

AKYAKA AFTER 25 YEARS:
SPATIAL AND CONCEPTUAL RE-READINGS IN ARCHITECTURAL DISCOURSE

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SPATIAL AND CONCEPTUAL RE-READINGS IN ARCHITECTURAL
DISCOURSE**

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ABSTRACT

AKYAKA AFTER 25 YEARS: SPATIAL AND CONCEPTUAL RE-READINGS IN ARCHITECTURAL DISCOURSE

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In this study, it is aimed to explore Akyaka's self-generated practice and its route of progress with the definitions of place. As the ignorance of Akyaka -as an unconventional body characterized with Nail Çakırhan's Aga Khan Award winner traditional type of house in 1983- by the conventional architectural discourse prevents learning from it. Therefore, the research will focus on Akyaka's distinctive story which is taking its references from a place and producing the place of its own, out of the boundaries of the profession. Akyaka will be researched in the framework of several different aspects in relation to protection of coastal region, architectural representation, Aga Khan Award for Architecture, Turkish Architecture's identity quests, tourism's agendas, continuity of tradition and its controversy with modern, locality's sustainability, and pastiche in architecture. The town will be listened to in terms of its geographical, socio-cultural and architectural/architectonic bases. In this context, if this unrecognized formation has something to say after 25 years will be studied introducing the place phenomenon reproduced by the settlement as a field of discussion.

Keywords: architectural discourse, place, identity, Nail Çakırhan, locality

ÖZ

25 YIL SONRA AKYAKA: MİMARİ SÖYLEMDE MEKANSAL VE KAVRAMSAL YENİDEN OKUMALAR

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Bu tezde Akyaka'nın kendi kendine oluşma pratiği ve gelişim süreci yer tanımlaması içerisinde keşfedilecektir. Tartışmanın özü, Nail Çakırhan'ın 1983 Ağa Han Ödüllü geleneksel evi ile konvansiyonelin dışında vücut bulmuş bir yer olarak Akyaka'nın konvansiyonel mimarlık söylemi tarafından dışlanmış olmasıdır. Bu konvansiyona ait dışlanmışlık, yerleşkeden öğreneceklerimizi engellediği için, araştırma Akyaka'nın referansları yere ait olan ve kendi yerini yaratan kendine özgü, profesyon dışı oluşumuna odaklanacaktır. Akyaka, kıyı bölgesinin korunması, mimari temsil, Ağa Han Mimarlık Ödülleri, Türk Mimarlığında Kimlik Arayışları, turizmin ajanları, geleneğin devamlılığı ve modernle anlaşmazlığı, yerelliğin sürdürülebilirliği, ve mimaride pastiş gibi bir çok farklı konu çerçevesinde incelenecektir. Belde, coğrafi, sosyo-kültürel ve mimari/yapısal esaslarıyla dinlenecektir. Bu bağlamda, eğer bu tanınmayan oluşumun 25 yıl sonra söyleyeceği bir şey varsa; yerleşkenin tekrardan ürettiği yer olgusu çerçevesinde çalışılacaktır.

Anahtar kelimeler: mimari söylem, yer, kimlik, Nail Çakırhan, yerellik

To My Parents Sema and Erol Batirbek

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CHAPTER 1

INTRODUCTION

1.1 Definition of the Problem and Aim of the Thesis

The formal foundations of architecture mostly have the tendency to comprise only “conventional spatial tectonics”¹ supported by “institutional dynamics”.² The alternative practices and settlements, which are not necessarily opposing the convention but rather have the evolution of different set of systems, are not usually being concerned by the conventional architectural discourse. The ignorance of emerging architectural practices out of the convention is limiting the explorations which can lead to interpretation of new conditions within the context of the established parameters of environment, and comprehension of the world, considering the field of place studies first and foremost. Akyaka, a sea-side town on the east edge of the Gökova gulf, of which tourist attraction is continuously increasing, has a self-generated practice and its route of progress can be acknowledged as an alternative architectural formation. In this thesis, it is aimed to explore Akyaka, an unfamiliar spatial and conceptual practice for architecture, after a presence of 25 years, introducing the place phenomenon reproduced by the settlement as a field of discussion. Therefore, the thesis will have accountancy with the settlement after 25 years, from the point of view of present.

The production of space in Akyaka rests on a different set of systems from the procedures of production of space a usual professional architect will meet in Turkey. The formation of the town’s architecture takes its character from Nail Çakırhan’s traditional type of house at Akyaka, the 1983 Aga Khan Award winner in architecture. Although an international

¹ *The Journal of Architectural Education* Call for Submissions: “Alternative Architectures | Alternative Practice”, Theme Editors: Lori Ryker, Executive Director, Artemis Institute, Michael Flowers and Judson Moore, Farm architecture and research, September 01, 2008. The call paper was a starting point for the thesis, with the alternative architecture it focuses on out of the convention.

² Ibid.

award was given to Çakırhan's house and a town's complete formation began to be inspired from the typology introduced (produced or repeated) by this house, there is no comprehensive academic study neither about Akyaka nor Nail Çakırhan's "architecture". The limitations of the fields which architecture as profession and discipline are supposed to produce as discourse seem to exclude the "themes that the locality and the person both generate." The essence of the argument is not whether the formal foundations of professional architectural discourse likes the case or not, but rather the unanimity in the preference of exclusion by ignoring the information this case will reveal, although the case continues to present, produce, reproduce and represent itself. The thesis will basically focus on the discursive formations the settlement states, which we are departed from, as the settlement is excluded from our intellectual experience.

Therefore throughout my thesis, Akyaka's distinctive story will be explored, which takes its references from a place and produces the place of its own, a bit distanced from the domain of profession. In this context, if this unrecognized formation has something to say after 25 years, these will be listened to and studied introducing the rich fields of discussion reproduced by the circumstances. Today, Akyaka is a coastal town, on the Aegean Sea, with a view of a cluster of timber-made or timber covered concrete houses, in the gardens, which are mostly secondary houses in the size of a villa not more than 2 storey, with a common language of traditional features like Ottoman effect in decorations by timber and Ula chimneys, and white washed with red tile. The town is still producing, re-producing and sustaining itself with this common architectonic language, whether the constructed object is a hotel, a holiday village or a house. The study was conducted to identify the architectural characteristics by determining its cultural, social and physical values for an extensive perception. Akyaka, at the very beginning, constructed differently from the usual architectural practice, which the academy, architectural publications and professional discipline take for granted, and inevitably offers the proliferation of subjects for architecture to be discussed.

In Turkey's architectural discourse, what kind of a position has been taken about Akyaka settlement and in which fields the settlement and Nail Çakırhan's architectural approach has fed Turkey's professional architecture without losing its distanced point, should firstly be understood to focus on any discussion about Akyaka. Akyaka and Nail Çakırhan has

been the part of several fields of discussion about architecture of Turkey indirectly as a sample case rather than a part of an elaborative study, mostly about architectural style and formal tropes (from regionalism to historicism and revivalism) , local/vernacular development of an environment and architectural history writing. Nail Çakırhan's position is also distinctive at this point as he is a non-professional architect and not designing or constructing with the concerns of a certain stylistic approach but the end-product is urging to have this kind of an interpretation, which will be clearer in the further steps of the study. Nail Çakırhan had an indirect impact on the evolution of architects, who take their proportion from regionalist/ local/ traditional or environmental design discourse. More precisely, "a single house design in green environment away from the boundaries of urban tissue" by Turkish architects is a considerable issue which is potentially impressed by Nail Çakırhan's single-house designs in the local and natural environment beginning from 1970s and the Aga Khan Award of the project can be assumed as another inspirational source for the architects, who will be mentioned further in the related chapter. It will be proper to emphasize in the scope of Turkey's architectural discourse, that there is only one published study, a recent book, directly about Nail Çakırhan's architectural work in Akyaka, while on the other hand, there are theses, publications, essays, media document and designs which invoke the settlement, from for and against point of views but all commonly with a very distanced and indirect approach. The recent book, "Nail Çakırhan, The Poetry of Traditional Architecture: Half A Century in the Art of Building" is the most comprehensive study on Akyaka and Nail Çakırhan until today, which is prepared by Nail Çakırhan and his wife Halet Çambel's own efforts, dated 2005, and about Nail Çakırhan's architecture and total works, introducing information about Çakırhan's construction and design process, which this thesis will avail of, also.

Therefore my study on Akyaka began with the intention of revealing this untouched but rarely trailed settlement, as mentioned above, and throughout my study, the case yielded various questions in heterogeneity. There is no one bold question and one bold answer about Akyaka but it is a multi-faceted case. The thesis approaches this diversity, with hypotheses not only for answering the questions but rather for opening a way to construct new ones. The settlement is scrutinized to be able to learn from it and is approached by a monographic study which has the incentive to find out Akyaka itself and why it has happened to be in this way with the hypotheses, questions and the methodology described.

1.2 Hypotheses and Questions

The thesis' main hypothesis about Akyaka settlement is that the settlement's formation has a spontaneity and uniqueness although has been acted as if it is simple and not exceptional. Certain parameters came together in a very particular way and progressed mutually in the course of the formation. Therefore the formation of the settlement is idiosyncratic and cannot be constituted artificially. This hypothesis is the main idea behind the thesis.

To be able to unveil this kind of a settlement formation which is assumed to only happen under specific circumstances, the other conventional architectural formations -especially the coastal settlements- will be mentioned. In brief, the broader context will be established about Turkey's behavior to the coasts in general and then the "breaking off" of Akyaka from them will be exposed. The concepts about protection of the environment, local values, culture and architecture, precautions about the loss of identity in towns and cities, the expansion of concrete blocks in coastal settlements are all long-lasting issues for both global and Turkish architecture. Akyaka, today, is known as a town which has not surrendered the attacks of these kinds of invasion in the coasts and has survived as an authentic and green environment. The hypothesis supports the idea that; how Akyaka is managed to represent itself in this rarely-found and fortunate position, which has its basis in the efforts of Nail Çakırhan about 30 years before now but very actual in today's struggle as well, is the own story of the settlement lying underneath .

My secondary hypothesis is that Akyaka settlement has a place virtue and can contribute to modern theories of place if analyzed upon it. Place is an abundantly discussed term, which is exposed to manifold theorizations in multifarious dimensions, but is broadly in the framework of phenomenological geography. Place debates include several binary oppositions on architecture like "space-place, place and placelessness, insideness-outsideness and authenticity- inauthenticity"³. In the discourse of architecture, it is also defined as a conceptual tool for reading the built environment, identification of it, as a dialogue in-between site, context and building activity.⁴ Place in architectural discourse has

³ Edward Relph uses these dichotomies in his book, *Place and Placelessness*, London: Pion Limited, 1976.

⁴ Yeliz Özmetin, *Genealogy of "Place" in Architecture: History, Current Interpretations and Insights*, Unpublished M.Arch Thesis, METU, 2008, p.iv. Özmetin conveys "an understanding of

its roots in the dialogue of man with the natural environment through architecture. This dialogue is taken account primarily after the end of modernism, among the post-modern theorists, for the harm of the man-kind to nature with technological development and for the loss of identity of settlements with the same repetitive urban approach constructed everywhere. My hypothesis is that Akyaka is very open to the place discussion with not only with its search for “local architectural individuality” but also for the “social construct” of producing space with its guild-like system.

In her book, “Theorizing A New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995”, Kate Nesbitt focuses on architectural theories between 1965-95, collecting many theorists under the headings of post-modern theories like phenomenology, place, meaning, place and regionalism, man-architecture and nature, urban theory etc. To analyze Akyaka and Çakırhan in the place- discussion of this introduction chapter, the book can provide a theoretical basis. According to Kate Nesbitt:

Christian Norberg-Schulz interprets Heidegger’s⁵ concept of dwelling as being at peace in a protected place. He thus argues for the potential of architecture to support dwelling: “The primary purpose of architecture is hence to make a world visible. ... Norberg-Schulz is widely cited today and is considered the principal proponent of a phenomenology of architecture, that is, a concern with the “concretization of existential space” through the making of *places*. The tectonic aspect of architecture plays a role, especially the concrete detail, which Norberg- Schulz says ‘explains the environment and makes its character manifest.’⁶

In this context, the position of Nail Çakırhan is suspended in the framework of the relationship between man-architecture and environment. Nail Çakırhan, a non-architect person, comes to Akyaka for its pristine natural beauty, with the intention to build an indigenous house of his own, far from the modern anxieties of architectural discourse. But Nail Çakırhan has anxieties about building a house which is respectful to nature and which has the design features of the vernacular architecture of his motherland, Ula and

place as an ethical component in architecture’s agenda”, to define architecture as the “identification of place”.

⁵ In Kate Nesbitt’s statement on phenomenology, Heidegger’s (1889-1976) most influential phenomenological work for architecture is denoted as “Building, Dwelling, Thinking” in which Heidegger indicates dwelling as “a staying with things”. Nesbitt, *Theorizing A New Agenda for Architecture: an anthology of architectural theory 1965-1995*, New York: Princeton Architectural Press, 1966, p29.

⁶ Christian Norberg-Schulz, *The Phenomenon of Place*, Architectural Association Quarterly 8, no. 4(1976), p.6.

referencing to traditional decorations of Turkish architecture. He has “sensitivity to local place and genuine dwelling.”⁷ Why he went from behind of this kind of a vernacular and traditional quest is designated by his writing in the Aga Khan record:

This project is above all, a cry in the wilderness, a cry which says “Stop!” to this unbelievable degeneration, which leads to the estrangement of the individual and the society from their own selves, from their roots, from their culture, from all values accumulated throughout generations.

It is therefore not a” nostalgia”, a “wish”, it is a “warning”, a “road” signal and that is probably what gives it meaning and significance.⁸

He adds that:

[...] Rather than being the slaves of a degenerate, speculative, so-called “Western way of building”, we should assiduously try to learn from all the lessons available to us, melt and cast them in our own crucible, and by a new chemical composition, as it were- , become the masters of a new spirit and of new forms of building, in harmony with our climatic, environmental and cultural background.⁹

The admiration of this house- independent from the international award it takes- by firstly his close friends channel Çakırhan design new ones to them. Beginning from 1970s, there is an effort for communicating with the environment in the case of Akyaka, with timber-houses which are emulating the design of old Ula houses in mind. This time course of “Çakırhan type houses “is supported also by the central legal foundations, following the decision about protection of areas, as well as the public taste’s dissemination continues increasingly. Today, not a house or a group of houses but a town’s complete formation which is before us, inspired by this embark of Çakırhan. Therefore the settlement has its hints to be searched as a place, which keeps the social and traditional memory alive in the present.

⁷ Robert Mugerauer, *Interpretations on Behalf of Place: Environmental Displacements and Alternative Responses*, Albany: State University of New York Press, 1994, p.183.

⁸ “In the Aga Khan Award for Architecture, the architects of projects enrolled through the nomination programme receive an Award documentation package which describes the standardised presentation requirements. In addition to submitting photographs, slides, and architectural drawings, architects are asked to complete a detailed questionnaire pertaining to use, cost, environmental and climatic factors, construction materials, building schedule, and, more importantly, design concepts and each project's significance within its own context.”

Architect's record of Nail Çakırhan Residence, Archnet, Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=33.(accessed November, 22, 2009)

⁹ Ibid.

As quoted from Nesbitt, Alberto Perez-Gomez¹⁰ states that “a symbolic architecture is one that represents, one that can be recognized as part of our collective dreams, as a place of full inhabitation”.¹¹ Relevantly, Nail Çakırhan adds about his residence that:

Here I tried to build our house in the light of traditional architectural understanding and methods. I tried to closely adhere to the principles of our traditions and customs in thought, design and during process of construction.¹²

He also states that:

[...] This house is not split off from nature, it is in harmony with it and forms, as it were, an undivided whole with it: when inside, you feel like in a loggia in the midst of a flower garden, in the midst of nature. When outside, it does not strike you as a hard, foreign, rebarbative body intruding upon the natural environment. It fits into it in complete harmony.¹³

These essences he is in search for is found applicable by the authorities and public, too and Akyaka town is deployed to follow these essences, which are innovative in the summer residence/ secondary house understanding of Turkey. According to Norberg-Schulz:

To dwell implies the establishment of a meaningful relationship between man and a given environment, this relationship consists in an act of identification, that is, in a sense, belonging to a certain place.¹⁴

The immediate chase of the architectural approach by the public may have hints of this “belonging to a certain place”. In addition, the scope of architectural expression of the town suggests place discoveries. The choice of site location in relation to the natural environment, which has natural boundaries like the mountains and the sea, the system of building construction, materials employed and how individual buildings relate to each other and the resulting collective effect, and the key design features of architectonic elements

¹⁰ Alberto Perez-Gomez, “Architectural Representation in the Age of Simulacra”, *Skala 20*, 1990, p.42, in Kate Nesbitt, *Theorizing A New Agenda for Architecture: an anthology of architectural theory 1965-1995*, New York: Princeton Architectural Press, 1966, p30.

¹¹ Ibid.

¹² Architect's record of Nail Çakırhan Residence, Archnet, Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=33. (accessed November, 22, 2009)

¹³ Ibid.

¹⁴ Christian Norberg-Schulz, *The Concept of Dwelling*, Rizzoli International Publications, Inc., New York, 1985, p.12-13.

give rich clues to define the architectural character of Akyaka as a place. Kate Nesbitt asserts that:

Theories of *place*, arising from phenomenology and physical geography, emphasize the specificity of spatial experience and in some cases, the idea of the *genius loci*, or unique spirit of place. Place offers a way to resist the revivalism in modern theories of history through the engagement of the body and its verification of the particular qualities of a site.¹⁵

In this sense, Akyaka's position as a place is a specific case for Turkey's touristic culture. The representation of the settlement and the image it has, is referring to the preserved nature concept and a local architectural totality which has ties with the tradition and authenticity. Norberg-Schulz states that "identification means to experience a "total" environment as meaningful. Any environment, thus, embodies meanings, at the same time as it admits certain actions to take place."¹⁶ Akyaka has the place virtue to be examined with its particular local character in a natural place and with the questioning of the general view it creates. Tim Cresswell says that "[t]he kind of place at the center of much humanistic geography is very much a place of rootedness and authenticity."¹⁷ To explore Akyaka under the opinions about place is meaningful because creation of a sense of place is through a focus on particular and selective aspects of history; notions of memory and heritage are at the center of the debates of place.¹⁸

Moreover about place discussion, Edward Relph is one of the pioneers and works through a list of characteristics of place including visuality, the sense of time and the sense of community and he argues basically in the framework of phenomenology. He says that "[t]he basic meaning of place lies in the largely unselfconscious intentionality that defines place as profound centers of human existence."¹⁹ Relph uses "authenticity" as a key term and says that an inauthentic attitude to place is essentially no sense of place, for it involves no awareness of the deep and symbolic significances of places and no appreciation of their

¹⁵ Nesbitt, p.49.

¹⁶ Ibid. p.15.

¹⁷ Tim Cresswell, *Place: A Short Introduction*, Blackwell Publishing, 2004, p.39.

¹⁸ Ibid.p.85.

¹⁹ Edward Relph, *Place and Placelessness*, Pion Limited, London, 1976, p.43.

identities.²⁰ The touristic settlements in Turkey are very similar to each other today, with their uniform apartment blocks and reinforced concrete buildings. Akyaka, whatever the architectural language it has, is distinctive among them, so that it is valuable to research on Akyaka's particular character as a place. Relph argues that:

An inauthentic attitude towards places is transmitted through a number of processes, or perhaps more accurately 'media' which directly or indirectly encourage placelessness, that is, a weakening of the identity of places to the point where they not only look alike and feel alike and offer the same bland possibilities for experience.²¹

Meaning is a dimension of the place discussion for Akyaka as well. Norberg-Schulz argues that familiar shapes and traditional forms are meaningful, because of their associations with cultural patterns.²² In the context, there are counter positions for Akyaka, which accuse the settlement of being a poor imitation of the past forms beginning from the date of the Aga Khan award and the legal decisions for the production of them repetitively²³. In this respect, the formation story of the settlement and its on-going reproduction is one case and Nail Çakırhan's aim and approaches are another one, the touristic images and public's expectation and secondary holiday residences is another.

After an introductory survey about place literature in the context of Akyaka, one of the drives of the thesis for place discussion will be that Akyaka has a tranquil and quiet atmosphere which is being sustained and celebrated. This atmosphere of the town gives it a place identity which can be defined as secure, calm, and an identity of an "unbeaten territory". There is a power of this protective crust among other coastal towns of Turkey, which are more likely to be much-frequented settlements.

From the very beginning of the settlement's formation, it was aimed to have such an atmosphere in the natural beauty of Gökova Bay, as mentioned in the writings of Nail Çakırhan and "Blue Cruise" forerunners. On the other hand, Turkey's many coastal

²⁰ Ibid. p.82.

²¹ Ibid. p.90.

²² Ibid.p.12

²³ The reference for this determination is the reactions given by the chamber of architects in the date of Aga Khan Award, 1983- to Çakırhan and several publications which are positioning Akyaka as a settlement which imitates the past-forms of architecture, which will also be mentioned further in the following chapters.

touristic settlements were discovered by the drives of calmness and tranquillity but could not resist to the invasion of increasing population's demands and the invasion of uncontrolled construction moving hand by hand with land rent. Therefore Akyaka's being a "space of seclusion" today should be examined under the power of the discursive formation on the place.

The power of the discursive formation is a combination of multi-dimensional and varied sub-systems. There is the aim of building a house in this tranquil environment at first by Çakırhan, and at the end Akyaka is a new place which presents itself as tranquil. The socio-cultural aspects play a great role in the owning of the settlement by the public, the local and central authorities. There is a social dimension of place, here. David Harvey says that:

Place, in whatever guise, is like space and time, a social construct. This is the baseline proposition from which I start. The only interesting question that can then be asked is: by what social process (es) is place constructed?²⁴

To construct a hypothesis with the questions and keywords will be more beneficial to highlight the power of Akyaka as "space of seclusion". There is a social memory for Akyaka which is both utilized and re-produced for an authentic and traditional environment in harmony with nature by the repetition of the local vernacular architecture as a psychological motive and historical connotation. Some urgent questions following this statement are:

How does this way of different production of space reflect itself in the tissue of the town, and today what kind of an environment is formed?

In what proportion do the limitations of the geographical and topographical characteristics have impact on the place's formation?

How did the formation of the town happen to be different from the other coastal settlements?

The modern architectural convention is generally distanced to practices like Akyaka but there are always individual positions and searches in the architectural history and Akyaka

²⁴ David Harvey, *Justice, Nature and the Geography of Difference*, Blackwell Publishers, Cambridge, MA, 1996, p.261.

is an on-going process generating itself in an individual watercourse. There is a dissemination of architectural taste in public in case of Akyaka. The taste was designed by the practitioner Çakırhan at the very beginning but was continued by several acts to up lever the settlement's architectural formation. The efforts of the emulation and imitation of the architectural values of Çakırhan is inevitably involving poor imitations and pastiche. But there is also a socio-cultural yearning, which convey public and the institutions to follow an alternative production of space with imitation, pastiche or qualified practices in a "heterologous array"²⁵. The settlement of a different mode of approach and intervention in terms of spatial and social construction compared with other settlements in Turkey, has many things to say after 25 years with the strong atmosphere it has gained as an alternative settlement, delineating associations not only with Turkey's architectural discourse but also with the global discussions.

1.3 Methodology

The data gathering in the thesis bases on document analysis including literature review, data collection about Akyaka from various sources and personal observations from a field trip to Akyaka in the summer of 2008 for a week. The analysis of Akyaka will be in the method of discourse analysis as the case is not displaying itself in a coherent, simple and plain formation. Sarah Goldhagen in her article "Something to Talk About: Modernism, Discourse, Style", opposes "the contemporary historians and theorists continue to appeal to style as modernism's unifying feature, if only as its lowest or only common denominator."²⁶ In her article, she recommends to take modernism as a discourse rather than being stuck in paradigm of style not to "gloss over the complexity and heterogeneity" of the movement.²⁷ The suggestion of Goldhagen for a discursive approach not to reduce the aspects of a subject will be a helpful methodology for the case of Akyaka, which is touching diverse fields and multi-faceted questions.

²⁵ Sarah Williams Goldhagen uses this phrase in her article "Something to Talk About: Modernism, Discourse, Style," *JSAH*, vol.64, no.2, June2005, p.145.

²⁶ *Ibid.*, p.146.

²⁷ *Ibid.*, p.151.

Goldhagen describes discourse as:

an extended expression of thoughts on a subject or related collection of subjects, conducted by a self-selected group of people within a discrete set of identifiable social institutions, and lasting over a bounded, which does not necessarily mean short, period of time.²⁸

Goldhagen states that taking modernism itself as a discourse will provide:

...proposals or hypothetical propositions offered up, either actually or hypothetically, to an identifiable community of recipients (architects, urbanists, critics, curators, historians, and theorists) with the intent of testing that proposal's merit and validity. These proposals, taken in aggregate, create a linked series of discussions and debates on a relatively autonomous, by which I mean discrete, set of questions.²⁹

The methodology offered by Goldhagen's approach to discourse will be beneficial for the basis of thesis' position. Discursive formation is taken as the key of methodology described throughout the thesis because it is considered as not only a reference for texts but also architectural objects. Space is considered to be talking as a discourse itself in its own formation and variety.

After setting up the basis on the discursive formation of Akyaka, the thesis will offer an analysis of the settlement, in three main spheres. To be able to yield and establish a framework for the multi-dimensional subject more comprehensively, three standpoints covering the issues about Akyaka are chosen for the study of the case. The three spheres will strive to follow the hypothetical propositions which are stated and new hypotheses will also be established. These spheres are: geographical sphere, socio-cultural sphere and architectural-architectonic spheres of Akyaka, the first two conveying the third, respectively. The first sphere will cover the issue from the perspective of place as a secluded public territory. Second sphere will take the subject from the perspective of impact of the man and popularized dissemination. Architectural and architectonic sphere will focus on the architectural culture and both the continuity and controversy of it.

In the first sphere, the geographical and topographical aspects of the town will be examined in order to understand the impact of the natural aspects on town's formation. As the first chapter of the case analysis, it will begin with the Akyaka's story of formation including

²⁸ Ibid. p.159.

²⁹ Ibid.

the progress line of laws and regulations. The conceptual framework will be established to focus on the distinctiveness of Akyaka as a touristic coastal settlement, therefore, the chapter will tell the background of the town's formation in comparison to other coastal towns of Turkey. As a first step, the difference in the formation of Akyaka among other coastal towns will be examined historically and geographically to be able to understand what carried Akyaka in a different position today in terms of both representation and bodily existence. The field of discussion will also give reference to the secluded character of the place which goes together with its popularity in contrary to the contrasts of the two situations.

In the second sphere, socio-cultural impacts on the formation of the town will be analyzed. The touristic culture Akyaka represents in terms of ecological attitude, Nail Çakırhan architecture, and place-making virtues will be designated. Moreover, the public's conduct in the appropriation of the town -with regard to architectural values generated and the identity established- by utilizing from organizations, institutions, facilities and repetitive construction of the model, is the substance of the sphere. The public dissemination including the pastiche of the architectural formation and the positions of different levels of governmental and non-governmental organizations will be covered by the sphere. The oral reports, the remarks of the institutions and organizations themselves, touristic brochures, media sources, and commentaries of users, locals, Çakırhan's friends, architects, and planners from past to today will be the referential origins for the thesis' socio-cultural sphere. The impact of one man and the popularized dissemination of his ideals will be analyzed.

In the third sphere of the thesis, architectural and architectonic formation of the settlement will be examined. This is the main sphere which the other spheres will finalize themselves. In this sphere, the intentions of Nail Çakırhan as a non-architect practitioner, his approach to the settlement, his works, his work style will be given in detail. The impact of the Aga Khan award given to Nail Çakırhan house on the architectural discourse of Turkey and the development of the settlement itself will be surveyed.

The architectural typology constituted by the "Çakırhan style" houses will be analyzed and the total environment's architectonic features will be inquired. The parameters of place and Akyaka as "a space of seclusion" will be the drives of the sphere's content. Moreover, how

Nail Çakırhan and his intellectual followers' approach to architecture and environment influenced the contemporary architects and the power of modern architectural discourse on the settlement's distillation will be revealed. The dimensions of the reflection of traditional architecture's spatial opportunities will be set out without disrupting the context of architectural space and architectural object. The identity quests in architecture of Turkey within the fields of discussion of regionalist and traditionalist approaches will be covered.

Settlement's route of architectural progress will be given with the architectural culture's dissemination which ended with pastiche products. Selling of place through the virtue of architectural character of the town and the coastal architecture's sustainability among all these developments will be pointed out. On this basis, the coastal management policies of Turkey, the theses about other coastal towns and urban designers' views about these coastal settlements compared to Akyaka will be sources, which this thesis will appeal.

As a consequence, the methodological approach of thesis will focus on basically three main spheres of Akyaka to understand and learn from the settlement in depth and will be in search of the hypotheses stated about its uniqueness and built-up place parameters by using discursive analysis as a hint.

CHAPTER 2

GEOGRAPHY & SETTLEMENT POLICIES:

A PLACE AS A SECLUDED PUBLIC TERRITORY

To be able to understand Akyaka better, its geographical and topographical values will be examined including its historical background. The architectural-architectonic, socio-cultural developments and the historical progress of the town in terms of settlement policies are inevitably in accordance with the geographical data. According to the findings of the study, to obtain a comprehensive basis for the architectural progress of the town, the characteristics of its geography and the background of the town's legal evolution in comparison with other touristic coastal towns will be examined.

2.1 Location of Akyaka and Geographical Characteristics

Akyaka is in the southwest corner of Anatolian peninsula, and at the very end of Bay of Gökova (also known as Kerme), with its own municipality in the Ula district of Muğla Province. (FIGURE 2.1)

The Gulf of Gökova as a close context for the region for Akyaka, will be looked through to detect the advantageous position of the town among other settlements as Norberg-Schulz states “[a] place is ‘situated’ within a larger context, and cannot be understood in isolation.”³⁰ Its location is defined as follows:

The Gulf of Gökova is a long (100 km), narrow gulf of the Aegean Sea between Bodrum Peninsula and Datça Peninsula in south-west Turkey. Administratively, Gulf of Gökova coastline includes portions of the districts of, clockwise, Bodrum, Milas, Muğla, Ula, Marmaris and Datça.³¹

³⁰ Christian Norberg- Schulz, *Existence, Space & Architecture*, Praeger Publishers, United States, 1971, p.20.

³¹ http://en.wikipedia.org/wiki/Gulf_of_Gökova (accessed October, 26, 2009).

Situated in Mugla region, as a small town, Akyaka, therefore, takes its place in the Bay, among holiday resorts such as Bodrum and Marmaris, with a population only about 2500 people. The soil of the Gökova plain is very fertile, so the locals mostly work on agriculture although it gave its place to tourism sector rapidly in last 10-15 years.

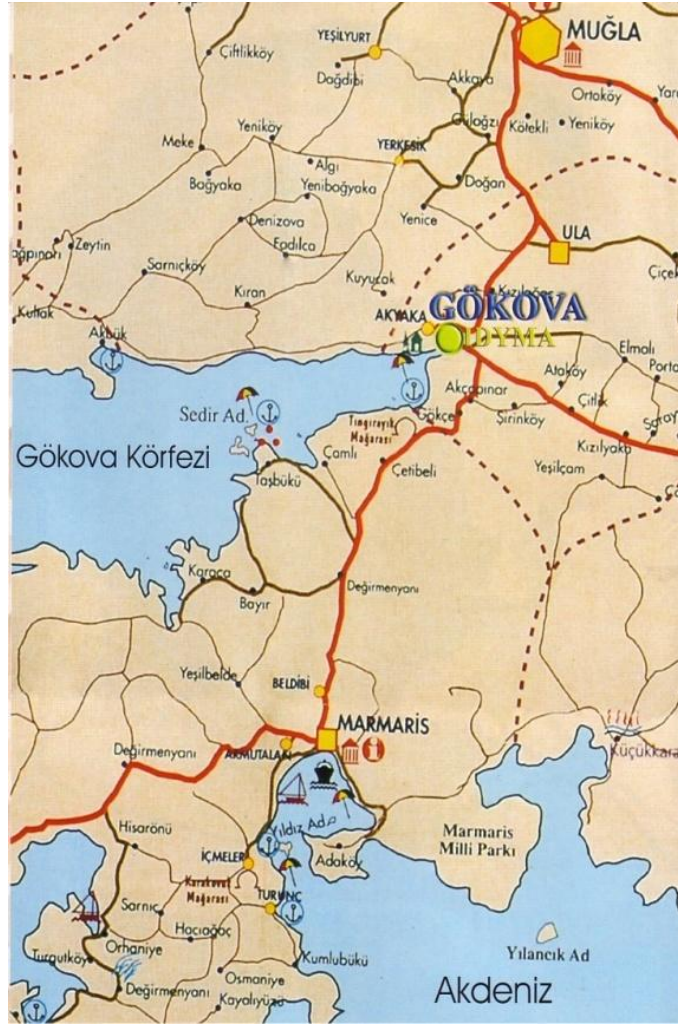


FIGURE 2.1 Gökova Bay, Akyaka and Main Roads.

