AUTONOMY OF ARCHITECTURE: ANALYSIS OF TRANSFORMATION OF BODRUM BUILT ENVIRONMENT VIA DESIGN CODES

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
THE MIDDLE EAST TECHNICAL UNIVERSITY

HATİCE ÖZGÜL ÖZHİSAR

IN PARTIAL FULFILLMENT OF THE REQUIREMENT
FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY
IN
ARCHITECTURE

JUNE 2016

Approval of the Thesis:

AUTONOMY OF ARCHITECTURE: ANALYSIS OF TRANSFORMATION OF BODRUM BUILT ENVIRONMENT VIA DESIGN CODES

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ABSTRACT

AUTONOMY OF ARCHITECTURE: ANALYSIS OF TRANSFORMATION OF BODRUM BUILT ENVIRONMENT VIA DESIGN CODES

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June 2016, 285 pages

The design codes of the physical plans have created a global tourism destination with exaggerated and deteriorated building stock in Bodrum under the neoliberal policies of Turkey. Bodrum that had traditional houses in 1970s has transformed into a commodity for tourism and construction industry. The study sets out to investigate the autonomy of architecture within the consumption age with reference to the housing types defined by the plan codes. The content of this study is to explore the design codes addressing the autonomy debate by locating the development of Bodrum housing type at the center of the neoliberal design process of the built environment of Bodrum. The aim of the study is to provide a theoretical and methodological framework for the analysis of code, type and autonomous architecture within the context of a built environment of Bodrum that has structured by the design codes under the neoliberal hegemony of politics and economy of Turkey and to investigate to what extent the autonomy of architecture has been achieved in the realm of this content.

The thesis first attempts to look into the autonomy of architecture, providing a two-fold critical insight concerning the present complexities and crisis of capitalism (capitalist mode of production) as; first the critique of [post]modernism and second [post]neoliberalism. Then, it has asked what the relation between type, autonomy and code in the realm of the autonomy of architecture is. In this content, the peculiar thing about types is that the discussion has deepened in relation with type and model comparisons within the realm of code and autonomy in the content of the study. So, it has located the relationship of design codes and type at the centre of the building design process in line with the autonomy arguments of the dissertation. The question has also set to understand the external factors and technical constraints, for this purpose, the study explores this issue in the case area of Bodrum, focusing on the regulatory context via the planning mechanism and design codes within tourism's transformative demands in the consumption age of neoliberal policies.

The study analyses and looks into these problems textual, visual and conceptual fremework using qualitative research methodology with the tools of the content analysis of the design codes that are structured in a matrix. The matrix covers three time frames of 1970, 1982 and 2003 under three main titles as; first, procedural codes- that are legislative and juridical;

second, contextual codes- that are environmental and physical planning and; third, architectural codes- that are functional, dimensional, visual and construction. Then,this content has examined in the case area on three plot zones at the centre of Bodrum. The case area and its content Bodrum house types are suitable for the hypothesis of the study, since it has preserved almost all the examples of the traditional housing types defined by the design codes of these three time frames.

The results of the analysis present that the built and social environment of Bodrum structured and shaped via these codes as the agent of the government in terms of property development from housing types to tourism facilities in defined time frame. Although the design codes intend to protect the cultural values of the small vernacular context of Bodrum and create a more or less unique environment that is different than most of the cities of Turkey, Bodrum built environment has almost ended in kitch and its housing type has turned into a myth. Not only the illegal buildings but also the challenges of the architecture discipline in terms of theory and practice under the hegemony of the capitalist mode of production have damaged the built context of Bodrum. Therefore, in the theoretical debate, it is advocated that "semi-autonomy" architecture presents a stance in this ambiguity and complexity of the architecture. Eventually, the study is important with its aim to discuss the autonomy of architecture and to analyse the concepts of design codes and types with an interdisciplinary look in architecture, politics, economy, and urban design considering the local and global discussions for the problem area of Bodrum in Turkey.

Keywords: Design codes, Bodrum housing type, autonomous architecture

ÖZ

MİMARLIĞIN OTONOMİSİ: BODRUM'UN SOSYO-EKONOMİK DÖNÜŞÜMÜNÜN TASARIM KODLARI İLE ANALİZİ

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Haziran 2016, 285 sayfa

Neoliberal politikalar altında şekillenen fiziksel planlara ait tasarım kodları Bodrum'da yoğun ve bozulmuş bir fiziksel çevre yaratmış, bu bağlamda 1970lerde geleneksel konut dokusuna sahip Bodrum turizm ve konut endüstrisi için meta haline dönüşmüştür. Çalışma, tasarım kodları ile tanımlanan Bodrum evi aracılığıyla tüketim çağında mimarlığın otonomisini araştırmaktadır. Çalışmanın kapsamında; tasarım kodlarını işaret ettiği otonomi sorunsalı üzerinden Bodrum konut tipinin, neoliberalizmin fiziksel yapı tasarım süreci içerisinin merkezinde ele alarak incelemektedir. Sonuç olarak, bu çalışmanın amacı neoliberal politikalar altında şekillenen Bodrum fiziksel çevre kapsamında kod, tip ve otonom mimarlık hakkında kuramsal ve yöntem bilimsel bir çerçeve sağlamak ve bu bağlam içerisinde otonom mimarlığın ne kadar başarıya ulaştığını incelemektir.

Tez ilk olarak, kapitalizmin (kapitalist üretim biçiminin) mevcut karmaşa ve krizlerini dikkate alarak mimarlığın otonomisine iki yönlü eleştirel bir bakış ile incelemektedir; birincisi, postmodernizmin ve ikincisi postneoliberalizmin eleştirilerdir. Buradan hareketle, tip, otonomi ve kod arasındaki ilişkinin ne olduğu sorulmaktadır. Bu bağlamda çalışmanın kapsamı içerisinde ve tip bağlamından hareketle, tip ve model karşılaştırmaları arasındaki ilişki kod otonomi ilişkisi içerisinde derinleştirilmiştir. Yani, çalışmanın otonomi savları ile ilintili yapı tasarım üretimi aşaması içerisindeki tip ve tasarım kodları incelenmiştir. Çalışma dış faktörler ve teknik sınırlamaları anlamak amacıyla konuyu Bodrum çalışma alanı içerisinde tüketim kültürünün neoliberal politikaları içerisindeki turizmin dönüştürücü talebi altındaki planlama mekanizması içerisindeki mevzuat ve tasarım kodlarına yoğunlaşarak incelemiştir.

Çalışma bu problemleri oluşturulan tasarım kodlarına ait matris ile metinsel, görsel ve kavramsal çerçeve içerisinde kalitatif araştırma metodundaki içerik analizi yöntem aracı ile incelemiştir. Oluşturulan matris, 1970, 1982 ve 2003 yıllarını ve üç ana başlığı; birincisi, yöntemsel kodları- yasama ve kanuni; ikincisi, bağlamsal kodları- çevresel ve fiziksel planlama; ve üçüncüsü mimari kodları- fonksiyonel, boyutsal, görsel ve yapısal kapsamakta ve ve bu içerik merkez alandaki üç ada bloğu çalışma alanı içerisinde test edilmektedir. Çalışma alanı ve kapsadığı Bodrum konut tipleri çalışmanın hipotezi için uygundur, çünkü alan her üç dönemdeki zaman aralığını kapsayan tasarım kodlarının şekillendirdiği konut

örneklerini barındırmaktadır.

Analizlerin sonucunda Bodrum fiziksel ve sosyal çevresinin, devletin konuttan turizm tesisleri olarak taşınmaz gelişiminde aracı olarak kullandığı bu tasarım kodları ile şekillendiği gözlenmiştir. Tasarım kodları her ne kadar Bodrum küçük ve yerel bağlamının kültürel değerleri korunması ve Türkiye şehirlerinin bir çoğundan daha farklı az çok özgün bir çevre yaratılması amaçlanmış ise de, Bodrum yapılı çevresi hemen hemen zevksizlikle sonuçlanmış ve konut biçimi bir söylenceye dönüşmüştür. Sadece kaçak binalar değil aynı zamanda kapitalist üretim biçiminin hegemonyasındaki mimarlık disiplinin teori ve uygulama zorlukları Bodrum yapılı çevresine zarar vermiştir. Bu nedenle, teorik tartışmada "yarı otonom" mimarlığın bu muğlaklık ve karmaşada bir duruş sergileyeceği savunulmuştur. Sonuç olarak, tez problem alanı Türkiye Bodrum'da yerel ve global tartışmaların dikkate alındığı ve mimarlık, politika, ekonomi ve kentsel tasarım disiplinler arası bakış açısıyla mimarlığın otonomisinin tartışıldığı ve tasarım kodu ile tip kavramlarının analiz edildiği önemli bir çalışmadır.

Anahtar Kelimeler: Tasarım kodları, Bodrum konut tipi, otonom mimarlık

To my family

ACKNOWLEDGEMENTS

Firstly, I would like to express my sincere gratitude to my advisor Prof. Güven Arif Sargın for the continuous support of my Ph.D study and related research, for his patience, motivation, and immense knowledge. His guidance helped me in all the time of research and writing of this thesis. I could not have imagined having a better advisor and mentor for my Ph.D. study.

In particular, I am grateful to Nimet özgönül for enlightening me the first glance of case study area of the research and Ali Cengizkan for his comments on housing typology and Bodrum houses.

I would like to express my beloved sincere to Erhan Acar for his valuable support to share his sources of Bodrum Houses in his course.

I also would like to thank my supervisors Rory Horner and Matthew Allford for their valuable comments on the methodology of the thesis.

I like to thank the people in Bodrum as architect Bülent Bardakçı, employee of Bodrum municipality, Mehmet Kocadon major of Bodrum municipality, and architect Mahmut Kaya and planner Ahmet Kaya for their support with the data, comments and logistics.

My special thanks to my friend Elvan for giving her greatest and immense help and support in almost all details throughout this long journey.

I would thank my friends Emre Kater and A. Kayhan Öztürk for their valuable helps in technical support to complete my dissertation. Also I thank my friend Burcu Bahar in the the Ministry of Culure and Tourism for not only her proof-reading of my thesis but also for her valuable comments on the issues of urbanism, city planning and policies.

I would like to thank my managers and more specially to some of the colleague Aylin Budak without her valuable support and patience this work could not be finished. I also thank to Dilek Abiş give all their supports and possibilities to complete my thesis. I owe special thanks to my friends Sermin, Elif and Sultan who support and give courage.

Last but not the least, I would like to thank my family, both my parents- Ümran& Eyüp Özhisar and my brothers- Özgün&Utku Özhisar who aree ready for supporting me spiritually throughout writing this thesis and my my life in general.

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CHAPTER 1

INTRODUCTION

It is not the end of the world, but it is the end of one particular world, the world built in the last two decades on a card house of speculative global finance. The current crisis is not just economic. It is social, environmental, spiritual and spatial crisis that has resulted in an economic collapse and may usher in number of ominous developments.

(Beyond the Crisis: Towards a New Urban Paradigm,
L. Burkhalter & M. Castells)

The world entered a significant economic crisis in 2008 after the Second World War which affected almost all people and countries. Turkey's own national political and economic challenges have also been affected by this international crisis of capitalism. It has been claimed that the economic and political disputes affecting many disciplines have been highlighted by the increase in the accumulation of surplus within the capitalist mode of production in the world. In this context, architecture is one of the disciplines that is not only strongly affected by those challenges, but could also create opposition and resistance to the political and economic impacts. Architecture, having not only technical but also social aspects, is a remarkable tool that can withstand the challenges of politics and the economy; therefore, the position of architecture and the architect gain importance when considering what architecture should stand for and what role the architect should take under the hegemony of capitalism.

In this present mode of capitalist production, architecture has been bound within the hegemony of politics and economics, in which the tools of this power are the physical plans and design codes creating the rules of the built environment and building typology. Therefore, while the codes usually designed by planners set the characteristics of the building types, the architects are expected to follow them in their designs. The binary relationship, which is an opposition is some cases, between the design codes of the planning hierarchy and the architects' creativity in architectural design, discloses the autonomy debate. As a result, the discussions on the autonomy of architecture have become a significant tool within these economic challenges, due to the fact that architecture does not only cover the aesthetic but also the function and technique, which are closely linked with the economy. The debate on the autonomy of architecture within the concepts of its relationship with design codes and building type/model is the subject of this dissertation within the realm of the economy and the politics of modernism and capitalism.

This relationship comprises the design codes and building types in the planning practice of

Turkey. The importance of these codes and rules depends on whether the built environment has been structured by them in both the upper scale and lower scale physical plans of Bodrum, which is a peninsula on the western coast of Turkey. The implementation plans, which were designed when considering the design concepts of the regional territorial plans, set the codes of land and building use, and the aesthetic and techniques of the Bodrum built environment. Hence, the central zone of Bodrum is the case area to highlight the discussions on the design codes that are either a limitation or a freedom for architects in their designs. For instance, the rules for the determination of the spaces and functions in the building types and their aesthetic criteria have gathered significant arguments by the architects that these codes are the limitation on their design, whereas some other group of architects believe that the codes are allowing new and creative design proposals. Therefore, the study intends to provide a theoretical and methodological framework for the debate on the relationship between autonomy, code and type within the context of a built environment in Bodrum shaped by the design codes in the planning hierarchy of Turkey.

Bodrum has been transformed from a small village to a global tourist destination since the 1970s. At the end of the 1960s, Bodrum was a small agricultural village, but tourism had started to develop as motels or pensions since the beginning of the 1970s. In the following decade, the neoliberal policy of the state government in the 1980s gave opportunities to the private sector for the development of construction and the most significant consequences of this was an increased number of tourist facilities, second houses and hotels. While significant transformation and destructions of the built environment was observed after the 1980s due to the enormous constructions within the neoliberal policies of Turkish capitalism, after 2003 the fast metamorphosis and destruction in the built environment of Bodrum has likely become permanent. The small motels and hotels have been transformed into second houses and finally into global hotel chains and tourism villages. This transformation has significantly changed the social, economic and cultural life in Bodrum, since tourism as a service sector has created a new demography in the population of Bodrum and affected various types of industries, like construction and services. While the small village of the 1970s had its local citizens and fishermen, the present context covers both national and international tourists and foreign people.

The destruction of both the natural environment and traditional and local social contexts in the case area is much worse than of those in the Western world. Berman (1983) indicated that the fast developments in underdeveloped countries resulted in significant destruction, because, as he pointed out, these developments are not real. Although the modest traditional houses were constructed in the vernacular context of Bodrum, more ambitious buildings were developed after the formal planning works in the early period and then the tensions of the planning hierarchy between the government and local municipalities in the later period. Tekeli[1] indicated that in the 1960s the strong government and weak citizens made it possible to plan

[1] Türkiye'de planlama ve mimarlık alanının son on yılı, Symposium Notes. Available at: http://v3.arkitera.com/h42166-turkiyede-planlama-ve-mimarlik-alaninin-son-on-yili.html [Online] Accessed on 02/2014.

Turkish cities totally; on the other hand, he points to cities in the present where big lands for new actors are limited, so planning permissions are under negotiation. However, being a developing country, the built environment of Turkey has almost based on the capital development by the lands and building stocks, which resulted as the tensions between the cores of the two disciplines of planning and architecture, which are the design codes of the plans in the hierarchy and the design of the building type in the architecture. The critical views of Castells and Burkhalter (2009, p.13) mention "new urban strategies that could deal with the current economic crisis, alleviate the global environment crisis and induce new forms of urban life that would be public centred rather than profit centred". Therefore, the important conclusion of Tekeli is that the complex mechanism of our current period cannot be understood using the old planning methods, and therefore the investigation of change and transformation via new debates is a must.

