS WILL BE PLASTERED
 PAINTED



WINDOW FRAMES WILL BE RENEWED
 BY TIMBER IN A SIMPLE DETAIL.
 WINDOW HEADINGS WILL BE RENEWED
 BY EITHER CAST IRON OR SIMPLY
 DETAILING TIMBER SHUTTER.

GENERAL EVALUATION AND INTERVENTIONS

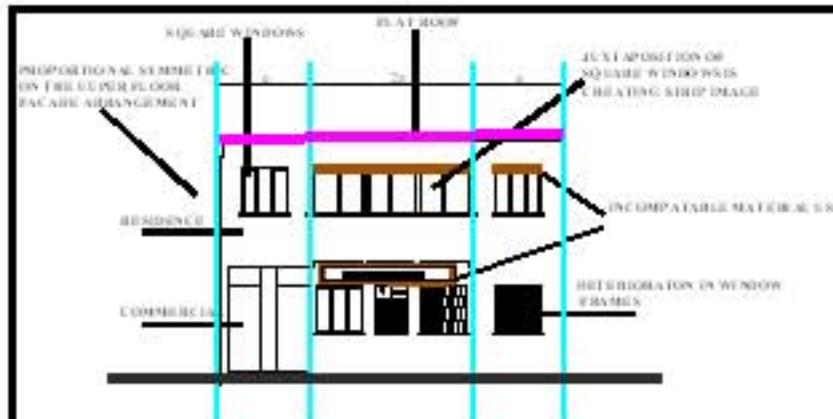
BUILDING IS IN PLANAR HARMONY IN TERMS OF ITS POSITION AND FLOOR AREA
 THROUGH THE SETTLEMENT PATTERN.

ITS PROPORTIONAL FACADE IS SUSTAINING THE TRADITION OF CONTINUOUS FACADE
 MAKING. ITS VOLUMETRIC MASS IN OTHER WORDS ITS HEIGHT IS IN HARMONY WITH
 SETTLEMENT. WITH ITS STRUCTURAL SYSTEM IT REFLECTS ITS PERIOD.

HORIZONTAL LINES PARALLEL TO THE SETTLEMENT MATCHES WITH THE NEIGHBOUR
 TRADITIONAL UNIT. DUE TO NUMBER STOREY.

A NUMBER OF INCOMPATIBLE MATERIAL USE AND DETERIORATION OF THE EXISTING
 MATERIAL IS OBSERVED.

THEREFORE THIS BUILDING IS TO HAVE A FACADE REHABILITATION THROUGH THE
 REMOVAL OF THE INCOMPATIBLE MATERIAL, AND RENEWAL OF THE EXISTING
 DETERIORATED MATERIAL WITH CONTEMPORARY, SIMPLE DETAILED MATERIALS.



ROOF: LIKE MANY EXAMPLES AMONG THE STUDY
 AREA FLAT ROOF IS USED, IN HARMONY WITH THE
 SETTLEMENT.

BUILDING HEIGHT: IN HARMONY WITH THE
 ELEVATIONAL PATTERN OF THE SETTLEMENT.

FACADE PROPORTION: FACADE ARTICULATION HAS
 A PROPORTION IN ITSELF IN THIS RESPECT BUILDING
 CONTINUES TRADITION. SQUARE WINDOWS USED
 EITHER SINGLE OR JUXTAPosed CREATE STRIP
 EFFECT.

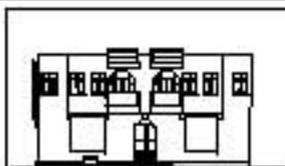
MATERIAL COEXISTION: USE OF INCOMPATIBLE
 MATERIAL LIKE ALUMINUM SHEETS AND IRON BARS
 ARE DESTROYING THE AUTHENTICITY OF THE
 ENVIRONMENT. TODAY UNLIKE THE PHOTOGRAPH
 FACADE PAINT IS RENEWED. WINDOW FRAMES ARE
 DETERIORATED AND FRAMES ARE FORMED OF
 DIFFERENT MATERIAL.



EVALUATION AND INTERVENTIONS FOR THE EXISTING NEW BUILDINGS

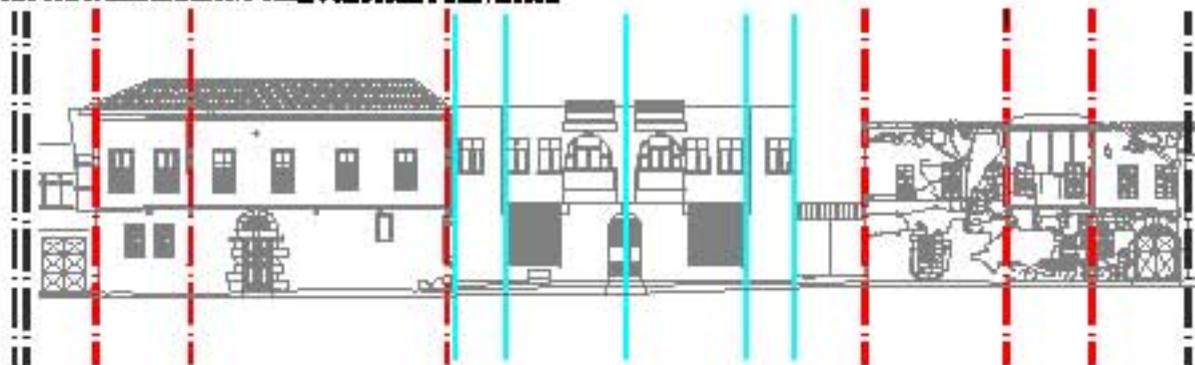
BUILDING NO 21 FROM 42nd STREET

1- BUILDING DESCRIPTION



CONSTRUCTION DATE 1983
 AUTHORIZATION OF CONSTRUCTION
 AUTHORIZED
 LOCATION IN THE PLOT ON THE STREET
 BOUNDARY
 NUMBER OF STOREY: 2 STOREY
 BUILDING HEIGHT (m)
 ROOF TYPE: FLAT
 STRUCTURAL SYSTEM: REINFORCED
 CONCRETE SKELETON