Source: Gökova Belediyesi Website. Retrieved January, 12, 2010 from (http://gokovabelediye.com/index.php?option=com_content&task=view&id=13&Itemid=39)

The south-east coast of the gulf is the most serrated coast of Turkey with several bays, which are called “bük” in the local.³² These bays are attracting many tourists and blue cruisers as well. Akyaka is in a location which is convenient for boat trips to these coves, of which the nearest is Akbük. There are also many short streams in Gökova; which are called “azmak” in the local, two of which Akyaka has in its boundaries.³³ The alluvial plain, also named Gökova, which extends at the Gulf’s end is the location of the townships of Akyaka and Gökova, with only a few kilometers separating the two and these settlements saw their populations increase considerably in recent years, with Akyaka especially becoming a rising center of tourism. The municipalities of both townships are dependent to the town of Ula, and reached through Sakar Pass at an altitude of 670 meters, climbed from sea-level in a short distance and offering an impressive view of the Gulf as a result.³⁴



FIGURE 2.2 Akyaka, İnışdibi and Gökova districts and Aydın-Muğla Main Road.

Source: Gökova Belediyesi Website. Retrieved January, 12, 2010 from

(http://gokovabelediye.com/index.php?option=com_content&task=view&id=34&Itemid=39)

³² Ana Britannica Ansiklopedisi, 15th Edited by, Ana Yayıncılık A.Ş., 1987, p.589.

³³ Ibid.

³⁴ http://en.wikipedia.org/wiki/Gulf_of_Gökova (accessed October, 26, 2009).

There are other small settlements around Gökova plain; which are not touristic as Akyaka but rather inland villages of the local people living there. Gökova and Akyaka are towns whereas; Yeşilköy, Akçapınar, Ataköy, Gökçe and Çıtlık are villages. Akyaka town is 29km far from Muğla-Marmaris highway, 50km. to Dalaman airport and 25km. to Muğla center³⁵, and owning both natural and historical assets, and giving its back to the green mountains and front to the sea with a sandy beach, is already convenient for tourism by its very nature.

During the site visit to the area, the first impression was that Akyaka's distinctive picturesque view was closely related with its landscape characteristics. Norberg-Schulz maintains that:

The physical characteristics that determine districts are thematic continuities which may consist of an endless variety of components: texture, space, form, detail, symbol, building type, use, activity, inhabitants, topography. Together such properties lead to the formation of a "characteristic cluster".³⁶

Akyaka's characteristic formation has strong ties with its location just as Ian Thompson³⁷ mentions: "[...] consulting the genius of the place means paying attention to underlying environmental factors."³⁸

First of all, the town has natural borders which define the limitations of its human-made cluster. If there were not those natural borders, it could not probably be so possible to control the constructional movements as the case is occurring in many other coastal towns of Turkey.

In sum, Akyaka is favored by its sea, shore, azmaks, jungle picnic areas, walking paths, sea sports, trekking areas, bird watching places, historical remains, Sedir Island, İncekum and coves of Akbük. Boat trips are organized to Sedir Island, Gulf of Gökova, İncekum, Cove of Çınar and coves of Akbük. Çınar Beach is a walking distance from center of Akyaka, a

³⁵ <http://akyakam.com/> Trans. by the author. (accessed October, 30, 2009).

³⁶ Norberg-Schulz, *Existence, Space and Architecture*, New York, Praeger, 1971, p.57.

³⁷ Ian Thompson is Lecturer in Landscape Design at the School of Architecture, Planning and Landscape, University of Newcastle upon Tyne.

³⁸ Ian Thompson, "What Use is the Genius Loci?", in *Constructing Place: Mind and Matter*, ed. Sarah Menin, Routledge, 2003, London, p.19.

quiet beach with a mountain stream running into the sea. There are little apartments, pensions and hotels for tourists and a camping place in the jungle picnic area. Akyaka has very specious nature, both fauna and flora which is effectual in its being a protected area.³⁹ The scrub is common as flora but also pine-apple forests and large olive tree areas are observed.⁴⁰ The gulf has different fish and octopus for fishing and diving.⁴¹ The climate is typical Mediterranean with 9 months sunny weather and warm sea water. Akyaka's weather is not humid, and there is a wind, called "Deli Mehmet" in local, which comes to scene in the evenings and refreshes the town with 10-15 days interval.⁴² This climate is a factor for older and retired people to choose Akyaka for living, which was a reason also for Nail Çakırhan's coming here with his doctor's advice. Moreover, there is a touristic factor about the climate that, on windy days it is possible to find people surfing on waves of Gökova Gulf in Akyaka.⁴³ On the north of the town there are mountains covered with pine forests about 1000 m. high and on the east there are the fresh water streams called Kadın and Akçapınar Azmaks. The Kadın Azmak is meanderingly falling off from the mountains with a length of about 2 km. and there are canoe excursions, today, on the stream for observing the protected natural life, clearly seen under water; fish terrapins, river otters and kingfishers.⁴⁴ During winter time, different types of herons, flamingos, and even migrating pelicans can be observed.⁴⁵ The mountain, the streams, the sea, the forest area and the historical site are all establishing the natural boundaries of the town, which are not allowing the town to extend enormously in terms of construction like the other coastal towns.

The mentioned geographical assets of the Bay of Gökova and Akyaka town can be regarded as the initial output for the region's being what it is today in terms of architecture,

³⁹ *Akyaka Map&Guide*, Akyaka'yı Sevenler Derneği, Esin Ofset, Muğla, 2007.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² <http://www.akyakaguide.com/akyaka.htm>. Trans. by the author. (accessed October, 30, 2009).

⁴³ *Akyaka Map&Guide*, Akyaka'yı Sevenler Derneği, Esin Ofset, Muğla, 2007.

⁴⁴ Ibid.

⁴⁵ Ibid.

tourism, ecological manner taken nationally and universally, and the references for the locale sensitivities. The proximity of the settlement to the main roads and improved car way passing through the mountains is playing role for the increasing interest by the tourists while its natural borders are determining the house capacity of the settlement, and its owning of natural beauties and historical ruins is designating the concerns for protecting the area, additionally. The combination of these geographical hallmarks including its climatic conditions are triggering the town's being a place and being a "space of seclusion" as well. Sarah Menin maintains in the book "Constructing Place- Mind and Matter":

Mental construction of place "may be simply the completely intangible 'event' of a change of mood that occurs as we move in to a different environment (be it natural, designed or ruinously accidental), around which we momentarily construct a sense of place, or it may be the experience of consciously seeking to make physical the settling of elements that may comprise a space and give it meaning."⁴⁶

Arlond Berleant⁴⁷ adds that:

[...] there is a special sense of physical *identity* that a location can convey. Certain qualities set it apart. It may be a physical unity conveyed through topographical features, such as being bounded by hills or mountains, or being partly or wholly surrounded by water.⁴⁸

A local character of a place and its sustainability by corresponding to the needs of modern holiday enthusiasts are achieved by supplement of its already natural belongings. Arlond Berleant states in the very same book that:

Of course physical characteristics alone do not create place. Cultural geographers are right in joining the human factor to these features. Whether this connection comes about through actions, practices or institutions, or through the simple presence of a conscious, sensing person, it is in the interaction of human sensibility with an appropriate physical location that place acquires its distinctive *meaning*. One common form that this takes is when locations acquire historical or cultural associations. Sometimes these predominate in generating identity to a location not otherwise distinguished, as may occur with the site of a battlefield or a massacre, a building or site where an important document was signed, or the birthplace or home of a famous person. In such instances, place depends not so much on its physical

⁴⁶ Sarah Menin, introduction to *Constructing Place: Mind and Matter*, ed. Sarah Menin, Routledge, 2003, London, p.11.

⁴⁷ Arlond Berleant, Emeritus Professor Long Island University and Chair of the International Applied Aesthetic Association.

⁴⁸ Arlond Berleant, "The Aesthetic in Place", in *Constructing Place: Mind and Matter*, p.43.

characteristics as on the aura with which our knowledge about it invests the location. Personal memory may imbue an area with a similar distinction.⁴⁹

The coming on the scene of Nail Çakırhan in Akyaka town's history is a turning point for the town, as a conscious person with a humane sensibility to nature and who has meaningful ties with his homeland in terms of architectonic memories. The geographical character of the town and the location of Nail Çakırhan Residence's site are inscribed in the Architect's Record- in the presentation requirement documents of Aga Khan Award for Architecture- as:

It lies in a pine forest at the base of rugged mountains, in country which is just becoming popular as a resort. The Gökova region has a subtropical climate, with hot summer days tempered by the cool sea breeze and mild winters with cold nights. High on cliff, the house surveys the landscape, with the sea just 150 m. to the south.⁵⁰

Moreover it is maintained:

Sits at bottom of rugged mountain, some 700 m high, in midst of forest country, on bluff, overlooking sea some 150 m away. Stunning landscape, quiet bays, fir trees (pins brutia), carpet-like asphodels, anemones, all colors.

The description of him at the very beginning of the settlement's formation and the later images of the town established in public and tourism sector are all leading to represent the place as a "space of seclusion" in the framework of its geographical assets mentioned. In the presentation of the hotel or pensions this "sheer nature" as a "protected value" is pronounced abundantly. The largest touristic rest area of the town, Yücelen Hotel (designed by Nail Çakırhan), promotes Akyaka by these sentences:

Surrounded by pine forests and Eucalyptus trees, overlooked by the Sakar Tepe Mountains, to the south the Gökova plain "Heavens plain" with its multitude of animals, particularly water birds and the deep blue of the sea and the long sandy beach, the visitor will be overwhelmed by the stunning scenery of the area. ... There are strict conservation rules within the village which preserve the natural beauty of the area and ensure that all the buildings are constructed in the traditional Muğla style with pan tiled roofs and intricately carved wooden ceilings and verandas, an interesting contrast to the usual Mediterranean style of architecture.⁵¹

⁴⁹ Ibid., p.43, 44.

⁵⁰ Architect's record of Nail Çakırhan Residence, Archnet, Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=331 (accessed October, 30, 2009).

⁵¹ Yücelen Hotel, http://www.yucelen.com.tr/eng_konut/akyaka.htm (accessed October, 30, 2009).

Akyaka is said to be preferable for its boat tours, advantage of sea views from its mountainous and sloping topography (almost every house and every hotel has beautiful sea view, and there are trips up to the mountains to enjoy the view of Gökova Gulf), birds, fresh air, thin sand and shallow sea. It is a holiday village where apart hotels, pensions, bungalow and camping are very popular and mostly preferred by people, who are not looking for bars and loud music. The representation of the town in this sense is more likely to appeal to elder people or families or for who want to have peace of mind. The town is also a loophole for the intellectuals and artists, such as writers for its calm atmosphere and archaeologists with its historical heritage or biologists and nature enthusiasts with its natural values. The consciousness degree of the people is also a factor for the conservation of the natural, cultural and historical assets; therefore the impact of the recipients of the town from the very beginning will be further looked through in the socio-cultural sphere of the thesis.

Consequently for the geographic features of the region; it will be maintained that Gökova-Akyaka region is still one of the most preserved coastal regions in Turkey with its natural beauties, ecological system and historical sites, which is also sustained with its being a Specially Protected Area, which will be mentioned. The region is known at present with its comparatively not densely constructed or concrete structured tissue according to other coastal areas in the country. Akyaka, situated at the start of the fertile Gökova plain, with its advantageous location in the gulf and natural beauties of the plain is an attraction point as a holiday center, today, just as well it was these features which triggered first discerning by the blue cruisers⁵² in 1960s, Çakırhan in 1970s, or following intellectuals of their close environment with them.

2.2 The Story of Akyaka Town's Formation

2.2.1 The Ancient History of Akyaka

The historical sources mention the region firstly about 2600 B.C. Akyaka has hosted many civilizations in history. People living in this region at the past had laboured with sailorship,

⁵² “The Blue Cruise, also known as the Blue Voyage is a term used for the recreational boating tours along the Turkish Riviera on Turkey's south western coast, with connotations in tourism and literature. The term is used by Turkey's tourism industry. It was derived from the title of a 1957 book by Azra Erhat.” http://en.wikipedia.org/wiki/Blue_Cruise (accessed October, 30, 2009).

they had grown up with sea culture and they had made their livings by that way. The fishery culture in Akyaka still exists widespread and especially in summertime, the tourists are buying fish early at morn with the announcements of the municipality for freshly caught fishes sold from the fishery boats near the coast. There are also many fish restaurants in the nearside of Kadın Azmağı, a resource for fishery with its cold and clean water, which are very popular among tourists.

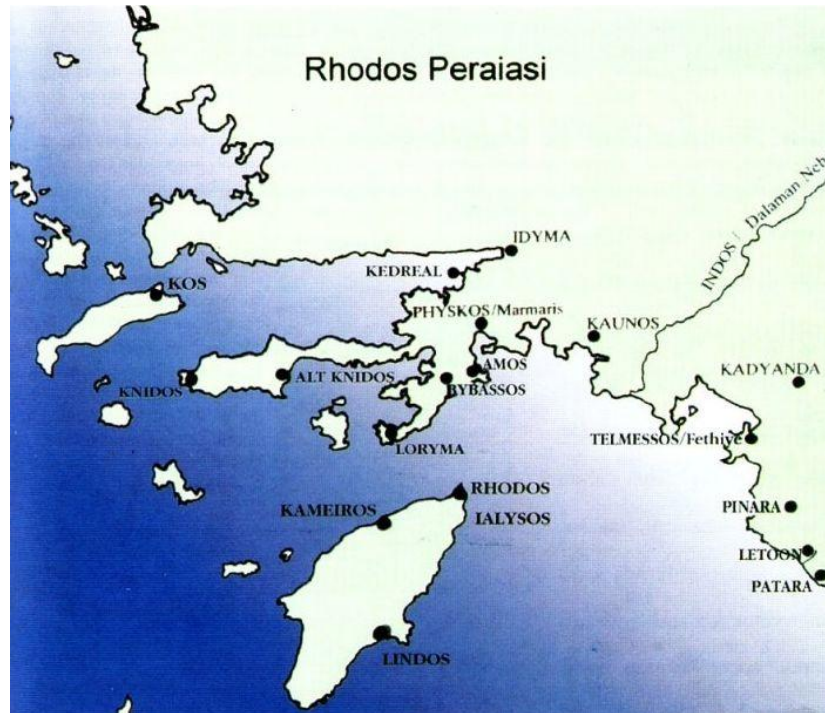


FIGURE 2.3. Ancient City of the Idyma. Source: Gökova Belediyesi Website, Retrieved January, 12, 2010 from (http://gokovabelediye.com/index.php?option=com_frontpage&Itemid=1)

Archaeological remains prove that people of Karya had lived in that region. Akyaka was a part of the Karya civilization's Idima city and still has the traces of the Hellenistic era.⁵³ (FIGURE 2.3) The Idima city covers Kozluköyü village, which is located at 3 km. distance to the town center and its Yazılıtaş district, İnişdibi district and Eski İşkele districts of

⁵³ Akyaka Municipality, <http://www.akyaka.bel.tr/Tarihi.htm>. Trans. by author (accessed November, 06, 2009).

Akyaka. These historical sites are protected areas and construction is inhibited. When Akyaka is passed over heading towards Gökova there are “Lycian” rock tombs, which were uncovered by chance when the road to bypass the village was being built. They are all that remain of the ancient city of Idyma and date from the Carian period of 330-30 BC.⁵⁴ The Necropolis (rock tombs) and Acropolis of the city are on the back of Kozluköyü village.⁵⁵ In İnişdibi there is a water reservoir which has been addressed to 18th century. The castle, which is also in İnişdibi, is a very old structure and it is known as it has been standing there since middle ages.

Idyma’s neighboring cities were Callipolis (Kızılkaya) on the east, Ceramos (Gereme-Ören) on the west, Thera (Yerkesik) on the North and Mobolla (Muğla). At a short distance from the gulf’s southern shore and not far from its outlying waters, was another historical site of note, called Cedrae in ancient times, located in Sedir Island prized by visitors for its beach and of which some remains still exist.⁵⁶ Also known as Cleopatra Beach attracts tourists because of its special sand, which is protected by the Culture and Tourism Ministry. There are many ruins from the Hellenic and Roman periods on the island together with ancient theatre and agoras. The island is also full of olive trees.⁵⁷ The information gathered from the Gökova Project⁵⁸ papers about the island is:

Sedir Island is an uninhabited, tiny island just outside of the Inner Gökova Bay, located about 200 m. away from the shoreline (see the Map below). The island has been an important tourist destination for last three decades due to ancient ruins that it houses and a very small, unique beach formed by carbonate sand known as “ooids” perfectly rounded medium sized sand in white colour.)

⁵⁴ Ibid.

⁵⁵ Association of the Friends of Gökova- Akyaka, <http://www.akyaka.org/gazete/bulletin06.html> (accessed October, 30, 2009).

⁵⁶ http://en.wikipedia.org/wiki/Gulf_of_Gökova (accessed October, 30, 2009).

⁵⁷ Akyaka Map&Guide, Akyaka’yı Sevenler Derneği, Esin Ofset, Muğla, 2007.

⁵⁸ An international project held in Gökova Region with the collaboration of EPASA, MED-COAST and local authorities together for preparation and implementation of the Integrated Management Action Plan in collaboration with stakeholders for the Inner Gökova Bay and the Sedir Island within Gökova Specially Protected Area. Kıyı Alanları Türkiye Milli Komitesi, <http://www.kay-tmk.metu.edu.tr/>. (accessed November, 06, 2009).

The fame of Sedir Island as a tourist destination is partly due to a tale that tells that the ooid beach on the island was constructed by Marcus Antonious in the first century AD as a wedding gift to the Egyptian queen Cleopatra (making the beach as one of the first examples of the Mediterranean artificial beaches). The number of tourists who were issued an entry ticket in 2004 for visiting the island reached over 93 000, making the Sedir Island as the most popular among all sites of ancient ruins in the Province of Muğla.

At the 3rd century B.C. the name Rhodeian is given to Idima, which meant across the Rodos and at the end of the 1st century Idima became a Roman city.⁵⁹ After the collapse of the Romans Idima vanishes and with the 13th century the region is taken by Turks and Menteşeoğulları Beyliği takes Gökova under its government and the region is called Karia Menteşe Region with Milas as the capital city.⁶⁰ Then the Ottoman Empire in 1420 takes the region under its control. Evliya Çelebi denotes that Gökabad is a village under the authority of Ula district.⁶¹ He indicates the region to be a marshland in that time and the pier of Gökabad as a center of commerce for the settlements of the close environment like Muğla, Ula, Yerkesik, Bozöyük, Menteşe, Milas.⁶²

2.2.2 The Recent History of Akyaka Town's Formation

That, until 1945, the hamlets across the plain, mostly marshlands ridden with malaria until that time, were collectively known as Gökabad,⁶³ “the name Gökova is used alternatively for the gulf, for the plain at the end of the same gulf, for a township situated in the same plain and as a casual term covering the emerging resort area centered in the coastal town of Akyaka.”⁶⁴ The outbreak of malaria in the marshlands was ended by the plantation of eucalyptus trees, which have a high capacity of absorption of water. These eucalyptus trees are forming natural passages today, kind of walking paths for tourists.⁶⁵ Until the end of

⁵⁹ Akyaka Municipality, <http://www.akyaka.bel.tr/Tarihi.htm> (accessed November, 06, 2009).

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Gökova Municipality, <http://Gökovabelediye.com/content/view/14/38/> (accessed November, 06, 2009).

⁶⁴ http://en.wikipedia.org/wiki/Gulf_of_G%C3%B6kova. (accessed November, 06, 2009).

⁶⁵ Gökova Municipality, <http://Gökovabelediye.com/content/view/14/38/> (accessed November, 06, 2009).

1940s, the small town with the name Gökabad hosted the nomads⁶⁶, and Akyaka hosted mostly the locals of Ula and the villagers of Kuyucak (about 5 km to the west from Akyaka) as nomadic visitors, staying 3-4 months and leaving after the preparation of their wintery substances.⁶⁷ The İnişdibi neighborhood of today was mostly visited by the nomads of Denizli, and they were staying in haircloth tents.⁶⁸ These nomads, after the end of malaria, began a settled life in Gökabad basin and settlements of Gökçe, Akçapınar, Şirinköy, Çıtlık, Ataköy, Yeşilova, Gökova and Akyaka were established.⁶⁹

Akyaka town was a small village consisting of 25-30 households about 1940s. It had been seen as a neighborhood of Gökova Village in the Gökova Basin until 1945. Akyaka settlement, was separated from Gökabad town, and became a village in 1968.⁷⁰ The Blue Cruisers were the explorers of Gökova in 1960s, and Halikarnas Balıkcısı Cevat Şakir Kabaağaçlı says “See Rome and die see Gökova and live”, and “Sea like a plain, plain like a sea, here’s Gökova Plain” after his observations of the unique natural beauty of the region.

Essentially, the region and Akyaka has started being acknowledged in 1970s with a touristic approach, with one man and his close friends. The upcoming future of the small village totally changed with the coming of Nail Çakırhan to the place. Norberg- Schulz points out that:

It might be objected that it hardly happens today that human beings have the opportunity to settle in a virgin land, and that the problem therefore is of mere historical interest. In

²⁴ Ibid.

⁶⁶ Akyaka Municipality, <http://www.akyaka.bel.tr/BelediyeTarihi.htm> (accessed November, 06, 2009).

⁶⁷ Nurullah Gencel’s oral report with the author. He is the sales representative of Yücelen Hotel in Akyaka and a habitant of Akyaka more than 30 years.(July 2008)

⁶⁸ Ibid.

⁶⁹ Gökova Municipality, <http://Gökovabelediye.com/content/view/14/38/> (accessed November, 06, 2009).

⁷⁰ Akyaka Municipality, <http://www.akyaka.bel.tr/BelediyeTarihi.htm> (accessed November, 06, 2009).

our time we are from birth “thrown” into a pre-existing, man-made environment, to which we have to adopt, often without much possibility of choice.⁷¹

When Nail Çakırhan came to Akyaka, the situation of the village was roughly like a virgin land with only few houses in sheer nature as described by Norberg-Schulz. This untouched geography could be interpreted with variety of approaches in terms of architecture and touristic investment. The architecture of Nail Çakırhan was an unconsciously drawn line for the course of events in a settlement’s formation starting from scratch. The construction of place in the case of Akyaka was not depending on the pre-existing tissue of an environment or not in the effort of harmonizing with some traditional or old historical heritage but there was a conscious attempt on the other hand in building a house with traditional structure, decoration and with old methods of construction. This attempt was also multi-faceted because although there were a non-architect person’s intentions supported by very individual memories and world view, these intentions had the power to dominate a social formation of architecture in an environment without a starting point. Sarah Menin’s description about construction of place is complementary for this issue; “[t]he mental construction of place may be in the micro-context of personal home-making”⁷²

Nail Çakırhan was born in Ula in 1910 and he had memories of the white washed houses in gardens with trees in Ula of those years with about 3000 population, and his grandfather’s house with timber decoration in mind. Ertuğrul Aladağ⁷³ tells about these memories that:

Çakırhan has lived with the longing for the Ula house, in which he was born and grew up. Maybe because he was detached from his hometown, his precious Ula, his memories were kept alive about the house where his early days passed, with its interior, his room, the turquoise-colored wooden cabinet doors of his room, and the delicious meals prepared by his mother; a taste never to be forgotten...⁷⁴

⁷¹ Norberg-Schulz, *The Concept of Dwelling: On the Way to Figurative Architecture*, Milan: Electa; New York: Rizzoli, 1985, p.13.

⁷² Menin, introduction to *Constructing Place: Mind and Matter*, p.11.

⁷³ Architect, M.Sc.

⁷⁴ Ertuğrul Aladağ, “Çakırhan Architecture”, in *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century in the Art of Building*, Ege Yayınları, İstanbul, 2005, p.31.

Amos Rapoport's interpretation about house form is illuminative in this respect:

A house is a human fact, and even with the most severe physical constraints and limited technology man has built in ways so diverse that they can be attributed only to choice, which involves cultural values.⁷⁵

Eventually, Çakırhan comes in the middle of pure nature of Gökova in 1969, the first step in the story of Akyaka to gain a place virtue. Max Robinson⁷⁶ says that:

Reflecting upon the nature of architecture, few aspects supplant its capacity for making places as an effective means to discern its essence. Consequently, place-making provokes many questions of substance and structure, a primary example being the relation between a built work and its locale.⁷⁷

And he adds:

Regardless of what may be erected..., it possesses a unique geographic location and an adjacent setting distinctive unto itself. The site, in turn, is as much a part of the ensemble as are the components of the object situated there. Every piece of architecture possesses the common denominator that ties the building to a specific situation- a set of circumstances in time and place that comprise its milieu. Obviously, every construction has a precise terrain upon which it is located, surroundings that constitute its physical environs and a context consisting of both material and immaterial features.⁷⁸

The first impression of Çakırhan about this "geographical location" is recorded in Aga Khan Archive. He writes about his first arrival to Gökova as:

1969 – the flight. The escape towards the unforgotten, the unforgettable places, roads, houses, monumental plane-trees. But alas. The tragedy begins at the entrance of Muğla; row after row, storey after storey of cement blocks. Interspersed between them, old, forsaken timber houses, roof tiles and windows broken, helpless, exhausted and destitute, frightened and crushed in the presence of these concrete monsters. The khans and bathhouses that made Muğla what it was, leveled to the ground. In their places apartment houses again and again, the roads are squares all scorching cement or asphalt. The old town still throning above all this – for how long?

Ula – still in good shape, but gone is the market, gone are the squares in the midst of the town, the stone-paved, cool streets, the rustling lane-trees, the rose-garden cemeteries. They are all gone. Gone are the harmonious, musical voices of the muezzins, the sâlâ. Everywhere in the center tar, asphalt, trucks racing all over, a scorching sun in the

⁷⁵ Amos Rapoport, *House, Form and Culture*, Englewood Cliffs, N.J., Prentice-Hall, 1969, p.48.

⁷⁶ Max Robinson, Architect, Director of the School of Architecture at the University of Tennessee-Knoxville.

⁷⁷ Max Robinson, "Place-making: The Notion of Centre- A typological Investigation of Means and Meanings", in *Constructing Place: Mind and Matter*, p.143.

⁷⁸ Ibid.

squares, hoarse, growling loudspeakers on the minarets. The âzân by loudspeaker from stereotype tapes and sâlâ – unbearable. All tending toward a degeneration of our own cultural and traditional values.

Finally: Gökova, at the very end of the Bay of Kerme, the forested area around Akyaka village, with the sea to the south, steep, rugged Kiran Mountains behind. A house there – a real refuge.⁷⁹

As designated in the project summary record of Aga Khan, Çakırhan was a poet and journalist, and was not formally schooled as an architect, but became interested in construction in his 40's as he accompanied his wife, Halet Çambel, an archaeologist, on her field missions.⁸⁰ He had a short construction past up to that date. While he was accompanying Halet Çambel in Adana Karatepe, there was the construction of an entablature for the protection and exhibition of the archaeological findings, of which preliminary project was designed by Turgut Cansever. Nail Çakırhan without any experience about construction, undertook this mission by reading many books about construction and learning from the masters working. The resulting application was successful and it was both the first open-air museum of Turkey and the first brute concrete application with large eaves. The constructions continued with an excavation house, a police officer, and regional forest headquarters' buildings (1957-62). These works were a common product of idealist public-spirited persons like Çambel and Çakırhan with the local people living there, the local administrative bodies and colleagues.⁸¹ This experience was followed by the constructions of Turkish History Foundation by Turgut Cansever(1963-67), and German Embassy School and Kindergarten of German Directory of Public Works (1967-68).⁸²

⁷⁹ Architect's record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332, (accessed November, 06, 2009).

⁸⁰ A project summary is a brief description of the project compiled by an editor at the Aga Khan Award for Architecture extracting information from the architect's record, client's record, presentation panels, and nominators' statement. The project summary of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=331, (accessed November, 06, 2009).

⁸¹ Selin Biçer, compiler, "Alaylı/ Mimarlar", (January 2010) trans. by the author, Arkitera website, <http://www.arkitera.com/g171-alayli---mimarlar.html?year=&aID=2982&o=2975>, (accessed January, 20, 2010).

⁸² Ibid.

Nail Çakırhan's objective was for the years following his retirement, to design for himself and his wife "a traditional and well-crafted residence, peaceful and comfortable, in his homeland and reminiscent of his childhood"⁸³ and with the suggestion of his doctor, he came to Akyaka in 1969. After the completion of his house in 1971, the house was greatly admired by his friends and several of them demanded to have such a vacation house in Akyaka. The features of his house were its being timber traditional timber frame structure on stone foundations and having brick infill walls which are plastered and white-washed. The local, round red tiles were covering the roof and the wooden ceilings were ornamented in local style, and the wooden floors, cupboards, and shelves were displaying a high level of craftsmanship⁸⁴. The construction was held with the help of master-builders and master-carpenters from Ula. It was a house in the influence of Çakırhan's childhood memories of his motherland- Ula houses and traditional Turkish architecture-mostly Ottoman in its decorations. It was a modest house in deep interaction with its environment and had a local virtue as well. This kind of a composition synthesizing separate objectives in its body, as a result, at the very first sight, had gained the individual liking of his close environment but at the end converted itself to a "public taste".

With the demands for constructing houses in the mode that Çakırhan had done for himself, the new constructions began in this Aegean village in the beginnings of 1970s. The 1970s were the years which the invasion of uncontrolled tourism sector began to possess the coastal areas of Turkey and were to increase its speed in the 1980s. Luckily, Akyaka and the plain of Gökova, very close to the major holiday resorts was just a roadside passage with impressive view from the mountains for long years, until the end of 1980s and not a center of attraction for Turkish tourists who were coming from big cities and wanted to own a secondary house for vacation. Therefore, there wasn't a rush of population as observed in the major holiday centers of Turkey and Akyaka sustained its "small village" character by the help of this inconspicuous situation. During these years, Çakırhan had realized 18 houses in Akyaka with the same mode of traditional local production.

⁸³ The project summary for Aga Khan Architectural Award Submission, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=331 (accessed November, 12, 2009).

⁸⁴ Ibid.

It is described in the book “The Poetry of Architecture” as follows:

Following a conference with the owner of the home to be built about his needs and desires, a design is drawn on a sheet of cross-lined (0.5 cm) paper of DIN A4 or A3 size, giving all measurements. The necessary building material is then calculated and noted on the same sheet. In many cases the cost price of the building is also calculated and noted on very same sheet of paper.

If the house is to be built outside of municipality boundaries an architectural drawing/project is drawn by an architect registered at the municipality or the Directory of Public Works based on the preliminary design and mostly in cooperation with the designer, so that the necessary permit can be obtained. During construction the designer follows up the work of the artisans on the building site.⁸⁵

The increasing demands for this traditional kind of house vitalized wood crafts and timber construction mastership and implemented the training of young apprentices. When Nail Çakırhan went to Ula for finding craftsmen, because of the rush of concrete structures, there were only 2 elder carpenters left, but the efflorescence of timber crafts in this small village changed the amount of interest and support to traditional craftsmanship. These advances were not the end but the beginning of Akyaka’s formation story.