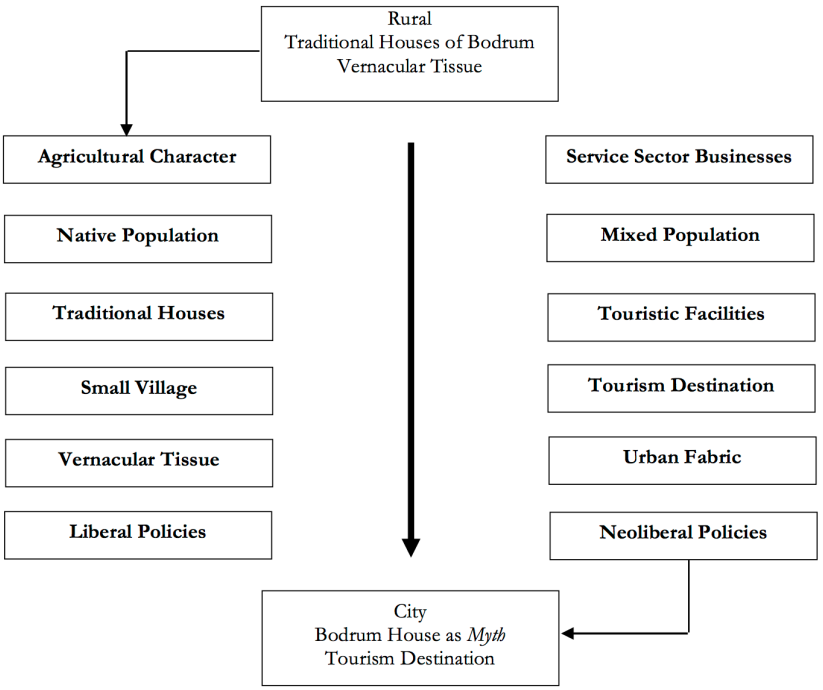

Figure 1.1. The concept of the study on the transformation of Bodrum from small village to global tourism destination; (Source: Prepared by the author)

In the transformation of Bodrum's built environment since the 1970s, the necessity of discussions on the planning methods has been observed within the scope of the research into the Bodrum peninsula. Although the first period in the studies was planned by state interventions in the 1970s, there were alternative plan proposals for the Bodrum peninsula, such as designing the whole peninsula as a national park, suggested by a committee under the governance of US National Parks. However, the significant transformations have damaged the natural environment of Bodrum after the plans of the 1980s, since the neoliberal policies have seen remarkably negative outcomes in the built environment of Bodrum and in the last quarter of the twentieth century, during which the authorities have gained awesome, uncontrolled and mostly fatal power. Some scholars have criticized the idea that the centralized power of Turkey

has influenced the liberal policies in a destructive way through the development of the built environment. In this realm, the planning procedure, which is under the control of the central authority, has significant impact on shaping and defining the built environment.

Bodrum, which was a small village, has now been used as a commodity for tourism and the housing types turned into a fetish object and myth, since it has been seen that the physical plans have eliminated illegal and deteriorated building stock due to a lack of holistic planning that shows understanding of the needs of a tourist destination under the capitalist production. In this content, the case area and Bodrum housing types are suitable for the hypothesis of the study. The type not only shows how it is done but also imitates the nature, so it is both reason and imitation by the architect while copying nature. On the other hand, design codes are the rules for architects for the design typologies. Although the housing types have been turned into a myth, it can be also said that the design codes have protected these housing types and created almost a unique environment, which has observed its spatial difference from the other cities of Turkey. Therefore, it is correct to locate the relationship of design codes and type at the centre of the building design process in line with the autonomy arguments of the dissertation. All in all, the building practice with the codes of planning practice in the context of Bodrum has included the debate on architectural autonomy, since the complexities of Bodrum in its built, natural and social environments due to the illegal buildings, insufficient infrastructure capacity, tensions of the state governance in the planning system covering the legislative procedures and power relations, and high seasonal tourism activities have highlighted various concepts, such as the autonomy of architects and architecture.

This dissertation investigates the autonomy debate in architecture by looking into the relationship and tensions between the design codes of the Turkish planning hierarchy and the building types - Bodrum housing types according to the architectural design - via the analysis of the central zone of Bodrum as a case study. However, the organizational, management and technical dimensions of these plans aiming to create good quality building stock have almost always found incidences both in the physical environment and the physical planning procedures. The debate on autonomy in architecture is the unique research problem in this study with the arguments on autonomy structured in a Turkish context, the Bodrum case area. The design and planning hierarchy defining the building practice in the context of Turkey will acknowledge the methodology on interdisciplinary strategies, but be broadly grounded in the field of the discipline of architecture and the ethics of the architect, which Kant discussed in his moral philosophy. The basic principle of his autonomy positioned moral values as both a universal law and rational agent.

Apart from the Kantian morality and self-rule in the autonomy discussions, there are various scholars that claim the autonomy of architecture. The study includes these views, which vary from those of Frampton (2004) to Rossi (1982) and from that of Hays to Eisenman. While the critique of the culture industry is discussed by Adorno (1991) and Benjamin (1982, 1968), who say the autonomy of art turned it into a commodity, the views on autonomy of architecture are debated by these significant architects and scholars across the development from modernism

and modernity and modern architecture. Modernity is the rationalization of the human will and architects have unlimited freedom to exercise this will. However, in the realm of the autonomy discussions, the climactic period is the 1970s in which a significant worldwide economic crisis occurred, including the oppositions of modern architecture and the autonomy debate in architecture. For instance, Aldo Rossi, Manfredo Tafuri and Peter Eisenman are important figures in the critical architecture of the 1970s. Rossi emphasized that "through architecture one can arrive at a comprehensive vision of the city and an understanding of its structure" (1982, p.112), so the autonomy of Rossi covers the relation of the city with architecture. On the other hand, Eisenman architectural autonomy was defined as the criticality that is the singularity of architecture. Besides this, despite Hays's (1998) autonomy points about the "impossibility" of architectural autonomy and the authentic response in terms of freeing itself from the capitalist mode of production, Frampton and Tafuri (2004, 1973) followed a political economic view regarding autonomy in architecture. So, Rossi's (1982) idea of typology, Eisenman's (2000, pp.90-91) persistency with the base-line-plane, and Mertins's (2000, p.52) upholding on codification acknowledges the architectural autonomy. To sum up this literature review of the thesis, it is worth highlighting Hays for acknowledging the debate on autonomy may be more important than the nature of autonomy itself, so that the arguments over autonomy of architecture in the thesis have been discussed.

Although it is a controversial debate amongst scholars as to whether autonomous architecture is present or not and the discussions on this subject have been rare in the literature, it is the main effort of this study to bring about this discussion from an architectural point of view. Therefore, the argument that the autonomy of architecture is placed "in-between" the external forces and intrinsic values of the discipline, based on the concept of the "semi-autonomy" and its incipient form of "quasi-autonomy" from Anderson's article (2002) in *Perspecta,* is the main starting premise of this study. However, Anderson (2002, pp.30-47) supports the idea of "quasi-autonomy"; the concept of "Relative Autonomy" as also advocated by Frampton (1999) has been set as the main argument of this dissertation. The relative, which means being measured in comparison something else[2] (Cambridge Dictionary), offers a meaningful explanation of the autonomy of architecture which presents its existence as relative to the hegemony of external forces, techniques of the discipline and the moral values of the architect.

1.1. The Problems, Aim, Objectives and Research Questions

The impacts of economic and politics covers a wide range of debates from economics to politics in the capitalist economy as a superstructure, and this evolution has reached global development projects. In this structure, it is difficult to propose various alternative forms of space, environment, buildings etc. in the current context. Castells and Burkhalter (2009, p.13) indicated two problems in urban history that were regarded as the failure of the 20th century planning, and they have questioned how the failed 20th century city could be transformed into

[2] http://dictionary.cambridge.org/dictionary/english/relative [Online] (Reached on 12.06.2016)

a usable model for the future. The similar disputes and problems that are observed in Turkey in the context of Bodrum are as follows:

- Although the different actors such as governments, politicians, laws, legislations, local agents, and investors play significant role in the design procedure, architects have a currently narrow position in the present planning process.

- The debates over how the actors in the planning phase play roles in the design system and how architects define themselves in this context are significant in the theoretical framework.

- The dispute between the central government and local bodies is definitely that the oppression of central power is likely to increase tensions and damages during planning procedures. Meanwhile, this has the effect that physical plans might be disrupted and put into question by the courts and always unsuccessful.

- The top-bottom hierarchy addresses pressure on the local bodies such as municipalities and professional chambers. And it has been observed that the operations of the central body are exempted from the needs of the local and the vernacular context.

- The relationship between user, power (central and local) and architect has become complicated due to land interests that highlight difficulties in the relationships among the actors.

- The lack of public lands to develop and a decrease in land development alternatives as a commodity has resulted in tension and interest in the relationship between the actors.

- The modern (modernity) goals and capitalist mode of production are likely to create significant contradictions and tensions more in terms of developing countries than the crisis in the Western, developed countries.

- Too many plans, revisions and plan codes lacking strategic content for future proposals have damaged the environmental, cultural, historical and architectural features of Bodrum. The physical plans in the scale of 1/25,000, 1/5,000 and 1/1,000 do not follow a coherent content from the top-down hierarchy; for instance, there are either repetitions or illogical content.

- The old conventional planning methods have had limits in scope, so it has been discussed in the Turkish planning context that new paradigms have to be set for the built environment and the future of cities, because these plans do not propose a complementary planning alternative, rather they propose zoning and functioning when considering empirical land use parameters.

- Bodrum had been a traditional small village and has been transformed into a global tourist destination. This transformation has happened according to the needs of the tourist development and similar interests. However, this rapid development has created a complexity within the built environment. The decisions of authority, physical plans, and the rules and codes of these plans have accelerated the transformation of Bodrum as a tourist centre since

the 1970s. Nevertheless, the rapid change has increased because of the development of the lands and building stock.

- The functions and usages of the housing types in Bodrum have been transformed into a heavy programmatic structure for various tourist purposes like hotels, tourism complexes, restaurants and second houses. The simple rules for housing units have been re-used for all types of buildings, such as tourist facilities, shops, educational buildings, etc. These rules generally define the quantitative properties. In the end, traditional Bodrum houses have been turned into a myth that has been used in all kinds of building functions. Therefore, it should be asked how the constraints of the plans should be formulated and how these constraints will define the built environment/architecture. And the research question of the dissertation has been indicapointed in the following section.

1.1.1. The Aim and Objectives

Based on Babbie's (2008) definition that the purpose of social research is exploration, description and explanation, the aim of this dissertation is to explore the Bodrum built environment and its housing types considering the relationship of the autonomy of architecture debate with design codes and type-model under the hegemony of the capitalist economy.

In this dissertation, the main research objectives are:

- To evaluate the data for the design codes of the implementation plans by the selected research methods and thus derive conclusions in terms of housing types in the realm of architectural autonomy debate
- To understand the case of Bodrum and the autonomy of architecture through the research tools
- To present the archive of Bodrum plans, maps and history that are presently inaccessible in various Turkish institutions and public bodies due to various reasons, such as the demolition of archives or loss of the data
- To deduce solid conclusions considering the relationship between the autonomy of architecture, design codes and housing types

1.1.2. The Research Questions and Scope

The dissertation aims to investigate *to what extent autonomy of architecture has been achieved in the realm of building codes under the hegemony of political and economic tensions.*

Based on this research question, the literature review will be structured through two sub-questions as follows:

i- What does autonomous architecture look like within modernism and capitalism and what is the evidence of autonomous architecture in the realm of design codes and housing (building) types?

ii- What is the relationship between type, autonomy and code in the discipline of architecture?

These codes are almost all analysed and planned from the point of view of urban and city planners and the architects create their buildings' aesthetics and function according to the rules of these codes. While some studies have focused on the aesthetic considering the autonomy of architecture, this dissertation has searched the literature that aims to present the debate on architectural autonomy by analysing the codes of the physical plans and housing types in the three zones of the case area in the centre of Bodrum. Therefore, in the structure and scope of the study four goals are intended. First, the theoretical framework of the study is structured in reference to the crisis of the capitalist economy, since the capitalist mode of production addressing the quantitative design codes has significantly affected the transformation of the built environment of Bodrum. In neoliberal politics and economics, architecture, presenting its semi-autonomous structure (producing its types), will be a tool to overcome these prior obstacles. This question on autonomy will become a tool for overcoming them and proposing future alternatives. The following theoretical part will include the discussions about the design codes and their relationship with the types.

Second, it is advised that legal production of the built environment in the Bodrum context, including the physical plans, codes and architectural aesthetic and technique, have been blocked and put into crisis since 1980. To debate this, the present rules and past implementations of plans have been examined. It has been questioned how the aims and demands have coincided with or failed in the built environment that has been shaped and controlled by these planning codes. So, the study aims to investigate how these plan codes shape and determine the built environment and architecture - that is Bodrum housing types. The study will focus on the Bodrum housing types including its physical and design codes since the 1970s, so that the implementation plans (for preservation) and their plan codes shall be examined in a comparative analysis of three successive periods since the 1970s.

Third, the thesis will specially focus on the role of the plan codes on the socio-morphological transformation in three different time periods, the 1974, 1982 and 2003 implementation plans for Bodrum’s centre, which also indicate a political and economic change in each time period. The theoretical framework will follow the analysis of the design codes of Bodrum within the three zones in the case area. The plan codes comprise procedural, contextual and architectural rules that define the built environment. The architectural codes, defining the architectural projects, are grouped as ‘functional codes’, ‘dimensional codes’, ‘visual codes’ and ‘constructional codes’. Therefore, this study aims to take into account these plan codes and building types in the realm of architecture as an autonomous entity in the formation of the built environment in the present neoliberal economic context.

Fourth, the prior problems and analyses are embodied within the housing types in three zones of plots in the Kumbahçe district that evolved since the vernacular context of Bodrum village. In this context, Bodrum is the best example to study, since the traditional housing units were examined in the 1970s and the physical plans and codes were designed based on the idea of the 'Bodrum Housing Unit' exposed in examinations by Tuğrul and Necva Akçura (1972). The prior analysis of the codes has also been presented to show that not only the planning but also the architecture was responsible for the failure of the good quality environments, together with how the capitalist mode of production has Bodrum as an upper agent and sabotaging the technique of the discipline. All in all, autonomy is advocated as relative within its relationship with design codes and types that are the technical points and economic and political debates that are the external impacts.

1.2. The Significance of the Study

The significance of the thesis is the critical way of looking at the definition of the building context within an interdisciplinary understanding based on architectural grounds. The thesis is important since it aims to question the autonomy of architecture in the [post]-modern era. Thus, the thesis goals are to search the plan codes and re-define these codes for future developments and transformations. The systematic approach of the thesis aims: to bring the different disciplines together to understand the autonomy of architecture within a comprehensive framework; to bring forward the discussions and definitions of autonomy; to develop a model for the analysis of autonomous architecture; and to discuss a model of building codes for the built environment within the test area of the Bodrum site. These objectives are the importance of the thesis.

In the literature it has been seen that there are studies that are grouped together under the terms of planning and urban design studies. These previous studies could be grouped together as based on planning disciplines looking at the design codes as quantitative tools. Given the fact of the complexity of the political-economic conditions in the late 20th and early 21st centuries, neither planning empirics nor the architecture and design aesthetic are sufficient to discuss the theory, because, shaped by the plan codes of the physical plans, the autonomy of architecture in the capitalist built environment is a challenging subject. The constraints-problems-difficulties shaping the design of building construction and planning procedures in the present early 21st century crisis of Turkish capitalism and neoliberalism will be a perception of the formalising of the Bodrum context. Thus, keeping these present new dynamics and transformations in social, economic and political life in mind, it is challenging that this model should not be proposed by the condition of past political and economic constraints. The weakening of the power of the central authority, development of the neo-liberal economic dimension, and separation of architecture and planning, all have to be considered in the debate on the autonomy of architecture. This work will be a useful tool for understanding these dynamics and changes and defining a framework, content and organizational scheme for the

autonomy of architecture under the planning procedure. With this goal, planning codes and their morphological analysis will be used in an urban context in Bodrum's centre.

The study is important with its aim to discuss the autonomy of architecture and with its interdisciplinary way of analysing the concepts in architecture, politics, urban design and urban policy considering the local and global discussions about the problem area of Bodrum. It is important to discuss the autonomy of architecture at present, since a built environment that grows unconsciously also destroys the natural environment. It is intended that this study is going to be a reference for the autonomy of architecture in the formation of the built environment for both the central and local authorities of public bodies and for academic works. Last but not least, this study set out to position the autonomy of architecture between the external forces and moral values of the discipline (Frampton, 1999; Anderson, 1977). It is hypothesized in the literature that while the full autonomy in architecture is controversial, the autonomous premises based on the moral values of the discipline opposed to the external forces such as politics and economics should be present in architecture. All in all, the basic premise of this dissertation, which is more theoretical and analytical than historical, is that the issue of codes is of almost fundamental importance. And this importance goes beyond an assessment of the physical plan rules of urban and/or city planning.

Finally, as it is known the evaluation of research and findings is significant for methodological discussions (Flick, 2007), the topic of enquiry, the theories and argument of autonomous architecture have been tested with the methodological literature (Groat and Wang, 2002). The theories of design codes will be used to combine the prior hypothesis and the problematic of the Bodrum housing type in the case area with reference to the codes of Bodrum built environment. The proposal of the topic of the enquiry is the idea of *the relative autonomy* in the discipline of architecture in its transformation from small village to a global tourism destination at present. In the study, it was intended to discuss the ideas of the autonomy of architecture of various scholars, such as Anderson (2002), Frampton (1980, 2007), Eisenman (2004), Aurelli (2008) and Rossi (1982), who have presented their arguments highlighting the hypothesis and argument of my study in the context of the codes of the 'Bodrum housing type' and the built environment since Bodrum is an important laboratory for the theoretical debate, both in terms of architecture and socio-political and economic concerns in the capitalist economy. For instance, the Bodrum house has been transformed into a contemporary *myth*, since the traditional houses have had unique characteristics labelled as 'Bodrum housing type' that are not present in the modern examples anymore. In fact, 'what is the autonomous architecture in the construction of the Bodrum House *myth*?' can be the question asked in the theory of this dissertation. Therefore, the study aims to investigate the knowledge of autonomy with reference to the true nature of the Bodrum housing type in terms of the theoretical problems of autonomy in architecture.