4- PROPORTIONAL HARMONY THROUGH STREET ELEVATION



2- PLANAR HARMONY WITH SETTLEMENT PATTERN

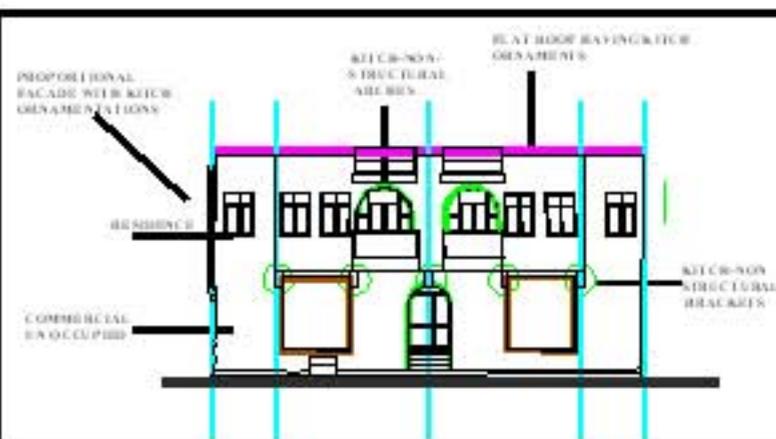
A- BUILDING POSITION WITH REFERENCE TO PLOT



BUILDING IS POSITIONED ON THE STREET BOUNDARY AT A DEAD END CORNER BY FOLLOWING THE TRADITIONS. ✓

B- BUILDING- PLOT AREA RATIO

BUILDING SETTLES 45% OF THE PLOT HAVING 200 m² FLOOR AREA. ALTHOUGH IT IS GOOD IN RATIO, ITS PERPENDICULARITY TO STREET AND DISHARMONIOUS RELATION WITH SIDE BUILDING IS NOT GOOD. ✗



ROOF: LIKE MANY EXAMPLES AMONG THE STUDY AREA, FLAT ROOF IS USED, BUT MEANINGLESS ELEMENTS ARE TOTALLY OPPOSITE TO THE ELEVATIONAL PATTERN. ✗

BUILDING HEIGHT: IN HARMONY WITH THE ELEVATIONAL PATTERN OF THE SETTLEMENT. ✓

FACADE PROPORTION: FACADE ARTICULATION HAS A PROPORTION IN ITSELF IN THIS RESPECT BUILDING CONTINUES TRADITION. SQUARE WINDOWS USED EITHER SINGLE OR JUXTAPOSED CREATE STRIP EFFECT. ✓

MATERIAL CHOICE: USE OF INCOMPATIBLE MATERIAL LIKE ALUMINUM SHEETS AND IRON BARS ARE DESTROYING THE AUTHENTICITY OF THE ENVIRONMENT. TODAY UNLIKE THE PHOTOGRAPH, FACADE PAINT IS RENEWED, WINDOW FRAMES ARE DETERIORATED AND FRAMES ARE FORMED OF DIFFERENT MATERIAL. ✗

GENERAL EVALUATION AND INTERVENTIONS

BUILDING IS IN PLANAR HARMONY IN TERMS OF ITS POSITION BUT ITS FLOOR AREA AND RELATIONSHIP WITH THE NEARBY PLANAR SURROUNDING ARE IN PROPER THROUGH THE STREET PATTERN.

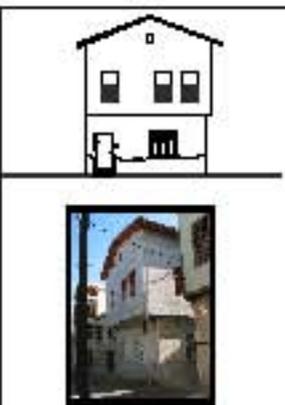
ITS PROPORTIONAL FACADE IS SUSTAINING THE TRADITION OF CONTINUOUS FACADE MAKING. ITS VOLUMETRIC MASS IN OTHER WORDS ITS HEIGHT IS IN HARMONY WITH SETTLEMENT.

HOWEVER ARCH SHAPED NON-STRUCTURAL ELEMENTS, FAKE BRACKETS UNDER THE PROJECTION, INHARMONIOUS ELEMENTS ON THE ROOF ARE IMPORTANT FACADE ELEMENTS OF THE BUILDING DESTROYING THE FACADE PATTERN OF THE STREET.

THUS, IN TERMS OF ITS IMPROPER STATE OF PLANAR SETTLEMENT AND HAVING KITCH ELEMENTS ON THE FACADE, THIS BUILDING IS EVALUATED AS A POTENTIAL INFILL PLOT.