There was an alternative practice there, applied with local masters not exactly as Bernard Rudofsky’s words a “non-pedigreed architecture”⁸⁶ but as he entitled an “architecture without architect” and an alternative design and construction process which is likely to be a house-making manner of a past-era that he referenced by saying “[t]here is much to learn from architecture before it became an expert’s art.”⁸⁷ It was a kind of reactivation movement going on in a small Aegean village with the attempts of some volunteered and enthusiastic people -whether the recipient or the constructor- about traditional place-making.

⁸⁵Nail Çakırhan, “Method”, in *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century in the Art of Building*, p.25.

⁸⁶ Bernard Rudofsky, *Architecture Without Architects*, Connecticut Printers, U.S.A., 1964, p.2. In the preface of the book Rudofsky says that: “Architecture without Architects attempts to break down our narrow concepts of the art of building by introducing the unfamiliar world of nonpedigreed architecture. It is so little known that we don’t even have a name for it. For want of a generic label, we shall call it vernacular, anonymous, spontaneous, indigenous, rural, as the case may be. Unfortunately, our view of the total picture of anonymous architecture is distorted by a shortage of documents, visual and otherwise”.

⁸⁷ Bernard Rudofsky, *Architecture Without Architects*, Connecticut Printers, U.S.A., 1964, p.4.

The method of this alternative practice is defined by Çakırhan as follows:

Neither in this house nor in those that were to follow it, there has been no project, no design in the habitual sense of these words, only a few rough work-sketches. Program, project, design built up in the course of time-seeing, feeling, sensing. They are all to be found within the old buildings, the old days, in the mind and in the heart. There has been no architect, no engineer, no foreman. Thoughts and forms were not put formally on paper but directly onto the ground – like with the old traditional building masters.⁸⁸

With the coming of Nail Çakırhan to Akyaka and with the houses built up to close friends in relation to the parcel's being within the boundaries of municipal area or not, Akyaka was noticed by people, more. The following constructions of Nail Çakırhan Residence were written in the Aga Khan Record as follows:

As these houses got to be known, lived in and frequented, the wish to have a similar house built up in people of the most different backgrounds and professions: arts and letters (2), scholars, university people (4), medical profession (6), architects/engineers (2), technocrats (3), business-men (5) and now also a member of the rural population (1) [...]

Çakırhan, further explains the situation as:

The fact that 7 of these houses were commissioned by local people (from Ula and Muğla) and especially now also by the former headman of Akyaka village, has been a great step forward in the winning of consensus for traditional houses in harmony with the climate were frowned upon and concrete ones had become a status symbol for the local and rural population, a desire of keeping up with the joneses in small town and city alike.⁸⁹

Meanwhile, the on-going production attracted the attention of the administrative bodies, firstly the village headman as mentioned, as Akyaka is still a village depending on the Municipality of Ula with 7 other villages in the plain. For the following 12 years from 1971, “[t]he Turkish Government at various levels and particularly the local authorities has begun to take an active interest in the guide-lines of this work.”⁹⁰ The next step was a meeting held by the Muğla Province by the call of the governor to the all architects in Muğla and the aim was to collect the professionals for planning, designing and carrying out a number of projects of buildings in the province.⁹¹ These projects were including

⁸⁸ The Architect's Record of Aga Khan, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332. (accessed November, 26, 2009).

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

restorations of historical buildings, business center in Muğla center, “a touristic complex (camping, picnic area, restaurant, cafeteria, tea-house) on a stunningly beautiful panoramic spot overlooking the whole Gökova bay, on the road Muğla-Marmaris”.⁹² Nail Çakırhan tells the essence of the meeting in Aga Khan Record as follows:

At this meeting the governor denounced the irreversible destruction of cultural (architectural) values and the putting up of climatically, environmentally and culturally unadapted concrete blocks by the new type of contractor of the “build-and-sell” type, with which he is confronted all over Turkey. He proposes the new buildings to be designed in the spirit of Nail Çakırhan’s Gökova – Akyaka houses, which, he states, constitute a synthesis of traditional local architecture, adapted to our own age. He obtains general consensus of the architects: all are to cooperate. I am nominated counsellor to the Governor, as well as member of the programming and of the selection committee, both under the chairmanship of the Governor, in view of guiding and supervising the smooth realization of these projects.

The houses designed by Nail Çakırhan and constructed with the collaboration of craftsmen in nature, as self-standing objects in gardens were appreciated not only by the governor of Muğla Province but also by the national authority, Turkish Ministry for Reconstruction and Resettlement. Nail Çakırhan writes to the record of Aga Khan:

A new regional plan for Gökova is being worked out at the Ministry. It will set down guide-lines for further building activities in the area in view of stopping deterioration in this unique region.

Similar interest in the Ministry for Culture and Tourism of the Turkish Government; representatives of the Planning, Projecting and Antiquities’ Departments of the Ministry come to visit the houses, in view of working out new guide-lines for their Ministry.⁹³

This was the situation of the town at the beginning of 1980s. In 1983, an international award was given to Nail Çakırhan Residence in Akyaka, an unexpected event for firstly himself and for Turkish architecture. In the Aga Khan Report, the reason for the award is explained by the Master Jury as follows:

For the purity and elegance in design and decoration resulting from the direct continuation and reflection of traditional values. The design of the house goes well beyond the simple reproduction of past models; its ornaments are judicious, sober and genuine. Its extra ordinary harmony with nature, as well as its multipurpose use and the ambience of its inner space, gives it great distinction.

⁹² Ibid.

⁹³ Ibid.

The airy and attractive house deserves special attention for its sensitive revival of craftsmanship and cultural sensitivity as a whole.⁹⁴

The award was the beginning of arguments in architectural discourse of Turkey about the dilemma of schooled and non-schooled architecture. The arguments were not only concerning about this dilemma but also circling around style discussion. Modern identity searches in architecture, international style, Turkish House, Ottoman district were the very actual discussions of 20th century's Turkey from 1940s to 60s, 70s and 80s.⁹⁵ The developments of the twentieth century brought people to a point of critic of the environment because of its "monotony, lack of identity and inhumanity."⁹⁶ There were positions against the modernist movement's uniformity, national and regional architectural quests on the one hand and the arguments against the revivalism and pastiche of past-forms or traditional construction techniques on the other. These will be further focused on in the last chapter. It is the position of Nail Çakırhan to be in mind that he had none of these concerns about what he was making but it was rather the discussions of modernism and modernism's own anxiety of digestion about Çakırhan's architecture. Çakırhan was rather in the effort of making place in harmony with nature, and in the quest of an ideal and ethical architecture but also under the probable influence of the discourses of architects like Turgut Cansever, as he had worked with him.

The award increased the popularity of Akyaka and the demands about Çakırhan's architecture. Journalists like Oktay Akbal, İlhan Selçuk, Oktay Ekinci, Mina Urgan, Halet Çambel has written articles introducing Akyaka. Journalists like Oktay Akbal and İlhan Selçuk, bureaucrat Teoman Ünüsan, artist Yaşar Aydaş have settled in Akyaka and they spend their summer holidays there. For a while Melih Cevdet Anday lived in Akyaka, too. The beginning of tourism activity in Akyaka resides in late 1980s after the popularity spread to public from the more intellectual fraction and Akyaka has earned its "touristic town" aspect in late 1980s and the beginnings of 90s.

⁹⁴ Sherban Cantacuzino, "Nail Çakırhan Residence", *Architecture in Continuity*, New York: Aperture, 1985, p.157. http://archnet.org/library/documents/one-document.jsp?document_id=6217 (accessed November, 26, 2009).

⁹⁵ Halil İbrahim Düzenli (Research Assistant in KTÜ) mentions this situation in *İdrak and İnşa-Turgut Cansever Mimarlığının İki Düzlemi*, trans.by the author. Klasik Yayınları, 2009, p.243.

⁹⁶ Müjgan Gürer, *Turgut Cansever: An Alternative Position Architectural Regionalism, In Turkey, In 1980s*, Unpublished Master Thesis, METU, 1997, p.16.

Meanwhile, Turkey was in an outbreak of tourism with mostly the influence of Tourism Incentive Law in the 80s. The outbreak of uncontrolled tourism in the coastal areas especially turned into a massacre in terms of pollution, environmental damage and loss of local values in the small villages and towns originally providing their incomes from agricultural economy. The policies applied to protect the coastal areas and the results of them, the application of the central plans to the coasts were all discussions coming into scene following these years. It will be clearer to take the subject in the perspective of the settlement policies in coastal towns and their effects to the architectural developments in comparison to Akyaka's formation process continuing from the 80s.

2.2.3 Akyaka's Story after 80s with the Touristic Developments

The story of Akyaka from the 80s to today will be well-rounded if the effects of the settlement policies applied are considered and Akyaka's formation is compared with the progression of other coastal settlements.

Although Turkey is a peninsula and should be competent about the coastal zone regulations, the coasts and coastal policies of Turkey were always under discussions of its several deficiencies and negations with mostly because of the harmful effects of tourism policies. Coastal areas are important properties of any country and with the impact of tourism's increasing potential, the coastal zones became largely part of discussions worldwide about protection and sustainability as their local, architectural and natural values were being threatened. In the case of Turkey, unfortunately, the attempts for protection of coastal zones have generally been insufficient and awakening has begun a bit late. The position of Akyaka, in a picture that the coastal zones of Turkey, largely plundered and damaged in terms of local architecture, nature and historical heritage has a discursive formation and a representation in some sort differentiated from the other coastal towns. Turning back to 80s, for the acceleration of these "coastal zone issues" will indicate Akyaka's position clearer.

Coastal zone is a rich natural resource. Turkey has a remarkable shoreline with 3 sea-borders. Today's touristic towns on the coasts were mostly the villages of 2 or 3 decades before, basically providing their economy from agriculture. There happened to be an indispensable transformation in the coastal areas as it occurred in the whole world with

touristic activities gained great economy in the coasts. However, this transformation had caused great conflicts and “degradation of resource values.”⁹⁷ Turkey’s precautions against the touristic activity’s damage on the coasts has generally been found very inadequate in the public opinion, as the resulting image of the coastal towns today are being criticized of their urban characters and lost identities. The overlooked point in the coastal zone issue was that the coasts need special and detailed planning and attention as they have special character with respect to inland and urban tissue. Özgür Almaç mentions that:

Coastal zone, as an ecosystem of interaction between land and sea, is a natural resource. Besides, it is also a resource due to being an obligatory space for so many activities. Being a transition zone between landward and seaward, coast becomes a matter of a resource for differentiated activities. The competition among the activities, which try to take place on limited coastal areas, encourages the speculative actions. Within this context, the provision of the continuity of the coastal identity of coastal settlements can only be realized avoiding the mentioned speculative actions. Therefore, the need for coastal zones ‘planning’ based on local qualities has become a current issue for every country.⁹⁸

The emphasis to the “locality” is the basic matter for the understanding of the coastal zone, tourism and sustainability of the two together. Tim Cresswell remarks that “[i]t is commonplace in Western societies in the 21st century to bemoan a loss of a sense of place as the forces of globalization have eroded local cultures and produced homogenized global spaces.”⁹⁹ The erosion of local cultures in the world took its part in Turkey and in the coastal areas as well in dominancy of touristic development.

In Turkey, the small coastal towns’ acquaintance with tourism has commonly resulted with a demolished coast line by concrete structures and the end of interaction between land and sea for public benefit. The required interest to small coastal towns was not given for a long

⁹⁷ *Ocean & Coastal Management: Coastal Zone Management in the Mediterranean*, ed.in chief B. Cicin-Sain ; associate ed.R.W. Knecht..[et al]; special issue ed. E. Özhan, Oxford: Elsevier, 1996, p.153.

⁹⁸ Özgür Almaç, “Problems Caused by Coastal Law and Decision Making Mechanism in Small Coastal Settlements: Case Study Muğla-Bozburun”, Unpublished Master Thesis, METU, 2005, p.1.

⁹⁹ Tim Cresswell, *Place: A Short Introduction*, Blackwell Publishing, 2004, p.8.

time and loss of locality became a widespread issue. With the 80s, laws and regulations for the coastal zone came to scene. Erhan Özhan¹⁰⁰ states that:

In the 1980s, a number of laws which aimed to organize the activities of various sectors in the coastal zone were enacted. Starting with the new constitution (1982), Coastal Security Law(1982), Tourism Incentives Law(1982),Environmental Law(1983), Decree of the Council of Ministers for Establishment of Agency for Specially Protected Areas(1989), Shore Law(the last version in 1982, the present version in 1990 with amendments in 1992) were passed in this period.

The number of laws could not be helpful enough to protect the coastal zone of Turkey basically because of the lacking of the integration of these policies as many different central institutions had power to control the local development. Almaç states:

No matter how good the policy is expressed, how well it is elaborated in the specific official document, it is impossible to see the positive results of these policies unless a number of key barriers regarding the description of implementation instruments are overcome.¹⁰¹

Although, there have been laws and regulations, there have never been a planning guidance for the special planning requirements of coastal areas which can establish a framework for the utilization of small coastal towns for public rather than speculative actions depending on profit. One of the basic lacking of this problem was certainly the ignorance of local architecture in the small coastal towns and inadequate or inappropriate public participation and involvement. Relph states that:

Tourism is an homogenizing influence and its effects everywhere seem to be the same- the destruction of the local and regional landscape that very often initiated the tourism, and its replacement by conventional tourist architecture and synthetic landscapes and pseudo-places.¹⁰²

The tourism's inevitable result was grand hotels and holiday villages closed-in themselves with their own beaches, cutting off the relationship between man and sea. These places in Turkey and worldwide are tourism centers, impossible to set against and are places generally appealing to a certain public taste with its luxury. Akyaka is still protecting its

¹⁰⁰ Erhan Özhan is the chairman of Turkey National Committee of Coastal Area Management, and Professor at METU Civil Engineering Department. He is working in an international project held for Gökova Region at the moment and living in Akyaka.

¹⁰¹ Özgür Almaç, p.123.

¹⁰² Edward Relph uses these dichotomies in his book "Place and Placelessness", 1976, London: Pion Limited, p.93.

town character supported by the regulations, and it represents itself irrelevant to these kinds of tourism investments. It is a place not grounded on this kind of popular tourism investments but on the sustainability of a kind of traditional re-production of space in forms of villas with the support of regulations about the protection of local architectural identity through Çakırhan architecture.

Therefore, Akyaka has owned its unique character as something to be protected and appropriated. In other small coastal towns, the town character replaced itself into an urban character with uncontrolled development. For instance, in Bodrum, although, there were “local architectural restrictions in a defined design code”¹⁰³, the coastal management of Bodrum could not be adequate to sustain its green nature and stop the invasion of tourism. There are also other EPASA regions in Turkey, but Akyaka is also distinctive among them as it produces and re-produces architecture with its own so-accepted locality.

Beginning from those days to today, major holiday resorts in the coastal zone like Bodrum, Marmaris, Kuşadası, Alanya, Fethiye have all been the victims of this invasion in spite of the regulations to protect these areas. This fact proves the insufficiency of the key barriers for protection of the coastal zone and integration of the policies about the coasts as well, in terms of management with strategic plans, goals and adaptation. Oktay Ekinçi mentions that:

Most of on sea-side settlements are so similar to each other, that it would almost be impossible to detect any difference between them, unless there are differences in topography and in the presence of some historic monuments. Almost everywhere the same apartment houses, gigantic buildings of the same type and an “urban monotony” that has invaded the whole country.

Yet, all these places were, up to a short time ago, known by their architectural individuality. Their varied but harmonious and characteristic texture adorned their different topography.¹⁰⁴

¹⁰³ Şebnem, A., (Erdem) Arbak, “An Analysis on the Transformation of Urban Identity : Case Study of Bodrum”, Unpublished Master Thesis, METU, Department of City Planning and Urban Design, 2005, p.54.

¹⁰⁴ Oktay Ekinçi, foreword to *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century In the Art of Building*, p.11.

Akyaka had at least the chance to have an emphasis for its local architectural individuality among the changing faces of the small coastal towns in Turkey. In 1986, the first municipal plan was applied for Akyaka, with the increasing effect of tourism, by İller Bankası.

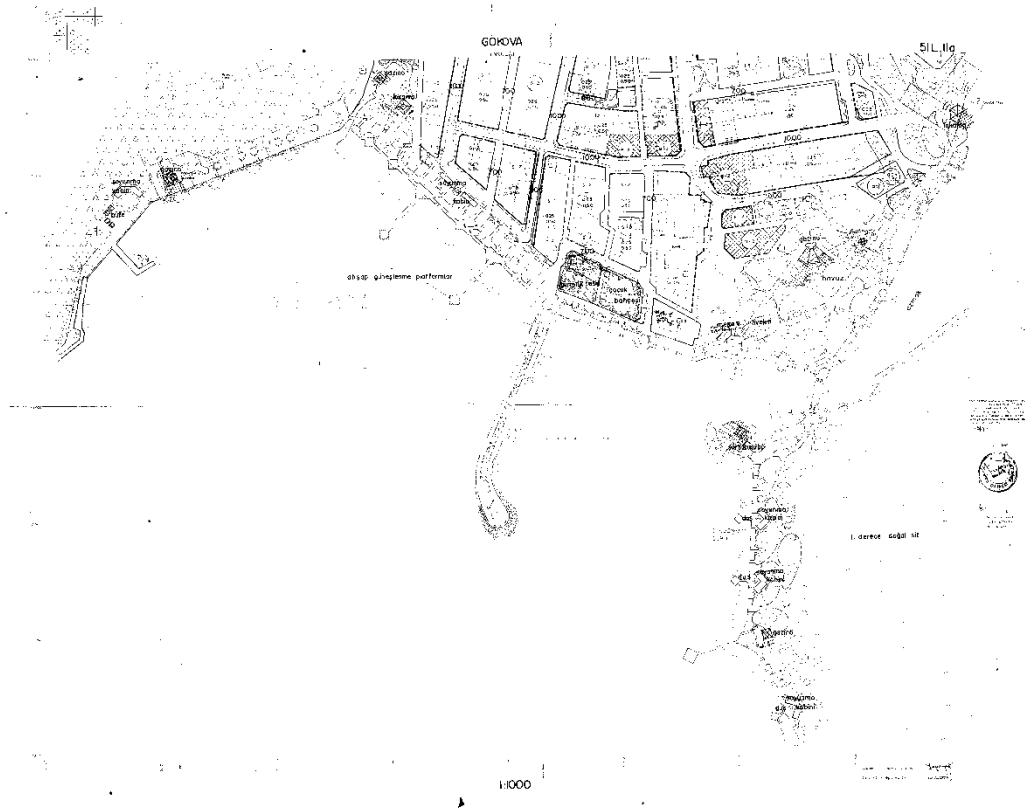


FIGURE 2.4 İller Bankası 1/1000 Scale Plan of 1986, showing the shore, pier, forest, Azmak and 1.Degree Natural Protection Area. Source: İller Bankası Archive.

Teoman Ünüsan was the general director of the institution at that time, and he encouraged the team of architects working on Akyaka to work with the supervision of Nail Çakırhan.¹⁰⁵

¹⁰⁵ Teoman Ünüsan, “Akyakalılar Nail Çakırhan’ı Unutmayacak”, in the website of Association of the Friends of Gökova-Akyaka. (Translated by the author)
http://www.akyaka.org/cakirhan/Akyakalilar_nail_cakirhani_unutmayacak.htm, (accessed January 16, 2010).

Building Decrees:

Plan Note 1: Total window and door openings in the façade should not exceed more than 25% of the façade.

Plan Note 2: The proportions of windows' width to height should be 3/5.

Plan Note 3: The heater devices like sun energy heaters should not exceed the roof parapet with the height of 0,90m.

Plan Note 4: For exterior façade material, whitewash, flat plaster or wooden material and stone are allowed to be used.

Plan Note 5: No other chimney type can be used other than local architectural chimney type.

The town was declared as "Specially Protected Environment Area" in 1989 and was one of the first specially protected areas in the country. The town's being in the beginning of a natural treasure like Gökova plain and comprising historical heritage are effective its being a "Specially Protected Environment Area".

In 1992, Akyaka became a municipality. Gökova was a village with population of 2200 people when in 1998 it was declared to be a municipality by the cabinet.¹⁰⁸ According to the census in 2000 the population of Akyaka is 2198.¹⁰⁹ In summer this number varies between 10000 and 15000.¹¹⁰ As a result of Akyaka's natural beauty, local and foreign people migrate to Akyaka continuously.

However, the protection of local values and sustaining the natural and historical heritage could not be possible only with the protection laws in a country like Turkey as the laws are lacking in terms of a national integrated policy and insufficient in terms of many aspects counted. Therefore, the protection of a coastal region and its resistance to tourism's

¹⁰⁸ Gökova Municipality, http://gokovabelediye.com/index.php?option=com_content&view=article&id=47&Itemid=27, trans. by the author (accessed January 16, 2010).

¹⁰⁹ <http://akyakam.com/>, trans. by the author, (accessed January 20, 2010).

¹¹⁰ Ibid.

pressure is an exceptional situation. Akyaka's power in terms of its figurative quality in the light of its architecture is certainly ascendant in its protection. Oktay Ekinci says that "[ç]akırhan is like the "code of protection" of Gökova and although beginning from the 1970s, the other sea-side settlements in Turkey surrender great invasion of ground-rent Akyaka resisted because of the Çakırhan's respectful architecture to nature."¹¹¹ Akyaka still protects its green at present and has not sacrificed its natural character to concrete blocks as observed in many popular coastal settlements of Turkey. This fact undeniably relies on the public taste about Akyaka's spatial character rooting from Çakırhan's architecture. In time, the architectural style, which is lead by Nail Çakırhan and mostly has the attributes of the traditional architecture, resulted in the rise of a new architectural style called "Akyaka Architecture"; 2 floored, decorated with Muğla chimneys and red tiled and white washed houses located in gardens. Oktay Ekinci determines that:

When this region was declared a "Special Region of Environmental Protection" by the Government toward the end of the 1980s, its zoning and construction rules were prepared anew. The experts of the council for Environmental Protection, who laid down the criteria for the buildings to be constructed in the Gökova region, decided that the Nail Çakırhan houses should be taken as a model, because they were very much in accord with the aims of the Special Region of Environmental Protection, due to their harmony with nature and their character which keeps tradition alive.

Following this decision, the zoning and construction rules to be applied to the Gökova region were laid down on the basis of reports concerning the characteristics of the Çakırhan houses. Çakırhan then became the "source of inspiration" and, as it were, the "author" of the legal basis for the original "Akyaka landscape", which is under protection today.

The fact that no other settlement exists that has with such determination and success been able to perpetuate its local architectural identity in spite of all the adverse and negative conditions of our times, even in places that were put under protection years ago, is probably due to their being devoid of other Nail Çakırhans.¹¹²

Therefore, Çakırhan is taken as a factor for the comparatively protected nature and architectural character of Akyaka among other coastal settlements, as a figure which opened a way for legal regulations.

¹¹¹ Oktay Ekinci, foreword to *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century In the Art of Building*, p.12.

¹¹² Oktay Ekinci, foreword to *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century In the Art of Building*, p.12-13.

2.2.4 The Protection Regulations and Laws in Akyaka with EPASA

Institutions Responsible for Conservation of the Gökova Region are:

- The Environmental Protection Agency for Special Areas, since this area has been declared as a special area for protection;
- The Ministry of Culture and Tourism and the Muğla Regional Conservation Council, since Gökova has been declared as a protected natural and archaeological site;
- The Ministry of Environment and Forestry, since this area includes forests and rest areas set in forest;
- The Special Provincial Administration, since the Special Provincial Administration Law No. 5302 states that “provincial administrations perform all kinds of duties and services, take decisions and make implementations which are common for whole citizens, including the preservation of natural and cultural heritage;
- And Municipalities, since the Law for Municipalities (code 5393) states that: “Municipalities are responsible for maintenance and protection of both cultural and natural heritage and places that bear important value for the history of the town.”¹¹³

The protection area is described in EPASA (Environmental Protection Agency for Special Areas) website as:

“Gökova Special Environmental Protection Area; consists of Muğla city, Marmaris town and 3 sub-districts and 4 villages annexed to them. It includes Akyaka, Gökova, Akçapınar, Gökçe, Çamlı, Karacaköy and Çetibeli settlements.

The important elevations of the region are West Menteşe Mountains, stretching to Gökova Bay and East Menteşe Mountains forming, Ula subsidence and Yaran Mountains, rising dominantly from Gökova Gulf. The agricultural land that is formed with the accumulation of alluviums in small valleys directly opening to the sea and the interior subsidence are called Gökova and Kızılkaya Prairies.

Akyaka District, which is in the Special Environmental Protection Area and which is an important settlement, is in the Northeast of Gökova Gulf and 28 km away from Muğla. In the North of the district is abruptly rising mountain topography, covered with forests and in the east is prairie between Kadın and Akçapınar streams. As in the whole region, river beds open to the sea through a stream. Another significant area in the region is Sedir Island,

¹¹³ Gizem Ergüç Özdemir, “The Role of Institutions in Promoting Public Interest within the Context of Cultural and Natural Heritage Conservation: The Case of Gökova”, Unpublished Master Thesis, METU, 2009, p. 101-102.

which is also known as Ketra, Setra, Sedir or Şehirlioğlu Island. The island is situated in the South of Gökova Gulf and it possesses tablets belonging to Hellenistic and Roman periods.”¹¹⁴



FIGURE 2.6 Gökova EPASA Region Boundaries Source: EPASA official website. Retrieved January, 12, 2010 from (<http://www.ockkb.gov.tr/TR/Icerik.ASP?ID=130>)

The protective decisions which are directly in relation to architecture will be listed. The rules are from the latest versions of “1/25000 Scaled Environment Plan Regulations for the Specially Protected Gökova Region”, dated 2004, which is current in Akyaka at present:

Goals:

1.9. To provide the sustainability of the region’s architectural culture and traditions in harmony with contemporary life’s requirements, and continuity of new development areas as well, involving the sustainability of genuine identity and landscape values which the traditional settlement has together with the natural environment.

¹¹⁴ EPASA website, <http://www.ockkb.gov.tr/EN/Icerik.ASP?ID=130> (accessed November, 30, 2009).

1.10. To prevent the irregular structural formations which are disharmonious with the natural, ecological, cultural and landscape features and which can have a negative effect on these features.

In the subjects which are not explained in the plan notes of this 1/25000 scaled environmental plan regulations, the 3194 numbered Urban Development Law, the relevant Decree and 3621/3830 numbered Coastal Law and Decree are operative.

CHAPTER 3

SOCIO-CULTURAL SPHERE: IMPACT OF THE MAN AND POPULARIZED DISSEMINATION

Akyaka settlement will be analyzed in terms of its socio-cultural aspects in order to understand its architectural character, course of development and representation. The physical and geographical aspects of the town were given, with its progressive chronological story comprising the legal framework about the coastal towns and tourism. Lefebvre denotes that:

Every social space is the outcome of a process with many aspects and many contributing currents, signifying and non-signifying, perceived and directly experienced, practical and theoretical. In short, every social space has a history, one invariably grounded in nature, in natural conditions that are at once primordial and unique in the sense that they are always and everywhere endowed with specific characteristics (site, climate, etc.).¹¹⁵

Therefore the previous chapter's information about the natural characteristics of Akyaka as a place will be continued with its socio-cultural outcome. As it is announced in the introductory part, the hypothesis of this thesis is that Akyaka's formation in terms of architecture and built form at the end is a unique formation nourished from diverse circumstances coming together. Geographical and topographical values are part of these circumstantial features in determining settlement's physicality, on the other hand socio-cultural side of the settlement is one of the basic veins of this thesis revealing the human side of the formation.

In terms of socio-cultural sphere, Akyaka settlement aggregates subjects in itself such as; psychological motive in making of architecture and construction of place, historical connotation's power, social belonging, public dissemination, power of discursive formation and impact of it to the place, public's longings and emulation, designer- public relationship, contexts of place and culture, local initiatives' position and settlement's tourism spectrum.

¹¹⁵ Henry Lefebvre, *The Production of Space*, trans.by D. Nicholson-Smith, Blackwell Publishers, Oxford, 1993, p.110.

All these subjects will be covered in this chapter, utilizing from oral reports, non-governmental organizations' studies, touristic media, thoughts and aims of the designer with the architects involved in the constructions, and the data gathered during the site visit to the area. The methodology in the blending of these resources will be the introduction of "space of seclusion" hypothesis about the settlement and place discussion as a conceptual framework.

The understanding and analysis of a place is complicated in terms of its socio-cultural meanings and symbols. The socio-cultural study of place is rooting from cultural geographical studies greatly. Denis Gosgrove and Mona Domosh say that:

In geography, we trace out the production and communication of cultural meanings in spatial organization, conduct and the landscape. But cultural studies of landscape are no longer regarded as part of a 'coherent body of knowledge'; slowly assembling, growing and developing like an architectural structure. Rather they seem disassociated fragments, shards of reflecting glass which at once illuminate, reflect and distort- in sum, re-present the world of individual and intersubjective experience.¹¹⁶

The chapter will be examined in two parts; first part is for understanding the socio-cultural position of the designer and his own challenge of thoughts and actions; second part is basically focusing on the reaction of public in the course of settlement's development from the beginning to today comprising representational contributions and tourism sector's approach.

3.1 Nail Çakırhan's Socio-Cultural Interactions

Amos Rapoport determines: "Given a certain climate, the availability of certain materials, and the constraints and capabilities of a given level of technology, what finally decides the form of a dwelling, and moulds the spaces and their relationships, is the vision people have of the ideal life."¹¹⁷ Nail Çakırhan, having the physical conditions of the site in nature, was

¹¹⁶ Denis Gosgrove, Mona Domosh, "Author and Authority: Writing the New Cultural Geography", in *Place/Culture/Representation*, ed. James Duncan & David Lay, Routledge, London & New York, 1993, p.29.

¹¹⁷ Amos Rapoport, *House, Form and Culture*, Englewood Cliffs, N.J., Prentice-Hall, 1969, p.47.

in the attempt of designing a house for himself with the memories of his childhood in Ula. He describes his memories in the Aga Khan record¹¹⁸:

I was born in a seventy-five year old wooden house in Ula, province of Muğla, Turkey. Most of my childhood was spent in grandfather's nearly 200 years old single-room house, adjacent to it: wooden doors, shelves, cupboards, shutters, all ornamented; ornamented ceilings tinted in red, green, bluish-green, a kind of water-color, mat, translucent. A large garden, some 1500 m². All kinds of fruit. A walk-way leading to the house through wooden supports covered with vine: honey-scented grapes. A haney, a kind of red tile covered, column supported open loggia, with straw mats, flat-woven carpets (kilims) and colorful cushions all over, in the midst of a flower garden – a multitude of rose bushes.

Nail Çakırhan did not only have these memories in mind when he came to Gökova in 1969 but also a constructional background he had gained in the archeological field studies of Halet Çambel and in the work he had participated in Turgut Cansever's constructions in Adana, Karatepe Open Air Museum and Turkish History Institute. Above from all, he had opinions about Turkey's architectural course of development in the urban areas, about the negations of modernism and Westernization in architecture. The discussions about regionalism, vernacularism, and locality in architecture were common in 1970s and continued in 80s as opposing challenges or modification suggestions of modernism because the developments in the environment were largely criticized because of "monotony, lack of identity and inhumanity"¹¹⁹. In this atmosphere, Nail Çakırhan was an idealist man of republican generation, who had a dedication to conservation of local values, the guidance of our own traditional heritage, ethics about protection of nature and most importantly, the public benefit with a socialist world view. He constructed a house with these drives as a non-schooled designer, without anxieties of professional architectural discourse or any style of architecture. He mentions his thoughts in Aga Khan Record as follows:

We have a glorious past: a unique cultural heritage, a synthesis of Islamic, Seljuk and Ottoman traditions filtered out, as it were, from within the depths of history. We are as though enthroned upon a unique, rich environment of unparalleled architectural values: monumental caravansaries, khans, bath-houses; renowned unique mosques, small sanctuaries; water-side mansions (yalı's), lace-like adorning our shores; fine kiosks and large residences (konak's); timber-structured houses, large and small, poetic and dream-like as nightingale nests. What else could one ask for? This honey-comb could cater for every single different taste: millions of flavors are there, to be ours. Whether poet,

¹¹⁸ Architect's Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 (accessed November, 30, 2009).