1.3. The Expected Original Outcomes of the Study

How should architects question their disciplines, architecture and themselves in this transformation? Although a definite answer is difficult to present in these fragile conditions within the scope of this thesis, it has been advocated that the relative autonomous status of architecture presents a stance in this ambiguity. Anderson's work is positioned in my argument in this dissertation as an attempt to define and restructure autonomy outside of a purely aesthetic discussion/understanding towards the complex exogenous factors affecting it. Architecture, as a separate discipline with both scientific and aesthetic values, uses the criteria and rules of other disciplines such as civil, electrical and mechanical engineering, and environmental, urban and city planning in the design and construction of the built environment. However, the hegemony of neoliberalism in the capitalist policy economics has significant power over the structuring of the built environment.

Architects create their buildings according to those defined rules that are often quantitative codes generated from the rules and problems of engineering, and health and safety issues. However, there are some rules considering intangible values such as aesthetics and social norms. In this thesis these constraints are *the design codes* and will be discussed from a critical perspective. It can be thus suggested that the analysis of them will be the tool/method for the *new paradigms* of the built environment in a world that has significant alteration. Lastly, it could be suggested that new meanings and/or concepts present a significant step towards a redefinition of architectural autonomy in architectural theory and practice in line with neoliberal policy-economics. Although the dissertation presents its argument and conclusion on the autonomy of architecture, it is not the main objective of this study to set a clear definition of the autonomy of architecture but rather to investigate the research question based on the case of Bodrum implementation plans in order to "synthesize the existing knowledge" (Collis and Hussey, 2003, p.3) on autonomy, design codes and housing types and "analyse the case based on the relevant secondary data" (Collis and Hussey, 2003, p.3). Regarding the discussions in the research book by Flick (2007), this study is going to conduct not only a detailed analysis with one case and as many facets as possible but also investigate the literature on autonomy and design codes.

Finally, at the end of the study it is intended to criticize and propose a model for a coding system in relation to the discussions on the autonomy of the architecture within the scope of the crisis of capitalism throughout the history of modernist theory to the present. Thus, Bodrum is an interesting and suitable case for this discussion. Although the current social and cultural context of Bodrum is very different from in the past, the codes are still in operation without a significant alteration for the built environment; there is the necessity of discussion of a new model for the problems of the built environment. There are various studies exploring the design control tools and the codes in the planning mechanism of Turkey, but they have emphasized the urban and city planning literature and methodology. Instead, this study intends to explore design codes of the built environment from an interdisciplinary perspective combining the theories of architecture with urban design and planning.

1.4. The Methodology and Structure of the Study

In this dissertation, a qualitative research methodology (Babbie, 2008; Flick, 2007; Denzin and Lincoln, 2000) is used to allow an in-depth understanding and analysis of the research questions. Flick (2007, pp.18–19) viewed qualitative research as a "restructuring – that is addressing new reality based on the sequence of decisions on the human beings' condition in their local contexts". While Flick (2007, p.129) pointed out the various objectives in qualitative research, such as "description, testing hypotheses, theory development", it has been said that the main advantage of this research approach is the accessibility of research for complex subjects (Flick, 2007). Flick classified the essential features of qualitative research into four areas: first, the appropriate methods and theories from the variety of choices; second, the analysis of the literature; third, the researcher's interpretations and reflections on the knowledge production; and fourth, the methods (Flick, 2007).

It is known that qualitative research philosophy is based on ontology and epistemology in the social sciences. While in the former knowledge is socially constructed, in the latter the researcher is actively engaged in the world that is being investigated. It has been stated by Olsen that "methodology is the ontological – that is the well-argued techniques and position of assumptions – and epistemological – that is the establishment of the true statements about the world – is about the research technique of a given topic" (Babbie; 2008; Flick, 2007). The qualitative research methodology (Babbie, 2008; Flick, 2007) approach has a number of attractive features: first, it is known that "the appropriate case" (Flick, 2007, p.15) allows more general conclusions based on the empirical analysis within the scope of theoretical content (Flick, 2007); the second advantage of using the case study is that it leads to an in-depth investigation of the study in progress (Flick, 2007).

The qualitative case study approach is appropriate to allow an in-depth understanding, analysis and description of design codes of the Bodrum housing types. Since the literature states that the qualitative research methodology is socially constructed and the sample size is small, the selection of the case is limited to one case – Bodrum – which is not only an important tourism destination in Turkey but also a significant case with its characteristics in the built environment. Multiple and overlapped complexities of Bodrum and its built environment are shaped by social, politic and economic constraints. The imperative historical research and case studies are the research tools in the qualitative study to understand the social and physical transformation of Bodrum. Therefore, this historical index is a tool to understand the present situation of Bodrum. The focus of this dissertation is on understanding a particular case. In this qualitative research dissertation, the choice of a single case rather than a comparative or any other method acknowledges the in-depth understanding of required autonomous architecture considering the technique and policy-economic constraints. Since Flick (2007, pp.130–131) advocated that "tight research designs are determined by strictly determined questions", this will lead to the relevant use of the data in the investigation. It is not the aim of the dissertation to create a theory based on the existing literature, but rather to conduct an in-

depth examination.[3]

The main frame of the research is twofold. In the first part, the study applies a systematic approach to the discussion of autonomous architecture in the present neoliberal political, economic and social context. In the second part, the research investigates the ideas of Bodrum housing types as defined by the plan codes of the 'Bodrum Implementation Plan', and then examine these rules via the housing types in the case area of Bodrum city centre with reference to the nature of the subject of autonomous architecture. The first part of the study is dedicated to the theoretical discussions of autonomous architecture within the current literature. *Perspecta 35: Building Codes,* edited by E. Huge and S. Tuerrk (2004), *Perspecta 33:* 'Mining Autonomy' (2002) and Assemblage's Pocket Autonomy Dictionary are the main sources of the research design. Then, the debate is enlarged over various scholars and architects, such as: Kenneth Frampton's ***Modern Architecture: A Critical History***; Manfredo Tafuri's ***Architecture and Utopia;*** Aldo Rossi's *The Architecture of the City;* Theodor Adorno's *Culture Industry*; Tahl Kaminer's *Autonomy and Commerce: The Integration of Architectural Autonomy*; **Aureli's** ***The Project of Autonomy: Politics and Architecture Within and Against Capitalism;*** David **Harvey's** ***The Condition of Postmodernity;*** *The New Imperialism, A Brief History of Neoliberalism, Spaces of Capital Towards a Critical Geography;* and İlhan Tekeli's *Modernite Aşılırken Siyaset and Tasarım, Mimarlık ve Mimarlar.*

In the second part, the framework is divided into three section: first, the structure of the work will focus on the legislative procedures for the built environment; second, the physical planning history and upper scale decisions will be the important historical data; and third, the design codes of the 1/1000 scale implementation plans in three periods, i.e., 1974, 1982 and 2003, will be analysed both generically and in the case study area. Therefore, two basic methods are the focus of the study in the analysis of the data: first, the content analysis; and second, the case study method. First, the design codes of the physical plans were researched for this study in the scope of the content analysis. Both the upper-scale plans - regional territorial plans - and lower-scale plans - implementation plans - were investigated because the design codes of both plan types cover architectural and building rules for the built environment. The regional territorial plans for the Bodrum Peninsula were analysed as a base

[3] It is pointed out by Flick (2007) that the scientific research methodology has methodological standards and research methods – addressing the evaluation or investigation of the empirical data: a set of techniques that combine the thoughts, such as ontology and epistemology, and form the methodology. However, specific techniques for undertaking the research are usually described as methods (Flick, 2007; Babbie, 2008). Flick (2007, p.15) said that methods are used "to understand the complex models empirically and statistically". Therefore, in this study the qualitative case analysis uses two research methods: first, the content analysis of the secondary data of the plan codes of the physical plans; and second, the empirical and schematic comparison for interpretation in terms of architectural language and physical morphology within the case area. It is the aim of this dissertation to triangulate both the quantitative data and qualitative components of the case study, because Babbie (2008) pointed out that the most effective method of evaluation addresses the combination of both components. In qualitative research the multiple sources and various qualitative and quantitative methods are gathered to analyse the findings confidently (Flick, 2007). Denzin and Lincoln (2000) classified triangulation as being achieved through the theory, method, data and investigator. Flick (2007) endorsed the view that different theoretical approaches that are combined in triangulated methods provide rich content.

for the implementation plans. In the analysis of regional territorial plans, the study by Richard Norton (2008) was a helpful tool to evaluate the results.

In the analysis of the implementation plans, the codes of three time periods (1974, 1982 and 2003) are the main data for the content analysis. These codes are categorized into three rules in the periods studied, as each of them presents certain social, political and economic features: procedural (legislative and juridical codes); contextual (environmental and physical planning codes); and finally architectural (functional, dimensional, visual and constructional codes). Although the matrix of the design codes includes all types of building typology, the in-depth focus of the analysis includes rules and codes for housing types. While the former two types cover broad rules, the last one is mainly interested in the architectural rules. The raw material in the design codes, which is the subject of analysis, was divided into two parts: first, the general rules of construction legislations were searched; and second, in-depth investigations of certain keywords and themes were undertaken based on the scope of the research design, like built environment, housing type, model and design code, following the literature review on the autonomy of architecture.

Content analysis has found coding that "transforms raw data into categories based on some conceptual scheme" (Babbie, 2008, p.379) based on common units of analysis, such as words, paragraphs and books. The "units of analysis" (Babbie, 2008) are architecture, built environment and plans. Not only the building facades, windows, doors, roof, stone/white, plan, projections, stairs, house but also the set-back, building area ratio, garden area, and urban context are "the units observed" (Babbie, 2008). The content analysis has created various key themes in three groups in line with the design codes group: procedural, contextual and architectural codes. The subjects were selected on the basis of a degree of homogeneity in their group. The advantages of content analysis can be listed as "economy, safety, and the ability to study processes, occurring over a long time" (Flick, 2007, pp.323-327), whereas the "disadvantages can be named on the issues of reliability and validity".

Secondly, the empirical and schematic comparison of urban morphology and the built environment were discussed via the design codes of the housing characteristics in the three plot zones of Bodrum's centre. The case area is selected within the centre of Bodrum since the beginning of the label of 'Bodrum Housing Type' is historically rooted in this area and protected as a site area later. A main concern of this section is to show to what extent the physical properties of Bodrum houses have been defined and transformed by the codes of the physical plans. Both the archive of photographs and the graphs are the tools to find the proof for the main premises set in the critiques of the empirical analysis of the plan codes.

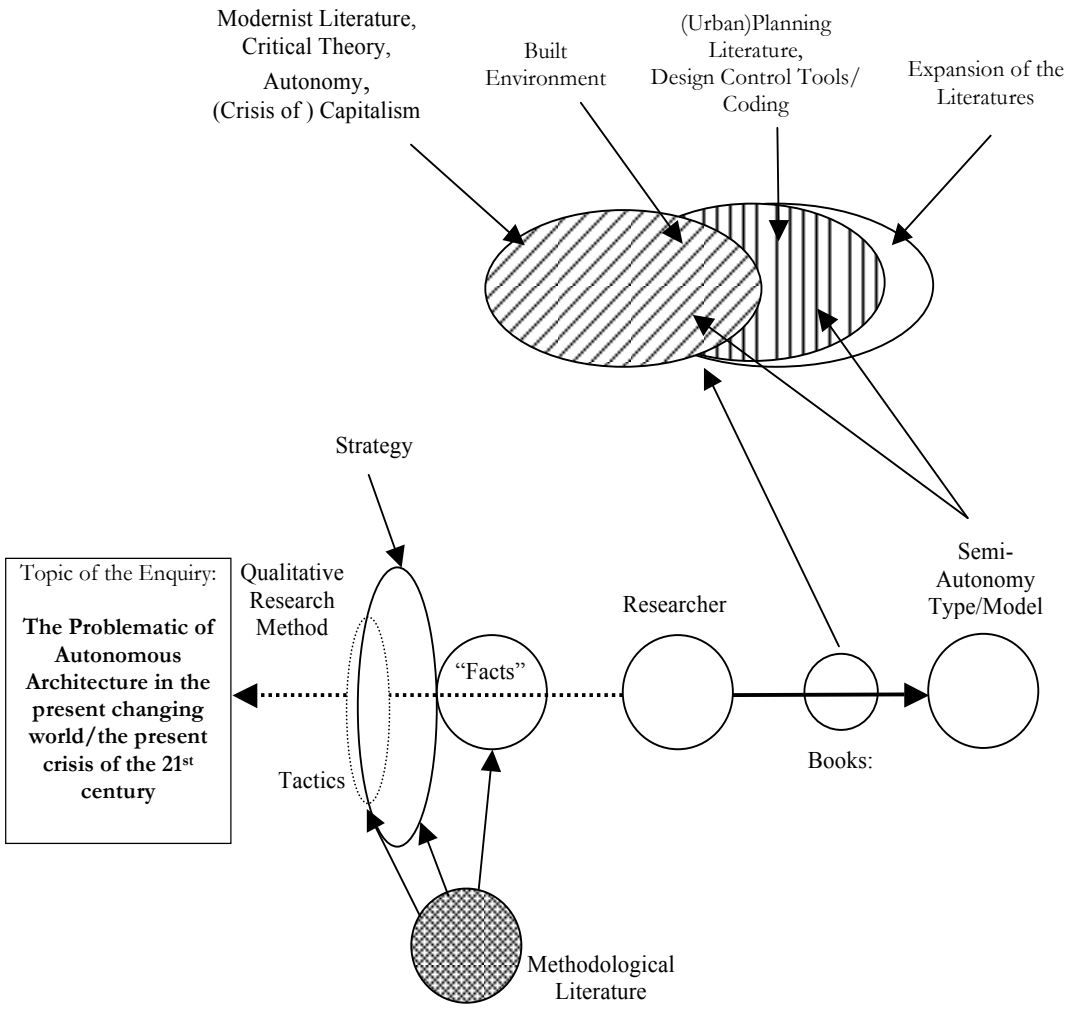

Figure 1.2. Diagram of the research strategies and tactics; (Source: Groat and Wang)

The dissertation is composed of five chapters including this introduction chapter that deals with the main premises of the thesis. The second chapter, 'Design Codes and "Autonomy of Architecture'", as stated above, composes the theoretical discussions on autonomy, codes and (housing) type and the socio-political and economic factors of capitalism considering architecture and its autonomy. This chapter mainly focuses on the discussions of the autonomyof architecture within the premises/scope of the spatial qualities that the design control tools have formed.

The third chapter, 'Bodrum: Transformation of a Small Village into Global Tourist Destination' is bipartite. Firstly, the traditional Bodrum housing types after its authentic life in Bodrum are going to be presented in order to understand the present context. Then, the codes of both the upper-scale physical plans and the lower-scale implication plans are investigated as empirical evidence. The codes are categorized according to their genre and evaluated from the point of view of the built environment they create.

The fourth chapter, ‘A Sectional Analysis from Bodrum’s Centre’, is the verification of how the codes are defined and have shaped the built environment of Bodrum. The physical constraints of the codes are investigated and analysed in graphs to show the external structuring-power within the discussions of autonomous architecture. In analyses, the morphological analysis and the interpretation of them by various charts have made it easy to understand the strategies of the upper powers relating to policy-makers and investment developers.

Finally, the fifth chapter conclusion is presented in three sections. The first section summarizes the results of the case area in tables and presents the findings through the comparisons of three implementation plans. The second section highlights the contributions and evaluates the findings on the autonomy, code and type relationships within the content of the research and architecture discipline. The third section addresses the further studies can be developed based on this dissertation.

1.5. The Limitations of the Study

The main disadvantage of the qualitative case method using one case is that it creates difficulties in generalising a theory. Flick (2007) mentioned that the major problem of selecting one case in this approach is generalisation. Although Flick (2007) addressed a series of cases for remedying this problem, this research aims to take an intensive look at the autonomy debate in architecture via various tools such as (dialectical) theoretical debate in relation to autonomy, code and type. Therefore, as it has been mentioned in research studies (Flick, 2007; Bebbington, 2009), the aim is to increase the understanding of theoretical arguments via this triangulation of different methods. Although the intention is not to develop a generalised theory, it is aimed not only to develop a solid conclusion for the autonomy of the architecture but also to make a critical evaluation of the findings in order to create significant benefits for discussions on architecture and urbanism.

Finally, as described earlier, the dissertation is grouped into two parts: the theoretical part and the case study of Bodrum. While the former part focuses on the debate on autonomy in architecture, the latter examines the theoretical debate within a case area in the city centre of Bodrum. So, the following chapter will start with the discussions on the autonomy of architecture within the critique of modernism and capitalism, following the relationship between design codes and types in the realm of the autonomy.