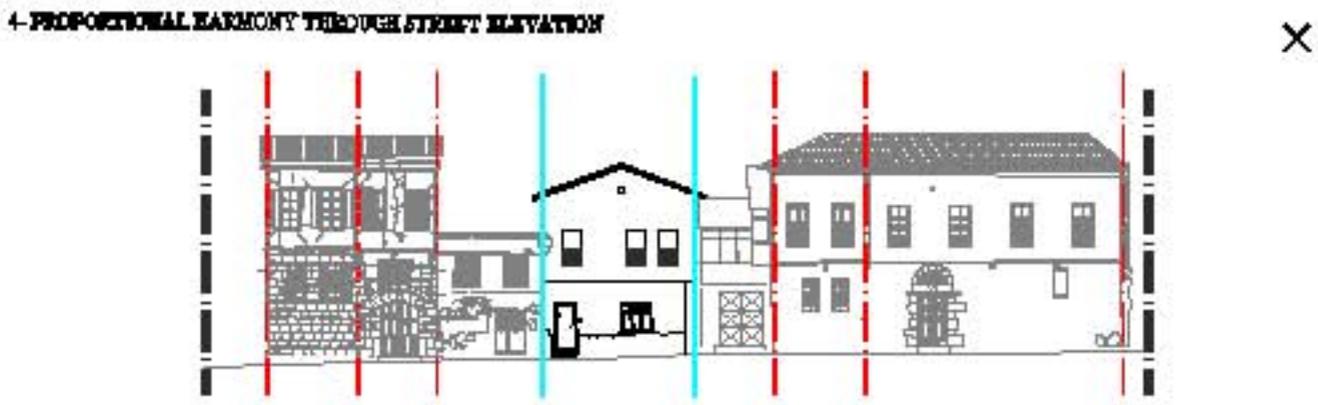
BUILDING NO 9 FROM 42nd STREET

1- BUILDING DESCRIPTION



CONSTRUCTION DATE: 1968
 AUTHORIZATION CO. NO. 111103
 AUTHORIZED IN 2003 by ADANA
 CONS. COM.
 POSITION IN THE PLOT: ON THE STREET
 BOUNDARY
 NUMBER OF STOREY: 2 STOREY
 BUILDING HEIGHT: 7m
 ROOF TYPE: PITCH
 STRUCTURAL SYSTEM: BRICK MASONRY

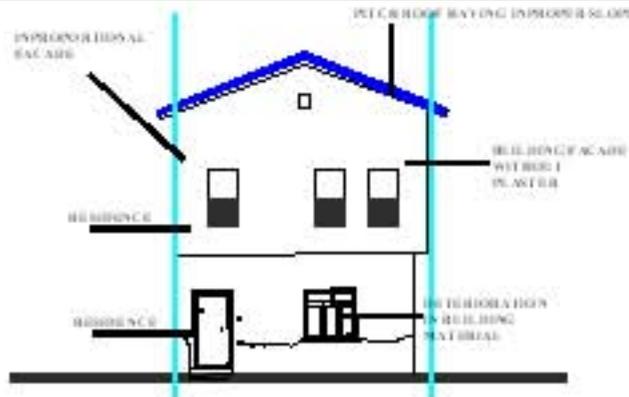
4- PROPORTIONAL HARMONY THROUGH STREET ELEVATION



2- PLANAR HARMONY WITH SETTLEMENT PATTERN

A- BUILDING POSITION WITH RESPECT TO PLOT
 BUILDING IS POSITIONED ON THE STREET BOUNDARY AT A DEAD END CORNER BY FOLLOWING THE TRADITIONS. ✓

B- BUILDING-LOT AREA RATIO
 BUILDING SETTLES 45% OF THE PLOT HAVING 200m² FLOOR AREA. ALTHOUGH IT IS GOOD IN RATE, ITS PERPENDICULARITY TO STREET AND DISHARMONIOUS RELATION WITH SIDE BUILDING IS NOT GOOD. ✓

ROOF: LIKE MANY EXAMPLES AMONG THE STUDY AREA A FLAT ROOF IS USED, BUT MEANINGLESS ELEMENTS ARE TOTALLY OPPOSITE TO THE ELEVATIONAL PATTERN. ✗

BUILDING HEIGHT: IN HARMONY WITH THE ELEVATIONAL PATTERN OF THE SETTLEMENT. ✓

FACADE PROPORTION: FACADE ARTICULATION HAS A PROPORTION IN ITSELF IN THIS RESPECT BUILDING CONTINUES TRADITION. SQUARE WINDOWS USED EITHER SINGLE OR JUXTAPOSED CREATE STRIP EFFECT. ✗

MATERIAL CHOICE: USE OF INCOMPATIBLE MATERIAL LIKE ALUMINUM SHEETS AND IRON BARS ARE DESTROYING THE AUTHENTICITY OF THE ENVIRONMENT. TODAY UNLIKE THE PHOTOGRAPH FACADE PAINT IS RENEWED. WINDOW FRAMES ARE DETERIORATED AND FRAMES ARE FORMED OF DIFFERENT MATERIAL. ✗

GENERAL EVALUATION AND INTERVENTIONS

BUILDING IS IN PLANAR HARMONY IN TERMS OF ITS POSITION AND FLOOR AREA THROUGH THE SETTLEMENT PATTERN.

ITS IN PROPORTIONAL FACADE ARRANGEMENT IS TOTALLY CONTRARY TO THE SETTLEMENT PATTERN.

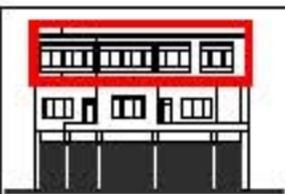
ROOF TYPE IS PITCH ROOF AS DEFINED IN CONSERVATION PLAN, BUT ITS SLOPE DIRECTION IS TOTALLY DESTROYING THE HARMONY THROUGH THE STREET ELEVATION. MATERIAL USE THROUGH THE FACADE AND CONDITION OF THIS MATERIAL IS IN PROPER.

THEREFORE THIS BUILDING IS EVALUATED AS A POTENTIAL INFILL PLOT.