¹¹⁹ Müjgan Gürer, p.16.

painter, writer, whatever one may be, as artists, as intellectuals, and above all as architects, they are there, ready, waiting for us. But no – we turn our backs to it all; we do not even deign to look back. Blocks of concrete, lanes of asphalt are all we think of. Irresponsibility and speculation lurk in the background.¹²⁰

From these explanations it is understood that Çakırhan was in the quest of traditional and ancient Anatolian architecture with the belief that it is possible to gain spatial quality with knowledge of “our own architecture”. “Nail Çakırhan Residence” was a total product of this kind of understanding. Rapoport claims that “[b]uildings and settlements are the visible expression of the relative importance attached to different aspects of life and the varying ways of perceiving reality.”¹²¹ The house was a synthesis of Çakırhan’s perception of reality and at least sincere in reflection of it whether the house was liked or disliked, approved or disapproved by architectural discourse.

In 1983, when his house won the international prize; Aga Khan Architecture Award, Nail Çakırhan was exposed to negative reactions by some professional architects and academicians of the era, among which there were reactions to such an extent that Kenan Evren was warned about not giving him the prize because of his being a communist. Those reactions caused Nail Çakırhan to be displeased to Chamber of Architects, but years passed by, the efforts of him were appreciated quietly, and in 1992, Chamber of Architects of İstanbul gave him an award for “contribution to architecture”. Until his death in October 11th 2008, he continued working for Akyaka, including his last design for the Culture and Exhibition House at the age of 88.

What he was not expecting was an international award given to the house in one hand and the interest and attention of both people and authorities on the other hand. The both events were openings to a new way of development for Akyaka settlement’s formation and were effective in the evolvement of individual socio-cultural beliefs into a social construct. Nail Çakırhan’s position as a designer also evolved into a social figure followed up with public taste.

Before taking the Aga Khan Award he had already designed 30 houses in the region. These houses were for his close environment at the first stage and immediately, local people also

¹²⁰ Architect’s Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 (accessed November, 30, 2009)

¹²¹ Rapoport, p.47.

became interested and they wanted to have from “Çakırhan houses”, too. The construction phase of the houses was similar to a guild-like system. The local carpenters, timber-craft masters were working together with Çakırhan. He had his own team from the village of Körteke, Aydın. He was working with the masters himself, on preparing the lime mortar, masonry work, and roof tiling. In the oral report of Attila Durukan, one of the owners of the Four Houses by Çakırhan, in İnişdibi district, he mentioned that “[n]ail Çakırhan worked himself with the masters, controlled every step; the stiffness of plaster, making of bagdadi construction walls, and worked without exhaustion about 12 hours a day at the age of 80.”¹²²This working system’s reputation with one man-who was also the designer- and his team, with the support of locals spread out soon. The dissemination included both the public and the local and central authorities at the end. From the position of Nail Çakırhan, the context of this work became more complicated, as a result.

His very first house was aiming some socio-cultural goals at the very beginning, but he not only constructed for this individual aim, but also opened a way to a social constructional work, in an Aegean town, with local masters and with traditional construction formulas. What Nail Çakırhan was making was a symbolization of local traditional architecture, in terms of both design and construction, serving as a model. He denotes in the record of Aga Khan that:

At the slightest opposition one is frowned upon as a “reactionary”, as being “out of step with our age”. A so-called “westernization”, which is in most cases is not much more than a would-be imitation of the West in its easiest, cheapest, falsest and most vulgar form – which does not even exist in this form in the West -, and now spreads all over, from our cities to our towns and in form of cement brick construction even to our villages, like a frightening cancerous growth.¹²³

Following these thoughts, he brought a new character to the town. This distinctive character of the town provided it a place virtue differentiating from usual space understanding. Arlond Berleant remarks that “[p]lace is the locus of action and intention, and present in all consciousness and perceptual experience. This human focus is what

¹²² Attila Durukan, owner of one of 4 Houses: Atilla- Zeynep Durukan Residence, designed by Nail Çakırhan, oral report with the author, in July 2008.

¹²³ Architect’s Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 (accessed November, 30, 2009)

distinguishes place from the surrounding space or from simple location.”¹²⁴ Akyaka turned into a place which attracted people with the wish to have a house in nature, in style of Çakırhan and also with the wish to see the place itself, the harmony of houses with nature, to see the total visual effect of the architecture. Nail Çakırhan’s action and intention has transformed the architecture into a tool for the attraction of the settlement which represented itself most powerfully, in tourism. The increasing demand for the houses resulted in the increase of public work and local authorities’ support. The place identity of Akyaka, was established purposefully by the local government’s efforts and support for tourism income, referencing Çakırhan as a figure. Mete Tapan says:

Identity is not a characteristic depending on a single subsystem or work of architecture, but a phenomenon that is a combination of multi-dimensional and varied sub-systems. Local governments may endeavour to generate an identity, but forming a city’s identity is only possible by means of the direct and indirect physical and spiritual contributions of the inhabitants.¹²⁵

He adds that “where physical data predominates in the creation of image, these may not be adequate for defining a city’s identity.”¹²⁶ The house design of Çakırhan became a symbol for tourism of Akyaka, which is claimed to be; developed in response to the user’s way of life and culture with functional and plain details and harmonization with the environment, and also concerning choice of building materials in keeping with the environment.

Nail Çakırhan’s effort was working for public after the dissemination of his architecture rather than his individual effort for designing a traditional house at the first stage. He was in the efforts of giving a social service for the protection of environment and continuation of traditional house-making by also supporting the employment of local masters. He had his own idealist point of view and was following it with dedication without professional concerns of architecture. In the Turkish architectural discourse, however, beginning from the Aga Khan Award, there were oppositions for what he was making in Akyaka. He was basically being criticized because of his architectural stylistic approach. He was being found backward and narrow minded in his attitude to architecture, and he was considered as a revivalist of past forms. His attitude was found contrary to modern world. Nail

¹²⁴ Arlond Berleant, “The Aesthetic in Place”, *Constructing Place: Mind and Matter*, p.42.

¹²⁵ Mete Tapan, “Urbanisation and “Identity” in Architecture”, *Yapı Dergisi*, s.284, p.55-56.

¹²⁶ Ibid.

Çakırhan was not considering these counter opinions about what he was making in Akyaka but continuing to his work with a socio-cultural duty mind. He says in the Aga Khan Record that:

This should not go to say, that concrete cannot be a marvellous building material, which offers hundreds of possibilities, nor that there are not a multitude of lessons to be learnt and a million of flavours to be gained from Western art and architecture – or, at that, from that of the World. But a servile copy of their worst representatives can lead to nothing positive, nor can a disregard of climatic conditions, or environment, of quality in building, of living habits, of traditions filtered out from within centuries of social experience, or of the roots of our social and cultural heritage do so. Rather than being the slaves of a degenerate, speculative, so-called “Western way of building”, we should assiduously try to learn from all the lessons available to us, melt and cast them in our own crucible, and – by a new chemical composition, as it were -, become the masters of a new spirit and of new forms of building, in harmony with our climatic, environmental and cultural background.¹²⁷

His thoughts had spread out into public and local initiatives of Muğla with fancy, and the authorities responsible for planning and development both regionally and nationally; first of all the governor of Muğla, who was also opposed to the construction of inappropriate concrete structures, wanted future building projects in his province to be designed in the spirit of Çakırhan’s Akyaka houses.¹²⁸ Norberg-Schulz maintains that “the development of an existential space forms a necessary part of the orientation of the individual, and that the basic properties of its structure ought to be public, in order to allow for social integration.”¹²⁹ The social integration achieved for Akyaka is the determinant of Nail Çakırhan’s socio-cultural position.

Akyaka’s architectural formation has been accused of the professional architectural discourse as being a fake locality for long years, although the place represents and reproduces itself as a local architectural individuality. The approach of Nail Çakırhan was found a part of historicism and revivalism. For historicism, Belkıs Uluoğlu says that architecture without a memory cannot exist but the essential point is rather to investigate

¹²⁷ Architect’s Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 (accessed November, 30, 2009).

¹²⁸ Cantacuzino, p.159, http://archnet.org/library/documents/one-document.jsp?document_id=6217 (accessed November, 26, 2009).

¹²⁹ Norberg-Schulz, *Existence, Space and Architecture*, New York, Praeger, 1971, p.34.

for transformations of that memory without being devoid of content while putting Nail Çakırhan Residence in vernacular historicist style.¹³⁰

Among the criticisms of conventional architectural discourse positively or negatively, what Nail Çakırhan gained as a socio-cultural figure was basically enhanced from fields of touristic culture Akyaka represents, the intellectuals such as poets, writers, artists, journalists' substantially supportive approach and what he had built up from point zero. Akyaka is differentiating from settlements like Safranbolu, Cumalıkızık or Beypazarı which have historical and cultural heritage built-up; and have been renovated or restored by then or coastal towns with historical tissue as a core. The tourists are coming to these places, for seeing the old-traditional life culture in architectural form, for being aware of an era's architecture. Akyaka, on the other hand, is attracting people with an architecture named "Çakırhan architecture", and people are in favor of villa-type houses made of or decorated by timber, with traditional touches. This new formation of Nail Çakırhan has been a model. He did something new and this new thing has been sustaining itself for about 30 years, with the pastiche of what he did. He was like a social leader for society.

The socio-cultural role of Nail Çakırhan has ended up with the formation of a totally new environment, a place, a space of seclusion. He has contributed to a natural landscape serving as a wonder for authenticity, trace of traditional culture and a place of security, calmness, untouchedness and detachment. This proposition of "seclusion" is distinctive for Akyaka, whereas the other popular coastal holiday resorts are much more passed-by environments compared to it. The existence of Akyaka in this social feature has emotional and memorial ties for Nail Çakırhan at first, and then for public who appropriates it. Cresswell determines:

Place and memory are, it seems, inevitably intertwined. Memory appears to be a personal thing—we remember some things and forget others. But memory is also social. ... One of the primary ways in which memories are constituted is through the production of places. [...] The very materiality of a place means that memory is not abandoned to the vagaries of mental processes and is instead inscribed in the landscape— as public memory.¹³¹

¹³⁰ Belkıs Uluoğlu, "Tarihselcilik: Bir İçeriksizleşme ya da Özgürleştirme Hikayesi", trans. by the author, *Arredamento Mimarlık*, s.2005/02, p.69.

¹³¹ Cresswell, p. 85.

The conceptual framework of “space of seclusion” resembles to “sacred space” defined by Arnold Berleant and Fran Speed¹³². According to Berleant, “[s]acredness, however, lies not in the physical place alone but in the significance that people assign to it.”¹³³ He asserts that “sacredness” is a human designation, and even here we find a range of meanings. In its most pallid sense, a sacred place may refer to land valued not for commercial reasons but because it is most beautiful, most healthy, most productive.”¹³⁴ One of the hypotheses of this thesis is that Akyaka’s perception by the recipients both as inhabitants and visitors comprises such a designation, a symbolic meaning of seclusion, as it is thought to be healthiest, most beautiful and productive in separation from anywhere else.

Nail Çakırhan stands here as a social connector, a signal between the place itself and the public demands, and the agendas of the settlement will certainly utilize from his name and role probably after his death, too. He is the actuator of the fancy of living in a traditionally constructed and decorated house in harmony with nature, and in the care of the place and site itself. Speed maintains:

The more I have learned about sacred places, the more I have come to understand and respect the way that traditional cultures experience place and nature, which is very different from the way modern society teaches us to perceive. There is value in both ways of seeing and being, but, if people don’t have *the sense of knowing that comes first from feeling*, then they have lost the root of being human, and application of the scientific method only tends to draw us further and further away from where we must go.¹³⁵

Çakırhan’s source of inspiration is the traditional cultural form of settling into nature and what he is in the effort of sharing is this kind of an architectural connotation. In this context, Speed mentions:

In the place-making process, to achieve the kind of emotional investment to which the sacred alludes requires opportunities for direct and personal engagement, where the

¹³² Fran Speed is a former lecturer in Visual Culture at the University of Central England in Birmingham, a current doctorate student at the Institute of Environment, Philosophy and Public Policy at Lancaster University. Fran Speed, “The Sacred Environment: An Investigation of the Sacred and Its Implications for Place-making”, in *Constructing Place: Mind and Matter*, p.55-66.

¹³³ Arnold Berleant, “The Aesthetic in Place”, in *Constructing Place: Mind and Matter*, p.47.

¹³⁴ Ibid.

¹³⁵ Ibid., p.55.

emergence of the formal settlement both induces and perpetuates personal meaning through its aesthetic experience.¹³⁶

The settlement today as an end-product, is probably not the very same with what he has been longing for in the course of development. His position as a designer at the very beginning is an inducer of something new for Turkish architecture which is opening a socio-cultural enthusiasm for expecting what emerges when the monotony of built environment has been broke up and what innovations happen. The public's and supervisory agendas' position is taking its part from the discursive change in the formation of a town with enunciation of Çakırhan's intentions about house form. Çakırhan behaved Akyaka with a place understanding, which Cresswell mentions as; "a way of seeing, knowing and understanding the world."¹³⁷ As it could be in any dissemination of some origin, the settlement reproduces itself with disparate and similar forms of interpretation next to each other. However, the common general virtue of the town is that its perception as a space of seclusion does not disappear and it continues to represent itself, under a protective crust which the rising tourism is not opposing but utilizing from. The reasons for this crust and public's position and belonging to Akyaka will be further mentioned in the following chapter, but it will be constituent to conclude with Relph's notion that "[p]laces have meaning: they are characterized by the beliefs of man".¹³⁸

3.2 Public's Socio-Cultural Interactions

3.2.1 First Impressions and Public Dissemination

The public's position in the formation of Akyaka in terms of socio-cultural context has taken different forms throughout the time. The first reflection of Akyaka into a socio-cultural platform happened to be with coming of Nail Çakırhan to Akyaka, and his residence's spreading reputation among public, local and governmental authorities. The interest of his close friends and intellectuals of the era to the symbols and meanings Çakırhan associated with his residence through architecture, was the first socio-cultural

¹³⁶ Ibid., p.62.

¹³⁷ Cresswell, p.11.

¹³⁸ Relph, p.3.

interactions around 70s and beginning of 80s. Poet Can Yücel's famous remark about him is one of the well-known signals of the support from Turkish intellectuals. Can Yücel says: "I was saying, that in a country proliferating in "high"¹³⁹ architects, there is one single architect- Mimar Sinan- who is not high, there is a second one, an architect who is not "high" Nail V. ...¹⁴⁰ Especially the articles in Cumhuriyet newspaper were all-time supporters of Nail Çakırhan and Akyaka architecture, written by Oktay Akbal, Oktay Ekinci and İlhan Selçuk, frequently. One of his clients and friends, doctor Minu İnkaya describes her feelings about "Minu İnkaya House", Nail Çakırhan designed and constructed just as Nail Çakırhan Residence:

This house is a symbol of Love. It is the expression of friendship in need of expressing itself. It is beauty, comfort, privacy, self-expression, self-reliance told in terms of wood and brick.

A one-room octagonal house proudly sits in complete harmony with its surroundings. It could easily be one of the houses of the village; yet it offers all the comfort to the city-bred. To find relief in space and local colouring without losing identity can only be achieved by an artist.

Degree of satisfaction: to the utmost.¹⁴¹

Painter Vahdet Kadioğlu writes about his thoughts as follows:

My relationship with Gökova is a longstanding one. It started even before I actually came here. It reaches back to the time when I first read Cevat Şakir's Mavi Sürgün (Blue Exile). While reading I imagined all the beautiful places I was going to see on the way, places that would amaze me, make me wonder and places I was going to like. So, finally seeing the Gökbel River and Gökova, I understood how right Cevat Şakir has been and I liked him even more. Akyaka with its river, its forest and its Çınar Bay was indeed the stunning finale of a beautiful journey.

Was it only the beauty of the nature which impressed and excited me like that? Of course it plays an important role here. But then-this architecture! The way of building, the houses and streets which fit perfectly to the green and blue, become united with it and make the past live again today. With some exceptions that are better ignored.

Of course this paradise has not made itself. Underneath lies a particular mentality, creating it, protecting it and making it possible to develop – Gökova's fortune. The one who knows all this, and defends it and fights for it, is Nail Çakırhan.

¹³⁹ High architect means an architect with a M.Sc. diploma.

¹⁴⁰ Nail Çakırhan, *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century In the Art of Building*, on the cover of the book.

¹⁴¹ Client's Record of Nail Çakırhan, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=333 (accessed November, 26, 2009).

While working Nail Çakırhan always pays attention to his country's and region's culture, architecture, way of life and unites all of this with a contemporary approach. On top of all this he bestowed the Nail Çakırhan- Halet Çambel Culture- and Art house on his beloved Gökova.¹⁴²

In the course of time, Nail Çakırhan's architecture disseminates into public through "enunciative modalities"¹⁴³ about his sensitivity to nature and traditional house-making. The authenticity of the houses Nail Çakırhan designed and constructed have attracted the attention of general public soon as it was found to be a very innovative approach to architecture, which was referencing to symbolic meanings and ties to a place's historical virtues, which people generally liked and looked for, creating an old and traditional town's authentic atmosphere by authentic tools.

Relph states that "[...] places are 'public'- they are created and known through common experiences and involvement in common symbols and meanings."¹⁴⁴ The common symbolic values about traditional architecture the houses evoked were largely appreciated by public and approved by the authorities as well. This apprehension turned out to be a socio-cultural context the place establishes with the environment through the increasing demand and the number of houses built by not only Nail Çakırhan but by different agendas emulating to him. As a result the pastiche of his houses emerged.

¹⁴² Vahdet Kadioğlu, "Gökova and the Nail Çakırhan- Halet Çambel Culture & Art House", the brochure prepared by the Association of the Friends of Akyaka- Gökova, redaction by Nurhan Kılavuzlu, Bahar Suseven, trans. by G. Aufdermauer, B. Suseven, I. Cantez, C. Büyükdağ, Esin Ofset, Muğla, 2007, p.100-101.

¹⁴³ Foucault uses this term in his book for describing the genealogy of discourse and language. *Archeaology of Knowledge* (1969), Routledge, 1972. According to Foucault, "the formation of "enunciative modalities" is that the social subject that produces a statement is not an entity which exists outside of and independently of discourse, as the source of the statement (its 'author'), but is on the contrary a function of the statement itself. That is, statements position subjects – those who produce them, but also those they are addressed to – in particular ways, so that 'to describe a formulation *qua* statement does not consist in analyzing the relations between the author and what he says (or wanted to say, or said without wanting to); but in determining what position can and must be occupied by any individual if he is to be subject of it'." This interpretation is cited from Norman Fairclough, *Discourse and Social Change*, Blackwell Publishing, 1992, p.43. (January, 8, 2010), <http://books.google.com/books?hl=tr&lr=&id=3H3AoOmjX-oC&oi=fnd&pg=PP8&dq=%22Fairclough%22+%22Discourse+and+social+change%22&ots=78BnSyNCzB&sig=QvX69YQIdATVPoJ6qAz9sHX8mbg#v=onepage&q=&f=false>.

¹⁴⁴ Relph, p.34

A socio-cultural identity was begun to be built-up in the small village, which disseminated into the touristic value of the place along the increasing number of inhabitants in Çakırhan or Akyaka style houses. After the Muğla Governor's decisions about the region's architecture and the application municipal plan by EPASA in 1989, and the following EPASA decisions, the town's official character was already designated as so-called Ula style, new Akyaka houses with traditional references. Relph mentions that:

The public identity is that which is common to the various communities of knowledge in a particular society, and comprises the more or less agreed on physical features and other verifiable components of places. It is a consensus because it has developed out of the free opinion and experience of groups and individuals, although descriptive regional geography in providing facts about places may constitute much of the basis of such a consensus identity. But in essence the public identity of place is merely a particularly pervasive form of sociality in community at a rather superficial level of integration of interest, and one which ties together group images of places.¹⁴⁵

Consequently, Nail Çakırhan has continued to be a public figure for Akyaka in representational agendas of the town, in media and all socio-cultural developments and performances about Akyaka. (FIGURE 3.1) He has been known and appreciated for his efforts of developing and constructing a place with local values and protecting the natural values.

¹⁴⁵ Relph, p.58.



FIGURE 3.1. Articles from *Cumhuriyet* (21.08.1998) and *Hürriyet* dailies, (12.06.2005) about Nail Çakırhan and his architecture. Source: Mehmet Bildirici, “İdyma’dan Gökova-Akyaka’ya Akyaka”, İstanbul, 2008. Source: www.mehmetbildirici.com/download/akyaka.pdf

3.2.2 The Changing Socio-Cultural Positions with Tourism

The image of the town represented with the socio-cultural acknowledgement that the town protects its natural character with traditional architectural values, and an image selling utilizing the architecture of Çakırhan dominated the touristic popularity of Akyaka with the beginning of 90s to today. The other coastal touristic towns sell different images according to different characteristics they feature. Among these, historical heritage, beach, sea, luxurious hotels or entertaining nightlife, or even the famous people and celebrities who choose to have holiday in that town, can be counted. Akyaka is a town which sells its architectural character which is not historical or belonging to an older settlement, but being re-produced and being lived there. The current mayor Ahmet Çalca says in the Documentary Film¹⁴⁶ about Akyaka that: “Whoever sees the difference of Akyaka to other

¹⁴⁶ Akyaka Documentary, VCD, Municipality of Akyaka, 2005.

coastal towns, understands that part of it is caused by the “Çakırhan art of building” that combines nature with architecture. New constructions are built accordingly.” and the documentary CD is entitled as “the place to write your book”, referencing its “place of seclusion” value.

According to Relph, “identity is socially structured.”¹⁴⁷ In the case of Akyaka, the identity is structured socially and reproduced socially with a socio-cultural basis of values of environment and architecture, especially in its representational formation. In this context, the mayor maintains that:

Small family businesses started to shape with Nail Çakırhan style. Alternative, sustainable, nature protecting, balanced development of tourism sector has profited from that. Boutique hotels, holiday apartments and pensions managed by the families are very common in Akyaka.¹⁴⁸

The mayor thinks the quality’s reason is this small family business which provides “familiar service and warm relationships and promotion from mouth to mouth through years.”¹⁴⁹

Consequently, in the context of socio-cultural formation, the increasing popularity of Akyaka through its architecture as a value evoked two main fields’ emergence. From the beginnings of 90s to today, the first of them is the tourism’s representational power used to market Akyaka through architecture, and the secondary field emerged is the conscious efforts through communal activities to protect the architectural and natural values of Akyaka, which are its primary existence ground. The both fields utilize from the place’s “space of seclusion” characteristics in their arguments and agendas. The both fields will be examined respectively to acquire Akyaka’s contemporary position better.

3.2.3 Protective Crust of Akyaka within Socio-Cultural Interactions

The identity of the town has meanings for the participants of living, and this meaning is supported with socio-cultural interactions about the town. Akyaka is an appropriate town for such deep interactions because of its course of development mentioned, in terms of

¹⁴⁷ Relph, p.56.

¹⁴⁸ Akyaka Documentary, VCD, Municipality of Akyaka, 2005.

¹⁴⁹ Akyaka Documentary, VCD, Municipality of Akyaka, 2005.

protection efforts and conscious, social living in an environment. It is a place, which “unites a group of human beings”¹⁵⁰ and “gives them a common identity and hence a basis for a fellowship or society.”¹⁵¹

The effects of tourism, and demands for new houses with mimicry of Çakırhan style, the increasing built environment led the inhabitants and lovers of Akyaka to establish non-governmental organizations to protect Akyaka besides EPASA. Tourism’s influence on the town is multi-faceted. It certainly contributed to the economy of the town but also the locals and inhabitants had anxieties about the sustainability of this naturally protected environment for long years, relatively to other coastal towns. On the other hand, tourism helped the increase of the interest, concern and sensitivity about Akyaka from authorities and representation of Akyaka as a model because of its own conserved values. “Tourism, as a rising sector, is provocative for both undesired development and regeneration. However, tourism also helped people and officials to be aware of the real value of assets existing in their region.”¹⁵²

“The Association of the Friends of Gökova-Akyaka” is the most active and known one among them. The association introduces its formation as follows:

Our association has been founded in the year 1991 by local people and newcomers from the big cities, who lost their heart to Akyaka. The objections of the association are to conserve the architectural design of the region, to give necessary support, to do environmental work, develop cultural activities and work with education. The association claims to give efforts to keep the architectural parameters of the Nail Çakırhan style for new buildings, thus enhancing the characteristics of the local architecture.¹⁵³

¹⁵⁰ Norberg-Schulz, *The Concept of Dwelling: On the Way to Figurative Architecture*, [Milan]: Electa; New York: Rizzoli, 1985, p.9.

¹⁵¹ Ibid.

¹⁵² *Coastal Area Management: Integrating Environmental Objectives into Regional Planning: Final Report, Antalya, Turkey, 25-29 March 1998*, The Hauge, Netherlands: International Society of City and Regional Planners, 1998, p.43.

¹⁵³ In the brochure prepared by the Association of the Friends of Akyaka- Gökova, redaction by Nurhan Kılavuzlu, Bahar Suseven, trans. by G. Aufdermauer, B. Suseven, I. Cantez, C. Büyükdağ, Esin Ofset, Muğla, 2007, p.19.

Bahar Suseven as the manager of the association adds that:

My husband, Thomas Schmitz and me, came for the first time in Akyaka in 1986 and were introduced to Nail Çakırhan by a mutual friend. We already admired his works, hidden between pine trees in the village's green gardens. When the time came we were excited to meet the creative master of those buildings himself. Nail Amca anyway is a very open and curious person.¹⁵⁴

The discursive representation of this association also displays the power of architecture in socio-cultural formations in the case of Akyaka. The protective crust of Akyaka expresses itself in the communal groups of people; it has an impact on people's perception of the settlement as a place of belonging. Relph states that:

The level of community lies between the scales of individual and the mass at the stage of what Berger and Luckmann (1967, pp.163-173) term "secondary socialization"- that of group attitudes, interests, and experiences. Communities and groups are not, however, the same; communities may adopt the structure of groups, but are spontaneous and fluctuating social forms of knowledge, whereas groups are formal and organized. Yet through interest groups such communities can develop and an image be projected in which identities of places of significance to that group are a reflection of group interests and biases.¹⁵⁵

Another NGO working on Gökova and Akyaka region is "Coastal Region Management, Turkish National Committee"¹⁵⁶, whose chairman is living in Akyaka, Erdal Özhan, as mentioned. There is a current project, Gökova Project of the committee at present. The project aims to implement integrated coastal management plan in collaboration with stakeholders for the Inner Gökova Bay and the Sedir Island within Gökova Specially Protected Area.¹⁵⁷ The aim of the project is defined as:

[...] to stage for the first time in Turkey the development and implementation with the involvement of all stakeholders of an integrated management plan for coastal areas (Inner Gökova Bay and the Sedir Island) located within the boundaries of a Specially Protected Area. These areas are under the joint responsibility of administrative bodies at three levels: the Authority for Specially Protected Areas (national), the Governorate of Muğla (regional) and the Municipality of Akyaka (local). The target groups are these administrative units for developing experience in integrated coastal management, the

¹⁵⁴ Ibid., p.109.

¹⁵⁵ Relph, p.57

¹⁵⁶ KAY, Kıyı Alanları Yönetimi Türkiye Milli Komitesi

¹⁵⁷ KAY, Kıyı Alanları Yönetimi Türkiye Milli Komitesi, <http://www.kay-tmk.metu.edu.tr/index.htm> (accessed November, 29, 2009).

major community groups including tourists and tourism investors, boat owners, fishing community, and general public for environmental awareness and education.”¹⁵⁸

The objective of the study is mentioned:

The most important objective of the action is to demonstrate the real process of integrated coastal management by utilizing the existing institutions (administrative bodies), laws and regulations, and by bringing together all actors and stakeholders (national, regional and local public institutions, universities, private sector and coastal/marine users, an NGO and interested people). This will be first demonstrative action of its kind in Turkey.¹⁵⁹

Consequently, what can be said for the socio-cultural context of Akyaka in the light of these developments, is that Akyaka evokes responsibility and belonging to the place. It has socio-cultural ties with the people living there, which activate people to stake out a claim about the settlement. Relph argues about this kind of a relationship with a place that:

The places to which we are most attached are literally fields of care, settings in which we have had a multiplicity of experiences and which call forth an entire complex of affections and responses. But to care for a place involves more than having a concern for it that is based on certain past experiences and future expectations- there is also a real responsibility and respect for that place both for itself and for what it is to yourself and to others.¹⁶⁰

Akyaka settlement has a socio-cultural basis which represents itself in this kind of description of Relph, and people perceive the settlement as if it has a protective crust and are in effort of belonging it without changing it but rather intensifying its meanings and symbolism.

¹⁵⁸ Ibid.

¹⁵⁹ Ibid.

¹⁶⁰ Relph, p.38.

CHAPTER 4

ARCHITECTURAL AND ARCHITECTONIC SPHERE: ARCHITECTURAL CULTURE/ CONTINUITY AND CONTROVERSY

After the analysis of geographical features of the settlement, and the legal course of development regarding the settlement policies comprising tourism's influence on the town and socio-cultural integrations of the town in relation to its protection, sustainability and emotional investments, the third chapter will focus on the town's architectural character and architectonic features to complete the circle. As mentioned, the first two chapters' studies are fields which convey the acquired bases of this chapter. The chapter will cover the issues in their occurrence order.

In first place, Nail Çakırhan Residence, the primer of the whole settlement process for Akyaka in a way, will be examined. The thoughts of Nail Çakırhan and his method of construction will be indicated in this part. His references of design, the traditional and local architectural features which he predominates in his architectural view will be denoted. Following this house, his other design and construction works will be examined generally in terms of their architectural features and design quests. The complementary issue to be mentioned will be the single house understanding of Aga Khan Award winner examples in Turkish architecture and regionalist or historicist identity researches relation to Nail Çakırhan's design.

Secondly, post-Çakırhan era in Akyaka in terms of architectural dissemination will be offered with the settlement's general view today and architectural design understandings. What kind of spatial approach is dominating the town today will be uncovered.

4.1 (Re) cognition of Nail Çakırhan Residence

The floor area of the house is 96m², with units of porch (divanhane), multi-purpose central space, and 2 lateral multi-purpose rooms, the latter two each with a shower-room, kitchen, and toilet.

Date of construction is 1970.

Construction time is 72 days.

Type of construction is traditional timber frame, timber post and beam and alaturca tile roof.



FIGURE 4.1. Çakırhan House from the north-east view. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)



FIGURE 4.2. Çakırhan House South View. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

The need of Çakırhan and Çambel in the house was two identical rooms for their guests and themselves, so the program was simple. The house is one floor, composed of one large space in polygonal shape for gathering in the center, projecting backwards and 2 rooms opening to this central place for living and sleeping. The both rooms have shower, fireplace

and one has kitchenette, and the other has lavatory in the same space. The 3 rooms are opening to the front porch. The rooms, kitchenette and lavatory are opening to the porch as well. The eaves are large to provide shading.

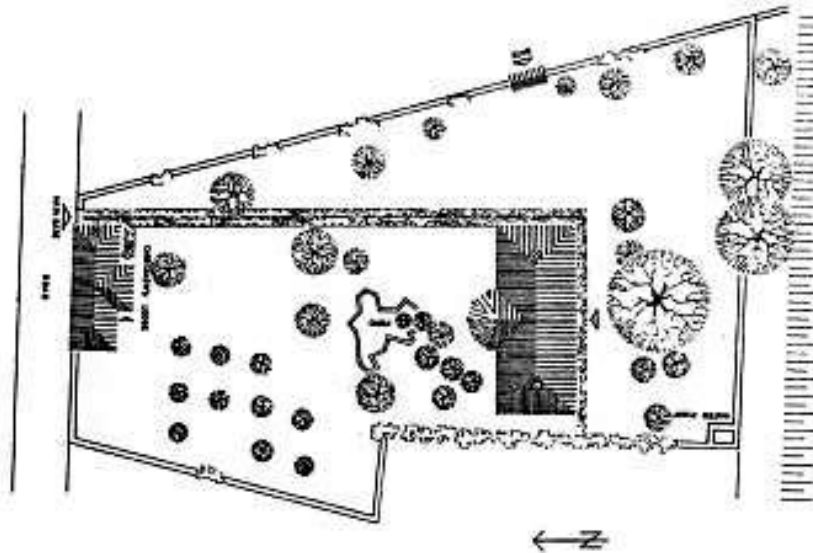


FIGURE 4.3. Çakırhan House Site Plan. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

The site of the house is on a lower slope, “facing south towards the cool sea breeze”.¹⁶¹ Moreover, for the site of the house:

The caretaker’s lodge flanks the entrance on the upper part of the site. A garage and a store-room were later added nearby.