CHAPTER 2

THE AUTONOMY OF ARCHITECTURE AND DESIGN CODES IN NEOLIBERALISM

"The problem/way how the physical building should/can be constructed is an intricate issue. Architecture is bounded, shaped and directed by codes.

(Perspecta35 "Building Codes"
The Yale Architectural Journal; 4)

Architecture has always been shaped by written and/or verbal rules throughout history and the examination of these codes should have been recognized as more important in the present condition due to the widespread crisis and its deep impact on our economic, technical, political and social life. Hence, architecture is one of the disciplines strongly affected by this influence. It is architecture, which has been trying to define its own rules since antiquity, affected and shaped by external conditions in the complexity of modern society. The rules are mostly based on physical criteria defined by other disciplines such as urban planning, technical disciplines. Within the Turkish context, it can be claimed as a salient point that these codes are given as data to architects in the production process in shaping the built environment.

Design codes in architecture are defined by not only the rules of both the technical standards of engineering disciplines, but also framed by the legislations of environmental, urban and city planning in both the design and construction phase. It can be claimed as a strong characteristics that these codes are given as data and knowledge to architects whom they are not necessarily be included in their production process to shape the future built environment. The architectural profession has used these codes as a written or oral form of norms since the dynasty of Hammurabi. Although, these rules were mostly technical norms in the modern period, the most likely significant issue in relation with autonomy debate is that they have relation with the hegemony of power and authority since their first use.

However, the modern architecture with its desires to shape future manifested with the neoliberal economy was debated- questioned by alternative paradigms such as under the generic title postmodernism after the recession of this economy in capitalist mode of production. The neoliberal economic crisis has impacted on technical, political and social dimensions around the world, and thus various disciplines, both in social and physical sciences have re-questioned and re-formulated due to this impact. In this content, autonomy in architecture is the concept that was highlighted in 1970s has discussed significantly since the significant crisis of the capitalism throughout the world at this period. Although it seems there are numerous negotiations and conceptualizations on autonomy in the discipline of architecture, the contributions of a holistic meaning are challenging.

There are debates on autonomy that has started since the discussions on aesthetics of art and bourgeoisie avant-garde of the modernism so that, the autonomy of architecture varies from the points of function, aesthetic, form and relationship with the city. In these discussions there is the difficulty to cover a significant disciplinary characteristics of the architecture that its relation with the upper structure- policy economics via the planning tools in the formation of the built environment. It has observed that the design codes of the planning hierarchy in the urban-architecture of Turkey are significant tools for the shaping of the environment. But the relationship of the discipline between the design codes and the disciplinary autonomy requires in depth analysis. Since, the presence of these codes within the architectural discipline may be regarded as more controversial due to the complexity of the discipline the within the current crises realm of neoliberal politics and the economy.

The subject of this study then is that the built environment is structured by the dual relationship between the codes and the autonomous architecture. It is the argument of this dissertation that the autonomy of architecture presents itself critically between the dichotomy of the external forces of the upper structure of policy and economics and the disciplinary intrinsic codes of the profession, that of 'technique'. These codes reveal the door of their relationship with type and typology of the building environment and building structure. The formulation of architecture "in between" the autonomous architecture and cultural product (Anderson, 2002) has linked with the form of the product regarding the concept of type and autonomy debate in the realm of policy economics. It is the autonomy between the architects' moral capacity and disciplinary technique in the capitalist production. Since as Anderson remarked, the searched for an autonomous architecture has rooted due to the instrumentalization of architecture. The distinctiveness of this study is that it favours this subject from both architectural and urban interdisciplinary way of looking into autonomy with the content both the application of the practice and theory of the design codes of the discipline. While both the urban and architectural constraints constitute the technical and formal design codes, it is examined to what extend the neoliberal economy and policy have almost all dominance over the built environment, despite some of the few and ambivalent pieces of literature and research representing a significant deficiency in the mutual relationship between capitalist neoliberal economy and autonomous architecture.

After following the premises in the article of Stanford Anderson's (2002, pp. 30-47) *"semi-autonomous"* a priori debate-that his current proposal was "quasi autonomy" in his article, the study will put the discussion on the autonomy of architecture considering the political and economic (neo)-liberal hegemony. It has discussed that architecture has a long history of struggles with the hegemony of the political and economic impacts since the beginning of the 20th century. Although it is a controversial and difficult context, this article will construct its discussions along similar lines to Anderson's (2002) architectural autonomy that has mentioning the "in between" idea addressing autonomy and neo-Marxist Harvey's remarks positioning the built environment in the hegemony of the capitalist production. The reason to remark Anderson's (2002) initial concept- that is semi-autonomy is that it has believed that the "quasi" notion in his work might still represent an unstructured and naïve definition within the

complexity of the research question/problematic and the case of Bodrum's built environment in this study. Hence, this section is based on the exploration of the idea of semi-autonomous architecture in relation to the codes that naturally create the product. However, it is a challenging issue and these codes should be critically discussed since they have usually created by the external forces outside the scope of architecture itself. It is one of the intentions of this study to explore how city and urban contexts are influential in relation to architecture within the debate of autonomous architecture. Henceforth, the criticism of the modern codes in the realm of these new paradigms of "post-ism that indicates a shift, displacement to a new current content by destabilizing the earlier situation" (Heynen and Loeckx, 1998, pp.100-101) in the various disciplines.

Hence, this brings up the main problematic: it is the problem how architects take their position in the discipline of architecture within these continuous transformations despite the various needs of people and societies. So then, how and/or to what extend does the autonomy of architecture can be achieved in the capitalism? The changing situation in social, economic and politic context means that 'autonomous architecture' discussions have been re-examined urgently to solve the present ambiguity of the autonomy problem in the discipline, since apart from the star architects the global architectural firms dominate the local context and create hegemony on the local architects due to the global economic crisis. It may likely to say almost all the interest and curiosity on autonomy of architecture may have find itself in complexity and economic crisis not necessarily similar to that of the content in 1970s of the critical architecture when the economic crisis has risen. So, before going on the debate on the critics of modernism considering the autonomous architecture, it is important to identify the roots of the definition of autonomy. By answering these questions, the arguments and discussions of the thesis have structured considering the some of the references of the scholars of the school of the critical thought that it has stressed the unique interest in "society and culture" in the realm of social sciences and humanities.

The outline of this chapter will firstly present a discussion on the general meaning of and research into the concept of autonomy both in architecture structured within the realm of modernism debate that will presenting the debate surrounding this autonomy concept. It is important to remark that this section will not adopt a historicist attitude. On the contrary, as the work of Frampton's 'Synoptic Approach' (2007, p.8) has stated, the aim of this part is selective (and somewhat polemical) since it cannot in any sense be regarded as comprehensive. The argument of the study in autonomy will be discussed in two subgroups: First the debate of autonomy in the critique of (post)modernity/-ism and (post)neoliberalism. It is said that while the former structures the disciplinary constraints, the latter is the effects of the policy-economics impacts of the capitalism. So the effects of economic and political forces have structured the hypothesis of the dissertation advocating semi-autonomous architecture in capitalist production. Second, the research will look into codes in relation with linking with the type (Bodrum Housing Type) in capitalist mode of production. So, this part will critically engage with the argument of the study that the autonomy of architecture is a semi-status agent between the exterior forces and the instinct (or inherent) values of the production process and

the product it creates. In line with this it is likely to point Aurelli's three historical periods (Aureli, 2008: cited from Castoriadis "the project of autonomy"); first, the reconstruction of Western thinking resulting in the re-discovery of political autonomy; second, the critical modern period extended from the Enlightenment (circa 1750) to the sunset of totalitarianism (1955-60); and third, the retreat into conformism in which the idea of political conflict was replaced by political agnosticism (Aurelli, 2008).

2.1. Discussions on Autonomy of Architecture

The fundamental premise of this part is the reassessment of the discussions about the autonomy in architecture. The architecture is a major discipline that has been affected by this prior conjecture. How architects should then demystify the social and technical complexities of their profession and how position themselves against the external and internal constraints of the discipline are the important research questions in this study. An architect is a professional who performs the design and construction of a building in the architectural profession. Architects, upon request from the user, present their aesthetic and technical concerns as a form of project under the hegemony of various external rules and power such as state or technology. At this point, despite these external forces, the kind of architecture should fall within the concept of "the autonomy of architecture." Architect imagines and designs the end product that is the difference of his construction than the technical production. As a result, with the autonomy of architecture, the architect exhibits his stance against these internal and external influences. And it has deduced that the autonomy debate also excels the problem of autonomy of the architect. In the article of Paul Jones (2009, p.2530) has pointed-questioned the dialectical piece-position of the architect between the high value financial projects and the aesthetic concerns in the design of architects. So autonomy of architecture has a language- a poetic language that has a dialectical piece reconciling two sets of these needs.

The local scale, type and image have been on the agenda of on-going production and various concepts of architects; however, these architectural forms have become the centre point of consumer culture products. By steady transformations in the production, the conditions of the architecture as discipline end up as a new dilemma to discuss. The continuing changes in the production process have gained momentum with the improvements in the construction and production methods, so that architecture discipline has gained a different dimension. Tekeli (2011, p.17) explained that, in parallel with the development of the productive forces of society, the role of the profession of architecture has undergone significant change. In parallel to the changes in the production process; the role of the architect that has formerly involved abrupt and undifferentiated decision(s) in their professional life- architecture has addressed a new dimension and challenges covering new areas of specialization and finally new roles for the architect. Since the traditional role of the architect has changed in this transformation, the option of the user meeting face-to-face with the architect has become difficult and fall into a crisis, meeting with land developers instead.

In this industrialized era with the developments in technology, the process of the building sector, building material selection, construction organization, and even many of the architectural features of the language has determined to be considered processes outside of architecture (and architects' control). It has mentioned that the face-to-face relationship between the user and the architect has been transformed into an institutionalized interaction, so that construction has become industrialized in modern art and architecture. As different rules and decisions have become part of the responsibility of the architect, new roles with new specialization areas are being introduced in the professional practice that are different than those in the traditional societies. In pre-industrial and early industrialized society, the architect created his work prompted by the constituted authority that was usually at the same time the user. At that time the whole process, from the creation of the programme to the design, material selection, structure and organization, was under the control of the architect and their responsibility. Architects need to perform their own will in the aesthetic and function in their designs, but they also need to have a scope and capital to establish their design. However, this process has changed into an industrialized and institutionalized process (Tekeli, 2011, p.17).

Meanwhile, Tekeli (2011, p.19) has mentioned that this opposition/criticism of the built environment of modern architecture has mishandled. The rough outline of the intuitive design process was replaced by a process defended scientifically, in which scientific evidence was defined but the design process was not clear. The products, which were designed intuitively, were criticized according to scientific method. In addition, considering the technical, material and structural issues such as the application of science and culture as social sciences, the subject opposed to object has become more complex (Tekeli, 2011, p.19). Despite the fact that building in the architectural profession has not only covered aesthetic criteria as technical product but also has relationship with various external, social, cultural, political and economic factors, the capitalist production applies a wide range of tactics maintaining its existence. The reason of this may be that the production process has likely become bounded to external factors and the architects have less control over the production process in modernism more than any other period in the history.

Given this fact the construction context has become complex and profound that contractors unwilling to lose any capital. It has written that (Tekeli, 2011) the organization of demand occurs as a marketing problem in capitalist system, whereas the market mechanism of the socialist system in private institutions is related to the provision of housing and distribution. According to Tekeli (2011, p.19) changes in housing construction in industrialized production mean that required demand is the basic necessity, whereas this intend should be questioned within the capitalist system. Architecture has become crystallized in the production of the built environment during articulation of the production of that product since the economy has dominated the product-built environment during the marketing. However, it is this study's concern that whether this is the end of a crisis or the beginning of a new era, since capitalism almost all creates its crisis at various intervals.

In the current crisis of the capitalist mode of production, it has observed that architecture fully falls into the restrictions of the neoliberal economy, meaning that in the end it is turned into a commodity in the market. All of the transformations of the architectural profession, the transformation in the lives of people and the changing status of the economic considerations of modernism have acknowledged the debates on autonomous architecture. The relation of built environment, architecture and urbanism with power and state is a contested debate in the realm of autonomy, since almost all the architectural constraints have to do with power that is the external force outside the architecture and something having direct impact on the discipline of architecture almost since the dynasty of Hammurabi. The significant point is that the power and hegemony of a single ruler like a king in preindustrial societies has not changed much throughout the history as it came to a dependency of aristocrat having an economic power in Renaissance so did it ending in the economic system in modern period. Therefore, all the architectural constraints have to do with the power and the intervention of an external force are not new. The difference can be commented that the dynamics of political and economic constraints have transformed in the evolution of production systems throughout the industrial revolution. Hence, this change affects all the disciplines and socio-economic lives of people. And architecture, which is not only physical but also has social characteristics, has turned into a new mode of practice within this production developed during the Enlightenment and Modernity, and evolved in the history of the period of modern architecture.

If the modernism, having its revolutionary roots in the Modernity project has developed in line with the liberal man; the impacts of capitalist political, economic and social constraints would be significant in architecture and autonomy. One aspect in modernism is that what the professional discipline architecture and its autonomous debate have in common is the rationality and free will that has emancipated from the Enlightenment. Although the discussions on modernism have turned into a shift after the later period of the 1970s due to the economic crisis, the debates on modern architecture has experienced as a breaking point in its function and aesthetic. Whereas until the 1960s it was important to design in an intuitive way, opposition to this idea started after this date. It has known that the solid historical discussion of autonomous architecture was started during 1970 with critiques on modern architecture of various architects such as Rossi and the Tendenza Group. Various –isms have been introduced to discuss in this crisis. For instance, to what to say is that after presenting the utopias and imagined social projects of modernism, the existence of these projects have begun to be questioned and discussed in the –endism that is post modernism. Post-modernist architecture or post-modernity debate then took place in the centre of these discussions as an answer and solution to these doubts inherited from the modern architecture and modernity. However, in this study it has favoured that the critique of modernism is likely bound with the crisis of the capitalism that this debate is not easy matter to resolve. In the content of the dissertation before proceeding to examine the autonomous architecture, it is going to present a literature review on the meaning of the autonomy.

2.1.1. Literature Review on Autonomy

This section will first look into the meaning of autonomy, before going into a in depth scholarly debate. The dictionary meaning of autonomy has explained as "the quality or state of being independent, free and self-directing, individual or group freedom" in Webster's Dictionary (1913), and as "self-government or freedom of action" in the Oxford Dictionary. Besides three paraphrasing of its meanings can be listed as: first, independence or freedom, as of the will or one's actions; second, the condition of being autonomous, self-government, or the right of self-government, independence; and third, a self-governing community. Autonomy, a modern phenomenon, whose philosophical background dates back to the Enlightenment, is the capacity of a self-sufficient agent to act in accordance with its free will, has known that its meaning was derived from the Ancient Greek word autonomous in the 1620s, which is the combination of *auto* (self) and *homos* (one who gives oneself their own law). Hence; autonomy is a concept with its roots in moral, political and bioethical philosophy.

Although this is a controversial and difficult subject, the scholarly reference in the *Assemblage Pocket Dictionary*, which collects together the autonomy debate into one source by skimming issues of the journal, offers a departure point to collect knowledge about autonomy in architectural discourse. There is a pile of scholars presenting their views on the autonomy in architecture discipline in Taub's work (Assemblage's Pocket Autonomy Dictionary, pp.1-2). In his work, Taub (Assemblage's Pocket Autonomy Dictionary: 1-2) has remarked the disputable history and the strongest defender of the architectural autonomy discourse- that is Eisenman- in terms of points, lines, planes in architecture but excluding the context and subject. On the other hand, Frampton (2007) indicates the tectonic and spatial features of the built environment in which the former is coded on the ground of the spatial features. So the autonomy of idea of Frampton is based on the tectonic characteristics. And the views supported architect as "civil servant" (Taub), considering the vulnerability of the physical environment environment in terms of environmental sustainability, the context of the site, its function and the consideration of its users. It can be said that the dictionary has a remarkable importance to define the autonomy in architecture, so that it has explored/examined in depth for this study/thesis.

The idea of autonomous architecture in *Assemblage* has explored in four major themes. The first theme was the advocacy of the autonomy of architecture in the formal values of the discipline: such as Sherer's (1991, pp.99-102) urge for the aesthetic, Lum's (2000, pp.62-93) correlation of architecture with painting, Colquhoun's ideas on function or form (Colquhoun and Koolhaas), Eisenman's (2000, pp.90-91) persistency on base-line-plane, Rossi's (1982) idea of typology and Mertins's (2000, p.52) upholding on codification. The second theme is the contextual point of view of the relation of architecture to the city, as Gandelsonas (1998, pp.128-144) believes that "architects can restructure the city rather that they think city not only forced under as economics and political forces but also shaped, social-historical context". Meanwhile, Vidler simply points to the historical context and Robbins to constructing the social space; Hays (1995, pp.41-46) believes that "social, historical and ideological

frameworks are embedded within architecture, since the cultural experiences" are the important verification of the realization of the autonomy among architects". The third idea is that the 'semiotics' supported by the architects that believe in autonomous architecture can be materialized by theory (Oackman, 2000, p.61), architectural [history] writing (Nalbantoğlu, 1998: 6-17; Taylor, 1990, pp.6-21), critical architecture (Eisenman, 2000, pp.90-91; Somol, 1990, pp.84-92; Whiting, 2000, pp.88-89), highlighting architecture as distraction (Allen, 1995, pp.47-54) and communication of how cultural experiences can echo in the work (Huber, 1989, pp.114-117). Finally, the fourth concept is the effect of external factors, such as "the effect of modernity" (Cohen), "commercial society or economic and political forces" (McLeod, 1989, pp.22-59).