EVALUATION AND INTERVENTIONS FOR THE EXISTING NEW BUILDINGS

BUILDING NO 17 FROM ST PAUL SQUARE

1-BUILDING DESCRIPTION




CONSTRUCTION DATE: 1965
AUTHORIZATION COEXISTION: UPPER FLOOR UNAUTHORIZED
POSITION IN THE PLOT: ON THE STREET BOUNDARY
NUMBER OF STOREY: 3 STOREY
BUILDING HEIGHT: 7m
ROOF TYPE: FLAT
STRUCTURAL SYSTEM: REINFORCED CONCRETE

2-PLANNING HARMONY WITH SETTLEMENT PATTERN

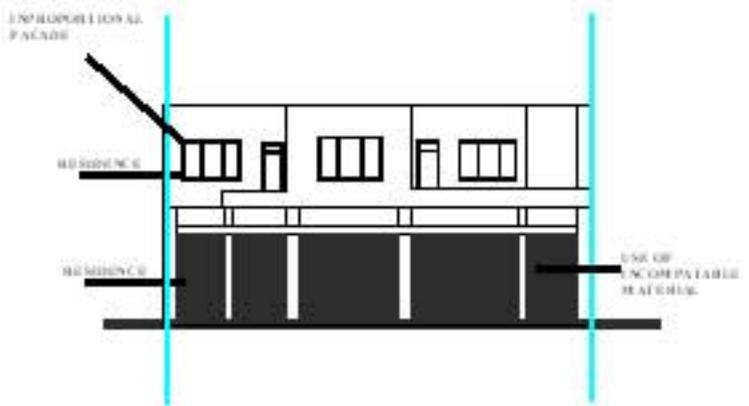
A-BUILDING POSITION WITH REFERENCE TO PLOT



BUILDING IS POSITIONED ON THE STREET BOUNDARY AT A DEAD END CORNER BY FOLLOWING THE TRADITIONS. ✓

B-BUILDING-LOT AREA RATIO

BUILDING IS SITTING ON THE 85% OF THE PLOT AND EXCEEDING RESTRICTIONS. ✗



ROOF: LIKE MANY EXAMPLES AMONG THE STUDY AREA FLAT ROOF IS USED BUT MEANINGLESS ELEMENTS ARE TOTALLY OPPOSITE TO THE ELEVATIONAL PATTERN.

BUILDING HEIGHT: IN HARMONY WITH THE ELEVATIONAL PATTERN OF THE SETTLEMENT.

FACADE PROPORTION: FACADE ARTICULATION HAS A PROPORTION IN ITSELF IN THIS RESPECT BUILDING CONTINUES TRADITION SQUARE WINDOWS USED EITHER SINGLE OR JUXTAPosed CREATE STRIP EFFECT.

MATERIAL COEXISTION: USE OF INCOMPATIBLE MATERIAL LIKE ALUMINUM SHEETS AND IRON BARS ARE DESTROYING THE AUTHENTICITY OF THE ENVIRONMENT. TODAY UNLIKE THE PHOTOGRAPH FACADE PAINT IS RENEWED. WINDOW FRAMES ARE DETRORATED AND FRAMES ARE FORMED OF DIFFERENT MATERIAL.

NA
✓
✗
✗

GENERAL EVALUATION AND INTERVENTIONS

BUILDING IS DESTROYING THE SETTLEMENT PATTERN IN TERMS OF BUILDING-LOT AREA RATIO.

ITS INPROPORTIONAL FACADE ARRANGEMENT IS TOTALLY CONTRARY TO THE SETTLEMENT PATTERN ALTHOUGH IT IS AN IMPOTANT PART OF THE ST PAUL SQUARE

INPROPER MATERIAL USAGE THROUGH FACADE IS DESTROYING THE AUTHENTICITY OF THE SETTLEMENT.

THEREFORE THIS BUILDING IS EVALUATED AS A POTENTIAL INFILL PLOT.

CHAPTER VI

CONCLUSION

6.1. APPROACHES TO THE PROBLEM

Within the scope of this thesis study a methodology have been introduced for the subject new building in historical settlement. The problem has been evaluated as an urban conservation problem for the new buildings' particular complementary mission in the traditional settings.

The basis of the methodology depends on the uniqueness of the place and achievement of the historical continuity through the settlements despite the ceaseless change in the building technologies and life culture.

Thus, a method for the perception of the existing historical pattern has developed. In this respect analyses and evaluations have been performed to determine the basic planar and façade formations through the setting those have been forming the identity of the settlement. A typological study has been made starting from the basic types ending in the patterns. Design ideas behind the formations of planar and façade street patterns have been expressed to put forward the significance of designing according to the life culture.

The identical patterns have formed the basis of the approach to the problem and have used as references through the introduction of the new building making principles in the study area. A critical study has been made on the current legal regulations for the problem and with the synthesis of the identical information

compiled from the existing tissue and taking into consideration current life culture, new principles have been introduced. Within the process of the introduction of new principles, both continuation of the identical features of the settlement for historical continuity and integration, and satisfaction of variety and unity through the new buildings have regarded.

Existing new buildings as the latest layer of the traditional pattern have also been evaluated in the light of new principles, a number of intervention principles have been introduced.

6.2. EVALUATION OF THE CASE STUDY

The analyses and evaluations made through the study area have brought the dominant features of the setting.

One of the major aspects of the tissue has appeared to be the planar street pattern. The planar settlement of the traditional buildings within the plots has formed the organic and continuous street pattern. Juxtapositions of the types have formed a planar pattern in which buildings have been located on the street boundary of the plot.

The regularity in planar settlement has shifted to richness through the facades through street elevations due to different combinations of building facades, however, there has still been a unity through the streets due to the unity in planar pattern, proportional facades obtained from modular planning, material use and regular window openings.

A critical study has been made on new building regulations in Tarsus Conservation Plan just before the introduction of new principles. This critical study has revealed the deficiencies in the plan those are formed for the intention of regulating without evaluation and interpretation. Though a number of regulations introduced have

been applicable through the new buildings, a majority in number has to be re-interpreted or omitted.

Thus, basing on the information compiled from the site and regarding the contemporary needs of architecture, a number of principles have been introduced for new building making process both sustaining the unity of the identical features and giving provisions for design studies and introducing a number of regulations to create a unity among the expression of new buildings.

Through the perspective of the principles, existing new buildings those are one of the major elements of street elevations in building scale have been evaluated. Except 2 of the 7 new buildings, remaining buildings have been decided as potential infill plots for the next studies, due to their inharmonious manner in the traditional pattern.