There is a path of 2 m. wide which leads from the entrance to the house. Large local flagstones were set directly into the ground without cement, so that herbs can grow between them. The existing forest was preserved, and only local trees and plants were added. The garden is enclosed on three sides by a traditional masonry wall about 1.50 m. high, which tapers towards top: the southern end is open to overlook the sea.¹⁶²

¹⁶¹ Project Summary of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=331 (accessed November, 29, 2009). “A project summary is a brief description of the project compiled by an editor at the Aga Khan Award for Architecture extracting information from the architect’s record, client’s record, presentation panels, and nominators’ statement.”

¹⁶² Ibid.

Nail Çakırhan-Halet Çambel Culture and Art House is built in the garden, many years later from two buildings. At that time, the house was situated 500 m away from the cluster of the village houses, in a forested area sitting 20 m above from sea-level, between the village and the sea.¹⁶³ It is placed in the lower half of a plot of land; some 2000 m² in size. The brief record of the house in the essay of Sherban Cantacuzino about the house is as follows:

Although referred to as living/sleeping rooms, these areas are multipurpose as in traditional Turkish homes. Between them was to be a *divanhane* (central hall) in which the Çakırhans and their guests could gather.

A sheltered outdoor *haney* (loggia) was to provide additional living space during the warm season, with separate shower rooms for the couple and their guests, and a kitchenette and a lavatory completing the program. A caretaker's lodge, situated next to the entrance, was considered necessary since the Çakırhan's were away quite frequently. A garage and storeroom were added later.

Plan. Following the tradition of master builders the plan was more or less directly laid out on the ground, with only a few sketches considered sufficient. Çakırhan's house does not belong to Akyaka's simple architectural tradition but in fact gets its inspiration from his native town of Ula, about 30 kilometers away, where a variety of traditional houses can still be found on lots usually no smaller than 1,000 square meters. These fall into three broad categories: the 150- to 200-year-old houses, which contain a single multipurpose room and a *hayat* (courtyard); 100- to 150-year-old houses, comprising two rooms flanking a *mabeyn* (porch) used for storage, as well as a *haney* and a *hayat*; and two-story houses, 50 to 100 years old, with a lower floor devoted to storage and an upper floor similar to the previous type. In some cases the *haney* was turned into a polygonal *divanhane*, which can either be open and supported on columns or closed with an abundance of windows. In either form the haney faces south or southwest.¹⁶⁴

Cantacuzino also denotes that:

Nail Çakırhan's single-storey house includes both *divanhane* and *haney* in the same plan, with the *mabeyn* reduced to a rather open area between them. Unlike traditional Turkish homes the kitchenettes and laboratories are not located outside the main building but retain a marginal place in the plan.¹⁶⁵

¹⁶³ Architect's Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 (accessed November, 29, 2009).

¹⁶⁴ Cantacuzino, p.158. http://archnet.org/library/documents/onedocument.jsp?document_id=6217(accessed November, 26, 2009).

¹⁶⁵ Ibid.

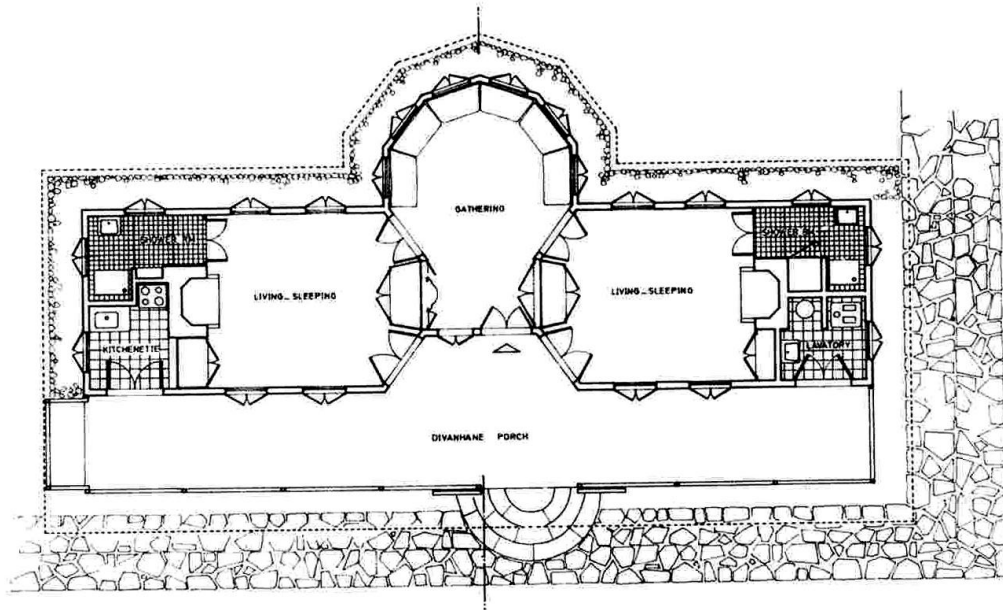


FIGURE 4.4. Çakırhan House Plan. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)



FIGURE 4.5. Nail Çarkihan's grandfather's home in Ula. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

As stated, the house is in the search of a continuation of traditional Ottoman house culture, although the scheme and scale of the house seems to be a part of vernacular architecture. Symmetrical wings of the house and the central space are all arranged for multi-purpose use and named with traditional space names of Ula architecture in the project. As mentioned by Cantacuzino, the house's architectural character is inspired from Ula houses not Akyaka itself.

Nail Çakırhan detects the following features in 150-200 years Ula houses and he is in the effort of application of these features to his design. For instance what he encounters in Ula houses is the continuous shelves connecting the rooms and he directly applies it in his design. Ula houses are generally single storey houses but there are two storey houses as well. Çakırhan, himself, notes the features of the houses from his observations before designing the house with following remarks:

1. The oldest, some 150-200 years old, generally consist of a single multipurpose room (3.5-4 m by 4.5-5 m in size) on a single floor with large eaves, set against the garden wall. No windows on this back side. Along the front side, the walkway (hayat) with the wooden-supports covered with vine. The entrance doors and windows are on this side. Inside, a fire-place on one side, ornamented wooden shelves, wall-cupboards, a continuous shelf (serpenç) running all around and over the windows and doors, an ornamented and tinted ceiling. Large and deep cupboards for bedding and extra mattresses and cushions in the upper half; a storing place for wood etc. in the lower half. Next to it a wall-cupboard (closet) with washing facilities inside. Slighter cupboards set into the wall for clothing. Toilets are outside and sometimes a separate kitchen is added on the outside too. Besides a fire-place, shelves, cupboards and the serpenç, it has deep, ornamented wooden granaries, but is much simpler than the main room.

2. Later ones, some 100-150 years old. All have two rooms flanking a sort of closed eyvan (called here mabeyn) used mainly for storage. These houses are also set against the garden wall and have large eaves. A porch (divanhane), generally 2 m, rarely 2.5 m in width runs along the front facade. It is supported by fine ornamented columns and arches. The eaves are usually 0.70-0.80 m, rarely 1 m, maximally 1.20 m in width. As the porch protects the front facade and the rooms from rain and sun, so do the eaves protect the whole house as well as the porch from rain and sun. Depending on the location of the garden entrance gate, the walkway (hayat) runs all along the divanhane or is placed on one of the lateral sides of the house.

3. Still later, two-floored houses, some 50-100 years of age. The lower floor is used for storage, in some cases for storage, cooking and preparing food-stuffs. It has slits for letting in the light, but no windows. The plan of the upper floor is the same as that of the preceding house-type: two rooms with a smaller one (mabeyn) between them, which may be used for cooking. The access to this floor may either be from outside or through the mabeyn. In some cases the porch (divanhane) has been turned into a polygonal space

(also called divanhane), which may be either open or supported by columns and arches, or, closed, with an abundance of windows.¹⁶⁶



FIGURE 4.6. 2 Storey and single-storey traditional house examples from Ula. The one on the top is renovated. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

As Vellinga states, “in social terms, the veranda facilitates circulation between the outside and inside of a building, serving communication, hospitality and work purposes according to need.”¹⁶⁷ In Ula houses’ 4 sides are showy as the settlement of Ula is on relatively flat land. As the people of Ula have daily lives in relation to soil, the gardens of the houses are

¹⁶⁶ Architect’s Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 architect (accessed November, 26, 2009).

¹⁶⁷ Marcel Vellinga, *Atlas of Vernacular Architecture of the World* / Marcel Vellinga, Paul Oliver and Alexander Bridge, Abingdon, Oxon ; New York : Routledge, 2007, p.91.

generally large enough for such a living. The rooms of the single storey houses are mostly on a sub-foundation with open hall.¹⁶⁸ (FIGURE 4.6)

In the information given by the Culture and Tourism Ministry about Ula houses, it is stated that:

With many of the wooden Ula houses being abandoned for tasteless concrete modern buildings, Ula-born architect Nail Çakırhan built himself a Ula house in Akyaka, adding his own interpretation and tastes of the original Ula house model. This house gained recognition and won the Ağa Han Architecture Award. Starting with friends, then a circle of hotels and holiday villages began to adapt this style in their building through Nail Çakırhan or other architects.

Today in Akyaka, at the side of Gökova, this style is dominant in almost all houses. Thus the Ula traditional architecture, thanks to Nail Çakırhan, found a new life. Ula locals were reminded of their old houses they had previously neglected and started to restore, renew and even re-build them. The most important characteristics of the Ula houses are the woodwork on the cupboard doors and the carved and crafted wooden ceilings.¹⁶⁹



FIGURE 4.7. The house on the left is an old Ula House, with carved wood-work on the ceiling, and on the right Nail Çakırhan's Residence's gathering hall with wood-work ceiling. Both crafts were made by Cafer Karaca Usta. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

¹⁶⁸ Ministry of Tourism and Culture, Muğla, <http://www.muqlakultur.gov.tr/en/02680.asp> (accessed January, 05, 2010).

¹⁶⁹ Ibid.

In the residence's program, Çakırhan's emotional investments are sensed with his hometown and the spatial quality of vernacular and traditional way of living. He explains his program of the house just as it is written by Aga Khan Reporter Cantacuzino in the records for the award procedure. The idea behind the house in terms of its spatial arrangement is very Ottoman kind of architecture. He is in the effort of application of the past forms to a summer house in Akyaka. However, he is taking the spatial program of old Ula houses as well and completing the cycle of his architectural quest. According to Cantacuzino:

The design of this house goes beyond the simple reproduction of past models and was built in three phases. The foundation, framework walls, and roof were completed in forty-five days, the woodwork and finishes in twenty-four and the built-in furnishings in fifteen days.¹⁷⁰

Therefore the construction practice of the house was also indicated as an easy phase contrarily to the general expression about timber house building and especially woodwork. He further describes the features of Nail Çakırhan Residence in his essay as follows:

The southern façade of the house is shielded by an open loggia supported on columns. From here one has access to two lateral living/sleeping rooms flanking a porch which draws one into a large polygonal *divanhane*, corresponding to the tradition of the central *eyvan* (hall) in Ottoman houses. The two identical living/sleeping rooms flanking the porch also flank the *divanhane*. They are adjoined by shower rooms (where clothes are also kept), a kitchenette on one side and a lavatory on the other, which can also be entered from each end of the loggia. The caretaker's lodge, two multipurpose lateral rooms separated by a lavatory and shower room, also has a loggia toward the south, which can be entered from the sides.¹⁷¹

The distanced, closed traditional way of life, with the expression in architecture through the privacy sequence provided with hierarchy of open and semi-open spaces before reaching the house is also a virtue for the designs of Çakırhan, urging a traditional and vernacular way of spatial order. The walls enclosing the garden and the proportion of built-area to the open-area are also giving the hints of seclusion in the way of living in a sense. This traditional understanding of living and privacy in the micro scale of the house disseminated as a generator element to the whole settlement, which the thesis hypothesized. Cantacuzino adds about the house's architectural and structural features that:

¹⁷⁰ Cantacuzino, p.158. http://archnet.org/library/documents/one-document.jsp?document_id=6217 (accessed November, 26, 2009).

¹⁷¹ Ibid.

The house is thermally insulated by the large air space left beneath the tiled gables of the roof, with hot air vented through the wooden ceilings. In summer the house remains cool and comfortably ventilated, yet without drafts and with the deep loggia and generous eaves providing a hand of deep shadow over the windows and around the house. In winter the fireplaces are lit and their burning coals placed in the brazier of the central hall which, when the doors of the adjoining rooms are left open, heats the entire house. Heavy blankets provide adequate warmth at night.

With the exception of tray stands, book stands, traditional braziers and low couches with cushions placed below the windows of the central hall and side rooms, no moveable furniture has been used in the house. There is a fireplace in each living/sleeping room flanked by two cupboards, where bedding is stored during the day. A traditional *serpenc* (shelf), on which books can be kept as in the living/sleeping rooms or decorations displayed as in the *divanhane*, passes continuously over the doors and windows of every room. Both the cupboards and shelves display a high level of craftsmanship, as do the traditional windows and richly ornamented wooden ceilings.¹⁷²

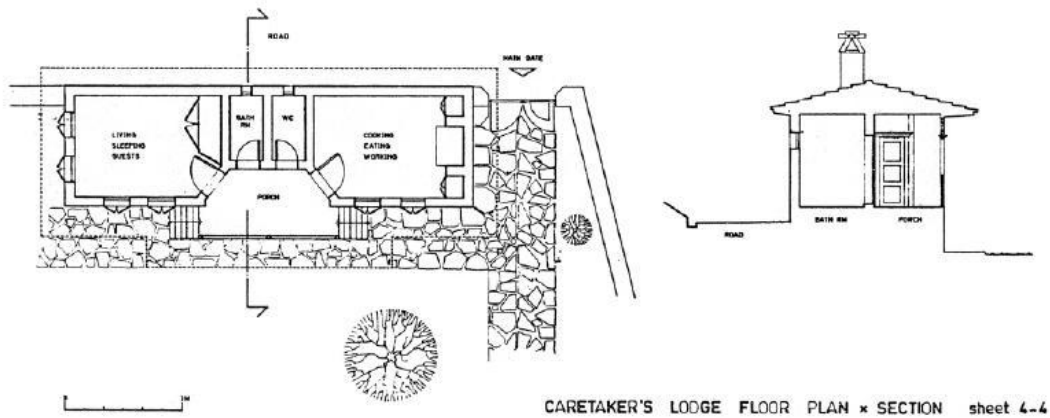


FIGURE 4.8. The caretaker’s lodge floor plan and section. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

As stated by him, one of the most distinctive character in this and following Çakırhan houses is the timber crafts which carries the features of traditional forms and made up with traditional craftsmen. Decoration is a traditional and vernacular kind of approach to buildings which is far from modern architectural course of development. It mostly belongs

¹⁷² Ibid.

to traditional and vernacular culture, especially timber-craft works are observed in small settlements with continuity of past forms.

For motives of local and vernacular cultures; Vellinga states that:

Generally motifs are defined as identifiable indices or icons that are represented on buildings in two- or three- dimensional visual form. In vernacular architecture, they are commonly incised or painted and frequently appear in positions that emphasize their importance or singularity. Often used in decorative schemes, motifs may act as signs, symbols or both. They always have meaning and are rarely used for solely ornamental purposes. Their meaning, however, is multi-layered and dynamic: meanings depend on social and historic contexts and as such can be varied, lost or newly acquired.¹⁷³

Çakırhan made a vitalization project with the concern he gave to timber-craft decoration in architecture. Vellinga states that “[d]omestic vernacular architecture may be enriched by decoration and a society’s values expressed by the symbolic connotations of plans, structures or details.”¹⁷⁴ He worked on the articulation of the door, ceiling or railing details which were derived from the essence of traditional housing features and traditional masters’ styles. Cantacuzino further mentions:

The loggia is supported on wooden columns with decorated capitals and contains the traditional *ayazeh* (raised seat) at its west end, where the breeze is strongest. A traditional semicircular flight of steps in local pink stone leads from the loggia to the garden.

Structure. A traditional timber frame, which provides the house with the elasticity necessary to resist earthquakes, has been set on a rubble stone base. The roof, covered with the round red *alaturka* tiles of the region, has no truss but simply posts and beams with wooden planks forming its gables. The walls are made of brick and rendered with lime plaster and whitewash. With the exception of the shower rooms, kitchenettes, and lavatories all the floors are covered with wood over a 5-centimeter air space. The ceilings and built-in furniture are also made of wood. All major elements were manufactured on site, and the woodwork was crafted by hand¹⁷⁵

The house is a small single-storey house which is similar to village houses in the Aegean region from outside view, with its combination of white-washed plaster and timber. However, differently from them, with a closer view, there is an articulated timber craftwork as in old Ula mansions. The motives in the timber works are all traditional. Moreover, design of interior space is very much in the influence of Ottoman house. There is the interest of past Ottoman living areas, with gathering spaces and semi-open outdoor space

¹⁷³ Marcel Vellinga, p.102.

¹⁷⁴ Ibid., p.21.

¹⁷⁵ Cantacuzino, p.159. http://archnet.org/library/documents/one-document.jsp?document_id=6217 (accessed November, 26, 2009).

connection between the rooms is an interpretation of courtyard in traditional Turkish housing.



FIGURE 4.9. Çakirhan House porch view from east. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

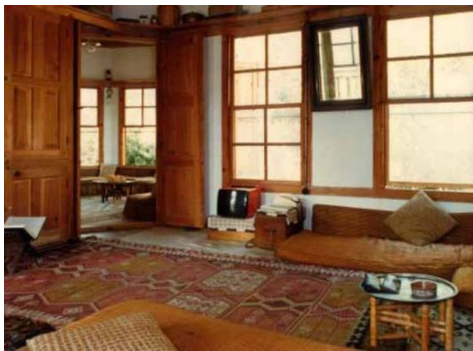


FIGURE 4.10. N. Cakirhan House sleeping-living room on the left and gathering hall on the right. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

The house has elaborate timber craftwork and the shower places or cupboards are arranged with reference to Ottoman residences. The interior decoration of the house is also intended to be in the old Turkish Houses with cedar and cushions for sitting. (FIGURE 4.10) On the other hand, the modest and single storey house with a simple program and with the materials used is very similar to a vernacular house of the Aegean villages. Hence, there is a quest for synthesis of traditional Turkish architectural forms with vernacular architecture and the needs of a summer house all together. The work done for designing on such a synthesis is a preliminary study of old Ula house architecture.

Consequently, in Çakırhan's case there is a meaning established between the designer and the place. The place perception for him is rooted from his childhood memories and homeland, Ula. Tim Cresswell mentions the situation as:

Place and memory are, it seems, inevitably intertwined. Memory appears to be a personal thing—we remember some things and forget others. But memory is also social. [...] One of the primary ways in which memories are constituted is through the production of places. [...] The very materiality of a place means that memory is not abandoned to the vagaries of mental processes and is instead inscribed in the landscape— as public memory.¹⁷⁶

Çakırhan Residence's social and architectural acquisition in this respect is the dissemination of an individual situation into a social and communal phenomenon. Fran Speed submits that:

The significance of the sacred for environmental concern resides in opportunities for emotional investment. Such opportunities are those where 'meaning' is discovered through aesthetic experience that both induces and endorses a direct and personal relationship with place.¹⁷⁷

Berleant tells about the connection between man and the place that “[p]lace locations often possess a certain resonance as a repository of social, cultural, or personal significance.”¹⁷⁸ He adds that “[m]aterial form, sensuous apprehension, and social or personal significance

¹⁷⁶ Cresswell,, p.85.

¹⁷⁷ Fran Speed, “The Sacred Environment: An Investigation of the Sacred and Its Implications for Place-Making” in *Constructing Place: Mind and Matter*, p.57.

¹⁷⁸ Berleant, “The Aesthetic in Place”, in *Constructing Place: Mind and Matter*, p.49.

can together create the special perceptual experience of aesthetic engagement that distinguishes place from simple geographical location.”¹⁷⁹

4.1.1 Çakırhan Residence in the Context of Aga Khan Award

The Aga Khan Award given to the house is the start of another architectural phase for Akyaka’s spatial development. Professional architectural discourse in Turkey had concern about the settlement and Çakırhan with this award intensively. Çakırhan’s house has a part in the chain of Aga Khan Award winner Turkish architects with their single house designs in nature. The house’s details were found “judiciously designed.”¹⁸⁰ Cantacuzino mentions the details as:

For instance doors are set diagonally across the corners of the rooms in the old *farisi* way. This arrangement allows the doors to fold back into the spaces reserved for them against the cupboards when they are open. When all the doors are open, the various rooms, including the loggia, merge into a single space.¹⁸¹



FIGURE 4.11. Demir Holiday Village, Bodrum, Mandalya Bay, 1992, Aga Khan Award for Architecture. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 15, 2010 from (http://www.archnet.org/library/files/one-file.jsp?file_id=1077)

¹⁷⁹ Ibid.

¹⁸⁰ Cantacuzino, p.159. http://archnet.org/library/documents/one-document.jsp?document_id=6217 (accessed November, 26, 2009).

¹⁸¹ Ibid.

Before Nail Çakırhan Residence took the Aga Khan Award in 1983, Turgut Cansever had taken it with his Ahmet Ertegun House and Turkish Historical Society, which Çakırhan had worked for, in the same cycle, 1980. Later, Turgut-Feyza Cansever and Mehmet- Emine Ögün with “Demir Houses” in Bodrum (1992), and Sedat Gürel’s “Gürel Family Summer Residence” in Çanakkale (1987-89) and Han Tümertekin’s “B2 House” in Ayvacık (2004) are the examples from Turkish Architecture’s award winning house designs in Aga Khan Cycles. Süha Özkan demonstrates in his essay in the 2004 Aga Khan Awards for Architecture which another Turkish architect Han Tümertekin won an award with his B2 House that:

Throughout architectural history, the design and construction of private residences have provided architects with opportunities and inspiration for innovation and experiment. In almost every cycle of the Award, the Jury selections have included private houses that demonstrate a high degree of architectural achievement – often the result of experimentation with intellectual ideas and technological advances nurtured by the dreams and ideals of architects.¹⁸²



FIGURE 4.12. B2 House, Çanakkale, 2004, Aga Khan Award for Architecture.

Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 15, 2010 from (http://www.archnet.org/library/files/one-file.jsp?file_id=1306)

¹⁸² Süha Özkan, “A Breakthrough”, *Architecture of Polyphony: Building in the Islamic World Today*, AKAA Publications, 2004, p.161.
<http://www.akdn.org/search.asp?search=nail%20%C3%A7ak%C4%B1rhan&start=20> (accessed January, 12, 2010)

Another most common feature for the award winning designs is that their regional and local quality blended with tradition. Turkey's award winning projects had usually of this kind of approach. The award has a claim about the strong stand of the Islamic World and its identity fronting the Western world with its sensitivity to regional qualities in the fields of architecture and planning.¹⁸³ Ismail Serageldin and Safei El-Deen Hamed underline that:

A popular local movement has grown to subdue Western influence in favour of Islamic Identity and regional character. Connection to the land is a crucial part of this character. Where Westerners have either snubbed nature in favour of rationality and geometry or romanticized nature in the Victorian manner, Islam reflects a modest delightful balance.¹⁸⁴

The idea behind the approach of the jury and identification of the goals of the award are summarized in these sentences. Nail Çakırhan's approach to his design and his supportive opinions about Western architecture and traditional feedback of a culture are certainly clear and close to Aga Khan Award prospective. About this common property of regionalist architecture quest of the award and case of Turkey, as quoted from Şebnem Yucel Young's¹⁸⁵ essay, Enis Kortan has criticism regarding Turgut Cansever's Demir Holliday Village that "giving awards to regionalist and traditionalist projects like Demir encourages young architects to imitate the old."¹⁸⁶ Young interprets the situation as:

As can be seen it is not very easy to reach an agreement on the critical nature of the critically regional examples. The preoccupation of the AKAA with the regionalist examples, and the visibility the awards brings to architects in the West, might be influential in the shaping the future of architecture in Turkey.¹⁸⁷

¹⁸³ Ismail Serageldin and Safei El-Deen Hamed, "Architecture in the Landscape- A Modest and Delightful Balance", *Landscape Architecture*, 8/1990, p.49. (January 16, 2010)
http://www.larc.ttu.edu/shamed/Research/Articles/Hameds_A_Modest_and_Delightful_Balance.pdf.

¹⁸⁴ Ibid.

¹⁸⁵ Assistant Professor in Izmir Institute of Technology, Turkey.

¹⁸⁶ Enis Kortan (1993). Geleneksel Değerlerin Güncel Yorumu Üzerine, *Mimarlık*, 251, p. 60-61, in Şebnem Yucel Young, "Location of Regionalism: A discourse for the other?", in *Regional Architecture and Identity in the Age of Globalization*, ed. Jamal Al-Qawasmi, Abdesselem Mahmoud, Ali Djerbi. Amman: CSAAR, 2008, p.91.

¹⁸⁷ Şebnem Yucel Young, "Location of Regionalism: A discourse for the other?", in *Regional Architecture and Identity in the Age of Globalization*, Ed. Jamal Al-Qawasmi, Abdesselem Mahmoud, Ali Djerbi. Amman: CSAAR, 2008, p.91.

Hashim Sarkis¹⁸⁸ interprets Han Tümertekin's B2 House and evaluates Turkish house designs with the Aga Khan Award as:

If examined through this lens of Aga Khan Award categorization, the B2 House could readily fit in yet another regular award-winning category, the Turkish villa. Over its nine cycles, the Aga Khan Award has identified several houses, built for the most part in the Turkish countryside, as in vitro experiments in how contemporary architecture could interact with different vernacular. Yet upon further examination, what must have stood out as cultural references to successive juries- from Sedad Hakkı Eldem's appropriations of Anatolian motifs toward a national architecture, to Nail Çakırhan's readmittance of Ottoman references to the national canon, to Turgut Cansever's Bodrum Houses that reconcile Turkish architecture with Byzantine tectonics and Sedat Gürel's reconciliation with Aegean typologies- radically differ from the B2 House. When it comes to vernacular references, Tümertekin's project sits on the fence.¹⁸⁹

Therefore different houses from Turkey as mentioned, regionalist or respectful to site qualities in their own route of identity have won the award. Nail Çakırhan, himself, had concerns about nature and architecture and had emotional ties with old Ula architecture through his memories, but in the end, he was not a professional architect and what he attempted was not in the anxieties of professional kind. He was rather in the effort of being respectful to nature and believing that the awakening of past vernacular forms would open a way for an environment with an identity and had a protest approach to concrete structures of same look everywhere, which in his claim were resulting with the erosion of the local culture and architecture. He was using the Ottoman references in his designs as Sarkis denoted and was repeating his formulas of spatial organization in the coastal town of Akyaka with local/ vernacular filtering. He defines his project in the Aga Khan Record as follows:

This project is above all a cry in the wilderness, a cry which says "Stop!" to this unbelievable degeneration, which leads to the estrangement of the individual and of society: an estrangement of the individual and of society from their own selves, from their roots, from their culture, from all values accumulated throughout generations.¹⁹⁰

¹⁸⁸ Hashim Sarkis is Aga Khan Professor of Landscape Architecture and Urbanism in Muslim Societies at the Harvard University Graduate School of Design.

¹⁸⁹ *Han Tümertekin: Recent Work*, ed. Hashim Sarkis; with Neyran Turan and Rengin Toros. Publication Info. [Cambridge, Mass.] : Aga Khan Program, Harvard University Graduate School of Design, 2007, p.8. This publication is the outcome of the Aga Khan Public Lecture that Han Tümertekin delivered at the Harvard University Graduate School of Design on April 23, 2005. (from the preface)

¹⁹⁰ Architect's Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 (accessed November, 26, 2009).



FIGURE 4.13. Gürel Family Summer Residence, Çanakkale, 1989, Aga Khan Award for Architecture. Source: Texas Tech University Landscape Design Web Site. Ismail Serageldin and Safei El-Deen Hamed, “Architecture in the Landscape- A Modest and Delightful Balance”, p.49. Retrieved December 15, 2010 from (http://www.larc.ttu.edu/shamed/Research/Articles/Hameds_A_Modest_and_Delighful_Balance.pdf)

Aga Khan Award for Architecture is an award basically focusing on local cultures and genuine architectures in the Islamic World. The names which are closer to regionalist approach in architecture for Turkey were inevitably more likely to take the award rather than modern architecture implementers. The houses’ common feature was that they were not in the urban tissue but in nature and in local contexts. Sedat Gürel’s houses for instance were houses in Çanakkale and the jury’s citation was:

Hugging the stone boundary wall parallel to the road, yet informally arranged among the pine, olive and oak trees, are seven small, spare and simple one-storey, stuccoed and whitewashed buildings, traditionally constructed in masonry, with timber ceilings and clay tile roofs.¹⁹¹

The main theme of the house was described as “a work of art in which nature and humanism occupy the first place.”¹⁹²

¹⁹¹ Aga Khan Award for Architecture Website, http://www.akdn.org/akaa_award4_awards.asp (accessed January, 06, 2010).

¹⁹² Ibid.

For the house, Ismail Serageldin and Safei El-Deen Hamed denote the very similar remarks just as it is denoted for Çakırhan House:

To accentuate the traditional village theme, Gürel selected local material for all furniture and used local beach sand stone for paving two courtyards and the net work of walks connecting the pavilion-like house. The foundations are also of rubble stone. Traditional tiles were used for the roof.¹⁹³

Cansever's Demir Houses in Bodrum and Tümertekin's B2 House in Ayvacık also have commonalities in this respect of having regional and natural sites and traditional materials, although all these works have very separate features. Şebnem Yucel Young focuses on the same aspect of Turkish architecture's award winners. She says that "[i]f we look at the Aga Khan Awards for Architecture (AKAA) we will see a similar preference for "regional", small-scale projects."¹⁹⁴ She further asserts that:

It is possible to extend the examples that show that projects selected from Turkey all have their regional features on the foreground, and many of them, if not restoration projects, and residential buildings from the coastal regions and provincial locations. This does not mean that there are no other projects from Turkey, worthy of international recognition that uses the same contemporary language of the other metropolitan areas. The examples from the metropolitan centers of the periphery are always almost ignored. However, for the sake of depicting a cultural variety within the architecture of the world such examples show that diversity within a region is repressed and not represented.¹⁹⁵

Nail Çakırhan Residence with vernacular and traditional references in a coastal region and with its powerfully utilized features as generative tools for the town's formation have linkage with the identity quests in Turkish architectural discourse and Aga Khan Award's perspective.

4.1.2 Çakırhan Residence in the Context of Identity Quests in Architecture of Turkey

The position of Akyaka architecturally, starting from Çakırhan's architecture, in Turkish architectural discourse will be well-defined if the goals which Çakırhan at first and the other agendas after, are examined through the context of this quest of identity. There is a

¹⁹³ Ismail Serageldin and Safei El-Deen, p. 50.

¹⁹⁴ Şebnem Yucel Young, in *Regional Architecture and Identity in the Age of Globalization*, p.91.

¹⁹⁵ Ibid.

prominent discursive formation about what Çakırhan and the followers have intended to do in terms of setting up an architectural identity for the settlement through the re-use of traditional and local values. The thesis' scope in this part will be coverage of linkages between the settlement and Turkish architecture's course of development interrelated with dichotomy of traditional or local culture and modernism in their definitions of identity. Therefore, it is not aimed to include a deep research into history of Turkish architectural development in the thesis, but to touch upon the concurrences.