On the other side, when it is looked at the advocacy of the autonomy literature, the scholars can be organised into three groups: those supporting the idea that architecture is an autonomous discipline; those with the view that autonomy in architecture can barely be specified; and those with the belief that architecture can be placed between autonomous and non-autonomous phases due to the external forces. While Koolhaas (Koolhaas and Whiting, 1999, pp.36-55) remarks that rather than viewing architecture as autonomous, he believes form is independent of its function. Mertins (2000, pp. 52) favours that autonomy in architecture is not possible due to the dissolution of the field into various practices. However, Heynen (1992, pp.78-91) states that the boundary between autonomous and non-autonomous architectures is not clear and that the architect can act autonomously only in the design process. Contrary to strong objections, most of the justifications are placed in this "in-between" position. Although architecture resembles painting, it can be almost autonomous (Ockman, 2000, pp.61). The opponents of autonomy in architecture usually contend that architecture is not fully autonomous but compound and hybrid since it is subjected to outside factors.

As it has mentioned that there are many scholars interest in autonomy debate in the discipline of the architecture putting in the theoretical and historical discussions. In this entailment, the concept of autonomous architecture is challenging in two conditions. Firstly, the autonomous architecture is a controversial subject whether the autonomy suits the nature of the discipline. Thus, on this issue debated among scholars, Hays (2002, p.56) does not think that "architecture can really be autonomous" and Hays's autonomy presents the idea that architecture is free from the utility addressing its "impossibility" or "failure in meaning". He has followed the idea that architectural autonomy in terms of a theoretical concept, freeing itself from the capitalist mode of production- that is an authentic response. Hay's autonomy presents the idea that architecture is free from the utility addressing its "impossibility" or "failure" in meaning (Coleman, 2015, p.165). It has mentioned that he has favoured autonomy in terms of a theoretical concept freeing itself from the capitalist mode of production, so that the author (Coleman, 2015, p.165) commented on Hays autonomous architecture was a response. On contrary to his views, Frampton and Tafuri followed a political economic view regarding the autonomy in architecture. Frampton presents "the difficulty to initiate a discourse on the topic of architectural autonomy". Secondly, not only the challenges of the architectural autonomy but also the dynamic impact of the capitalist economy creates complexity in the wider political

and social context. Harvey (2001, p.34) known as Neo-Marxist has pointed out that "the dynamism of the capitalist economic order required technological and innovation to sustain it." However, none of the explanations, excluding that of Anderson (1986, pp.6-23) that will be discussed further, encompass the whole challenge/debate of the autonomy of architecture since they pointed only to one aspect of the problem. Therefore, none of the views has supported my argument and research problems and questions.

2.1.2. Autonomy in Moral and Political Philosophy

In moral and political philosophy, autonomy was often used as the basis for determining moral responsibility for one's actions. One of the best- known philosophical theories of autonomy was developed by Kant. In the moral philosophy of Kant (Oxford Dictionaries, 2014), "autonomy" was the capacity of an agent to act in accordance with objective morality rather than under the influence of desires. Kant has used the term autonomy "in the context of ethics", primarily the freedom of human will. Chrisman (2003) cited that Feinberg (1989) has claimed that there are at least four different meanings of autonomy in moral and political philosophy: first, "the capacity to govern oneself; second, the actual condition of self-government; third, a personal ideal; and fourth, a set of rights expressive of one's sovereignty over oneself". Similarly, for Dworkin (1988, pp.13-15) has pointed "this autonomy idea covers self-rule, which contains the components: the independence of one's deliberation; choice from manipulation by others; and the capacity to rule oneself". Thus, autonomy concerns the independence and authenticity of the desires (values, emotions, etc.) that move one to act in the first place. So a theory of autonomy (Dworkin, 1988, pp.19-20) was simply "a consumption of a concept aimed at capturing the general sense of "self-rule" or "self-government" (ideas which obviously admit of their own vagaries) and which connects adequately with the other principles and norms typically connected to those notions". So, it can be concluded that the disciplinary position of architects may have the strongest connotations with Kantian moral will- that has discussed in the disciplinary implications and autonomy in terms of the use of power.

Although, the application of the discipline should be has linked with the autonomy discussions since the architecture is a technical discipline, the relations are first have search with the aesthetic of art [4] [and architecture]. Kant has used the term in the context of ethics, primarily the freedom of human will. Kant has differentiated the 'lower, every day, empirical, bodily' experience of art and a 'higher, transcendental, autonomous aspect' describing art as purposeless - purposiveness without purpose - and the pleasure in art as disinterested and free. Kant's point is that non-moral choice takes expected satisfaction or strength of desire as a sufficient reason for adopting action or an end. Thus the notion of Kant's aesthetic has reached

[4] It is advocated strongly that (Kaminer (2011, p.63) that "the idea of artistic autonomy was originally derived from Immanuel Kant's seminal 'Critique of Judgement'.

the idea of an absolute autonomy in which art is completely free from society.[5] The autonomy of the aesthetic sphere could then become a deliberate project: the talented artist could lend authentic expression to those experiences had in encountering his own de-centred subjectivity, detached from the constraints of routinized cognition and everyday action. The aesthetic of the bourgeoisie art has defined the autonomy in the rational moral will.

As it has pointed in Kant's idea of autonomy, conception of morality is the basic principle of his thought so that his both "locution" concept has to be understood as moral principles originated in our moral will that links to the autonomy concept and his "formula of autonomy that is the formula of universal law" (Reath, 2006, pp.3-4) is a rational agents' sovereignty having a legislative power through its own will, that is metaphysics of morals of the rational agents are responsible for their own decision (Kaminer, 2011). The will also has the power to legislate moral law and agents whom are bound moral requirements are legislators from whom they receive authority (Kaminer, 2011). Therefore, it can be commented that Kant has stressed that morality is a principle of autonomy and he regards moral constraints as objective and universally valid principles that has been applied with necessity. Meanwhile, Reath (2006, p.5) has remarked that autonomy concept is pointed on his idea of "groundwork," hence it has widely accepted that the morality of universal requirements and agents is an accepted debate in Kant's autonomy. Because, although it has pointed that Kant's idea of moral agents as autonomous sovereign legislators does not bind to any external authority, it has often believed that they belong to a "higher order norm of universal validity" (Reath, 2006, pp.173-174) since asserted by Reath (2006, p.175) these norms are "socially applied constraints". However, the moral will in social constraints were not easily to implement neither in the society nor in the professional disciplines like architecture.

So, here is the challenge to decide what the autonomy of the will and in what sense the rational agents legislate the moral will. It may be said that almost all non-moral choices are motivated by the desire for pleasure as its end. In the article of Coleman (2015, p.163), the author has questioned the ethics of the people, thus she was critical of Kant's autonomy considering this challenge for the morality of people. However, from the point of this study it could be said that it was not the public desires, but moral value in the disciplinary context enable a frame for the architects. So it is the subject of this dissertation that in the present complexity and contradictions due to the unethical issues in the current capitalist economy, moral values are the core necessities of the world. Since, it is almost certain that autonomy in architecture is a complex phenomenon; however, in this manuscript it is believed that autonomy in the Kantian sense as "morality and ethics" (Reath, 2006) may be likely to contribute a change- or the choice- for the social rights of the individuals in the construction and built environment. The significance of Kant in realm of architectural autonomy is that his views are linked with the

[5] In her study, Öğüt (1999) has discussed the autonomy concept in realm of art. She has pointed that art as autonomous realm belongs to the symbolism and poetics, since there are views that architecture cannot be pure autonomous in its nature. Kant (Öğüt, 1999) ended up subordinating aesthetic values to moral will". In this context, alienation appears as a necessary condition for sustaining the image-creating (world disclosing) capacity of autonomous art.

disestablishment of false, unprovable or dogmatic philosophical, social, and political beliefs; because Kant's critique of reason involved the critique dogmatic theological and metaphysical ideas and was intertwined with the enhancement of ethical autonomy and the Enlightenment critique of irrational authority"[6].

So the concept of autonomy has a broad meaning in various disciplines, such as policy, ethics and moral theory. However, it has said in prior paragraph that individual autonomy is a basic moral and political value is very much a modern development in the Western tradition. In all these concepts the debate on the Enlightenment concept, which directly affects the realm of the personal, is the focus of much controversy. Putting moral weight on an individual's ability to govern herself, independent of her place in a metaphysical order or her role in social structures and political institutions is very much the product of Enlightenment humanism of which contemporary liberal political philosophy is an offshoot (Christman, 2003). The idea of autonomy is tied to the ideal of freedom has embedded in the Enlightenment that has fluctuated its among "equality, justice and freedom" as a grant narrative (Heynen, 2004, p. 6). Modernity has linked "the philosophical and aesthetic criteria of modernism that evolving within the Enlightenment with the subsequent developments associated with social, cultural, political and economic concerns and science such as Marxism, socialism and/or capitalism" (Berman, 1983, pp. 15-36). So Enlightenment is significant not for the structure of Modernity but also the development of modernism having impacts on the concepts of function, technology and innovation.

In this content, Adorno defends an aesthetic in relation with the Enlightenment Project that proposes the deepening of it. Adorno (1991) critical of modern art as part of progress, yet their perceptions of progress were disparate; so that Adorno's idea of artistic progress depicted a dialectical progress in which modern art took part in a general advancement by negating society. In Adorno's aesthetic theory, the partial freedom of artistic autonomy was stressed in a Hegelian opposition. He (1991) said that whereas art positions itself as an opposition to the culture in the society, it is nevertheless unable to take up a position beyond it". Adorno (1991) wrote that music itself contained contradictions in its own structure since it could never be completely autonomous or fully reflective of culture. Adorno (1970) believed autonomous artistic compositions were the pressures of society's utopian possibilities and the last hold out for humanity's desire for a better world; that was a world which he saw to be immersed in social contradictions. Until these contradictions were harmonized, music and the other arts must continue to reflect elements of social protest. So Adorno was not idealistic enough to believe music can emancipate humanity from all its problems; however, he did hope it could transmit some knowledge of truth, and be a form of Enlightenment. What distressed him was more autonomous music being severely threatened by commodification, displaying considerably more features of an exchange value philosophy.

> What is new is not that it is a commodity, but that today it deliberately admits it is one; that art renounces its own autonomy and proudly takes its place among

[6] Wikipedia

> consumption goods constitutes the charm of novelty. Art as a separate sphere was always possible only in a bourgeois society. Even as a negation of that social purposiveness which is spreading through market, its freedom remains essentially bound up with the premise of a commodity economy (Adorno and Horkheimer, 1944, pp.157).

Adorno and Horkheimer have looked into the commodity form on culture in the 'Dialectic of Enlightenment'. As emphasized by Mason (no year), his criticisms of popular music were not based on elitist comparisons with traditionally 'serious music', but rather, that the real dichotomy was between music that was completely market-driven and music that was not. However, Bronner (1998) has mentioned that market was examined under the hegemonic powers of the state that how the state could employ the new media in advanced industrial society recognizing its potentially negative effects on political consciousness no less than on what Marx had termed "the material level of culture". Adorno has presented the idea that the increasing power of the culture industry was a direct reflection of the expanding power of the commodity form and instrumental reason". So art and culture industry- its judgment and creation according to independent, internal standards - was linked to the political economy and moral autonomy of the middle class.

Architecture is not a pure commodity object, but it has significant relations in the content of the transformation of the cultural realm into commodification. Based on Adorno's idea (1991) it could be commented that while architecture has to be an art-work, it has turned into a commodity object. Seeking to make the best of a bad situation - or perhaps seeking to mask from itself the full significance of its own actions - a certain intellectual subsection of this bourgeoisie developed ideas about the autonomy of art and the rationality of taste. The bourgeoisie has started to believe that the (forced) segregation from the domains of justice and morality in fact constituted a heightened form of freedom and that they carried the flag of a new (and professionalized) conception of what Habermas (1983, p.3) called "aesthetic-expressive rationality".

Through the developing the views of Adorno on the commodification of the cultural object, Benjamin's idea of changing the situation of the artistic production (1968), in which he defends the idea that mass production has gained more importance than the cult value of it, has addressed the idea that the artwork is dependented on politics in spite of the ritual during the constitution of art. Autonomous art was supposed to be free from society, but this freedom encouraged the artist's alienation from society as well. Autonomous art as understood by the romantics was a form of resistance to the rise of utilitarianism, bureaucracy and alienation in society. This autonomy led to the artist's alienation from the culture of society. Wood (2002, p.49) in his article "Why Autonomy" pointed to Adorno's stance that in order to rescue the monadic work from complete irrelevancy; "the very existence of a self-sufficient, self-contained artefact is an implicit critique or negation of the practical world". Benjamin (1968, p. 242) argued that humankind's "self-alienation has reached such a degree that it could experience its own destruction as an aesthetic pleasure of the first order". In his article,

Benjamin (1968, p.218) considers that "the mechanical reproduction of a work of art, however, represents something new"[7] that has been likely the reason to increase the speed of production.

These other things can be said as the rationality and mass consumption in modern culture that is different than in traditional cultures. Wood has mentioned that traditional societies that rely heavily on poetic language, carved and pointed figures, and buildings to generate the mysteries of state or cult, art has generally relatively little autonomy" (Wood, 2002, p48). However, for Wood, "autonomy, a synonym for freedom, is a privilege that artists tend to enjoy only in modern societies in which a free or sovereign artifice is a powerful force. The development from lithography to photography and finally from photography to film, has brought a different kind of reproduction. The reproduction process (of a film) is now more independent of 'the original' than in the manual reproduction; and the technical reproduction can put the copy of 'the original' into situations which would be out of the reach of the original itself."[8] Therefore in the discussion of Benjamin (1968) it has stated that; "the radio destroyed the 'aura of artwork' by simulating the experience and thus the aesthetic experience has gone".[9] So, Benjamin's remark that techniques of reproduction brought with them a change in the mode of art's reception points to a significant change in the character of art as a whole (Benjamin, 1968).

In fact, the idea of an autonomous architecture that has focused on the development at the beginning of the twentieth century is a concept requiring further discussions, since art has turned into an aesthetic object from being the object of the artisan at the same revolutionary period- that is Modernity in one side and in the other side evolution of the liberal thought- that is going to be discussed in the next section in terms of evolution of autonomy and capitalism. The artist has become free from society within the realm of avant-garde art modernism, and the idea of autonomous art was born. It has discussed that many theorists have held felt it necessary to justify the artwork in realm of modernity. On the other hand, as Foster has remarked (1983), "*Modernity*, which has been historically a narrower concept than the term *modern*, has defined as a project. 'Modern' according to Habermas (1983, p.3) was used for the first time in the late fifth century in order to distinguish the present, which had become officially Christian, from the Roman and pagan past. It was used as a term for the transition from the old to the new.

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[7] It has pointed that "the mechanical reproduction emancipates the work of art from its parasitical dependence on ritual", that "instead of being based on ritual, it begins to be based on another practice" (Öğüt, 1999: 224).

[8] The discussions can be linked to the ideas of Bodrum housing typology-that will be presented in the following chapter in terms of this standardization.

[9] Jazz presented the same problem for Adorno because it was seen by him to be basically dance or background music. It was not music that would be listened to intensely for its intellectual value, and he believed it to primarily be a corruption of traditional music. Adorno viewed jazz as a static music whose deviations were "as standardized as the standards," but the monotony never bothered its fans who perceived the songs as new and exciting. The presence of some advanced elements such as montage, shock, and technological production techniques, did not validate jazz for Adorno. For him, "jazz, a phantasmagoria of modernity, is illusory" and provided but a "counterfeit freedom."

Modernity brought a break from tradition and the past. Modern man wants to escape from his past and impose the new and the other. The Project of Modernity (Habermas, 1983, p.9), formulated in the eighteenth century by the philosophers of the Enlightenment, consisted in their efforts to develop objective science, universal morality and law, and autonomous art according to their inner logic.[10] Its project, (as Habermas writes), is one with that of Enlightenment: to develop the spheres of science, morality and art according to their inner logic. The Project of Modernity comes into focus when we dispense with the usual concentration upon art (Habermas, 1983, p.8). Autonomy discussions were hidghlighted to find a place in works of art. In the history of modernism in art, as Habermas (1983, p.10) claims, one can detect a trend towards ever-greater autonomy in the definition and practice of art. Hence, "Modernity revolts against the normalizing functions of tradition; and it lives on the experience of rebelling against the normalizing functions of normative". Modernity can be said that its focus is the normalizing function of tradition" (Habermas, 1983, p.5).