6.3. APPLICABILITY OF THE METHODOLOGY FOR DIFFERENT CASES

The methodology developed in this thesis study is applicable for different cases in terms of its approach to the problem. This methodology assumes all the cases as “unique” cases, and bases on not only the analyses of the historical setting, but also introduces an evaluation and re-interpretation of it. In that sense, it is differentiated from the strict regulations determined in the conservation plans by its interpretation capability.

Another case study performed in another part of the urban site nearby the study area may introduce different conclusions. But the methodology, the logic of the study will be the similar; that is, regarding the identity of the settlement.

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APPENDIX A

NEW BUILDING REGULATIONS IN TARSUS CONSERVATION PLAN

KORUMA KARARI GETİRİLEN YAPILAR

1. GRUP YAPILAR:

İÇİ VE DIŞI OLDUĞU GİBİ KORUNMASI GEREKEN YAPILAR

- 1.1. SADECE BAKIMI VE ONARIMI İLE YETİNİLECEKTİR.
- 1.2. BAKIM VE KORUMA DIŞINDA AYRICA MİMARİ ÖZELLİKLERİ BOZULMADAN ESASLI ONARIM YAPILIR.
- 1.3. YIKILMASI HALİNDE BELGELERE DAYANILARAK ORJİNAL BİÇİM VE ÖLÇÖLERİNE KESİNLİKLE UYGUN OLARAK YENİDEN YAPILACAKTIR.

2. GRUP YAPILAR:

GÖRÜNÖŞLERİ VE GABARİLERİ İLE KORUNARAK YENİLENECEK YAPILAR

- 2.1. İÇ VE DIŞ MİMARİ ÖZELLİKLERİNE UYULARAK KİSMEN YENİLENECEKTİR.
- 2.2. DIŞ MİMARİ ÖZELLİKLERİNE UYGULARAK YALNIZ İÇ MİMARİSİ YENİLENECEKTİR.
- 2.3. GÖRÜNÖŞ VE GABARİ AÇISINDAN BÖTÖN LÖK VE KARAKTERİ BOZULMAKSIZIN İÇ VE DIŞ MİMARİSİ YENİLENECEKTİR.

3. GRUP YAPILAR:

BELGE DEĞERİ OLAN YAPILAR

3. GRUP OLARAK BELİRLENEN YAPILARIN RÖLÖVELERİ YAPILARAK YIKILMASI DURUMUNDA YENİ YAPILAŞMAYA İLİŞKİN HÜKÜMLERE UYULACAKTIR.

3. YENİ YAPILAŞMAYA İLİŞKİN HÜKÜMLER

- 3.1. YAPILAR BULDUKLARI ALANIN TABİİ ZEMİN ORTALAMASINDAN KOT ALIRLAR.
- 3.2. EĞİMDEN DOLAYI KAT KAZANILAMAZ.
- 3.3. ZEMİN KAT KOTU +1 METRE KOTUNU AŞAMAZ.
- 3.4. PLANLAMA ALANLARI İÇİNDEKİ MEVCUT BOŞ PARSELLERDEKİ YENİ YAPILAŞMALARDA ÇATI KATI, ÇEKME KAT, BODRUM YAPILAMAZ.
- 3.5. TESCİLLİ YAPILARA BİTİŞİK YENİ BİNA-YÖKSEKLİĞİ TESCİLLİ YAPININ SAÇAK KOTUNU AŞAMAZ.
- 3.6. 80 M²'DEN KÜÇÜK PARSELLERDE ÇİZİLEN BLOK ÜZERİNDEN ÖLÇÜ ALINARAK UYGULAMA YAPILACAKTIR.
- 3.7. 300 M²'DEN KÜÇÜK İFRAZ YAPILAMAZ.

- 3.8. KONUT ALANLARINDA 100 M²'YE KADAR OLAN PARSELLERDE TABAN ALANI KATSAYISI MAX. TAKS % 80 OLARAK KABUL EDİLİR. 100 M²'DEN DAHA BOYOK PARSELLERDE İLK 100 M² İÇİN MAX. TAKS % 80, GERİ KALAN ALAN İÇİN MAX. TAKS % 15'DİR.

TAKS	İLK 100 M ² İÇİN % 80, 100 M ² 'DEN SONRAKİ ALANLAR İÇİN % 15	
100 M ² 'YE KADAR		80 M ²
200 M ² 'YE KADAR (100x0.80+100x0.15)	80+15	95 M ²
300 M ² 'YE KADAR (100x0.80+200x0.15)	80+30	110 M ²
400 M ² 'YE KADAR (100x0.80+300x0.15)	80+45	125 M ²
500 M ² 'YE KADAR (100x0.80+400x0.15)	80+60	140 M ²

- 3.9. YAPILARDA PENCERE AÇILAN CEPHELER PARSEL SINIRINA 3 METREDEN FAZLA YANAŞA'
- 3.10. YENİ YAPILARDA TEMİZ KAT YÜKSEKLİĞİ EN AZ 2.70 METREDİR.
- 3.11. TİCARET ALANLARINDA TAKS 1'DİR. NORMAL KATLARDA ARKA CEPHE MESAFESİ NORMAL KATLARIN YÜKSEKLİĞİ TOPLAMININ YARISI KADAR OLACAKTIR.

4. YAPI ÖĞELERİNE İLİŞKİN HÜKÜMLER

ÇATILAR:

- 4.1. SİT ALANINDA TERAS ÇATI YAPILAMAZ. MEVCUT TERAS ÇATILI YAPILARIN (GELENEKSEL TOPRAK DAMLI DOZ ÇATILAR DIŞINDAKİ) CEPHE DOZENLEMELERİ İLE ÇATI BİÇİM VE ÖRTÜLERİ DEĞİŞTİRİLİR.
- 4.2. YENİ YAPILARDA KIRMA ÇATI KULLANILIR.
- 4.3. ÇATI KAPLAMA MALZEMESİ KİREMİTTİR.

SAÇAKLAR:

- 4.4. SAÇAKLAR YAPIDAN 0.50 M. ÇIKABİLİR.