The identity quest in Turkish architecture in 20th century is a long issue comprising many different parameters. Since First National Architectural Period there are different trends and researches in Turkish Architecture to bring an original identity to architectural language, to have synthesis with modern facilities and traditional forms of our own culture. Afife Batur describes the situation as:

The basic problem behind the discourse was in the question of how the national architecture would be formed in design in a medium in which contemporaneity was an ideology impossible to be given up. It was not possible to defend a formation that would revive the past. The buildings had to symbolize contemporaneity as well as localness and nationality. It was not easy for the concrete recommendations to emerge in the subject of harmonizing the contradictions.¹⁹⁶

Utilization of traditional architecture has been a subject of discussion and a search area for architects, continuously, in Turkish architectural discourse. These architectural quests within the traditional mode of space perception have been mostly criticized that they could not carry the architectural phase beyond pastiche and mimicry. However, the dichotomy's power has always been felt in the identity quests in Turkish architecture with no interruption.

In Turkey's case architects like Sedat Hakkı Eldem, Turgut Cansever, Cengiz Bektaş are skilful pioneers of traditionalist and regionalist approaches to architecture in their own identical routes. These names are rare representatives in Turkish architectural discourse which have focused on establishing an identical architecture for Turkey. However, the rarity of the approach in terms of solid architectural work in the Turkish architectural history has not been the part of decrease in the effect of its arguments in Turkish

¹⁹⁶ Afife Batur, *A Concise History: Architecture in Turkey During the 20th Century*, Published by Chamber of Architects of Turkey, 2005, p.37.

architectural discourse in all periods. Moreover Batur determines about Sedad Hakkı Eldem that:

The understanding, of which Eldem is the most prominent representative, foresaw reaching the design principles and criteria of plan diagrams through the analysis of measurements, rates and forms instead of the direct selection and use of historical plans.¹⁹⁷

She gives “Taşlık Şark Kahvesi (Oriental Coffehouse)” as the most prominent example between Eldem’s works as it “reached a level of interpretation unique to itself just during the 1940s and a typical example of solidifying the local nationalistic understanding of architecture”.¹⁹⁸ Ayla Çevik mentions this situation as:

Although architects like Turgut Cansever, Cengiz Bektaş had individual efforts for traditional architecture, these examples have been singular formations in the general trend of architecture in parallel to Western architectural development, and could not have been effective.¹⁹⁹

For present situation of traditional architecture, she asserts that, it is like a theatre decor which is set up for attraction of tourists, by majority.²⁰⁰ She continues with the following remark “[t]raditional architecture no longer exists in Turkish society’s daily life in the urban environment. Turkish people are sentenced to live in the poverty of space of modernism’s distorted building boxes and roads.”²⁰¹

With 1980s, which also Nail Çakırhan Residence was built, arguments against universal space and lack of identity and meaning in most settlements were on the agenda. Regionalism, historicism, vernacularism, neo-vernacularism, contextualism were all quests for overcoming the problems of modern universal space’s repetitive approach in architecture and its lack of context in the global arena.

¹⁹⁷ Ibid., p.38.

¹⁹⁸ Ibid.

¹⁹⁹ Ayla Çevik, *Peter Eisenman- Tadao Ando: Batı ve Doğu Kültürlerinde İnsan-Mekan-Doğa İlişkileri*, Mimarlar Odası İzmir Şubesi Yayınları, İzmir, 1999, p.22. Translated by the author.

²⁰⁰ Ibid.

²⁰¹ Ibid., 23.

Süha Özkan states that:

As far as architecture and design are concerned, it is very hard to talk about identity – except the identity a particular architect brings to his designs – without going into regionalism. A geographical region defines many aspects of a society both culturally and environmentally. Culture includes aspects of life and prevalent modes of expression. Natural environment includes climate and topography. A region, when properly defined, represents all of these in a very complex amalgamate. Modernism, through its sub-theme of *internationalism*, proclaimed universality and worldwide applicability of certain values of architecture and over the past sixty years, almost totally discarded all the “regional” building activity.²⁰²

Regionalism is interpreted by many scholars and architects extensively. Susannah Hagan mentions that regionalism requires “an understanding of what went before in a particular place, whether vernacular or designed and the sophistication to be able to allude to it abstractly rather than quote it literally.”²⁰³ Kenneth Frampton comes to scene by his strong suggestions about critical regionalism and highlights a regional approach in the modern era which gives significance to what site and context offers for the built environment. Paul Ricoeur asserts that:

The phenomenon of universalization, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction, not only of traditional cultures, which might not be an irreparable wrong, but also of what I shall call for the time being the creative nucleus on the basis of which we interpret life, what I shall call in advance the ethical and mythical nucleus of mankind.²⁰⁴

Vincent Canizaro argues for historicism that:

The historicist critique of regionalism is twofold. Proponents of modernism and the International Style during the mid-century contended that historical reference is antithetical to functionalist and progressive concerns. In what turns out to be primarily an argument over taste, referential regionalism was considered a regression into either nineteenth-century eclecticism or revivalism because it failed to pay homage to modernist style.²⁰⁵

²⁰² Süha Özkan, “Regionalism within Modernism”, *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, Ed. Vincent B. Canizaro, New York : Princeton Architectural Press, 2007, p.103.

²⁰³ Susannah Hagan, “Whatever Happened to Regionalism”, *The Architectural Review*, February-1994, p.73.

²⁰⁴ Paul Ricoeur, “Universal Civilisation and National Cultures”. In Ch. A. Kebley (Trans.), *History and Truth*, Evanston: North Western University Press, 1961, p.276.

²⁰⁵ Vincent Canizaro, introduction to *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro, Princeton Architectural Press, NY, 2007, p.22, 23.

Within a general framework, going after tradition in the modernist architectural era to bring identity to a place has been an issue open to many arguments and contradictions. In Turkey, the problem has always been more complicated as just like it has been occurring in many fields of art and culture, the architectural interpretations have basically been imported from Western culture. Moreover, when the case of architectural culture considered, the result has mostly been in the poorest spatial quality with build-sell contractor-ship works repeating itself in the cities, towns and coasts hand by hand with plunder; irrelevant from modernism at its core. In this context, irrelevant from modern architecture or regionalist architecture, Akyaka is distinctive among the coastal settlements as most of them could not protect their heritage of local and natural values because of the plunder mentioned.

In this respect, Akyaka's distinctiveness as a settlement lies beneath its periphery and secure character with its natural boundaries controlling the scale in a natural environment. The natural environment or regional and local characters are keywords here, which lead the design to have certain character about these parameters which do no longer exist in the city. A settlement like Akyaka could not be reached probably at urban scale or within an urban tissue. The regionalist approaches' congestion as a peripheral architecture rather than in dense tissues of rapidly moving city life is a virtue in Akyaka's formation as a place. There is an "insideness" as Relph describes for place issue, in the case of Akyaka, which displays itself in architectural existence and continuation. Relph describes the phenomenon as:

The various levels of insideness are manifest in the creation of distinctive types of places. The deep levels of existential insideness are apparent in the unselfconscious making of places which are human in their scale and organization, which fit both their physical and cultural contexts and hence are as varied as those contexts, and which are filled with significances for those who live in them.²⁰⁶

The need of cultural continuity in architecture, in connection with tradition, displays itself in different approaches in one of which Akyaka defined itself. The display can be with poor and pastiche spatial tectonics or in new interpretations of tradition. The repetition of past forms without interpretation has been a common result in identity quests of Turkish

²⁰⁶ Relph, p.142.

architecture by traditionalist names. For instance, Eldem's "Turkish Pavilion Project" for the New York International Exhibition in 1939 is defined by Batur as:

The basic building of the exhibition complex repeating the diagram of the large hall with four vaulted antechambers "was a beautiful example of the sultan kiosks of our old architecture." It was not a new interpretation of the tradition, but it was an example of Ottoman renovation with its "gilt eaves, gypsum windows" and the window given the shape of a "sebil" (drinking fountain) with ogival ("penci") arches (a specially designed Ottoman arch) etc.²⁰⁷

In the context of repetition and mimicry, Nail Çakırhan at first and later different agendas repeated and re-produced the traditional setting of architecture in the formation of an Aegean town with locals, and established the identity with repetition of traditional architectural language in Akyaka.

Another basic parameter about the dialectic of traditional architecture's sustainability and modern architectural development is the demand of rapidness in today's world and conditions of modern life cannot be corresponded with anxieties of pre-modern or regional/local cultures. In Akyaka, there is an interconnection between different contexts to enrich a level of place and identical architecture. The thesis' hypothesis about the settlement's uniqueness is engaged with this formation of juxtaposed phenomena. These can be summed up as being a part of traditional identity quest, re-use of traditional forms as they are but in a local and regional context; which neighbours it with vernacular architecture and furthermore, existence of a touristic culture blending them all together through public dissemination and managerial agendas. Batur gives the example of similar formations in Turkish architecture, but not in the scale of a settlement as it occurs in Akyaka:

On the other side of the approach using the regional syntax discussed so far for a new structure with covered hints, there are applications taking over the environmental texture, structure arrangements and forms... and even the building techniques" of the local architecture in mostly large holiday villages or residence projects clearly use this lexicon. If it is required for an example to be given to the use of the local forms with formal or structural shifts by taking them out of their authentic contexts, the AK-TUR holiday villages of EPA group in Datça and Bodrum, the Kemer Village of Birleşmiş Mimarlar Grubu(United Architects Group), or Çorum Binaevler Housing Group of A. And B. Çiniciler can be cited.²⁰⁸

²⁰⁷ Batur, p.38.

²⁰⁸ Batur, p.74.

To sum up all these references, Çakırhan's singular position is the effort of setting up an identity relying on Ula houses' local character. He mentions the basic qualities of Ula houses, and tries to set them apart in Akyaka. The multi-purpose use of the traditional space partition and its correlation with the outdoor space are the most influential features on Çakırhan. These features are summarized by him in Aga Khan Record:

- a. An intimate, harmonious togetherness, unison, as it were, with nature, the effort of identification with it, not is splitting apart. To be inside and outside simultaneously, embracing nature, but enjoying great privacy at the same time. The lightness, comfort and happiness these houses inspire seem to stem from this symbiosis.
- b. In spite of all the intricate – even sophisticated – wood-work, the painstaking care, the ornaments, the tinting, everything is modest, sober, genuine. No false pretentions, no gaudiness. All forms and ornaments matured and filtered through centuries, as though passed through an alembic.
- c. These houses seem to be alive, to breathe, as though they had a heart or lungs. The walls, the fire-places, the ceilings, all seem to breathe – never a lack of air, never a feeling of oppression.
- d. Each space in these houses is both a piece of the house and also an entity for itself. The rooms are not limited in their use, all functions that are needed can be performed in each of them, they are of multipurpose character; one lives, sits, eats, cooks, sleeps, washes and receives guests in them; beds are made up at night and cleared away in the morning.
- e. With their slight walls letting in beams of light, their ceilings, their cupboards and shelves, their sense of proportions and with everything else that pertains to them, there is nothing in these houses to oppose or contradict you, you never tire of living in them and there is nothing to make you want to break loose, to break out. On the contrary, they fill you with great ease, pleasure and happiness, as they should – for basically every effort in life is directed toward happiness, or at least it should be so.²⁰⁹

Not trained as an architect, Çakırhan could not analyze the features of these houses with diagrams or proportional analyses as it was done by some skilful representatives of traditionalist Turkish architecture. He rather followed his intuitions as an amateur constructor with the taste of traditional space's qualities in mind. According to Çevik, today's young generations do not have the chance to taste the spatial pleasure.²¹⁰ Çevik interprets it in the case of Çakırhan as:

Nail Çakırhan who had the chance to taste the pleasure of traditional space, attempted to design about 20 houses, a motel, a shore restaurant and 7 restoration works. The most important psychological motive in the realization of these projects is the passion that Nail

²⁰⁹ Architect's Record of Nail Çakırhan Residence, Archnet Digital Library, http://archnet.org/library/files/one-file.jsp?file_id=332 (accessed November, 26, 2009).

²¹⁰ Çevik, p.9.

Çakırhan had through the comprehension of traditional architecture's values deep inside.²¹¹

Çakırhan repeated the decorations and timber-craft works of traditional architecture and spatial arrangements of Ottoman as well, with the extension of Aegean house culture. However, his re-use and re-production of local values and synthesis with past Ottoman forms have echoed to great extent by both locals and tourists that an individual house has turned out to be a generator for a complete town.

4.1.3 Çakırhan's List of Following Works

After the design of Nail Çakırhan Residence, Çakırhan designed several other summer residences for his close environment at first and later to other recipients as mentioned in the previous chapters of the thesis. He worked in restoration and designed pensions, hotels and holiday villages and restaurants as well. In 1983, when he took the award he had “designed and supervised of the building of thirty other houses (eighteen in Akyaka itself), renovated older ones, and completed a hotel. While the first of these projects were weekend houses for non-residents, some of the later ones were designed for the villagers themselves.”²¹² As it was indicated in FIGURE 4.14, the lots of the houses were quite close to each other.

²¹¹ Çevik, p.9, 10.

²¹² Cantacuzino, p. 157.

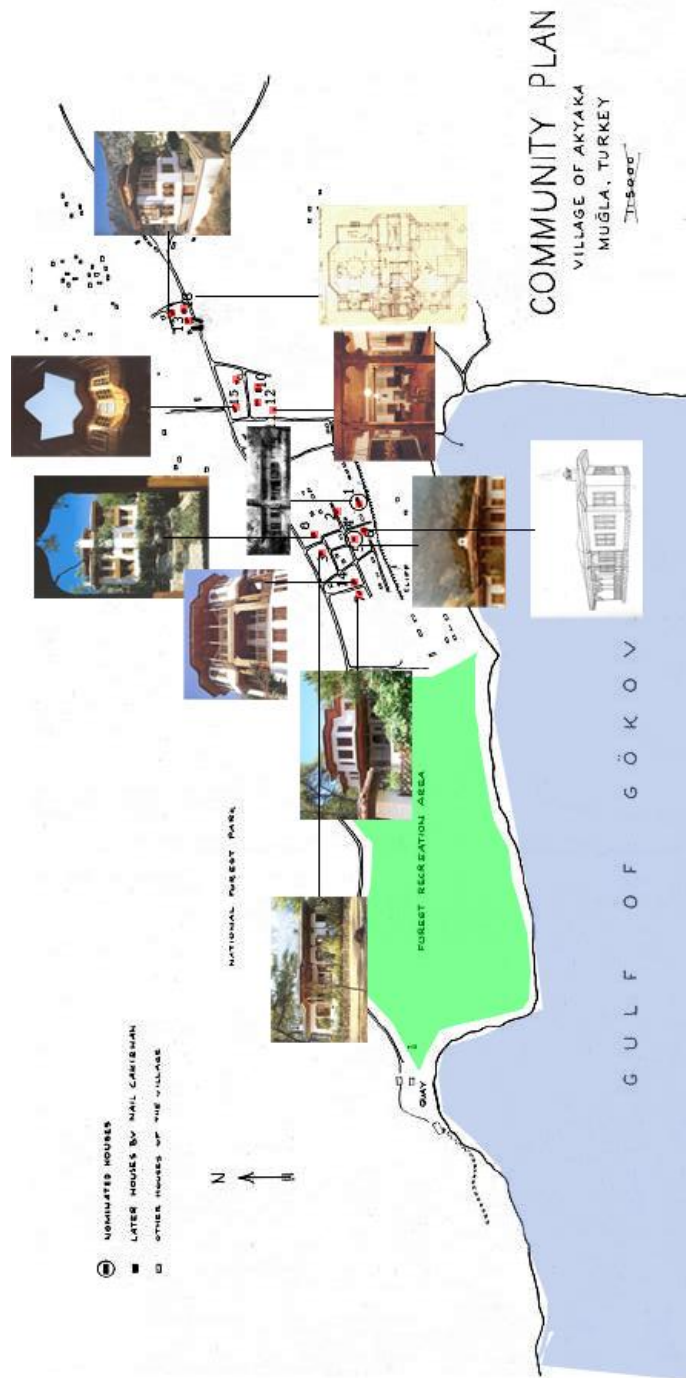


FIGURE 4.14. Community Plan 1/5000 for the Village of Akyaka, 1983, in the Aga Khan Submission Records, processed by the author. Source: Arch Net Web Site, Aga Khan Record Files, from: (http://archnet.org/library/files/one-file.jsp?file_id=334)

For his projects in Akyaka akırhan worked with architects²¹³: Seluk ađlayan, Glsm ađan, Enis Tunca ıralı, Oktay – Zehra Ekinci, ner Eybođlu, Nazan Gl, Melih – Nilay Gneř, Feyhan nkaya, Schmelnitsky, Salih Seymen, Necdet Sokulgan, Mahmut Tekin, Bedii Tınmaz, Tevfik Toprakı, Arif nl, Talat Yıldız.

The houses, designed and constructed by akırhan in Akyaka, with chronological order are²¹⁴:

1. Nail akırhan Residence 1970 – 1971
2. Nail akırhan Warden’s Lodge 1971
3. Hsamettin Gneyman Residence 1973
4. Minu nkaya Residence 1975
5. Melih Cevdet Anday Residence 1975
6. Beril – ner Eybođlu Residence 1977 – 1979
7. Dr. dris Gneyman Residence 1972 – 1979
8. Cahit Gneyman Residence 1978 – 1981
9. Sevim - Adnan Pekman Residence 1978 – 1981
10. Refika řemin Residence 1978 – 1981
11. Gke Cansever Residence 1978 – 1981
12. Suzan – Aziz Albek Residence 1978 – 1981
13. Dr. Ayře Orhon Residence 1980 – 1981
14. zen – Utku Gngen Residence 1981 – 1982
15. Dr. Orhan Alper Residence 1979
16. Mustafa Uyanık Residence 1980 – 1983
17. Sumru Noyan Residence 1980
18. A. Bilgin Residence 1980

²¹³ Nail akırhan, p. 292,293.

²¹⁴ Ibid., p. 289.

His Projects after 1983 in Akyaka:

- 1- Yücelen Hotel Gökova, Akyaka 1992 – 1993
- 2- Orkide Pension Akyaka
- 3- Ünal 4 Pensions Akyaka
- 4- Mustafa Terzioğlu 3 Pensions Akyaka
- 5-12 Houses Akyaka
- 6- 8 Houses Akyaka
- 7- 4 Houses Akyaka
- 8- 6 Houses Akyaka 1979
- 9- Şahin brothers twin house Akyaka 1985
- 10- Büke sisters twin house Akyaka 1992
- 11- Prosecutor, 3 apartments Akyaka
- 12- Tekin, twin house, Akyaka
- 13- Nuri Kaya Residence, Akyaka
- 14- Heike – Thomas Schmitz-Thol Residence, Akyaka 1994 – 1995
- 15- Selen Büke Residence, Akyaka 1991
- 16- Ayhan Üstündağ Residence, Akyaka 1990
- 17- Şadan Dinçer Residence, Akyaka 1994 – 1995
- 18- Erol Kaynak Residence, Akyaka 1986
- 19- Sevgi Öncü Residence 1994 – 1995

After 1983, cooperatives, pensions and hotels were built by him along single houses with the impact of tourism's rise in Akyaka. Çakırhan was drawing sketches on cross-lined paper and assigning the dimensions of the project on the sketch as well. In the phase of construction, he was applying the drawing directly on the ground as traditional masters used to do. (FIGURE 4.15) Çakırhan's all buildings were timber construction and had the carpentry and timber-craft work features dominantly. He was consistent in his position against concrete structures in the Aegean climate. What he commonly appropriates in his

designs is the use of angles in the main volumes, which defines the space and the façades with polygonal character. The articulated timber-craft work and the polygonal projections of the masses in Çakırhan houses introduce themselves distinctively among other houses of the town. There are villa-type, more grandeur houses with 2- storey and more modest and vernacular looking houses in direct relation to soil with single storey, in his projects. The plan types and scale of the houses changed according to the needs of the recipients of Çakırhan as it would normally happen in the general case of architect-client. For Minu İnkaya Residence, (FIGURE 4.16) Brian Taylor states that:

The Minu İnkaya house, while reflecting the typology of local domestic architecture in different ways, is nevertheless an adaption of such elements to the personal needs and desires of the client. Simplicity and elegance characterize the interior spaces, where the white-washed walls contrast with the warmth of the wood finishing and elaborately carved ceiling. Mr. Çakırhan, through his determination and devotion to the cause of reviving local buildings crafts, has demonstrated that high quality yet economical alternatives to the prevailing reinforced concrete construction do exist and are rich in innovative potential.²¹⁵

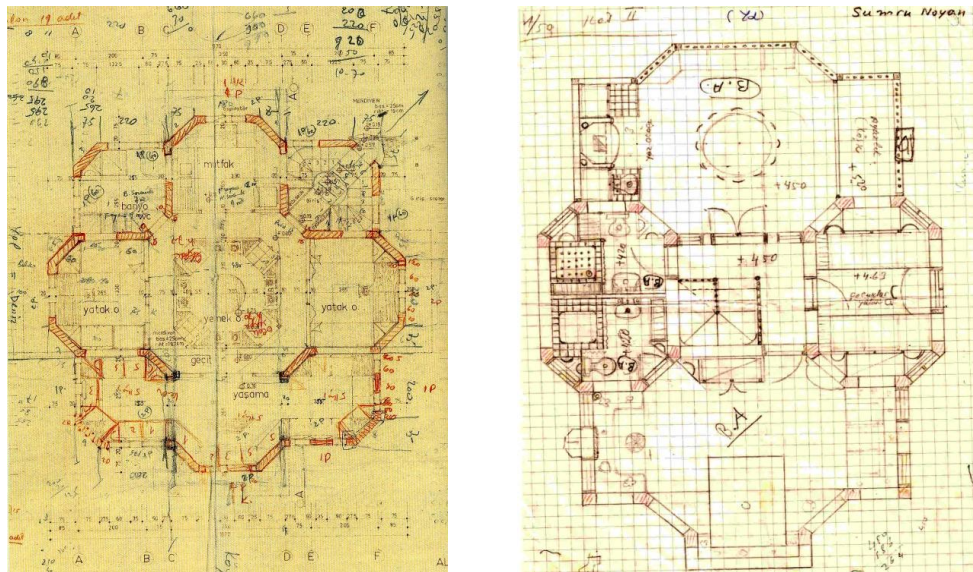


FIGURE 4.15. 2 examples from Çakırhan drawings on cross-lined paper, from left to right, Ayşe Orhon and Sumru Noyan Residences. Source: Nail Çakırhan, *The Poetry of Traditional Architecture, Half A Century in the Art of Building*, p. 38, p.136.

²¹⁵ Brian Taylor, “İnkaya House”, in *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century in the Art of Building*, p.69.

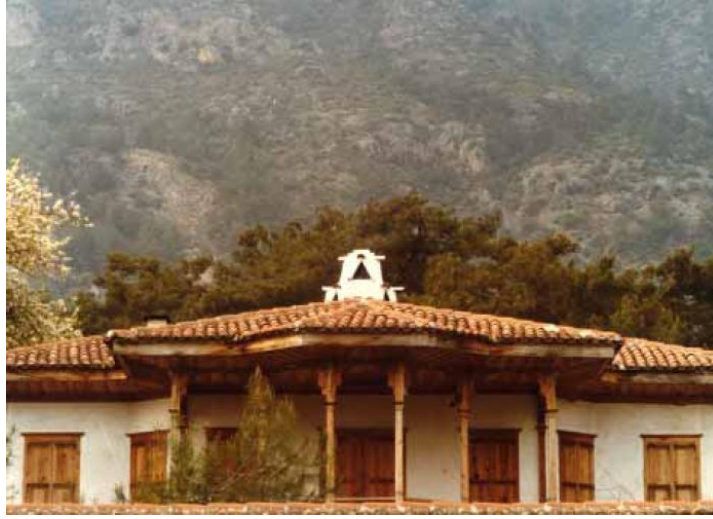


FIGURE 4.16. Minu İnkaya Residence, Front Façade. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files/one-file.jsp?file_id=334)

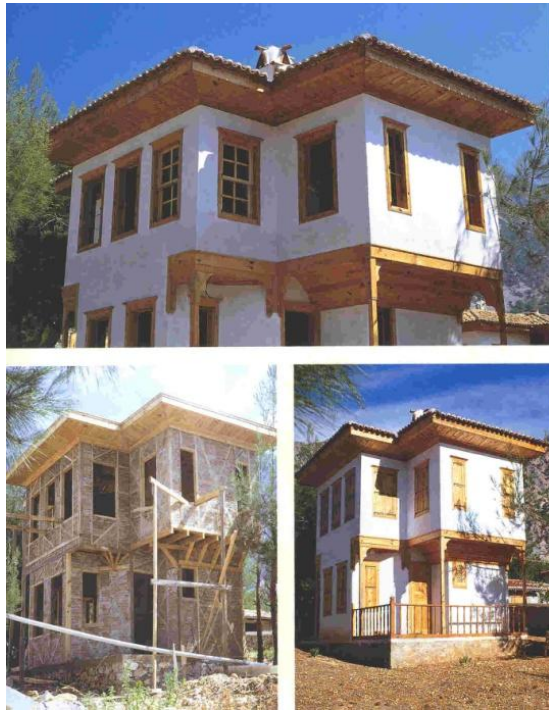


FIGURE 4.17. Melih Cevdet Anday Residence, 1975. Construction phase is seen with traditional bağdadi (lath and plaster) technique. Source: Nail Çakırhan, The Poetry of Traditional Architecture, Half a Century in the Art of Building, Ege Yayınları, İstanbul, 2005 p.77.



FIGURE 4.18. Süheyla- İhsan Gürgan Residence, Marmaris, South Façade, 1978 – 1979. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files /one-file.jsp?file_id=334)



FIGURE 4.19. Süheyla- İhsan Gürgan Residence, Marmaris, Interior, 1978 – 1979. Source: Arch Net Web Site, Aga Khan Record Files, Photographs submitted by the architect to document the project. Retrieved December 14, 2010 from (http://archnet.org/library/files /one-file.jsp?file_id=334)



FIGURE 4.20. Dr. İdris Gürpınar Residence, 1972 – 1979. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.21. Cahit Güneymen Residence, 1978 – 1981. Source: (Nail Çakırhan, The Poetry of Traditional Architecture, Half a Century in the Art of Building, Ege Yayınları, İstanbul, 2005, p.125)



FIGURE 4.22. Özen – Utku Güngen Residence 1981 – 1982. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)

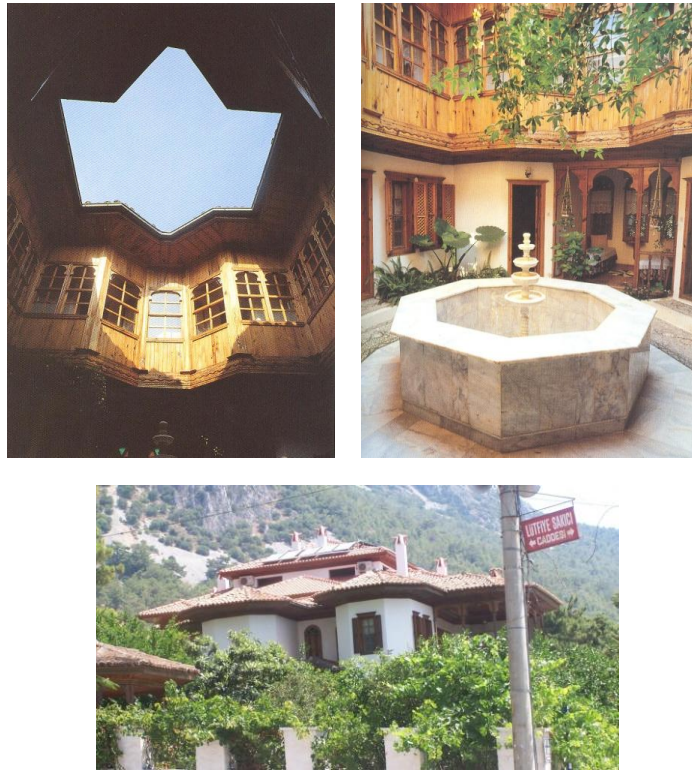


FIGURE 4.23. Dr. Orhan Alper Residence, 1979. There are identical trials in Çakırhan's houses such as he uses water pool in the middle courtyard of the house inspired by the Seljukid tradition in this example. Source: Two on the top from Nail Çakırhan, *The Poetry of Traditional Architecture, Half a Century in the Art of Building*, (Ege Yayınları, İstanbul, 2005 p.150, 151) The one below from photographs taken by the author (during the visit in Akyaka, July 2008).



FIGURE 4.24. Yücelen Hotel, 1992 – 1993. Source: Photographs taken by the author (during the visit in Akyaka, July 2008).



FIGURE 4.25. Orkide Pension, 1992 – 1993. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.26. 4 Houses, Atilla- Zeynep Durukan Residence, 1983 – 1984. His 4 Houses are also unique among other projects of him, which is a composition of 4 houses on a steep slope, differently from his usual 1 lot and 1 house design on flatted land. The houses are designed to melt in the landscape and they do not see each other's private but also have visual contact. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.27. Büke Sisters Twin House, 1992. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)

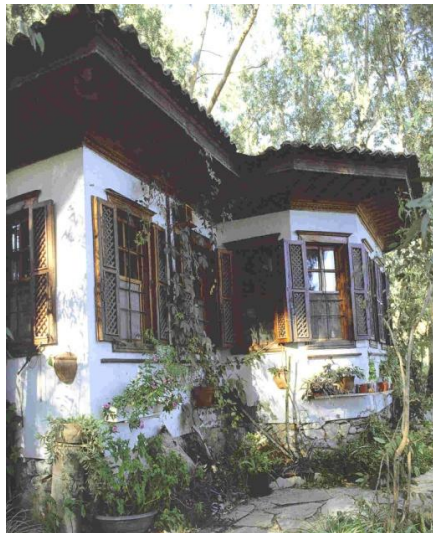


FIGURE 4.28. Heike – Thomas Schmitz-Thol Residence, 1994 – 1995. Source: (Nail Çakırhan, The Poetry of Traditional Architecture, Half a Century in the Art of Building, Ege Yayınları, İstanbul, 2005, p.105)



FIGURE 4.29. Selen Büke Residence, 1991. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.30. Sevgi Öncü Residence 1994 – 1995. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.31. Examples of houses similar to “Çakırhan Style” of architecture. Source: Photographs taken by the author (during the visit in Akyaka, July 2008).



FIGURE 4.32. From top to below left to right: The plate for the Aga Khan Award winner house of Nail Çakırhan, on the entrance door to the garden of the house, The entrance door and the stairs going down the garden, on the right: interior of Nail Çakırhan- Halet Çambel Culture and Art House. Source: Photographs taken by the author (during the visit in Akyaka, July 2008).