> Habermas' liberal modernity is characterized by the emergence of the public sphere as a middle-class arena for political participation through discussion and debate, conducted in such new institutions as salons, cafes, and clubs, as well as, news-papers and other print materials. So, opinions were assessed more for their reasoning than for the prestige of their advocates. In this way, the bourgeois public sphere provided an autonomous venue for the public use of one's private reason that Immanuel Kant identified as the primary technique of enlightenment. (Massey, 2004, p.124)

As Christman (2011, p.20) also believes autonomy, then, is very much at the vertex of the complex (re) consideration of modernity. Significantly in the historical context, the autonomy was beginning to be understood, in that at the end of the eighteenth century, society had constructed its own practices and foundations without extrinsic determinations and impacts, despite the debate on aesthetic. And this autonomy demanded within the 'Modernity Project' is de facto act in shaping 'liberal individualism.' So liberalism has its inner logic in the individual. The rise of the public sphere as a domain of ideas autonomous from social hierarchy contributed to the emergence of new criteria for judging works of art and architecture. Christman believes (2011), autonomy is a central value in the Kantian tradition of moral philosophy but it is also given fundamental status in liberalism. However, personal (or individual) autonomy should also be distinguished from freedom. Lash (2002, p.146) points out that "in modernity the psyche and mind become concrete that the intellect has not consider the human superficially but the inherent, extrinsic and social issues about humans".

So the autonomy of art (and architecture) ought to be understood via the early discussions in the 'Modernity Project' that kept the idea of both the specialization and alienation of the artist in relation to his artwork, since as Lash (2002, p.146) points out that "in modernity the psyche

[10] The differentiation of science, morality and art has come to mean the autonomy of the segments treated by the specialist and their separation from the hermeneutics of everyday communication (Öğüt, 1999).

and mind become concrete that the intellect does not consider the human superficially but the inherent, extrinsic and social issues about humans. The autonomy of an artwork within discussions of modernity contains the critique of the outside world. Rather than being judged for its consonance with religious faith or scientific truth, art began to be judged in aesthetic terms - that is to say for its evocation of disinterested pleasure in the observer (Massey, 2004, p.123). So, autonomy is the latent value of art in modernism.

However, for some scholars, autonomy in architecture can only be appreciated in terms of aesthetics because of its affinity to art. On the other side, although it has advocated that the concept of aesthetics in architecture is the subject of its autonomy; the counter views claim the challenge of autonomy. In the realm of this autonomous architecture debate, Frampton (2000, p.21) has introduced the "Relative Autonomy" that influences both the profession and society. Frampton (2000, p.21) wrote that unlike other arts such as music, painting, literature and even photography; "architecture cannot convincingly attain or aspire to the critical autonomy of modern art".

Although there are defenders that architectural autonomy has similar contextual/structure with that of art in relation with aesthetic; the counter views present that the content of architectural autonomy is less clear than that of autonomous art, because architecture on the other side has difficulties in the realm of autonomy in terms of aesthetic due to its connotations with other disciplines-methods. From this perspective Mauwissen has written the aesthetic realm of autonomous architecture as a weak. While Frampton (2000, p.21-32) writes, "architecture has a quintessentially tectonic character whereby part of its intrinsic expressivity is inseparable from the precise manner of its construction", Wood (2002, p.49) has pointed out, "autonomy is an agent for architectural discourse to isolate architecture from its involvement in external reality and increase awareness within the discipline by concentrating on its specific knowledge, though the vision of an autonomous architecture has descended from the early Romantic idea that life itself may be thought of as a work of art and shaped according to aesthetic principles". Aesthetics and autonomy are intertwined, as the growing distance of artistic production from daily life necessitated their formation. Therefore, aesthetic struggle of architecture is much more difficult than that of a work of art. Frampton (2000, p.21) objected that "architecture is not pertaining to the constructed enclosure of volumes but the building art belongs to other socio-cultural discourses and he has written that architecture as opposed to any other art form is irredeemably mixed up with the life-world". All in all, autonomy, in this work, is considered a dialectical process that has debate as the part in the (re) thinking of Modernity and a modern phenomenon, since the critique of [post]-modernism has stressed the commodification in the [post]-neoliberalism of the capitalist policy-economics.

2.2. Autonomy of Architecture in the Critique of the [post]-Modernism

It is likely significant to discuss architectural autonomy more broadly than the structure of aesthetic the autonomy in architecture, so that theoretical evolution of the discipline put

important/necessary emphasis in the start of this discussion. It has mentioned in prior section that "the idea of 'architectural autonomy', the notion that architecture together with the other arts bounding to an internal exploration and transformation of its own specific language, has periodically surfaced in the modern period"[11] (Vidler, 2002, p.16). Architectural autonomy ought to be understood in discussions of the modern movement in relation with the evolution of the liberal thought in capitalism. Considering the impacts on the modern architecture, the Enlightenment thus the development of the rational thought has brought fast and significant developments and innovation in social life, technology and production methods in economy. As Massey has pointed the mass production in the factory production shaped modern architecture based on its own instinct ideals instead of the socio-cultural elements.

From a technical and historicist point of view in the realm of disciplinary evolution, Frampton has defined three periods in the history of modern architecture as; first the cultural transformations- that was neo-classical architecture between 1750 to 1900, second the territorial transformations- that were urban developments between 1800 and 1909; and third technical transformations- that was structural engineering between 1775 and 1939. However, not only the technical developments have defined the characteristics of the period- that are [alienation and autonomization], but also the power of the policy-economy and the neoliberal development- or defined as the crisis of capitalism may have been and affected the characteristics of each sub-period. For instance;

> Early 20th century modernism's re-constituted 'convenance' based on new social ideals and modalities of power. Process of *autonomization* wherein architecture sought out laws of expression internal to the discipline rather than given by social and political structure. Early 20th century modernism is the hegemony of the values that emerged during the earlier Revolutionary moment. (Massey, 2004, p.124)

So, one of the value-concept was the rise of autonomy, as Vidler commented is that it has regarded as a liberatory process. Distinction from luxury in modernist discourse is a new way of regulating those practices once considered luxurious. The aesthetic artistic autonomy served the particular socio-political order of bourgeois modernity. Modernist autonomous architecture has served social and political ends in as much as it was destined for aesthetic appreciation. It is known that the architecture of the twentieth century modern architecture produced new forms and spaces with the utopian goals heading to a better future.

The goal of modern architecture aims to transform the society with new forms of technology in construction for the utopian goals. As Kaminer (2007: 63) pointed modern architecture aims to transform the society with its tools of technological developments with utopian visions. So the modernist utopia transforms the society with the domination of scientific rationality. Although Frampton (1980) pointed that Enlightenment had bounds with the utopianism of the avant-garde at the time of Leduox in the beginning of the 19th century, he has divided this

[11] The focus of this part is the late modernity of the classification of Berman (1982, pp. 16-17) indicating a time period beginning late 19th century.

utopianism into two concepts as; first the industrialized utopia; second the denial of the historical reality of machine production. However, the utopias were described as challenging in Adorno's work that, "the loss of the utopian horizon, the rejection of history, the doubts regarding technology and the threat to individualism meant that the idea of progress was increasingly questioned and finally rejected as myth" (Kaminer, 2011: 19) in terms of the autonomy.

In this context, similar viewpoints have come to the forefront whether it is possible to transform society through utopian visions. Coleman[12] has pointed that (2015, p.162) "reading autonomy through Utopia was a paradox", since utopia has linked "the formalist character of autonomy considering the hope of freedom as a distanciated space". Her view on autonomy is a myth in terms of art (and aesthetic), so she has hardly believe in autonomy in architecture-[she has seen it a fairy tale]. To conclude, Coleman (2015) had advocated that Utopia could never be autonomous, since utopia has never attained the goal to transform society and individual, since it is impossible to transform the ideological order. Following in line with this view, the debate in relation to the search for autonomy looks at the underlying reason for the utopian visions of modernism, Kaminer (2011) has advocated a rationalism that was both within and against the capitalist system and its mode of production instead of a revolutionary transformation, since this rationale has affected architecture in relation to economic and political impacts (Kaminer, 2011).

The critique on utopia has the connection with the further debates on further critiques have started within the development of the modernism. As modern architecture did not satisfy the demands of the society, architecture has begun to question the profession in relation with various theoretical disciplines. The critics have arisen since as Tafuri (1973) has claimed that modern architecture has not succeeded with a social and life-long revolution and has not gone beyond the memory of shelter and dwelling. Tafuri has commented that a revolutionary architecture cannot precede a social revolution and the architectural discipline, as part of the superstructure, cannot affect society. Rather, it is the means and forces of production, which determine society, while architecture only reacts, and represents these changes (Tafuri, 1973).

The discussions on the demise of modernism has pointed the 1960s (Kaminer, 2011, p. 17), and thus "this was the era in which architecture found itself engulfed in a crisis, a crisis which appeared to be the result of the disintegration and breakdown of modernism". He claims that modern architecture's progress has transformed into a new disciplinary attitude that the autonomy of architecture has significantly examined, because Kaminer (2007, p.63) remarked that society has fallen into a chaotic period in which the status of the autonomy of architecture

[12] Coleman (2015, p.164) divided the group of architects into two within the realm of autonomy discussion as said "pre-natural autonomy- that is the autonomy within the realm of outside time and necessity" as first the ones who believe in "achievement relative perception and escape from utopia"- that were named as "Aldo Rossi, Peter Eisenman, Bernard Tschumi, Rem Koolhaas, Zaha Hadid and Aldo van Eyck" and second the ones who believe in "transformative potential of hope"- that were said as " Tado Ando, Deborah Berke, David Chipherfield, Herman Hertzberger, Renzo Piano, Tod Williams, Bilrie Tsien and Peter Zumthor".

had to be redefined in order to produce the needs of the changed conditions of society. He believes that “the death of architecture as a statement did not preclude the construction of new buildings, but it suggested that architecture, as a discipline progressing towards a better future, had come to its end - a dead end” (2011, p.25). Hence, the crisis is manifested by the realization that 'modernism' had failed” or it can be said by the various alternatives on the conceptualization such as “the loss of modern architecture”, “dead of architect”, “end of ideology” and “the end of tradition” (Sayar, 2004, pp.1-8). The architecture has transformed into a new thig in the “pst-things” (Heynen).

“The tradition of endings” (Sayar, 2004, pp.1-8) had troubled architects in various alternatives as theoretical concerns, since the Modernity. The meaning in the product, the historicist attitude, the collage and the context were (some) basic theoretical concerns to which architects sought answers during the decline of the architectural profession and questioning of modernism after the 1970s. The other criticism has done in terms of the importance of the city in the tectonic qualities of the architecture, type and order. In this debate, Aldo Rossi and Manfredo Tafuri in Europe and Peter Eisenman (and Colin Rowe) in United States are important figures of the critical architecture of the 1970s in terms of autonomy. For Eisenman (2000, p.91) autonomy “opens the internal processes of architecture to their own internal possibilities that constitutes the critical. Eisenman (2000, p.91) has focused two project/period of non-formal autonomy; first, the Italian project of Aldo Rossi and Manfredo Tafuri- that is the re-introduction of history; second, architectural analogy to linguistic and semiotic deep structures. Eisenman has wrote that while Rossi has proposed the development of archetypal elements that iterate in the course of history Tafuri has seen history as autonomous condition outside the architectural project (Eisenman, 2000, p.91).

However, while the critique of modernism has linked the growing schism between subject and object (Kaminer), it has seen that the early criticism of modernism was started long before as in the 1950s for instance Team X members, the scholars that were far advanced in self-critique and rethinking modernism's aims and means. Rossi, Tendenza, and Grassi (Engel, 2004) have rejected “the utopianism of modernism”. It has accepted by these architects that city is an architectural phenomenon with formal patterns that retained endurance committed to a new design (Engel, 2004, p.1). In this content, Grassi’s architecture has covered “a system of rules for the composition and ordering of elements within the realm of the history of the discipline (Engel, 2004, p.1). Similarly, Christopher Alexander, after growing critical attitudes towards modernism, published in mid 1960s his notes on the synthesis of form as he thought that the analyses produced by Team X was lacking in scientific rigour. Team X argued that orthodox modernism was excessively rational, lacking in poetics and identity (Kaminer, 2011, p. 25), since as discussed by Hay (Perspecta, mining autonomy) architecture has produced very different sorts of experience, so the social role of architecture has debated during 70s. The similar line by Tendenza has focused on the context of the city as an artefact and the remarkable significance role of the research in relation to design.

All in all, most architects and scholars have begun to question modernism, since the end of

1950s, because the city has become architectural phenomena with formal patterns that retained endurance and committed to a new design (Heynen, Kaminer). From this point of view, it has remarked that Hays is a poststructuralist architect-scholar of the 1970s whom believe in architecture back into its own structure (Coleman, 2015). Engel (2004) pointed that concept/debate on autonomous architecture in this period was significant "consequential" as modernism's functionalism. In the oppositions (criticism of the modern architecture) Vidler (2002, 1992) has said that architecture has belonged to the urban reality contrary to the Enlightenment's abstractions or the technological utopia of modernism. Engel (2004) has pointed that the oppositions in 1970s has reconsidered within the discussions of architecture's autonomy in the realm of urban typo-morphological studies. The success and failure of modern architecture to date, and its possible role in the future must finally be assessed against this rather complex background. Increasingly subject to the imperatives of a continuously expanding consumer economy, the city has largely lost its capacity to maintain its significance as a whole (Frampton, 1980, p.9). For instance, Frampton has pointed that the split between architecture and urban development has become suddenly limited that American city has transformed to "freeway, suburb, and supermarket".

In the return to autonomy of architecture in the 1970s, the neo-rationalist architects in Italy were greatly influenced by Aldo Rossi. The emancipation of the idea of an "autonomous architecture" was quite naturally joined to that of a "rational architecture" in the architecture of the Rossi. When compared (Aureli, 2008, pp.55-56) Rossi as "a reformist within the context of critical architecture of the 1970s" with those of Tafuri and Branzi, it has mentioned (Aureli, 2008, pp.55-56) that while the former advocates "the political affirmation of the autonomy of architectural poises in the form of the reinvention of categories such as typology and place, the latter is the critique of the ideology of the capitalist city as this ideology manifested itself in the post-war recuperation of the modern movement and new wave of technological avant-gardism in the 1960s" (Aureli, 2008, p. 55). "The architect Aldo Rossi, also working out from concepts he had derived from Kaufman's analysis of Enlightenment architecture, saw in the concept of 'autonomy' a means of saving architecture from an increasingly disseminated field of aesthetic, social, and political authorizations, and understood the word to refer to the internal structure of architectural typologies and forms, as they formed part of the sediment structure of the historical city" (Vidler, 2002, p.26). So in Rossi's autonomy discussion in relation with city and its impact on the architecture.

It has written by scholars that the importance of the city in the tectonic qualities of the architecture and order. The primary elements of the city- that are monuments, locus, memory, etc- have become significant to understand the city. He points the importance of Rossi in the literature that he is almost the only scholar (one of the few scholars) that investigates the formal nature of the city extensively, since as it has mentioned, city is an artefact that possesses its own history (Lawrence, 1985, pp.141-149). The city as an artefact is in the centre of the theoretical concept of Rossi and his idea of "locus" within the project of autonomy is a universal structural condition. It is the geographic singularity of architecture's constitution that manifested singular points within the overall framework of the city. It opposes the techno

capitalist conception of urbanization latent in planning practice. For Rossi, the city is the plurality of parts that did not add up to any totality, whereas the place is a political category (Rossi, 1982). Monumentality and collective memory is the new political reading as Rossi presents in that "architecture to a part of social history of man and it can be associated with events, places, people and ideas into the medium of memory (Juo, p.234). Rossi's memory is a means for a starting point for creating architectonic structure rich with meaning that allows architecture to be read as poem in the city.

On the other side, in Rossi's architecture that "locus" has relationship to the specific location related to the memory of the society's remembrance, so that time and space were infused. The importance of this memory is that it works as a tool with type in the architecture of the city in the realm of the memory. The demolitions, reconstructions and disruptions became events through which the actual history of the city could be traced and from which an urban theory is deduced. Thus as pointed by Aurelli (2008), the autonomous theory of the city was to assess the real dynamic of discontinuous events, beyond their iconic visibility, beyond the superficial image of the city (Aureli, 2008: 62-64). The collective experience of the city is a dialectical conflict between constituent and constituted forces.