CEPHELER:

- 4.5. YAPILARIN ZEMİN KAT YOL CEPHELERİNDE AÇIKLIKLAR TOPLAMI CEPHE YÜZEYİNİN % 10'UNDAN FAZLA OLAMAZ.
- 4.6. ZEMİN KATTA PENCERE BOYUTLARI 0.60-0.80 M. GENİŞLİK VE 1.20-1.60 M. YÜKSEKLİKTE OLACAKTIR.
- 4.7. PENCERELER DOZ ATKILI/LENTOLU OLACAKTIR. İSTENİLDİĞİNDE, ÇİFT KANATLI AHSAP KEPENK YAPILABİLİR.
- 4.8. GİRİŞ KAPILARINDA KEMER YAPILABİLİR.

APPENDIX B

AUTHORIZATION DOCUMENTS OF THE EXISTING NEW BUILDINGS

T. C. ÇİZİM VE HESAP HATALARI İÇİN İLİ PROJESİ MÜELLİFİNE AITTİR.
TARSUS İlçesi
TARSUS Belediyesi

İNŞAAT RUHSATNAMESİ

Çizim No. : 10
Şahife No. : 10
Dosya No. : 10

BÖLÜM I— Yapının Yeri (Adresi)

İlçe	_____
Mahalle	_____
Sokağı	_____
İlçe No	_____
Ada No	_____
Fazde No	_____
İmar durumu No	_____

BÖLÜM II— Yapının sahibi ve fenni sorunu.

A. Yapı Sahibi : Adı, soyadı ve adresi	_____
B. Özel kişi ise Adı, soyadı ve adresi	_____
C. Resmî daire veya kuruluş ise ismi	_____
D. Yapı kooperatifi ise ünvanı	_____
E. Diğer şirket veya kurum ise ünvanı	_____
Yapı müteahhit tarafından yapılacak işin adı, soyadı adresi	_____
Yapı sorumluluğunu alanın Adı ve Soyadı	_____
Unvanı Dip. No.	_____
Adres	_____

BÖLÜM III— İnşaat ruhsatnamesinin kap.

İnşaat ruhsatname	1- Yeni Yapı için verilmiştir <input checked="" type="checkbox"/>	KOD
	2- Kat veya yapı ilavesi için verilmiştir. <input type="checkbox"/>	
	3- Tadilat için verilmiştir. <input type="checkbox"/>	
	4- Tamirat için verilmiştir. <input type="checkbox"/>	
	5- Bahçe duvarı için verilmiştir <input type="checkbox"/>	

Not : 1. İlgili için (X) koyarak cevaplandırınız
2, 3, 4, 5 sadece bölüm VI c/2'ye cevap veriniz

Bölüm IV— Yapının kullanma ve yükölçümü

Kullanma Amacı	Yükölçümü m ²	Kullanma Amacı	Yükölçümü m ²	KOD
1. Ev		8. Sinema		
2. Diğer yapı		9. Tiyatro		
3. Apartman		10. Otel, Motel		
4. Dükkan mağaza		11. Lokanta		
5. Fabrika		12. Gazino		
6. İşyeri		13. Fabrika		
7. İşyeri		14. Atölye		
8. İşyeri		15. Hastane		
9. İşyeri		16. İmalathane		
10. İşyeri		17. Cami		
11. İşyeri		18. Resmî daire (İdari)		
12. İşyeri		19.		
13. İşyeri		20.		
14. İşyeri		TOPLAM		

Bölüm IV- Yapının taşıyıcı sistemi ve kullanılacak inşaat malzemesinin cinsi

Yapıyıcı Sistem	KOD
a) İskelet <input checked="" type="checkbox"/>	b) Yığma <input type="checkbox"/>
İskeletin Cinsi :	Yığmanın Cinsi :
1. Çelik <input type="checkbox"/>	1. Biriket <input type="checkbox"/>
2. Betonarme <input checked="" type="checkbox"/>	2. Tuğla <input type="checkbox"/>
3. Ahşap <input type="checkbox"/>	3. Taş <input type="checkbox"/>
4. Diğer <input type="checkbox"/>	4. Kerpiç <input type="checkbox"/>
İskeletin doğru maddesi	5. Diğer <input type="checkbox"/>
1. Saç çelik levha <input type="checkbox"/>	
2. Beton blok <input type="checkbox"/>	
3. Biriket <input type="checkbox"/>	
4. Tuğla <input type="checkbox"/>	
5. Ahşap <input type="checkbox"/>	
6. Taş <input type="checkbox"/>	
7. Kerpiç <input type="checkbox"/>	
8. Diğer <input type="checkbox"/>	

NOT : İskelet ve yığma yapılarında inşaat malzemesi kerpiç kullanılacak ise miktar itibarıyla fazla kullanılacak olanın karşılığını içine (X) koyunuz.

() ilgili için (X) koyarak cevaplandırınız.
Bölüm V: Yapının kat sayı yükseklığı maliyeti

Toplam kat sayısı	_____	KOD
a- Yapının kat sayısı	Yol seviyesini üstündeki kat sayısı _____	
	Yol seviyesinin altındaki kat sayısı _____	
b- Yapının yüksekliği (metre) ()	_____	

1. Yapının özelliğine ve mahallî şartlara göre bir (m²)'nin tabii maliyeti Tabii maliyet _____ TL
2. Yapının Belediyece tahmin olunan tüm maliyet karşılığı Tabii maliyet karşılığı _____ TL

BÖLÜM VII—Belediye geliri ve gerekli açıklama

Gelir mahiyeti	Lira	Kr
Bire	_____	_____
Genel	_____	_____
Toplam	_____	_____

Yukarıda yerli (Adresli) özellikleri ve fenni şartları yazılı _____ için _____ ye bu İNŞAAT RUHSATNAMESİ 6785 Sayılı İmar Kanununun 2 nci maddesine göre verilmiş yapı ruhsat ve denetimine harcı, 5337 sayılı Belediye gelirleri Kanununun 33 maddesine göre _____ ve _____ sayılı maddelerle tahsil edilmiş ve yapı sorumluluğunu alanın imzası alınmıştır.