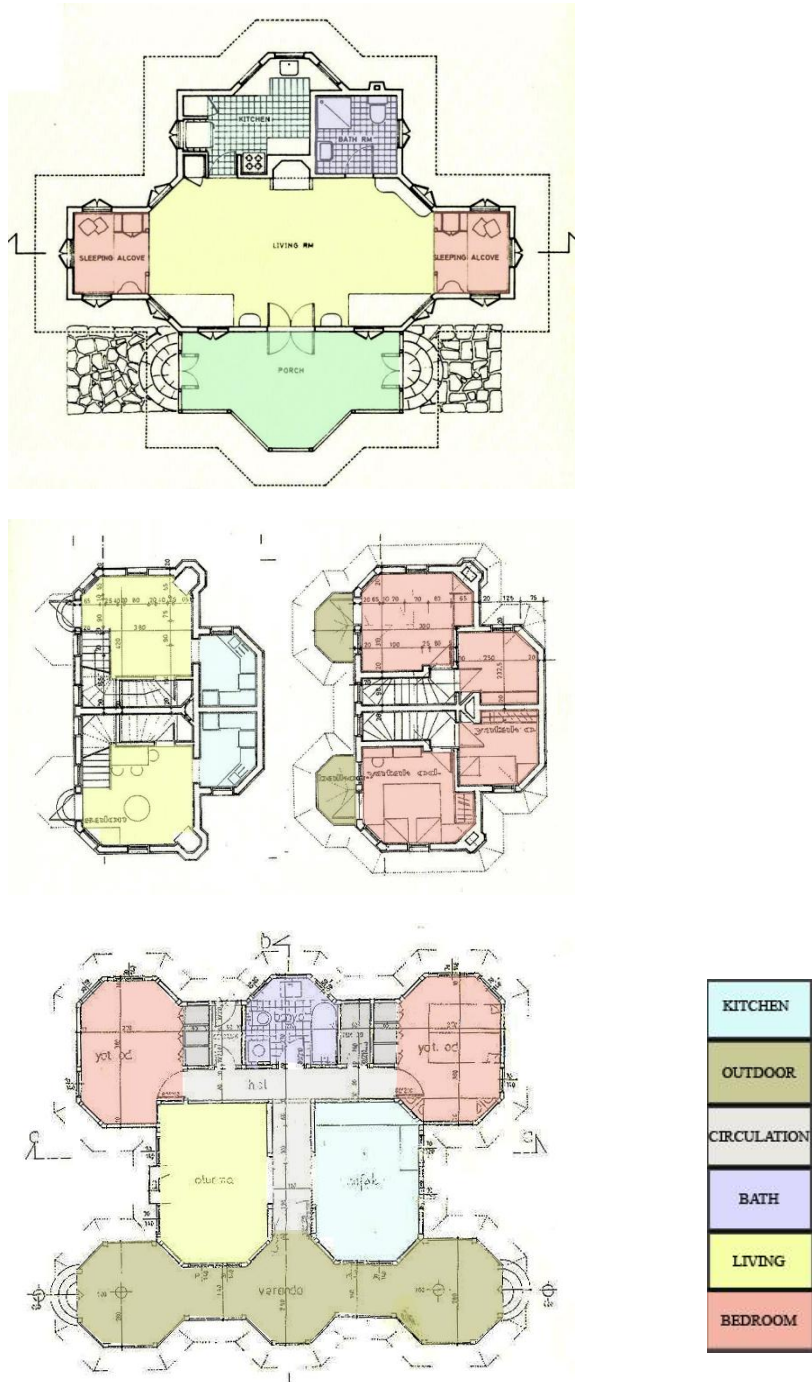


FIGURE 4.33. Plans of the houses from top to below: Minu İnkaya, Ahmet and Ali Şahin Twin Houses, 4 Houses- Orhan- Nurhan İskit Residences, processed by the author. Source: (Nail Çakırhan, The Poetry of Traditional Architecture, Half a Century in the Art of Building, Ege Yayınları, İstanbul, 2005)

Basically there is one multi-purpose living space, and the other rooms, kitchen and bathrooms are opening to this larger space of the house. It is space for living, dining and circulating, decorated with cedar, enveloping the room, similar to sofa understanding of Turkish house. Therefore the other rooms are placed like alcoves in relation to main space. For the interior scheme, he uses cupboards with large volumes for storage and mostly relates them with wet spaces and fireplace. (FIGURE 4.33, 4.34, 4.35)

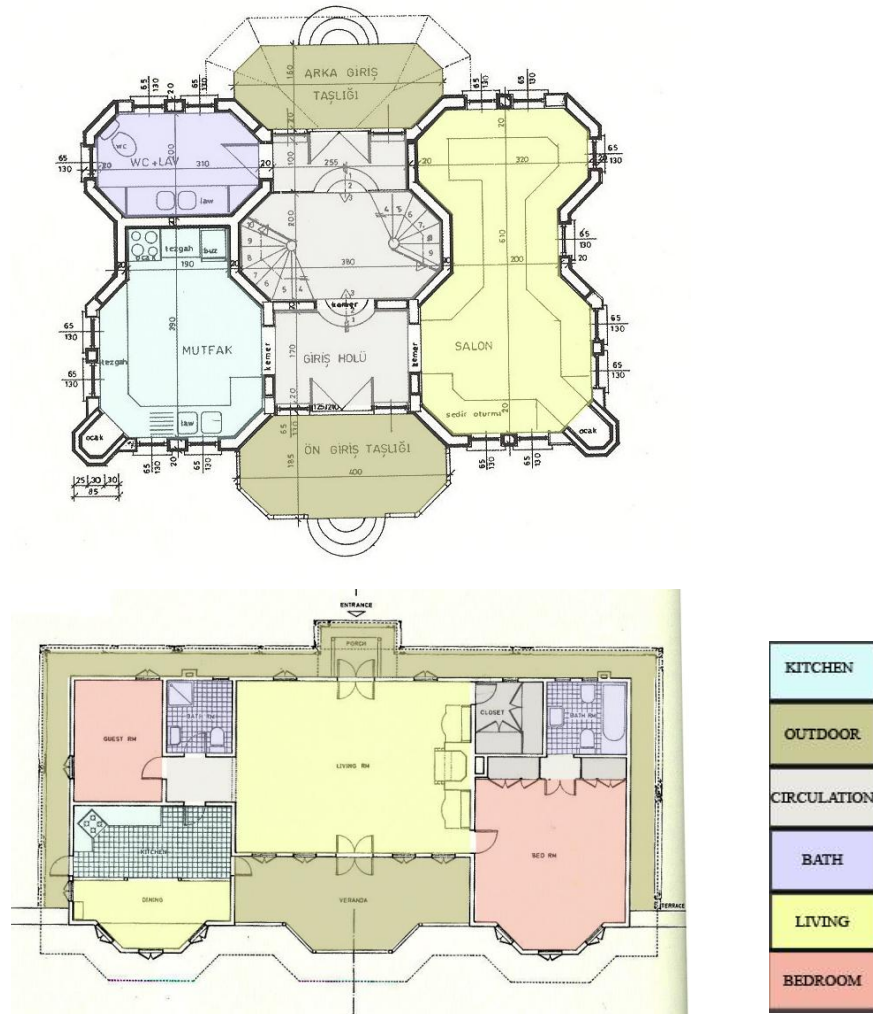
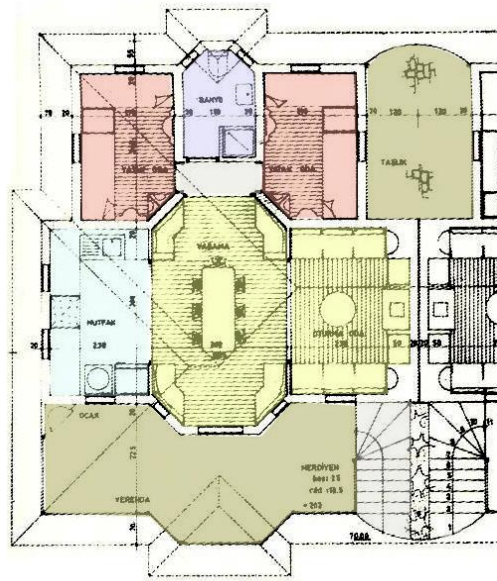
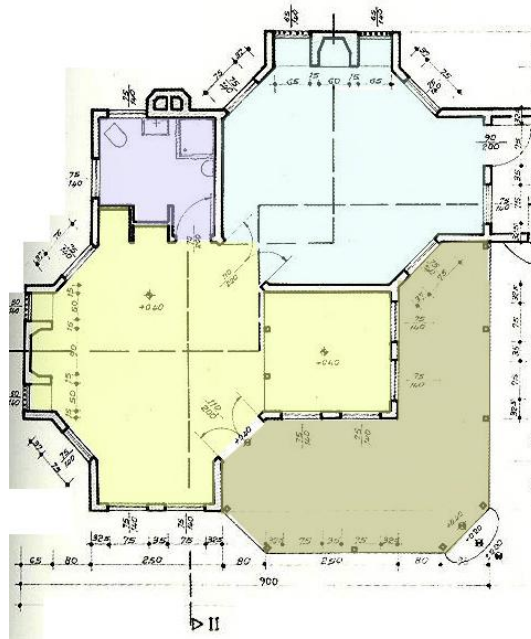


FIGURE 4.34. Plans of the houses from top to below: Sevgi Öncü and Süheyla- İhsan Gürğan Residences, processed by the author. Çakırhan, The Poetry of Traditional Architecture, Half a Century in the Art of Building, Ege Yayınları, İstanbul, 2005)



KITCHEN
OUTDOOR
CIRCULATION
BATH
LIVING
BEDROOM

FIGURE 4.35. Plans of the houses from top to below: Professors House- Refia Şemin and Beril Eyüboğlu Residences processed by the author. Source: (Nail Çakırhan, The Poetry of Traditional Architecture, Half a Century in the Art of Building, Ege Yayınları, İstanbul, 2005)

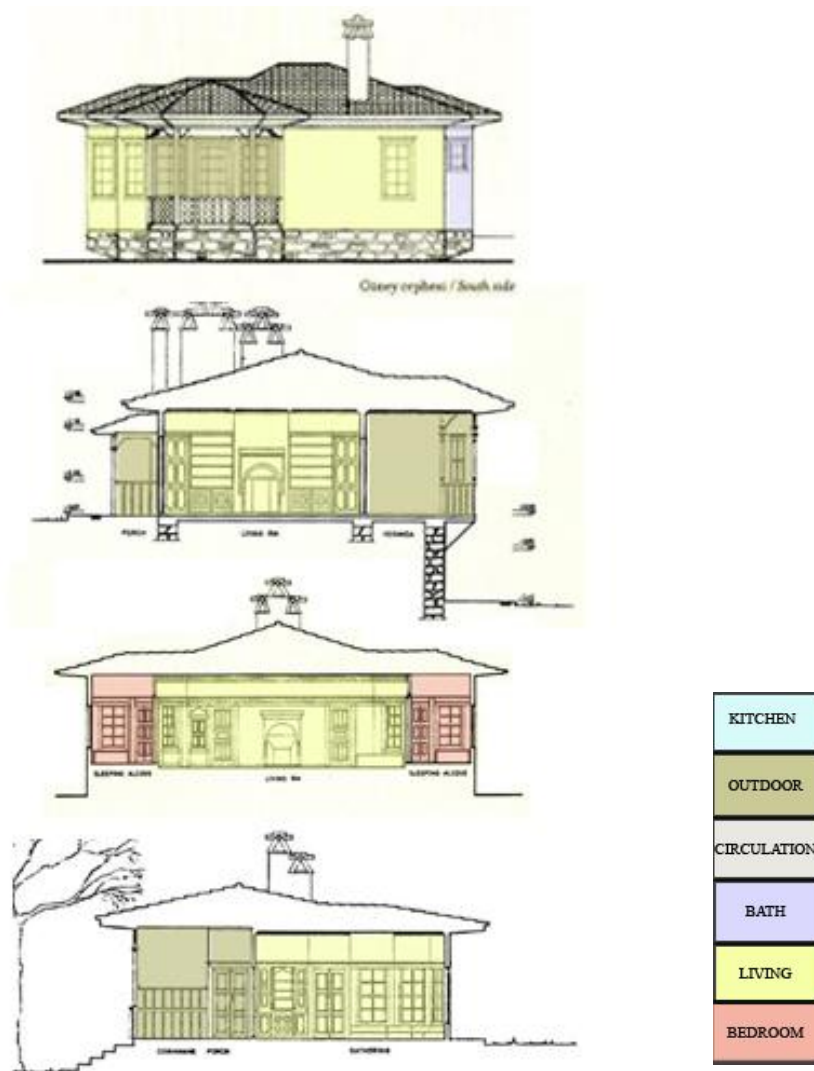


FIGURE 4.36. Sections of Houses from top to below: Study Area, Süheyla-İhsan Gürkan Residence, Minu İnkaya Residence and Nail Çakırhan Residence, processed by the author. Source: (Nail Çakırhan, *The Poetry of Traditional Architecture, Half a Century in the Art of Building*, Ege Yayınları, İstanbul, 2005, p.105)

Therefore, it is possible to talk about the same logic behind “Çakırhan Houses” with the mimicry of some traditional past forms into a summer house context in respect to climate. The dominance of the multi-purpose living area and its relation to the outdoor space is also obvious in the sections of the houses as seen on the top.



FIGURE 4.37. “Kuzulu Kapı” Entrances by Çakırhan. It is a traditional entrance door which has a smaller wing in it that makes the visitor to bend which symbolizes respectfulness to the house. Source: Photographs taken by the author, right corner below, Aga Khan Records (during the visit in Akyaka, July 2008)

4.2 Settlement’s Route of Architectural and Architectonic Development

4.2.1 The “Pastiche and Parody” of Architectural Dissemination

Fredric Jameson uses these couple of words pastiche and parody in his essay about post-modernism.²¹⁶ Jameson correlates the post-modernism’s emergence with the emergence of the new moment of capitalism in the post-war period, the 1960s, and the emergence of new social order as well. He describes two words: “pastiche” and “schizophrenia” to signify the specificity of space and time experience of postmodernism in this newly emergent social

²¹⁶ Fredric Jameson, “Postmodernism and Consumer Society”, *The Cultural Turn. Selected Writings on the Postmodern*, 1983-1998. New York: Verso, 1998, p.5, 7.

order of late capitalism.²¹⁷ Meanwhile, he defines the word “parody” to prevent confusion about the meaning of the word pastiche.

The both words have the meaning of imitation, he designates, and this imitation includes imitation of other styles or techniques, the mimicry of the style of a previous work or the mannerisms. Akyaka’s situation for today is found close to this kind of description of Jameson. Jameson asserts that the style to be imitated is rather unique, easily distinguished from the others with its individual character.²¹⁸ Çakırhan style of architecture in Akyaka is being produced and re-produced continuously with the support and encourage of legal framework. However, the case reproduces itself not with the same high-culture sensitivities of the Çakırhan period but with other demands of having a summer house with authentic elements in an authentically set up stage. The architectural culture of the period dissolves in numerous examples with variety of images. Stefanie Everke Buchanan denotes that:

Culture can thus be understood as a set of guidelines that are passed down to an individual, a package that can and will be added to during this individual’s life, and a large number of elements of which this individual, by means of growing up as a member of a group, will share with other members of this group, but necessarily with persons outside it.²¹⁹

There is not mimicry of same authentic architectural language only, but as it would happen to be in any kind of dissemination situation, there are many different attitudes, hybrid approaches and eccentric interpretations. Jameson defines parody, focusing on the idiosyncrasies and eccentricities of these styles, ridicules the original, usually with the sense of humour or with the impulse of satire. The point Jameson mentions here is that to be able to find something eccentric and to mock it there should be a criterion for the “normal” which gives the eccentricity character to the mannerism to be mocked, in comparison to that normal.²²⁰ The normal of Akyaka is Nail Çakırhan kind of

²¹⁷ Ibid., p.3.

²¹⁸ Ibid. ,p.4.

²¹⁹ Stefanie Everke Buchanan, *The Construction of Cultural Identity: Germans in Melbourne*, Berlin: Lit; Piscataway, NJ: Transaction, c2007, p.13.

²²⁰ Jameson, p.5, 7. Jameson further argues that to ridicule on the great modernists in the defined parodical way, there should be some generalized norm that makes them different from the usual.

architecture in this case, which is legitimately accepted for the most convenient identity for the town. Taking this normal as a reference within the limitations of the legal framework, there has been a great deal of variations in Akyaka, most of which have been irrelevant to the norm. The architecturally designated rules about construction by EPASA are as follows:

“The General Construction Conditions except the Zones which Additional Conditions are not driven by the Application Plan or Local Plan:

E) The eaves are not obligatory. However, if an eave is built, its width cannot be more than 1.00m. The eaves and the rain gutters will be detailed according to the architectural characteristics of the region. Parapet construction is not allowed to front of the eaves.

F) The roofs can be gabled roof, pitched roof or minimum 30% maximum 40% inclined. It will either be covered with pantile or similar material. Terrace floor, attic floor or half storey is not allowed in the buildings. ...

G) [...] The closed projections, stairs, corridors and balconies' profile and railings should also be consistent with region's architectural features or should be an interpretation of them. ...

I) If the proportion of façade length to height is equal to or over 2.00, the façade elements like projection, balcony and window... etc. will be used to give dynamism to the façade to reduce the façade height effect. In this application, it is obligatory to take the façade proportions and local architectural features and style into account.

The window-door openings in the façades cannot be more than the façade area's 30% except for the buildings with commercial purpose. ...

The windows will be rectangular and the proportion of the height to width will be 1.50 or 2.00 maximum and the long side will be vertical. ...

J) If the façades are made up of brick, briquette or any kind of material of present, they should be covered with plaster or lime wash, if they are made up of timber or stone, they can be left without plaster cover.

To encourage the construction of stone wall without plaster, which is an important feature of local architecture, and not to cause space loss because of the construction technique of

Then he asks the immediate question that if there exists no norm like that to be compared to, how the inevitable fragmentation and privatization of styles, codes and languages will be coped with in an immense heterogeneity. He defines this moment as the emergence of pastiche, in which the parodical attitude vanishes with the fact that there are no more norms to ridicule the eccentricities.

stone wall, the 20cm. of stone wall width will be counted as normal construction condition and in the limitations of construction area. The other wall widths are not counted in construction area calculation. This decree is not valid in the case the normal constructions are covered with thin stone plates.

K) The parcel borders which there are no building will be enclosed with garden wall made up of rubble stone or covered with plaster. Garden enclosure can be made up of plantation or wood fence.

L) In the outdoor arrangement, for the soiled region's per 20m², it is obliged to plant a tree of local flora and the arrangement to conceal the building.”²²¹

EPASA decisions and municipal approval as well, are concerned with the general figures of Ula architecture and in the effort of controlling the architectural development within this framework. The result today is a part of popularized culture of architecture with the large-scale villas in gardens made up of reinforced concrete. The ideals about the timber construction which was told to be more economic and efficient in time management, was sacrificed, and the relationship with climate of the region with the material's virtue was given up.

The town continued to sustain itself with the timber decorations on reinforced-concrete and some elements like Ula chimneys, timber railings of balconies to mimic the corpus of Çakırhan. The town tried to have the pastiche of this corpus but had in itself, the pastiche and parody together. John Storey denotes that “[i]dentities are, therefore, a mixture of “interpellation” and “representation.”²²²The town sustains its identity with this compound and benefiting from the representational power as well.

When it is back to Jameson's comparison about pastiche and parody, to clarify Akyaka's position, Akyaka is just like a play arena of different attitudes with the same tools of pastiche. Jameson asserts that pastiche is the imitation of a unique style but not with the

²²¹ The rules are from the latest versions of “1/25000 Scaled Environment Plan Regulations for the Specially Protected Gökova Region”, dated 2004, which is current in Akyaka at present.

²²² John Storey, *Inventing Popular Culture*, Blackwell Publishing, 2003, p.80.

intention of laughter or satire like parody and not with the comparison to a recognized normal either. Pastiche is rather a neutral result in a world of stylistic diversity without any upper agenda of norm. Jameson identifies pastiche as blank parody, as the modern practice of a kind of blank irony.²²³

Jameson also asserts that pastiche is not high- cultural or for the elite like modernist taste but within mass-culture.²²⁴This definition resembles Akyaka's position of transition from high-culture's aims to popularized dissemination of mass culture, with the intention of having from that kind of high-culture object of architecture. The popular architectural culture dominates the town, and the aim of more successful pastiche is the actuator of both authorities and NGOs and other public bodies. The popularity of the architectural values is something which melts the place and the public in the same pot.

However, the place character and the involvement of people to place, the appropriation of the values of Akyaka have always been current and did not end. This involvement to identity of place and taking place as a space of seclusion has fed up the touristic representation as well. Therefore, not only with protection decisions of institutions but also with the involvement of agendas and public to this representational and place-bounded character provided the sustainability of natural assets and control of built-environment. The pastiche of the primer values can be counted as so effective that, even with the dissemination with less strong emotional and ideal ties, it contributed to a nature-friendly development of a town in comparison to other coastal towns.

The inevitable dominators of tourism and economy utilized from the identity of the town, but it would be an insufficient and inconvenient complaint to accuse this situation. Because this interrelationship of tourism sector and popularized dissemination contributed to the development of the town as well. John Storey states:

Consumption is a significant part of the circulation of shared and conflicting meanings we call culture. We communicate through what we consume. Consumption is perhaps the

²²³ Ibid.,p.5.

²²⁴ Ibid.,p.7.

most visible way in which we stage and perform the drama of self-formation. In this sense, then, consumption is also a form of production.²²⁵

According to Jameson, pastiche of today is not copying the past or imitating it in a humorous manner like a parody but rather sets up its own feelings and practices.²²⁶ In Akyaka's case, too, the attempts of people to have house in this authentic and traditionally decorated town are conscious efforts of living in such an architectural culture. Therefore, there is the construction of their own emotional relationships to the place with the practice of architecture making through pastiche. There is good will in the attempts of people to resemble their houses to Çakırhan style, but individual expectations from a summer house transform the end-products. Moreover, all house-owners could not possibly have architects to design their houses. On the other hand, most of them afforded to have carpentry works to be done. Therefore, the pastiche of the norm has remained in wooden doors, railings and such carpentry details, rather than a total architectural approach for the whole.

As a conclusion, Jameson refers to word parody for the imitation of the previous styles by focusing on their eccentric character which carries them out of norm, which is the case for Akyaka recently. According to Jameson, pastiche is the only way for the artists to continue making art by borrowing from a number of styles of the past as no more an individualistic style or mannerism exists today. But differently from the parody, it is not depending on any norm any more (as there is no such norm) and not aiming to be comic either.²²⁷

To conclude, the dissolution and dissemination of architectural identity of the town has not ended with the massacre of concrete structures like it happens in other coastal towns, with the rules governed by the authorities and the appropriation of architectural culture. There are remaining from the corpus of Çakırhan and the town continues to re-produce on it.

Storey argues:

Remembering is in part about organizing and managing the past in relation to the present. The past is not preserved and recalled, it is actively and continually constructed in the

²²⁵ John Storey, *Inventing Popular Culture*, Blackwell Publishing, 2003, p.78.

²²⁶ Jameson, p.5, 7.

²²⁷ Ibid.

context of the present. In other words, remembering is about making meaning in the present and in response to the present. That is, in order for our memories to remain meaningful to us, they have to make sense in the context of the present. Interpretation will always be interpretation as informed by current attitudes and beliefs and not from the perspective of the context of the original memory.²²⁸



FIGURE 4.38. Oktay Akbal Public Library. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.39. The balconies with timber railings, which are in the form of sitting desk are very common in houses. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)

²²⁸ Storey, *Inventing Popular Culture*, p.84.



FIGURE 4.40. Ula Chimneys are obligatory for approval of municipality. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.41. There are numerous constructions which are very large-scale villas. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.42. There are examples of large-scale villas with some local figures' make-up but irrelevant in the essence. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.43. There are examples of large-scale villas with some local figures' make-up but irrelevant in the essence. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.44. The shops are also in the decoration of local type of architecture just as it happens in old towns, for touristic purpose. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)

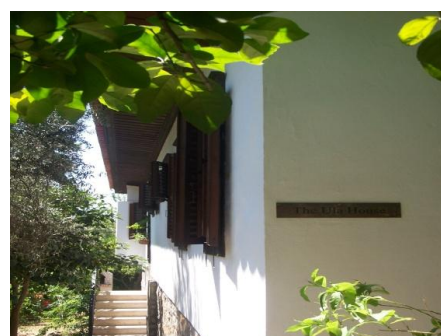


FIGURE 4.45. There are numerous approaches in the dissemination, various perception forms of architectural language today. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)



FIGURE 4.46. There are numerous approaches in the dissemination, various perception forms of architectural language today. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)

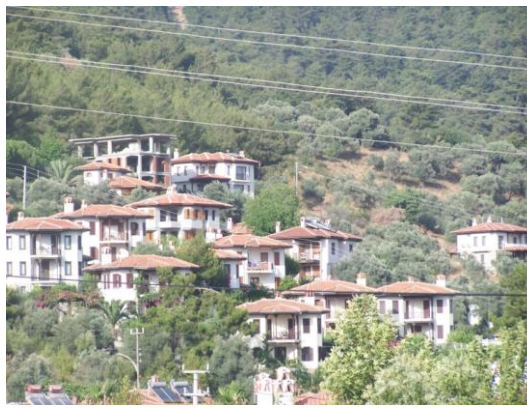


FIGURE 4.47 General views from the town, multi-storey constructions especially in İnişdibi district, distanced from the center of town. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)

4.2.2 Selling Place through Architectural Object

Beginning from 90s to today, Akyaka has turned out to be a rising tourism center, with a rapid increase in 2000s. The town's basic economic activity for locals based on fishing and agriculture has begun to be dominated by tourism after 90s and this rising of tourism, as mentioned, has rooted from the representational power of the place through its architectural and spatial characteristics to be identical. The accommodation of the tourism sector, as defined by the mayor, mostly depends on the family business which keeps Akyaka houses for tourists, as tourists generally want to stay in these houses. The villa type houses are very appropriate to be used as apart hotel or pension. The mouth to mouth promotion,

therefore, basically relies on the quality of the space and architecture which the tourists taste in Akyaka, similar to cities like Venice, Amsterdam, Dubrovnik or Portofino with their characteristic town formations in terms of architecture.²²⁹ The social dissemination of the apprehension of Çakırhan architecture has constituted its own agendas and market with a rising interest. The character of the town has changed quietly its face into something new from the small village of comparatively more modest houses made up of timber. Akyaka became a coastal town comprising luxurious villas in gardens with some traditional decorative additions. The small hotels and shopping areas are availing from Akyaka architecture's facial features in façades or some motives about the traditional and vernacular living. The atmosphere of the town is more and more powerfully demonstrated to be authentic in a more imposing and deluxe manner to attract more attention and higher income groups' house demands. Relph argues that:

An inauthentic attitude towards places is transmitted through a number of processes, or perhaps more accurately 'media' which directly or indirectly encourage placelessness, that is, a weakening of the identity of places to the point where they not only look alike and feel alike and offer the same bland possibilities for experience.²³⁰

Furthermore, Kevin Lynch defines the identity of a place simply as that which provides individuality or distinction from other places and serves as the basis for its recognition as a separable entity.²³¹ The different "bland of possibilities for experience" as Relph mentions, was the basic tool for the tourism to attract people to Akyaka through its representation that the place is offering spatial discoveries with vernacular and past forms of architecture. As the touristic settlements in Turkey are very similar today, with their uniform apartment blocks and reinforced concrete buildings; Akyaka's tourism, with the architectural language it has, is in the effort of sustaining distinctiveness among them.

²²⁹ Erdal Özhan is the manager of Turkish National Committee of Coastal Areas and Med-Coast Secretariat International Organization, professor at METU, Civil Engineering Department. He is living in Akyaka and working on an international pilot project about Gökova. He makes this connection of cities as a researcher of Mediterranean coasts in his e-mail message to the author, January 04, 2010.

²³⁰ Relph, p.90

²³¹ Lynch, p.6.

Today, to be able to afford to buy a “Çakırhan style” house is so hard, because of the increasing value of the land relying on the decreased area available to construction. Erdal Özhan maintains that:

Today, a land about 350-400m² is at least 250 000-300 000 TL, which means that to have a Nail Çakırhan House costs 400 000-500 000 TL. Following this fact, in Akyaka, houses which are larger than what it has to be and in obstacle with the current municipal plan and degenerating the architecture of Çakırhan, which are built up by constructor-sellers are being marketed.”²³² He adds that: “The modest coasts of the land before 2000s have been effective in the sustainability of modest Çakırhan houses until that date.”²³³

Tevfik Toprakçı, who worked with Çakırhan, in his house projects and as the architect of one of the largest-capacity hotels in town, mentions that:

Our rich architectural culture’s two important inputs, sofa and courtyard can be seen in Nail Çakırhan house. With this hotel, the step taken for cherishing our traditional building character was accelerated with the other buildings we interpreted. These anonymous architectural examples which are owned by Akyaka town happened to introduce the character of Akyaka with other architects’ involvement. The most important participators of this characterization is Ula and Muğla civic architecture examples.”²³⁴

The hotel represents itself as an interpretation of anonymous architecture. He also denotes that Aga Khan Award shows the importance of our anonymous architecture’s interpretation and protection. Toprakçı argues that for the survival and sustainability of our architectural language, the Ottoman and Seljukid buildings should be analyzed and synthesized in the interpretation of modern building perspective. He also thinks in the same respect with Çakırhan and accuses the Western mimicry and European copies in modern architecture beginning with 1940s, which he defines as “tin-plate jars, tin-plate boxes and concrete walls.”²³⁵ The hotel sells itself through its architectural features; which are complete copies of past traditional Ottoman and Seljukid space and decoration understanding.

There are contractor firms today; selling the architecture of Çakırhan style relying on a socio-cultural basis which have been sustained through the apprehension of architecture of

232 Erdal Özhan, e-mail message to author, January 04, 2010.

233 Ibid.

234 Tevfik Toprakçı, “Anonim Mimarimiz İçerisinde Bir Yorum...”, in The Representational Brochure for the hotel Kerme Ottoman Konak taken from the hotel during the site visit of July 2008, dated 10.6.2008.

235 Ibid.

Akyaka, represented as nature-friendly, in harmony with its environment and having characteristic traditional features. The socio-cultural union image of the town is being negatively affected from this development as Akyaka was a town which sustains with socio-cultural sensitivities to its locality, social equity and public-based character at the very origin of its formation, a rare understanding about the coastal towns of Turkey. The modest kind of life in harmony with local environment and spatial values has been damaged from this grandiose approach with expensive, large houses with mimicry of past decorations like make-up.

The social approach in Akyaka can be best exemplified by the calm life there with the representational figure as a “space of seclusion” and comparatively concerned manner about social equity. Loud music is not allowed in the town after 1 o’clock at night. Furthermore, activities like theatre and cinema are free, discharged by the municipality. On one side of the sandy beach in Akyaka, there is a forest park and it is very popular among local people who want to swim and have picnic. The two areas of forest and beach next to each other serve to public with no separation of cost or closed areas avoiding public access, as observed in many coastal towns today, as an obstacle. The continuation of village character of the town is partly the result of its small land and its this kind of social development supported by the intellectuals appropriated the village, and communal formations for protection of Akyaka, which will further be mentioned under the following title. In the conclusion of the symposium about coastal area management the all participants maintained that:

Social equity is also a major issue in coastal planning and management. This is mainly important in case of beach access, since some coastal developments have tended to become as prestigious enclaves for certain groups of people. Consequently, coastal land values have risen, frequently displacing low-and moderate- income local residents and over time there has been, although rarely, gentrification in some places.²³⁶

The main issue about Akyaka’s touristic development and socio-cultural structure was that, at the very initial point of its formation, it was built up with a guild-like system concerning the economic and social formation of the houses with a conscious approach for public benefit. The following years of development were also in the effort of social equity for the

²³⁶ *Coastal Area Management: Integrating Environmental Objectives into Regional Planning: Final Report, Antalya, Turkey, 25-29 March 1998*, The Hauge, Netherlands: International Society of City and Regional Planners, 1998, p.43.

utilizing of the coast, and the service which locals and tourists avail together without distinction. The social structure of Akyaka was generally being identified with its respect to local culture and local people's living, and the population which appropriates Akyaka was mostly well-educated people of average income group, generally concerned about environmental protection and architectural value. The other coastal towns' more cosmopolitan structure of social basis is different from Akyaka's image as a place for a community of conscious and well-educated people in harmony with local way of life and local community. Akyaka's formational characteristic in terms of socio-cultural context is similar to what Norberg-Schulz remarks as: "...a naturally 'grown' environment, where physical activities form a constituent force, creating an environmental 'ground' on which man's culture blossoms like a plant."²³⁷



FIGURE 4.48. Hotel and apart hotel examples. Source: Photographs taken by the author (during the visit in Akyaka, July 2008)

²³⁷ Norberg-Schulz, *Existence, Space and Architecture*, New York, Praeger, 1971, p.72.



FIGURE 4.49. Views from a hotel designed by Tevfik Toprakçı who worked with Çakırhan. Source: Photographs taken by the author (during the visit in Akyaka, July 2008).