The difference of Rossi in the relation of the city and architecture is that he proposes binary oppositions, such as type and program, part and whole, specific place and universal, and history and present (Rossi, 1982), that is a significant profile after the critics of modernism. He suggests interventranalist point of view" (Juo, p.234) that he disregards scale and context and brought fragments and collage. The re-interpretation of memory means that the continuous juxtaposing of the fragments from one to other fragments, the constant alteration of typology that invests the monument with its ability to hold a discourse with the city (Rossi, 1982). According to Rossi the architecture discipline is very autonomous, so it can be said that the autonomous architecture has expressed in the development of relationships between architecture and the city and type (Rossi, 1982). Rossi's autonomous architecture can be observed in relationship of the typology of architecture and city- that is "in the development of a typology of relationship between architecture and city (Rossi, 1982; Jua, p.234). Rossi's "typology" has placed between the form and autonomy that autonomy of architecture is a "language consisting of defined and comprehensible formal highlighting form predominating over function (Engel, 2004, p.2). So, in the architecture of Rossi, it could be commented that he used material or typology more idiosyncratically that dissociated from its context (Engel, 2004, p.2). following in line with these interpretations, the more complementary comment has done by Aurelli as;

> Rossi's hypothesis of autonomous architecture involved more than the rejection of the naiveté of functionalism, nor was it just a call for disciplinary specificity. It was rather a search for a rational language: a theory of form liberated from the sequence of formal styles in the service of the dominant bourgeois institutions. His rediscovery of the architecture of rationalism was an attempt to recuperate and re-appropriate the legacy of the bourgeois city as the form of socialist city. (Aureli, 2008: 57)

Rossi who has favoured rationalist principles over the functionalism's limitations (Engel, 2004, p.30) was lacked-strong argument in the post-modernist architecture since various other debates in the realm of autonomous architecture that has developed. Engel (2004, p.31) has compared the Italian Tendenza with Dutch Delft's autonomy in his article that he pointed the "synthetic understanding of modernist architecture" despite the developments in the former concepts. The author has remarked the importance of Tendenza that it is a movement of architects gathering around Rossi that advocates "modernist movement as the continuation of the classical tradition rejecting the idea that architecture should design original forms" (Engel, 2004, p.31). Both Tendenza and Rossi have focused on the relationship of architecture and the city in a "new perspective creating an analogy between the city and linguistics considering the complexity of the transformative and permanent elements" (Engel, 2004, p.31).

The latter figure is the Marxist theorist Tafuri is important in the political perspective of architectural production within the debates of autonomy in terms of theory. Leach and Macarthur (2006) have mentioned that Tafuri put architecture as subset of reality that covers the past referring a structural distinction from the reality beyond architecture but a subset of reality. So Tafuri is "a figure for the politically maturated younger- that is his political engagement-instead of modernist or neo-rationalist figures" (Leach and Macarthur, 2006, p. 238). Architectural theory and utopia are the key sources for his discussions. For Tafuri, theory covering artistic or disciplinary ideology is twofold; first the theory of architectural ideology; second, theory of architectural history (Tafuri, 1973). This distinction- that is "a distinction has drawn through an intellectually constructed autonomy" from reality has made architecture as autonomous, but they remark that this autonomy is framed by architectural theory that defines the "limits of architecture as discipline, art or technique" (Leach and Macarthur, 2006, p.236). So autonomy of Tafuri has seen architectural autonomy as theory within the interaction of two poles, one facing inwards towards architecture and other facing outwards towards reality- that is autonomy within architecture or reality beyond architecture (Tafuri, 1973). It has mentioned that theory shapes architectural autonomy thus its relationship with reality, however-conversely, it has protected the same autonomy from the strong forces of the reality, allowing architecture the intellectual liberty to respond reality rather than to accept reality as it is (Leach and Macarthur, 2006).

Tafuri's artistic autonomy has mentioned as a form of projective histography drawing values from the past that bridge present and future- that is distinguishing architecture from reality so that exceeding architecture from city and present . In this sense it has mentioned that Tafuri has placed architectural autonomy in the problematic of architectural culture and he mentioned that the role of the organization of architectural knowledge and historian's ideal role in that culture (Leach and Macarthur, 2006, p. 237). Tafuri's method is dialectical system of historiography and historiology that reality is defined in Marxist point of view: "process of production and subjugation, struggles of power, historiolical causality or negative dialectic" (Tafuri, 1976) They pointed that Tafuri accepted reality as it really is and give the historian a dialectical role in respect of the architects" (Leach and Macarthur, 2006, p. 237). All in all, "theory, method and critical role of history" are the key concepts of Tafuri's architectural

debate. Tafuri: -Architecture as a work/ -closed world system of capitalism/ -counterpart of Rowe that autonomy is just formal intend/ -architecture: crisis of ideology/ -his autonomy is the critique of the tragedy of architecture under capitalist production/ -architecture could not oppose to the capitalist system (Coleman, 2015).

Through the development of the critique of the modernism, the significant scholar Eisenman is important both in the critical architecture and the avant-garde art in the debate of autonomous architecture. For Eisenman architecture's autonomy is the criticality that is the singularity of architecture. At the present context autonomy has seen as the process of difference. The critical is inevitable condition of autonomy (Eisenman, 2000, p.91) that determines how abstraction and figuration are deployed and displayed. Architectural autonomy is a struggle between a dominant mode- i.e. abstraction and the latent figural. For Hays (1984, p.28), critical architecture has two instincts qualities as; first efficient representation of pre-existing cultural values that the culture as the cause and content of the built form, second, wholly detached autonomy of an abstract formal system. So, it (in the first item) has expanded that "architecture has dependent on socio-economic, political and technological processes for its various states and transformations" Hays (1984, p.28). He points that culture is the main domain of the building form by socioeconomic, political and technological bonds. The important point is that the mutual two-way relationship between culture and architecture is significant for Hays. For Hays (1984, p.28) the form has created due to the cultural norms (values). Hays said that "architecture object is distinct from other kinds of objects", so that the powerlessness of the autonomy of form is remarkable for Hays.

Similarly, the challenges of postmodernity have increased the discussions of post modernism after the end of the twentieth century. Despite the critics of "sheer visual attractiveness (Frampton, 1980 in Heynen 2004) of the built environment, the period has been criticised by Habermas as "its conservative attitude behind a progressive mask (Heynen, 2004, p. 7; Habermas, 1980-1981) due to the economic necessities of the late capitalism (Harvey, Jameson: in Heynen). Heynen (2004, p.3) has seen postmodern architecture as the revision of modern architecture, since postmodernism has been considered as fiction that buildings were not an instrument but have gotten a poetical meaning (Heynen, p.3). In postmodernism, Tekeli (1992, pp. 60-65) has seen the problem of the operation of democracy, since it has created the hegemony of the oppression of forces. It has accepted that scientific knowledge has re-structured in postmodernism. Kaminer (2011, p.7) has mentioned that post modernism has ascending of new-order for information society. Despite Kaminer's point that the rise of political agnosticism has developed into a new conflict-complexity due to the capitalist restructuring, it is my argument that the political confliction and complexity of the present context have remarkable dispute in this withdraws. The present context has its disputes in the global economy and post-neoliberal policies with its rise of particular neo-Marxist debate instead of a strong leftist view. In relation with the technology and production methods the structures and agents of the society have started to be transformed socially, politically and economically. Heynen (2004, p.5) has pointed the "great legitimacy to institutions and the disappearance of the values of the society in postmodernism". These critics have structured

the formal qualities of the postmodernism as “complexity and contradictions of ambivalent formal languages” and “hybrid, compromising, distorted and ambiguous formal qualities” have superior to “pure, clean, straightforward and articulation of formality of modernism (Heynen, 2004).

There are other attempts for the design procedure in architecture, such as, “anonymous architecture, architecture without architects, advocacy planning and participatory design (Heynen, 2004, pp.2-3). The criticism of these understandings in the last quarter of the twentieth century increases the search in architecture. These quests bring about the idea of New Urbanism, beginning in North America. In October 1993, the first Congress convened in Alexandria, Virginia to share works in progress and debate issues [13]. It is closely related to regionalism, environmentalism, smart growth and new pedestrianism. It has written that the New Urbanism[14] had similarities on urban visions and built environments that started in the 1970s and 1980s for theoretical models for the reconstruction of a “European” city proposed by architect Leon Krier and the “pattern language” theories compendium of physical rules for

[13] We stand for the restoration of existing urban centres and towns within coherent metropolitan regions, the reconfiguration of sprawling suburbs into communities of real neighbourhoods and diverse districts, the conservation of natural environments, and the preservation of our built legacy
We recognize that physical solutions by themselves will not solve social and economic problems, but neither can economic vitality, community stability, and environmental health be sustained without a coherent and supportive physical framework.
We advocate the restructuring of public policy and development practices to support the following principles: Neighbourhoods should be diverse in use and population, communities should be designed for the pedestrian and transit as well as the car, cities and towns should be shaped by physically defined and universally accessible public spaces and community institutions, and urban places should be framed by architecture and landscape design that celebrate local history, climate, ecology, and building practice.
We represent a broad-based citizenry, composed of public and private sector leaders, community activists, and multidisciplinary professionals. We are committed to re-establishing the relationship between the art of building and the making of community, through citizen based participatory planning and design.
We dedicate ourselves to reclaiming our homes, blocks, streets, parks, neighbourhoods, districts, towns, cities, regions, and environment (Charter of New Urbanism- Congress for New Urbanism (http://www.cnu.org/charter)

[14] New Urbanism in the US has similar organisations working over in other countries, such as Urban Village in UK. Traditional Neighbourhood Development (TND), Transit Oriented Development (TOD), Millennium Villages in UK and Pedestrian Pockets are the movements of this new thought. Although having different names or titles, there were discussions on codes. New urbanism was a new response to the modern challenges of urban sprawl, deterioration of historic neighbourhoods, and neglect of pedestrian safety in new developments. Tradition has declined as a guide to development patterns, and the widespread adoption by cities of single-use zoning regulations has discouraged compact, walkable urbanism. Professor Peter Gordon, a professor of Urban Planning from University of Southern California, spoke out in favour of suburbanization and criticized New Urbanism as ignoring consumer preference and the free market claiming that cities have moved towards car-oriented development because that is what people want.

designing humane buildings and places by Christopher Alexander [15].

However, New Urbanism has opposed views that a form of centrally planned, large-scale development, "instead of allowing the initiative for construction to be taken by the final users themselves" (Charter of New Urbanism). It has been criticized for asserting universal principles of design instead of attending to local conditions. On the other hand, journalist Alex Marshall has decried New Urbanism as essentially a marketing scheme that repackages conventional suburban sprawl behind a façade of nostalgic imagery and empty, aspirational slogans; hence, Marshall denounced New Urbanism as "a grand fraud." However it has mentioned that despite the in effectiveness of statistical evidence of the effectiveness of new urbanist solutions, independent studies have supported the challenge on addressing poverty through mixed-income developments through its principles in some communities in Canada. Then, it can be commented that despite it has innovative characteristics, new urbanism has physical limitations and challenges. Whether it is seen as a new development-idea, New Urbanism has been criticized as not bringing new ideas but suggesting formal arrangements.

So as it has mentioned in the critique of moden architecture in the modernity critique, that of Coleman (2015) critique that demanded that autonomous architecture was "false" and "myth"; since material, ideological and institutional process of capitalist society- that is "the reality of capitalism in Marxist terms". [Based on the thoughts of Tafuri and Dal Co] of "false consciousness"- that is reduction of architecture to a negligible object of the inevitavle consequence of capitalist production (Coleman, 2015, p.166). However, as a negative point of view as post modernism has populist images and references, Tekeli has mentioned the positivist development in the knowledge/science make people kept into existing social/political structure (Tekeli, 1992, p. 65). (Modernite aşılırken siyaset). So, despite the cultural views (Lyotard) postmodernity has its roots in the change of economic development and production methods. Kaminer pointed that Neo-Marxist Harvey has significantly/almost always/usually structured his discussions on the ground that Keynesian economy has transformed into post-fordist society. It is this period that the increase in the flow of capital, people, commodities, images, ideologies, policies and life to obtain maximum profit.

2.3. Autonomy of Architecture in the Critique of the Neoliberalism

It has acknowledged that the autonomy concept was seeking to explain the internal dynamics/qualities of the discipline. However, following sectıon will focus on the critical evaluation of capitalism's effect on architecture within the scope of the argument of the study.

[15]Alexander proposed a design methodology, called 'pattern language', through which the anthropological studies could be conducted with systems analysis and linguistics. The idea of this movement is "balance": balance with nature, balance with tradition, appropriate technology, conviviality supporting a place for the individual, friendship, neighbourhood, communities and city domain, the efficiency, human scale, opportunity matrix, balanced movement and institutional integrity form the urban context.

While all the arts are in some degree limited by the means of their production and reproduction, this is doubly so in the case of architecture, which is conditioned not only by its own technological methods but also by productive forces lying outside itself (Frampton, 1980, p.9). Hays has also been a supporter of the idea of the 'engagement' of architecture to external forces. His sophistication has always been to recognize that autonomy is a precondition for engagement. His critical architecture is formed from "the relation in between the extremes of conciliatory commodity and negative commentary" (Somol and Whiting, 2002, p.73); therefore, architecture is not an isolated or autonomous medium. It is engaged by the social, intellectual and visual culture which is outside the discipline and which encompasses it. So, it has critically evaluated that autonomy of architecture provides architects with a critical tool to re-evaluate the discipline.

According to Hays (1998, Hays and Kodog, 2002) discussions of autonomy of architecture should be more important than what that the autonomy is. Because if the autonomy has not been defined well and is not as powerful as the political ideologies, the relation of the power between politics with place-ground and space become dominant. The industrial interest in production was replaced by the growing importance of consumption - the rise of the service sector - of information and the decrease of traditional industries and tangible products. Then, the final product moves away from the cultural and moral consciousness of the society. In the present critics, it has mentioned that (Picon, 2004) the traditional point of view in architecture based on Vitruvian tradition had found itself in a new crisis and the period had been changed again due to the digital revolution. However, the present transition in the (post) digital era is worth discussing in terms of how autonomous architecture was structured within it that Picon has asked that;

> Are we actually living in post-modernity or rather in a paroxysmal form of modernity? Post- or Super- modernity? Is digital culture truly of a different nature than the industrial culture of modernity that has reached maturity? Does the computer usher us into a new world, or has it simply extended the processes of communication's intensification, processes already at work at least since the end of the nineteenth century? The answer to this latter question is far from obvious. Indeed, the information society as we know it has its roots in the technologies of extensive documentation developed by governments and large corporations to manage, respectively, their social policies and their clientele. (Picon, 2004: 16)

For Huge and Tuerk (2004, p.4), "the contemporary pervasiveness of the term in architectural context could be situated relative to the discipline's current fascination with developments in science on the one hand - mathematics and biology, in particular - and the ongoing encroachment of legal, political, and economic directives on the other." Frampton (2000, p.29) criticizes that "the contemporary environment is now so conditioned by maximised technology that the possibility of creating urban form is extremely limited". So, Picon (2004, p.11) asked: "What will remain of architecture as we know it after the digital revolution? Which aspects of this revolution will prove to have a decisive effect?" In this respect, the issue of materiality

presents less pressing questions than does the privileged status that the project has come to hold.

Hence it has seen a new form of crisis and transition from the post-fordist society into a post digital, *post-innovative* society linking with the discussions of post neoliberalism in the capitalist production destruction and reconstruction. Harvey (2007; 2012, p. 160) sees postmodernism has both threats and opportunities that "capitalism has not solved its crisis" in terms of negative point of view and it has "promoted the cultural heterogeneity and difference" that offering new life styles from positive point of view. However, he has advocated "the crisis of identity provoked by time-space compression can lead to the acceptance of exclusionary religious doctrines or exclusionary territorial practices (Harvey, 2012, p. 160; 2001, p.126) in the realm of the politics and economy. For instance, the rise of fascist and exclusionary sentiments across Europe. So the crisis is the main characteristics of capitalism.

> Economic growth under capitalism is, as Marx usually doubts, a process of internal contradictions which frequently erupt as crises. Harmonious or balanced growth under capitalism is, in Marx view, purely accidental because of the spontaneous and chaotic nature of commodity production (Harvey, 2001, p.126).

The point leads one to enquire what the autonomy of architecture within the capitalist system is and whether the product of architecture cannot be separated from its political, economic and social context. Madanipour (1996) states that "land and property markets are very important in shaping the social and spatial qualities of cities," "The industrial interest in production has changed and was replaced by the growing importance of consumption. Then buildings separated from the realm of cultural product and turn into commodity in the market place." Autonomous architecture is a remaining tool for architecture to have a critical distance from the 'endless cycle' of the capitalist production and consumption, and maintain for architecture a critical social role (Hays, 1996). Therefore, only a critique of the aesthetics of the architectural product rather than the mode of production and this mode of production's connection with political power is debatable.