Yapı sorumluluğunu alanın _____ Belediye Muhasebecisi _____ Ruhsat Şube Şefi _____ Belediye Fen İşleri _____

BÖLÜM I - Yapının yeri (Adresi):

Adres: Camiye

Yapı no: 10

Adres: Camiye

Adres: 1-2

Adres: 1-2

BÖLÜM II - Yapının sahibi ve inşaat sorumlusu:

A. Yapı sahibi
Özel kişi ise Adı, Soyadı ve Adresi: İbrahim Kocak

Resmî daire veya kuruluş ise ismi:
Yapı kooperatifi ise, unvanı:
Diğer şirket veya kurum
ise unvanı:
Yapı müteahhiti tarafından
yapılacak ise:
Adı, Soyadı ve Adresi:

B. Yapı sorumlusu
Adı ve Soyadı: Ahmet Tülkerin
Adresi: Dursun Çelebi
Unvanı: Müh

BÖLÜM III - İnşaat ruhsatnamesinin kapsamı:

KOD	İnşaat ruhsatnamesi
1	Yeni yapı için verilmiştir.
2	Kat veya yapı (döşme) için verilmiştir.
3	Tadilat için verilmiştir.
4	Tamirat için verilmiştir.
5	Bahçe duvarı için verilmiştir.

BÖLÜM V - Yapının taşıyıcı sistemi ve kullanılacak inşaat malzemesi cinsel (*):

Taşıyıcı sistem

a) İskelet	b) Yığma
İskeletin cinsi:	Yığmanın cinsi:
1. Çelik	1. Brikel
2. Betonarme	2. Taşla
3. Ahşap	3. Taç
4. Diğer	4. Karpic
İskeletin dolgu maddesi cinsi:	5. Diğer
1. Sac, çelik levha	
2. Beton blok	
3. Brikel	
4. Taç	
5. Karpic	

NOT: İskelet ve yığma yapılar da inşaat malzemesi miktarı kullanılmayan inşaat malzemesi kullanılmayan alanın karşısında, ki içine (X) konuruz.

BÖLÜM IV - Yapının kullanım amacı ve yüksekliği:

Yüksekliği (M2)	Kullanım amacı	Yüksekliği (M2)	KOD
225	3. Sireme, hijyene		
	3. Otel, motel		
	10. Lokanta, garaj		
	11. Fabrika		
	12. Atölye		
	13. İmalathane		
	14. Hastahane		
	15. Okul		
	16. Cami		
	17. Resmî daire (İsmi:)		
	18.		
	19.		
	20.		
	TOPLAM		

ASLIYI AYRILDIR

YAKUP ÇOKALP

HARBA MURTAZ

RUBATLAR

BÖLÜM VI - Yapının kat sayısı, yüksekliği ve maliyeti:

Toplam kat sayısı: 2

Yol seviyesinin üstündeki kat sayısı: 2

Yol seviyesinin altındaki kat sayısı: 0

a. Yapının yüksekliği (Metre) (*): 22,5

b. Yapının maliyeti (**):

1) Yapının özelliğine ve mahallî taşıma göre bir (M2) sınıfa tabii maliyet fiyatı? TL

2) Yapının Belediyece tahmin olunan tüm maliyet kıymeti? (Aşağı kıymeti hariç) TL

BÖLÜM VII - Belediye geliri ve gerekli açıklama:

Gelirin mahiyeti	Lira	Ek
YRD	132	

Yapı ruhsat ve denetim harcı, 5237 Sayılı Belediye Gelirleri Kanununa 33 üncü maddesine göre ...

Yapı sorumlusu: İmza: Rubatlar

Muhasebecinin imzası: İmza: Harba Murta

Belediye Fen İşleri Müdürünün imzası: İmza: ...