FIGURE 4.50. There are estate agencies, design and construct-sell offices, which sell and design houses in Akyaka utilizing the architectural language of Akyaka and represent themselves with the synthesis of local and modern values. Source: Estate agency and building contractor websites. Retrieved January 14, 2010 from (<http://www.artec-architects.com/projects.htm>, <http://www.nautical-estate.com/>)

4.2.3 Akyaka Settlement in the Context of Sustainability of Coastal Architecture

Coastal towns should be planned with particular attention and should be under the control of multi-disciplinary but integrated planning approach, especially in a country like Turkey, which is under pressures of rising tourism and urbanism.²³⁸ Sustaining coastal communities and biological diversity or rural and the coastal environment are very contemporary issues of the world with the dominancy of tourism in the coastal towns and its harmful effects on local cultures and environment.

²³⁸ *Coastal Area Management: Integrating Environmental Objectives into Regional Planning: Final Report, Antalya, Turkey, 25-29 March 1998*, The Hauge, Netherlands: International Society of City and Regional Planners, 1998, p.43.

As stated in the conclusion part of an international seminar in 1998 in Antalya about coastal area management:

Turkey, possessing an extensive amount of shoreline with natural and cultural richness, has accumulated a quiet experience in planning and management issues. Nevertheless, it is observed that in certain locations, like Antalya province, critical thresholds are almost reached and more restrictive and protective policies should be adopted. Therefore, Turkey is ready to co-operate with the specialized institutions in all actions for the benefit of its coastal protection and regeneration efforts.²³⁹

Akyaka, among these is a place which feeds its representation from the environmental values it still has and has been producing and re-producing its local architectural values since 25 years. In the international seminar mentioned, the common conclusion of the experts from different disciplines is declared as:

Although still few in numbers, localities have started to search for the protection of their community character by objecting to standard type of development plans prepared without a sense of place. Therefore, planners, designers and officials responsible for such plans, have to take a renewed interest in incorporating those planning and design features that characterize the traditional and modern in harmony.²⁴⁰

Feral Eke counts the major problems of Turkey's coastal regions as:

- They receive a relatively higher rate of immigration and have higher population densities compared to other regions.
- They are relatively more urbanized.
- They are the places where tourist, recreational and summer housing development take place at a high pace and thus a severe loss in agricultural land is experienced.²⁴¹

Akyaka is a settlement which has sensed the responsibilities about protection at very early stages of its development, whether the result is completely successful or not in terms of its architectural quality, at least it has been successful at protecting and sustaining what has been supported in mind at the very beginning of the formation. Akyaka has owned its character as a place, has utilized from this aspect and represented it to the utmost. Its dependence and loyalty to the local individual character it has, indirectly contributed to the coastal policy by both the town itself managed and the other coastal towns as a model.

²³⁹ Ibid., p.43.

²⁴⁰ Ibid., p.43.

²⁴¹ Ibid., p.214.

Feral Eke points out that:

Since any rural settlement in Turkey reaching the 2000 population limit can achieve municipal status and acquire planning powers alongside it, the new municipalities with lack of adequate technical expertise, experience and man-power contribute largely to environmental degradation and irrational use of coastal areas.²⁴²

Akyaka, after having a municipal status, was also found itself in the responsibility of resuming its tradition about the concerns of its traditional characteristics and landscape use.

In sum, the geographical conditions helped Akyaka to be what it is today as stated, with the mentioned natural resources and historical heritage. However, as it is stated in “Atlas of Vernacular Architecture of the World” “much of human settlements reflect the physical geography of the land on the one hand, and cultural influences on the other.”²⁴³ The cultural and social development of the town supported these qualities and what at the very beginning Çakırhan was thinking about the region and architecture had chance to display themselves in the formation of the whole settlement and in the conduct of sustainability of it as well. Although, as Relph states:

An inauthentic attitude to place is nowhere more clearly expressed than in tourism, for in tourism individual and authentic judgment about places is nearly always subsumed to expert or socially accepted opinion, or the act and means of tourism become more important than the places visited.²⁴⁴

Akyaka expresses its touristic quality with the identical architectural notions it has and dominates its authentic place culture. Cengiz Bektaş tells about Kuşadası that:

The outcome of urbanization in Kuşadası during recent years is a demonstration of the rupture with fundamental principles which were derived through thousands of years of trial and error and which are in fact valid for all times. These “parvenu” buildings so preoccupied with form and compulsively seeking to appear different are the products of people who have lost all interest and whose only consideration is for “speculative profits.

The trend towards apartment housing blocks has already started in Kuşadası. And one cannot oppose this trend armed only with “site preservation rhetorics”, without offering economically feasible solutions and developing cultural consciousness. The real danger is that apartment housing blocks and so-called summer residences which are the products of a different culture (or, rather, of a lack of culture) sprawl across the fringes of Kuşadası,

²⁴² Ibid., p.216.

²⁴³ Vellinga, p.3.

²⁴⁴ Relph, p.83.

ready to suffocate the town. The coastline has been plundered, and irresponsibility has produced consequences so grave that only foreign invaders could have inflicted such harm.²⁴⁵

The reason of the dissolution of local architectural identities in the coastal towns is a lately noticed but largely discussed issue of our time beginning from 80s. The academic and international studies carried out about the coastal zone planning and its negations are mostly focusing on some basic subjects and new concepts about planning are very contemporary to inhibit this continuing course. The problems of the coastal areas' planning decisions and Akyaka's situation will be comparatively sequenced:

- The Turkish ministries which are strongly involved with activities in the coastal zone are the Ministries of Public Works & Settlements, Tourism, Agriculture & Rural Affairs and in specially protected areas; Environment and Forest with EPASA. The multiple decision-makers effective on the coasts should have a unity to have an "integrated coastal management", a very contemporary subject about the planning of coastal areas. Unfortunately, the decision-making mechanism in Turkey is very complicated and there is not a special and a united planning concern for the coastal areas. Akyaka was under the control of Ministries of Public Works & Settlements, until it became a "Specially Protected Area" and plan decisions were prepared anew. The advantage of Akyaka was that the settlement has attracted the attention of the local authorities at the very beginning with the emerging architectural language by Çakırhan. The approved and favored architectural approach of him opened a way for both resuming the existent architecture and also for the protection of the environment with green land came into prominence.
- The local characteristic of the coastal towns are not left to local governors or NGO s (non-governmental organization). In Akyaka, NGOs are also in hard work for the protection of the region which will be mentioned in the next chapter. The central authority with "Coastal Law" is operative in regulations of the coastal zones. Özgür Almaç mentions the problem in his thesis as follows: "...the law has

²⁴⁵ Cengiz Bektaş, *Halk Yapı Sanatından Bir Örnek Kuşadası Anadolu Evleri Dizisi-6*, İstanbul: Bileşim Yayınevi, 2005, p.75,76.

to describe actually the planning process on the Coastal areas, but it describes the plan decisions necessitated to be taken as the result of the detailed analyses in the planning process. This approach means that the spatial arrangement in the shore strips of coastal settlements should be uniform and same.”²⁴⁶ He adds: “The dynamic and variable structures of the coasts, accordingly sea oriented local characteristics of the settlements are tried to be regulated with the Coastal Law, which is not integrating the local characteristics, instead of a planning process based on healthy detections and analysis. Within this framework, although the coasts are special areas, “special plans” cannot be described for the coastal settlements.”²⁴⁷ Feral Eke says about the law that:

It can be argued that the main reason for unsatisfactory results is because, from the outset, the shore law does not aim towards a comprehensive management. Another criticism is that the shore law does not treat the two media (namely the sea and the land) equally.

Responsibility for enforcement of the Shore Law is given to municipalities within their borders and in their development areas, and to the provincial governors in the rural areas. Yet this procedure tends to result in an uncoordinated planning of the coastal area, which, despite administrative divisions, is a continuous space.²⁴⁸

Şebnem Arbak states in this respect:

“Especially places, which have distinctive urban and environmental character and identity, ought to be planned and truly managed through the cooperation of the planners, architects, archeologists, landscape architects, economists by considering the requirements of the local community with their support.”²⁴⁹

The situation of Akyaka after its being a municipality has gained a broader context in terms of planning decisions. There are unqualified and poor imitations of past architectural forms and decorations, kitsch applications of Çakırhan based architectonics, and swanky villas using the features of timber construction as showpiece. Nail Çakırhan is a figure in Akyaka’s architectural formation but his name is not written in the planning rules as there is no formality. According to the

²⁴⁶ Almaç, p.129.

²⁴⁷ Almaç, p.126.

²⁴⁸ *Coastal Area Management: Integrating Environmental Objectives into Regional Planning: Final Report, Antalya, Turkey, 25-29 March 1998*, The Hauge, Netherlands: International Society of City and Regional Planners, 1998, p.216.

²⁴⁹ *Ibid.*, p.102.

information gathered from urban planner, Municipality Council's member Barış Çerçi, the municipality is in the effort of finding the harmony with Nail Çakırhan architecture's language in the step for giving permission to buildings. There is also the effort for implicating Nail Çakırhan's architectural language to the municipal plan's rules together with Ula architecture's local characteristics but current situation in Akyaka is not so exactly in the course of this manner as it was observed in the site visit. The further analysis will be mentioned in the architectural and architectonic research of the area.

- The first plan about Akyaka is regulated in 1988-89 with its being a "Specially Protected Area". Before this date, there were local plan studies and plan of Ministries of Public Works & Settlements. After the plan in 1989, all dwelling, office, beach, shopping activities are under the control of EPASA. In 1997, there is a Revisional Development Plan and from 1997 to today, this plan is effective with some additions and partial changes like road decisions. In the year of 2000, for the region of castle and historical ruins in Akyaka, a "Protection Development Plan" is added to the plan. The settlement's planning course is not very different from the other usual coastal towns in terms of parceling etc. The Institution of Specially Protected Areas is entitled to make, get made and approve the plans at any scale within these Specially Protected Areas with the Decree in Law.

In sum, Akyaka has the similar program of regulations to other protected areas and coastal towns, without a sustainable integration and specified coastal policy for itself. The resulting tissue of the town, therefore, is comparatively protected but not growing as controllably as it claims to be and also not as particular as it could be in reference to its identical architectural approach it maintains. Therefore the town is not offering a richness in terms of spatial arrangement for the totality of the houses within the framework of conventional regulations, and the identical approach to space is offered only in scale of the houses, themselves. (FIGURE 4.51)



FIGURE 4.51. Image for the top view of the town. Source: Assoc. Prof. Dr. B. Günay's Archive for Akyaka.

CHAPTER 5

CONCLUSION

This thesis aimed to re-consider Akyaka settlement in a critical way after 25 years from its formation. The hypotheses of the thesis basically were that the settlement's formation was unique and the settlement had a place virtue which could frame the work on itself. As the conventional domain of profession of architecture stayed a little bit distanced to the settlement and re-production of the kind of architecture in the place, the thesis scrutinized the settlement from various aspects and arguments and listed its findings with the methodology of collecting them basically under three main spheres. The multi-faceted questions about Akyaka and not only the several answers but also the new questions which they arouse along with the answers led to establish the methodology in these geographical, socio-cultural and architectural-architectonic spheres with the themes they carried about Akyaka. The hypotheses of the thesis were revealed and congested through these themes of the chapters. In sum, the thesis provided a context for the conventional architecture to internalize the settlement with the findings of the study. As the thesis approaches the subject in its own discursive formation, with a multi-faceted totality, the conclusion part is set up to have such an array of multiplicity to reflect the multiple focuses of the thesis.

In the geographical sphere, the theme behind is that the settlement is a "place as a secluded public territory". To be able to focus on the distinctiveness of this formation, the settlement's natural and local values and settlement policies applied were given. The development of the settlement was given in this chapter beginning from its ancient history and the chapter underlined the distinct feature of settlement that the increasing popularity of the formation marched with its secluded character. The protective crust, which settlement is claimed to have by the thesis, is closely interrelated with its geographical character. According to the findings of this chapter, Akyaka could not have the chance to sustain its natural environment unless it had the natural and historical boundaries which were also under the protection of legal authorities.

In the socio-cultural sphere, the theme behind is that the settlement is displaying the “impact of the man” to the environment and there is a “popularized dissemination” which the man started and disseminated by the public enunciation. Nail Çakırhan, who came to Akyaka with some ideals in mind, became the model-maker of the formation process of a settlement, which would happen to be produced in some way, but had achieved a distinctive route of formation with this man; therefore the man’s socio-cultural interactions were given first. The chapter’s findings were phases about the socio-cultural route of Akyaka, which began with the fancy of close environment of Çakırhan at first, and then disseminated into an architectural model after Aga Khan Award for Architecture and a totally new phase which continued to exist today, with the rising of tourism. The socio-cultural impacts of the settlement on people were deep in terms of appropriation of the town from the very beginning and had resulted with consciousness among the inhabitants in terms of the protection and sustainability of the town. Consequently, the interrelationship between this appropriation and the representation of the town with the very same “protected architecture and nature” motto has fed up each other in the course of socio-cultural development.

In the architectural and architectonic sphere, the theme behind was that there was an architectural culture which nestled continuity and controversy in its body together. For Akyaka, architectural formation begins with Nail Çakırhan Residence and the following works of him with the traditional masters in a guild-like method with the use of traditional material and construction technique. As a consequence, there is a conscious effort and impact of high-culture at this phase of the formation. The high-culture here means the conscious behaviour to the environment and the effort of construction in order to vitalize the traditional timber craftwork and carpentry which is supposed to be most convenient for the climate and geographical data of the region. The actuator of the architectural character for Akyaka was this conscious and social production of space which was supported by recipients, locals, and authorities respectively. Therefore, the chapter involved the initial phase of the formation and continued with the changing phases; which were inevitably the results of “popularized dissemination”. The phase continued with the Aga Khan Award, identity and several arguments in the conventional discourse. The superposed impact of tourism onto these arguments and the increased concern of the people to Akyaka carried the settlement’s architectural development into a part of marketing through its architectural

value and popular culture element. Therefore, the settlement harboured progresses on-going in continuity and controversy in terms of architectonic formation, just as it was entitled.

In the light of the findings of these three chapters, the inferences of the thesis will focus firstly on the hypotheses' assertions about Akyaka, which were in the vicinity of distinctiveness and place virtues of the settlement, secondly on the present and future scenarios of the settlement in terms of coastal, touristic and identical sustainability, introducing "what the settlement has taught us after 25 years of reckoning" as the conceptual framework. This town has different characteristics than the other coastal settlements of Turkey and how this happens is the urgent question of the thesis.

In this thesis, the main idea was to unveil the information the settlement displayed us from several aspects. In this respect, the study's hypotheses at the first step will be covered with the findings of the study. Akyaka is distinctive among other settlements in Turkey with no other similar example. The town started off its architectural formation with the emotional and ideal investments of one man and it was appropriated by public so much that it legitimated itself as a standard for re-production without obstacles of economy, authorities and legal policies or mainstream construction habits' dominancy. It developed itself in the way of its own and utilized from the discursive formation of its own secluded territory and protection. In the touristic phase of the formation, it represented itself straight with its architectural culture and popularized itself with this tool just as there were coastal settlements which represented themselves with their beach, night life or luxurious accommodation complexes.

Akyaka has stood against the criticisms of conventional architecture not for the damage it gives to the environment but rather for the character of the architecture re-produced and generated on one side, and on the other- to some extent, the multi-storey and huge holiday complexes or overdose built area in a coastal region in proportion to natural environment. In this protective crust, the widespread admiration of what was done in the region, and supportive action of the public were effective. This shows the openness of people to innovative and authentic actions about architecture with the survival probability from repetitiveness of production of space with boxy concrete blocks everywhere irrelevant to the environmental context. The traditional way of living with timber-constructed, nature-

friendly buildings had its echo on people. At first Nail Çakırhan, and then the followers of him had strong ties with the place and stood after what they were attempting by undoubtedly re-generating it as an identity. This approach was no artificial but with the references of one place and recycling these references to the same place. Fran Speed asserts that:

The consequence of the sacred for the place-making process resides in the extent of an environment's emotional investment for the perceiving subject. It is the degree of our emotional investment in things and places that forms the basis for their moral significance.²⁵⁰

Therefore, the emotional ties with the place resulted in the moral responsibility to it with communal actions, which were stated in the socio-cultural sphere.

Moreover, Ayla Çevik argues that the spatial character of present architecture is lacking from traditional spatial qualities and is not going beyond Western architecture's imitation.²⁵¹ She mentions that although the cities are under the great influence of this imitational modernism in architecture, some architects, academicians and majority of public are disturbed from this situation.²⁵² She asserts that Turkish people's sensitivity in opposition to repetitiveness of modern architecture in Turkey can be proved in the case of Muğla-Akyaka and mentions that people express their enthusiasm to new architectural space approaches although not the all spatial arrangements in Akyaka are qualified.²⁵³ What she focuses on is the fact that although Akyaka is a village composed of the reproduction of same architectural motives similar to a stage decoration with the similar timber decorations on concrete post and beam system, there is still a lesson that the settlement teaches.²⁵⁴ She summarizes it as the boredom of public from the current architectural solutions and openness to new solutions.²⁵⁵

²⁵⁰ Fran Speed, in *Constructing Place: Mind and Matter*, p.62.

²⁵¹ Çevik, p.8. Translated by the author.

²⁵² Ibid.

²⁵³ Ibid.

²⁵⁴ Ibid.

²⁵⁵ Ibid.

According to the findings of the thesis, Nail Çakırhan is a well-intentioned man carrying the anxieties of building with vernacular traditions to refer past architecture of our own culture, which is supposed to be in harmony with the climate of Aegean region as well. The intersection of his values with the values of the public and agendas of authority gave the power to dominate the settlement's architectural identity with the same values. In this context, Stefanie Everke Buchanan states that:

Within an individual's habitat of meaning, there is a range of symbols that are employed which each carry importance for the analysis of the construction of cultural identity. On the one hand, there are symbols that can be deciphered by (most) others who share the social, ethnic, cultural and linguistic background of a person and as such serve to communicate, construct or even demonstrate identity.²⁵⁶

This was production of high-culture in a sense; and people could not be labelled with copying of this kind of space production. What they intentionally did was a conscious preference of a way of living as inhabitant or second-house owner very similar to the preference of living in other coastal towns with their featured qualities.

The town's general view is assumed to be like an old traditional Aegean town. The meaning of the settlement is closely interlinked with this architectural view, which makes people to have a collective effect of the environment similar to traditional kind of built-environment formation. For the connection of meaning and general relationships between elements of architecture, Norberg-Schulz mentions that:

In order to represent each other, the different levels may possess analogous formal characteristics. In principle, representation is achieved by means of 'structural similarity' (isomorphism). Talking about isomorphism the problem of *archetype* ought to be mentioned. From what has been said above, it is clear that a correspondence between form and content is a necessary property of the world. Form and content are interdependent aspects of the same total experience, with the result that any form has limited possibilities for receiving contents. The archetype, hence, is a reality, but we do not have to introduce a 'collective sub-conscious' or to study brain processes for its explanation. We should, however, point out that the basic schemata consist of general relationships rather than particular wholes.²⁵⁷

As an end-product, there are streets, which give the feeling of walking in-between the Ula mansions, but the hegemony of villa-type summer residences with some timber or stone decorations like a stage make-up is felt more in number of house squares. There is a trial in

²⁵⁶ Buchanan, p.31.

²⁵⁷ Norberg-Schulz, *Existence, Space and Architecture*, New York, Praeger, 1971, p.99.

Akyaka which is corresponding to the identity quests in architectural discourse, but remain as singular attempts. Akyaka's main difference is that it goes a step further by establishing an identity of the whole town with a non-accustomed manner of its own. Typological design codes have been worked out in the case of Bodrum as well but the consistency of the phenomenon was much more obvious with its controllable scale and protected area concern. Çevik argues:

What Nail Çakırhan has done in Akyaka can be architecturally criticized with legitimate reasons but what he has done has significance in terms of the directive influence on the following developments in the region. To expect things that he could not reach as he was not trained as an architect would be a merciless critic. Nail Çakırhan did what he was able to and revealed the public's longings. We should be thankful to him for that. To solve the problems that Nail Çakırhan could not is the duty of young architects who share the same excitement of him.²⁵⁸

Furthermore, Çevik tells that:

Beyond the analysis of traditional architecture's window forms, façade proportions, roof and chimney features or projections, there should be the analysis of descriptions of space and spatial arrangements' variety. She underlies the essence in this kind of an analysis is the observation of life styles in the spatial arrangements instead of a theoretical analysis of typology.²⁵⁹

The identity quest arguments in Turkey, and the regionalist approaches in the field of modern architectural discourse in the globe as well all circulate in the similar fields of discussions about what to do in an era of global architecture through revivalism, vernacularism or historicist and traditional quests as discussed in the previous chapter. Nail Çakırhan was distanced with these kinds of stylistic views as he was out of profession but he had concern about changing the environment with his idealistic beliefs. He did this by imitation of past traditional forms in a vernacular mode of production and the followers of the town imitated his way of imitation; and in sum, the town re-produced itself with a generated identity of tradition's mimicry. Canizaro denotes that:

At the heart of the regionalist dialectic between imitation and invention is a need to establish a relationship between people and place-between the requirements associated

²⁵⁸ Çevik, p.8. Translated by the author.

²⁵⁹ Ibid.

with imitation and the desire for invention. Imitation is the direct taking of form, motif, detail, or the like, and repeating it as faithfully as possible.²⁶⁰

However, the town has been identical in the course of architectural practice in Turkey with its alternative position it gained at the very beginning of the formation. The method of construction which Çakırhan and traditional masters carried out and the use of timber-construction as a virtue compared to concrete were revolutionary in a country, which concrete is taken for granted. On the other hand, the unfortunate fact is that it could not be sustained as it happened to be in the beginner steps of its formation. It has turned itself into something else today, of which quality is open to debate. On the other hand, in the submitted Aga Khan records, too, 25 years before now, the timber construction was underlined to be more economic and less time-consuming than reinforced concrete construction. What could have been if Çakırhan had designed and constructed more houses in the region, or the approach of him to architecture could have been more intensely analyzed and sustained? It is a question of today.

The guild-like method Çakırhan applies is also innovative for the formation of a new settlement from scratch and is inspired from traditional models and social equity models as well, just as it is described by his colleague Melih Güneş²⁶¹:

Nail Çakırhan does not only design, but is also present during the application of his projects, which he carries out with his workmen. The skill he acquired by realizing (and in very difficult conditions) the first successful unrendered concrete constructions in Turkey and by various other buildings in brick in Karatepe (Adana), must have facilitated his work.

Nail Çakırhan has in almost all cases worked without a fee. This gave him full liberty in executing his projects. But at the same time he was instrumental in providing earnings for many: the architect, the master-artisans, the workmen. He has also seen to it that all got what was due to their labour, no less and no more.

Maybe the greatest gain of those who worked with him was that they learnt the practice of the concepts of “labour” and “due”.²⁶²

²⁶⁰ Canizaro, introduction to *Architectural Regionalism- Collected Writings on Place, Identity, Modernity, and Tradition*, p.22.

²⁶¹ Architect M.Sc., Restorator.

²⁶² Melih Güneş, “Working with Nail Çakırhan”, in *Nail Çakırhan, The Poetry of Traditional Architecture, Half A Century in the Art of Building*, p.27.

Akyaka is significant in terms of its reflection of the ideal environment with the ideal methods of construction and division of labour, which reminds there can be alternative positions in any course of time in architecture. Rapoport states that “[r]easons for the great number of house types [...] become much clearer if viewed as expressions of ideal environments reflecting different world views and ways of life.”²⁶³ Akyaka is a product and re-product of different agendas but rooting from this kind of expression of a world view. Rapoport also denotes “[t]he idea of the house as a social control mechanism, so strong in traditional cultures at least, may no longer apply with as much force in a society with the formalized and institutionalized control systems of today.”²⁶⁴ The original formation of the settlement which is the beginner of Akyaka as known today and in which Çakırhan and local authorities supported and directed onto the already in place vernacular being also show the power of traditional past as a memory of both one man and plus public. Another point is that, for sustaining the natural and local qualities, the past referenced vernacular architecture of Çakırhan, rooting from his memory, is found suitable. Frampton argues:

One assumes that this is the polemical point of the term, namely, that the *vernacular* cannot even be addressed today without subsuming it under the aesthetic strategy of *modernism*. At the same time, instrumental reason continues to impose to machinations upon the world with no regard for the intervening traces of mediatory culture. However, it should be noted in this respect that within the scope of the rationalized technology that is currently at our disposal, the process of building remains stubbornly anachronistic in character, above all because, notwithstanding the constant invention of new light-weight materials, possessed of unprecedented advantageous properties, along with the development of an ever more sophisticated range of electro-mechanical services, the insertion of a building into its site remains as archaic as ever it was. It is surely this, plus the persistence of proprietorial rights, that enables building to resist its full commodification.

It may be argued that a critically resistant architecture is one that is totally opposed to rendering a buildings as a free-standing aesthetic object; one that is akin to sculpture in terms of its figurative rhetoric. In light of this, one remains convinced that the general environmental predicament induced by the rapacity of “motopian” development can only be offset by according a priority to “landscape” both as a metaphor and as a literal device for the ongoing modulation of the existing urbanized environment.²⁶⁵

²⁶³ Rapoport, p.49.

²⁶⁴ Ibid.

²⁶⁵ Kenneth Frampton, “Critical Regionalism Revisited: Reflections on the Mediatory Potential of Built Form”, in *Vernacular Modernism, Heimat, Globalization, and the Built Environment*, Ed.By Maiken Umbach and Bernard Hüppauf, Stanford, Calif.: Stanford University Press, 2005, p.194.

Consequently, Çakırhan and his followers used the advantage of the peripheral and secluded character of Gökova, Akyaka to maintain a traditional vernacular culture respectful to nature. The peripheral character was favored because it was not possible to sustain a similar formation in urban architectural formation in Turkey's context. Protection of historical and local values as heritage is a dimension which cannot be glossed over as a must but the continuation of traditional values in the modern urban city is still a contradictory field which is able to be only mediatory approaches at the very most extent. The point here is that although there are other coastal towns, local villages or peripheral modes of settlement in short, Akyaka is still unique for Turkey, as unfortunately, most of the settlements are devoid of interweaving the protective crust or respect to identity both of which Akyaka has for it. Çakırhan has listened to the land of Akyaka within his own understanding of the world, and established a meaningful relationship for himself and for the followers of him as well, similar to what Sarah Menin states as: “[b]ehind the idea of relationship between the self and the context is the premise that before an engagement there is a self that needs to engage.”²⁶⁶

For the development of the town after Çakırhan and proliferation of agendas and public dissemination in the town, with the great impact of touristic activity, the pastiche and parody phase of the formation in other words, the findings of the study can be summed up with the facts about protection of coastal zones and local values. Tourism can be defined as a way of looking to ourselves through a cultural dimension.²⁶⁷ Akyaka utilizes this property of tourism with the architectural culture and nature-friendly representation it has.

In the thesis the lack of sense of place in coastal zones with the heavy impacts of touristic development correlated with globalization, which Turkey's coastal zones are abundantly stricken is addressed. Akyaka among this picture stands in a position of some value in the protection of its identical character and sustainability of coastal zone and natural-historical heritage, as well. This characteristic feature of the settlement is rooting from the standpoint, which Nail Çakırhan and his followers established in-between high culture and vernacular with a conscious appropriation of place and memory.

²⁶⁶Menin, introduction to “*Constructing Place: Mind and Matter*”, p.5.

²⁶⁷ *Türkiye’de 19. Dünya Şehircilik Günü Kolokiyumu 7-8-9 Kasım 1995/Alanya: Sürdürülebilir Turizm: Turizm Planlamasına Ekolojik Yaklaşım = Sustainable Tourism: Ecological Approach to Tourism Planning/* Ed.Mehmet Çubuk, İstanbul: Mimar Sinan Univ., 1996, p.28-29.

The result today is a comparatively more protected environment and re-production of space with the popularized architectural culture. The values the settlement has in terms of the effort of sustainability and environmental protection together with openness to the architectural tradition of itself have shown some points about Turkey's architectural quest, too. The invasion of concrete blocks to coastal towns and erosion of local culture with the urbanized characters of the coastal regions are long-standing issues among the problems of architecture and legal framework in Turkey.

On the other hand, the regulations in Akyaka driven by the institutions of Turkey have very common lacking points in terms of focusing to the local environment's specific necessities. The general attitude to the coasts without particular attention to details is current in Akyaka's case, too. Therefore the right-minded and well-intentioned aims are ending with negative results and uncontrolled standing points in terms of architecture and coastal policy. The general view of the town today is the reference of this well-intentioned but uncontrolled dissemination in one hand and on the other hand, as from the very beginning, it is planned with a very similar tissue to an urban site plan of a grid arrangement in town-scale, not reflecting the particular spatial arrangements of its local architectural quests. The only difference can be said to be the comparatively green environment it still has, but even it could be saved more in scale and more qualified in terms of spatiality. Therefore, with the similar policies and central regulations applied, in whatever scale the initial step's influence, the result will not be satisfactory.

Moreover, in today's Akyaka, there is an endangered situation about the persistent continuity of the place of seclusion character and architectural identity. This oscillation has come to scene with the phenomenon of selling of place, which the tourism largely avails of. The decreased land for construction of new houses and the inverse proportion of increasing demand to the settlement resulted in the increase of the value of land, and the luxury of the houses increased with the changing user profile. The more vernacular and modest type of Akyaka houses are replaced with more grandiose houses made up of reinforced concrete and have some timber and stone decorations on them for municipal approval. Erdal Özhan states that:

The collective existence of nature-friendly houses in one calm place similar to international examples like Portofino and Dubrovnik, but also differently from them as a newly settled environment, gained positive value for Akyaka. Moreover, coastal

management is crucial in the town, which is so in relation to water with Azmaks and the sea.²⁶⁸

His suggestion about the sustainable coastal management of Akyaka, who has involved in the Gökova Pilot Project with MED-COAST Institution, is that:

Together with the protection of Çakırhan kind of architecture, there should be support for family fishing business, proper planning of Woman Azmak and water lands, rational touristic planning, progression of beach use, protection of close environment's landscape, flora and fauna, protection of Cedar Island and efficient management of boat transportation for integrated management.²⁶⁹

Akyaka case is a bundle which has these issues about coastal management, protection of local qualities and sustainable touristic development in itself by giving some hints hidden in its course of development. Feral Eke mentions for Turkish coasts that:

[...] it is difficult to see any innovative development which respects the local characteristics and environment. The disappearance of local characteristics and the construction of poorly designed repetitive developments cause not only visual pollution but also threaten the natural and cultural environment.²⁷⁰

Akyaka has come to a kind of balance with its saturation point in terms of built-environment within the scale of land the natural boundaries allow. Therefore, for its sustainability, there should be more strict and controllable management of its touristic development. Fortunately, the activist approaches of NGOs and voluntary groups in Akyaka are effective for the protection of the town and struggle with the authorities of local and center as possibly as they can. Eke mentions about the management of coasts that: "Adoption of general principles and use of classical tools to manage these areas are insufficient, because coastal areas are special and necessitate special measures and attention". Instead of central bodies, therefore, the authorization of local administrative and public bodies should be increased in the case of Akyaka, too. Also for the sustainability of architectural features and quality, timber use should be supported in construction instead of reinforced concrete and the more vernacular and nature-friendly summer housing should be

²⁶⁸ Erdal Özhan's e-mail to the author dated 19.12.2009, trans. by the author.

²⁶⁹ Ibid.

²⁷⁰ *Coastal Area Management: Integrating Environmental Objectives into Regional Planning: Final Report, Antalya, Turkey, 25-29 March 1998*, The Hauge, Netherlands: International Society of City and Regional Planners, 1998, p.216.

encouraged, instead of villa-type summer houses which has been predominating other coastal towns already.

To conclude, after 25 years of existence, the study and findings of the thesis has shown that instead of staying distanced to the settlement, Akyaka has many things to say about current issues of coastal management and sustainability, power of representation in tourism, the significance of local agendas and efforts in the protection of local values, the public involvement and emotional investment in the appropriation and sustainability of architectural identity. It should be expressed that these things are gradually positive facets that could be considered to have a contribution of quality both in the real world and in the discussion of topics in their own discursive formation. The settlement will be a unique case in Turkey's architectural discourse and re-production of space in Akyaka will have an alternative position for the peripheral built-environment not only for Turkey but also for the globe.

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