YAPI RUHSATI

81

Ruhsat Takip No: 0 0 0 0 3 2 0 3

1 Ruhsat veren kurum TARSUS BELEDİYESİ		2 Ruhsatın veriliş amacı <input type="checkbox"/> Yeni yapı <input type="checkbox"/> İlave <input checked="" type="checkbox"/> Kat ilavesi <input type="checkbox"/> Tadilat <input type="checkbox"/> Kullanım değişikliği <input type="checkbox"/> Fosseptik <input type="checkbox"/> İstinat duvarı <input type="checkbox"/> Bahçe duvarı <input type="checkbox"/> Yenileme <input type="checkbox"/> Yeniden <input type="checkbox"/>				3 Ruhsatın onay tarihi 07.03.2003		4 Ruhsat no. 32	
İlçe: MERSİN		5 Pafta no 30LIIIa		6 Ada no 561		7 Parsel no 9			
Bucak: ---		8 İmar planı onay tarihi 26.10.1996		9 Parselasyon planı onay tarihi		10 İmar durumu tarihi ve no 22.07.2002 - 89			
Köy: ---		11 Parselin kullanma amacı ve alanı (m ²) KONUT 102		12 Tapu tescil belgesi veren kur 2.BÖLGE		13 Tapu tescil belgesi tarihi ve no 08.08.2000 4660			
Belediye: TARSUS		14 Zemin etud onay t.		15 CED raporu onay t.		16 Planlanan inş. baş tarihi 07.03.2003			
Mahalle: KIZILMURAT		17 Planlanan inş. bit tarihi 07.03.2008		18 Ruhsatın geçerlilik tar. 07.03.2008					
Muhtarlık: KIZILMURAT									
YAPI SAHİBİNİN		YAPI MÜTEAHHİDİNİN				ŞANTIYE ŞEFİNİN			
19 Adı soyadı, unvanı OKTAY BALTALI		24 Adı soyadı, unvanı -----		25 Hukuki durumu -----		34 Adı soyadı, unvanı -----			
<input checked="" type="checkbox"/> Özel <input type="checkbox"/> Kamu		26 Kurum sicil no. -----		27 Bağlı olduğu vergi dairesi -----		28 Vergi dairesi sicil no. -----			
20 Bağlı olduğu vergi dairesi -----		29 Sigorta sicil no. -----		30 Sözleşme tarihi ve no. -----		31 Müteahhlik vame no. -----			
21 Vergi dairesi sicil no. -----		32 Adres -----		33 İmza -----		40 Adres -----			
22 Adres Kızılmurat Mah.2721 Sok.Bilano Tarsus		23 İmza 		41 İmza -----					
42 Yapının ünitelerinin kullanma amacı KONUT		43 Ünite sayısı 2		44 Yüzölçümü (m ²) 228.00		45 Benzer yapı sayısı 0			
46 Toplam yapı sayısı 1		47 Yapının taban alanı(m ²) 102.00		48 Toplam taban alanı(m ²) 102.00		49 Yapıda bağımsız böl. sayısı 2			
50 Toplam bağımsız bölüm sayısı 2		51 Yapı inşaat alanı (m ²) 228.00		52 Toplam yapı inşaat alanı (m ²) 228.00		53 Yapının yol kotu alt kat sayısı 0			
54 Yapının yol kotu üstü kat sayısı 2		55 Yapının toplam kat sayısı 2		56 İlave kat sayısı 0		57 Yapının yüksekliği(m) 7.00			
58 İlave kat yüksekliği (m) 0.00		59 Yapının sınıfı 3		60 Yapının grubu A		61 1 m ² maliyeti (Bin TL) 264,000,000			
62 Yapının inşaat maliyeti (Bin TL) 60,192,000,000		63 Yapının arsa değeri (Bin TL) 5,547,790,000		64 Arsa dahil yapının maliyeti (Bin TL) 65,739,780,000					
Toplam		2		228.00					
YAPI İLE İLGİLİ ÖZELLİKLER									
65 ISITMA SİSTEMİ <input type="checkbox"/> Uzaktan ısıtmalı kalorifer <input type="checkbox"/> Bina içi kalorifer <input type="checkbox"/> Kat kalorifer <input type="checkbox"/> Doğal gaz sobası <input checked="" type="checkbox"/> Soba <input type="checkbox"/> Klima		67 TESİSATLAR <input type="checkbox"/> Yangın tes. <input checked="" type="checkbox"/> Haberleşme tes. <input type="checkbox"/> Kanalizasyon <input checked="" type="checkbox"/> Fosseptik <input type="checkbox"/> Anıtma <input type="checkbox"/> Paratoner <input checked="" type="checkbox"/> Elektrik <input type="checkbox"/> Jeneratör <input type="checkbox"/> Hidrotor <input type="checkbox"/> 68 SICAK SU Temin şekli: <input type="checkbox"/> Temosifon <input type="checkbox"/> Solben <input type="checkbox"/> Kombi <input type="checkbox"/> Güneş Koll <input type="checkbox"/> Müsterek Yakıt cinsi: <input type="checkbox"/> Doğalgaz <input type="checkbox"/> LPG <input type="checkbox"/> Fuel-oil <input type="checkbox"/> Elektrik <input type="checkbox"/> Kat Yakıt <input type="checkbox"/> Termal		69 ORTAK KULLANIM ALANLARI <input type="checkbox"/> Kömürlük <input type="checkbox"/> Sığınak <input type="checkbox"/> Otopark <input type="checkbox"/> Yangın merdiveni <input type="checkbox"/> Asansör <input type="checkbox"/> Ortak depo <input type="checkbox"/> Kapıcı dairesi <input type="checkbox"/> Bekçi kulübesi <input checked="" type="checkbox"/> Su deposu <input type="checkbox"/> Kuyu suyu <input checked="" type="checkbox"/> Şehir suyu <input type="checkbox"/> Tralo <input type="checkbox"/> Hidrofor Odası <input type="checkbox"/> Kapıcı Danışma		70 YAPI SİSTEMLERİ <input type="checkbox"/> Yama (kagir) <input checked="" type="checkbox"/> İskelet (kırkas) <input type="checkbox"/> Çelik <input type="checkbox"/> Ahşap <input checked="" type="checkbox"/> Betonarme <input type="checkbox"/> Tünel kalıp <input type="checkbox"/> Yerinde dökme <input type="checkbox"/> Kompozit <input type="checkbox"/> Prefabrik		71 KULLANILAN MALZEME <input type="checkbox"/> Braket <input type="checkbox"/> Beton blok <input checked="" type="checkbox"/> Tuğla <input type="checkbox"/> Half panel <input type="checkbox"/> Taş <input type="checkbox"/> Ahşap <input type="checkbox"/> Kerpic <input type="checkbox"/> Gazbeton 72 DÖSEME <input type="checkbox"/> Plak kırış <input type="checkbox"/> Mantar döseme	
YAPI PROJELERİ									
73 Onay tarihi		74 Adı soyadı		75 Oda sicil no		76 Büro tescil no			
19.11.2002		F Zuhaf AKIN		6183		19329			
14.01.2002		Yusuf ÖZER		28978		33 - 6500			
14.01.2003		Fehmi KIR		10322		33-478005909-----			
15.01.2003		Murat KAYA		15645		06140			
---		---		---		---			
---		---		---		---			
78 Adres		77 Oda bejge no		78 Adres		78 Adres			
Kızılmurat Mh Kürklu				Kızılmurat Mh Kürklu		Kızılmurat Mh Kürklu			
Solmaz İshani Kat:2				Solmaz İshani Kat:2		Solmaz İshani Kat:2			
Şar İş Hanı Kat:2 No				Şar İş Hanı Kat:2 No		Şar İş Hanı Kat:2 No			
Çankaya mah. Gökçay I				Çankaya mah. Gökçay I		Çankaya mah. Gökçay I			