The debate has significant impacts on the architecture of the city in the capitalist production of the space. So, in his work Harvey points that capitalism has produced three serious tensions in built environment as; first, industry that has been waiting for the excess labour and/or production, second required production methods that has caused to increase the production in the market and third the market for the mass of the commodities. Since the interest on commodity and production has the dilemma of the key of increasing the production and the number of the commodity. In this content the cultural activities-culture has used for the capitalist accumulation put into the commodity without considering any ethics-moral social justice or honesty has made the exploitation of both the nature and humans (Harvey, 2012, p. 160; 2001, p.126). He objected that three pillars of post-modernism' three pillar, as; first, "capital accumulation, second, "economic growth" and third, "sustained development" has not situated in the positive level when it was compared to twenty years ago. So he remarks that

postmodernism has opened a door to “radical politics but for the most part has refused to pass through it” (Harvey, 2001, p.126). “The fetishism of the image at the expense of any concern for the social reality of daily life can divert our gaze, our politics, our sensivities away from the material world of experience and into the seemingly endless and intricate web of expressions” (Harvey, 2001, p.126). He has questioned a new kind of system and life without the hegemony of capital accumulation, however he has pessimist in this quest that few alternatives “except some kind of socialist politics” (Harvey, 2001, p.127). However, he has advocated the change of a world system-order, since he has believed in changing world lead to a change on people. Therefore, Harvey based on Marxist point of view (Harvey, 2012, p. 247) has claimed that the societal change has the result of the prepared to change ourselves conceptually and physically (Harvey, 2012, p. 242). Based on this whole-broad problematic he acclaimed more on the quest of more human alternative form of settlements and cities (Harvey, 2012, p. 247).

It has to be considered that as an opposition within the neoliberal economy, it is not just the architect's autonomy but also the autonomy of the architectural object that must be considered since the end product becomes a commodity in the culture industry of postmodernism. Under the hegemony of the upper structure is that the state is significant in this realm. It is pointed out that the Gramscian understanding of state is connected to some liberal and Marxist political thought that it is the embodiment of the power of the dominant superstructure to challenge the values and offer alternative values through often the consent of the base (Katz, 2007; Buttigieg, 1995, p.10; Cox, 1999, pp.25-26). Whereas the term liberalism addresses a narrower concept of the rights of individuals to use their property from an economic point of view, the evolution of the term as neoliberalism covers “the advocacy of democracy, individual political rights and freedom of speech” (Chang, 2014, pp.68-70). Dubbink (2003, p.7) points the characteristics of neoliberal democracy from a normative point of view, as “freedom, individuality, equality, autonomy, justice, solidarity and sustainability”. Meanwhile, though Chang (2014) advocates that neoliberalism does not challenge to democracy, it is accepted that neoliberalism has re-structured the politics and economy with a narrowing role of state in social civil rights and democracy (Dagnino, 2008, pp.68–69; Bebbington, Hickey and Mitlin, 2008). According to Chang (2014), the role of the government in neoliberalism is important addressing an increase in the power of the capitalist free market. Buttigreg (1995, p.5) remarks that democracy in the neoliberal ideal encourages the free market economy and debates the function of new power networks under the neoliberal capitalist hegemony.

> Adam Smith elaborated a political economy of luxury based on criteria of economic well-being and national perspective within the global context of global trade. As the transition from case to chase society gained momentum, regulation of consumption was liberalized in parallel with political liberalization. In capitalist modernity, decisions of expenditure and investment come to the base on their impact on capital accumulation. Modernist architectural discourse reflects both the rise of the public sphere as an arena of political deliberation and the operation of the modality of power that Focault characterized as “discipline.” (Massey, 2004, pp.112-133)

Aureli (2008) presents the works of these intellectuals as an answer to political autonomy for the effect of capitalism within the autonomy project. He (Aureli, 2008) searched the status of autonomy in a political context because of the fact that as he wrote that the imagery critical architecture and the avant-garde image of modernist architecture were slipping away. Modernist ambition was the reorganization of the city as an assembly line in terms of Fordist production. Hence, the approach of the architect to the city exposes a socio-political position and worldview. Thus, a complete separation of the building from the city and vice versa is impossible. Thus, the architecture of the modern period has been regarded as influenced by and originating from the developments that took place in science and technology, industry and newly emerging modes of production. The new assembly line of economic ideals has defined itself in architecture with various criteria. Fordist type of broadly has encompassed throughout modernism, so it has known that Modernism attempted to achieve a unity of subject and object by following the logic and demands of Fordism. Kaminer (2011, p.66) has mentioned that the unity achieved in the logic of the assembly line was problematic, because in relation as a building to the city, the single house completely lost its autonomy and its individuality. He (Kaminer, 2011) defended the idea that the object crushed the subject. The other dichotomy can be presented of the city – which has got a social status in relation to the building just as the approach of the architect to the city exposes a socio-political position and worldview. The complete separation is impossible. The thesis took the problem as Kaminer (2011, p.6) shared the dualism of subject and object, mass industrialization and urbanization. But the importance of creating these forms comes from the production methods. “The dichotomy of subject - as architect, user or building and object - as building or city was questioned in the post-war years and received a new form”.

In the study of Aureli (cited from Branzi) that he evaluated the city in the cycle of production. He is a member of the Archizoom Group. “This group produced neither a project for an alternative city nor even a critique of the existing one, but rather a theory - the theory of the city's development into the ascendant capitalist form of urbanity” (Aureli, 2008, p.70). At last, the industrial interest in production was replaced by the growing importance of consumption. A new economic order was adopted in society in the 1980s. The Keynesian system is replaced by the dynamics of neo-capitalism. Although the transformations were accelerated, the desire for the modernist utopias declined. While architecture pretends to be detached, in reality it is totally engaged to these explicit and implicit factors. The transformations of the socio-cultural life within the crisis of modernism of the 1970s and finally the commercialized product of the 1990s are the starting point for settling the political autonomy of the architecture, the ‘Autonomia’ of the 1970s as an important turning point and shift in architecture.

The ‘Autonomia’ is an elite Italian movement of intellectual activists in the 1970s that its concept is featured the relationship of the working class with the power and politics (political autonomy). In the Autonomist project it has observed that the industrial mass workers of the 1960s were transformed into the socialised workers of the 1970s and finally the multitude workers of the 1990s and 2000s (Aureli, 2008). This movement had its origins in ‘Operaism’, which was developed with a communist perspective on politics and power, and defined as the

system of production itself, has coupled with a structural and global analysis of capitalism. It is the power over production. From the Operaist perspective, neo-capitalism had also changed since the 1960s. While the neo-capitalism of the 1960s was a link between the capitalist system of accumulation and the programs of the welfare state, the present conditions introduce neo-capitalism as a more organized and diffuse form of capitalism in which oligarchic and monopolistic types of control are more visible. Thus the system of production was becoming more efficiently organized (Aureli, 2008, p.17). Operaists then interpret the autonomy project as within but also against capitalism. "Both Operaism and thus the Autonomists depended on the logic of capitalism. Operaism developed entirely within a communist perspective of politics and power, while Autonomia took a radically anti-communist stance, to the point of conflating itself with three other forms of post-political subjectivity that emerged within the crisis of political representation of 1980s" (Aureli, 2008, p.9).

In this content, Aureli discusses on the three intellectuals that made critical comments on capitalism. He first submits Panzeri who "believes 'objectivist' and 'economist' ideology implicit in the neo-Marxist theory of the development in the capitalist forces of production because of the fact that capitalism has presupposed the planning of living labour due to the increasing mass consumption of goods and the expansion of the white collar and service sectors in the 1960s" (Aureli, 2008, p.22). Then he points second to Tronti who favours the view that "the trigger of capitalist development was capitalism's need to organize itself in response to the working class" (Aureli, 2008, pp.32-33). What is remarkable for Tronti is that "Tronti's view [went] beyond the distribution and consumption but returned to the production as the fundamental moment in the relationship between the working class and capital. Production was the structure of society, and society was like a factory. The autonomy for Tronti implied not only a culture of conflict, but a technique of negotiation" (Aureli, 2008, pp.35-36). The next and third figure for Aureli (2008, pp.45-46) is Cacciari who believes "the negative thought in which the instrumentalization of crisis enabled the bourgeoisie to control the political forces of capitalism is a theoretical form of post capitalism".

Although Aurelli offers something of a history of autonomy in architecture with an emphasis on Italian context, it can be seen that the main aim of his project is to locate a place for his own practice by laying claim to an inheritance from the Italian Autonomists, in the belief that this would actually make practice (autonomous) possible in the mid of capitalist production. All types of transformations and crisis due to the capitalism in the history have brought the debate on how to react on not only about the architect and buildings but also the formation of cities and urbanity. Despite the forces of the neoliberal economy, the idea of architectural autonomy is as a means of 'resisting consumer society' rather than transforming it (Kaminer, 2007 and Tafuri, 1976). Consequently, Kaminer (2007) noted that, instead of revolutionary transformation, rationalism is more meaningful. This rationale is both within and against the capitalist system and its mode of production. It affects the architecture in relation to economic and political impacts that similarly Aurelli advocated theory.

> In a time when an army of theorists occupying the seats of academia is obsessed with the idea of "practice" and pays lip service to "activism" as the only valid space for cultural, social, and political action, the project of autonomy reminds us that the most challenging efforts within and against capitalism are those born out of "Theory" with a capital T - Theory, that is, not as a device aimed simply at reporting on the "reality as found" of the city and its changes every Monday morning, but as a way to establish long-term responsibilities and solid categories by which to counter the positivistic and mystifying ways that social and political development comes to be seen as evolutionary process. (Aurelli, 2008)

The reconfiguration of the built environment is strongly related with the neoliberal economics. The belief that architects (architecture) can only be autonomous while designing the building is a fallacy, since the sphere of design is also bounded by neoliberal economy politics. Hence, economics is the powerful determinant in the framework of the built environment and capitalism will interpret neoliberal policies in favour of its expedience: for instance, new re-generation urban projects or a decision on a land property with strict constraints on the autonomy of architecture and architect. Therefore, the existence of autonomy in architectural discourse within and against these economic and political powers in the capitalist system is a more remarkable argument to discus within the production of the built environment.

Of all the production of the last century, perhaps the most significant (exercise) that degrade the environment is the constructions of the built environment in capitalism. It has pointed out that the number of these constructions were enormous that the cities and environment have damaged seriously within the last half century in which the most damage was done in the modern period (Duany, 2004). So it has asked whether we must tolerate this comprehensive disaster in exchange for the three thousand great buildings that modernist architects have produced or not. Frampton (2000, p.24) claims that the matrices of the "*megapolitan*" development, the free-standing high-rise and the serpentine freeway, create the difficulty of controlling the shape over urban fabric. The spontaneous global urbanisation produces urbanised regions comparable to the *megapoli* of the developed world, first given this name by the French geographer Jean Gottman in 1961. He then concluded that the *megaform*[16], which is different from the *megastructure* of the 1960s, was effecting a local transformation in the "megapolitan landscape*"*. Hence, Frampton (2000, pp.25-28) values both the provision of adequate public transport systems of varying interlocking speeds and the general establishment of more collective, ecological patterns of land settlement at the current rate of urbanism for first and third worlds. He uses the "product form" and "place form" comparison in relation to the architecture and the environment; or "architecture place relationship" considering to Renzo Piano (Assemblage's Pocket Autonomy Dictionary) views. Whereas the former is the re-interpretation of the craft of building in terms of modern productive methods

[16]A megaform may therefore be defined as being a large form extending horizontally rather than vertically, a complex form which does not necessarily express its structural and mechanical elements, and a device that is capable of inflecting the existing urban context as found because of its strong topographical character.

by the so-called high-tech architects, the latter is the foundational, topographical element/ground as a heavyweight site offering a literal form of resistance to the lightweight, productional superstructure poised on top of it. Hence, this interaction of the place-form, the 'wet' landscaped as a heavy permanent with the product-form, dry rationally assembled superstructure as light temporary is the production or the productive way of reading.

In this capitalist mode of the production of the built environment, the tools that are the design codes of the planning hierarchy is are the most effective instruments of the rationalisation in the somehow the Weberian logic. The architectural production in capitalism has shaped via these physical and technical rules. However, although it seems that these codes have likely been in relation with technical and aesthetical concerns of architecture, they are not just concerning in the formation of the built environment. The capitalist system uses these codes as a tool of state-government-central power in land property and building typology development that are somehow likely far away from the control of the architect and the discipline of the architecture. Then, how design codes and type as two technical rationalities come to resonate together in the conceptual debate od autonomy of architecture with a focus on its relation in urban realm under the hegemony of the neoliberal politics and economy is the focus of the following sections of the dissertation.

2.4. The Relationship between Autonomy, Design Codes and Type

While it has seen/accepted by some scholars as the codes are opposition or freedom in aesthetical terms, Kusno Abidin (2000, p.4) has remarked that codes are the "image of the authority". Since code means order as such; firstly, to convert (the words of a message) into a particular code in order to convey a secret meaning. Codes featured the rules of built environment, architectural production and urban projects and practice. Spiewak (2004) in *Perspecta35* presents a division-typology of the modern building codes[17] into two as prescriptive and performance based codes. The focus of the former codes is the dimension, whereas the latter is usage, so that it can be claimed that the prescriptive codes are generally easier to understand than performance based codes. The 'prescriptive' codes put outline what is expected of development of the design. Traditional neighbourhood development zones, urban village zones, neighbourhood market-place zones are the main examples of this type. Spiewak (2004) has stated that specific requirements have evolved through the code development process based on the results of scientific testing, technological improvements, historical experience, economics and constructability. Besides, most of them include

[17] In Webster's dictionary the generic meaning of code, which is also elaborated in the Table of the Genres of 'Code' in Appendix C, is described in three groups of definitions. The first one is a system of words, letters, figures or other symbols substituted for other words, letters, etc., especially for the purposes of secrecy, such as computing program instructions. The second definition is a system of signals used instead of letters and numbers in a message that is to be broadcast, telegraphed, etc. The last is a systematic collection of laws, regulations or social customs: for instance, the criminal code or a code of behaviour.

performance provisions as an alternative approach to compliance.

On the other hand, performance based codes generally result in standard solutions to safety mandates and are favoured by architects and code officials. It has pointed that the performance base codes are more uniform in their application. Performance Codes are based on five levels of requirements: 1-Objective, 2-Functional requirements, 3- Performance Criteria, 4-Verification Methods and 5-Examples of Acceptable Solutions. (Spiewak, 2004: n.d.). Therefore, the performance codes rely heavily on the relatively new science of fire safety engineering for compliance solutions. This allows for creative individual designs to be evaluated based on their performance merits rather than on potentially inappropriate prescribed requirements. Both prescriptive and performance based codes are built around empirical knowledge; performance models use this knowledge in more sophisticated ways. Meanwhile, Spiewak advocates the development of a hybrid of the two forms of code; Bernstein (2004) on the other hand, proposes *'Parametric Modelling'* founding on two concepts of efficiency and inter-subjectivity in which *'coding'* is defined as the governing feature that structures the design discipline with the variables of health, safety and energy. Hence, prescriptive requirements spell out exactly how something is to be done, and performance requirements just outline what the required level of performance is and leave it up to the designer how this is achieved. Spiewak (2004) claimed that, building codes have historically been prescriptive[18].

[18] From point of view on urban design Ben-Joseph (2005: 201-203) differentiates five types of code: The first one is conventional zones and districts, which includes districts, uses and dimensional and density standards. It has said that they are proscriptive and text-based with mapped districts rules that prohibit development not consistent with the code. In these codes classifications are used and the dimensional standards are setbacks, height, lot-size, density and floor area ratio. The flexibility for varied design within the parameters of use and dimensional standards is the main advantage of this type. Thus, the results are predictable. These codes are familiar to professionals, staff, public officials and the public. And, if not well organized, they are fairly easy for staff and public to interpret. However, often disregarding the existing development patterns results in a lack of flexibility in addressing different site characteristics and surroundings; this type does not prescribe a qualitative development outcome, allowing for uncertainty. They are generally text-based; however, they are difficult for the public to interpret the physical consequences, particularly if not well organized. The second one, planned development, is highly discretionary which allows flexibility from standard rules to permit mixed uses, creative design and public benefits. The planned development zones, planned unit allowances and districts and planned community zones are examples of this type. The flexibility to allow creative design, mixed uses to achieve preferred site development and public benefits, ability to forecast and see final plan and design solutions over time are the advantages of this coding. Conversely, a highly discretionary process leads to high degree of uncertainty and time consuming. The third one is performance standards, which regulates development 'impacts' such as nuisance factors (odour, noise, vibration, glare, toxicity, etc.), impervious surface, landscape surface area, trip generation, performance criteria, etc. The flexibility to vary uses, density and intensity of development and to address impacts is the main advantage of this type. However, the impact approach may not address site-specific conditions or constraints. They are difficult to implement, because they require complex calculations. The fourth option, incentive-based codes and guidelines, has the flexibility to achieve objectives through 'incentives' such as density or floor-area bonuses in exchange for provision of selected uses and public amenities. This type is optional to developer, but it relies on a carrot rather than stick approach. Thus, it may provide public amenities with 'win-win' approach. However, these bonus and benefits offered may be perceived as excessive sometimes. Finally, the last one is the form-based codes or design oriented

In the evolution of the recorded history of codes, there has challenging issues on its historical development, since Ramroth (2006, p.134) has mentioned “there is no comprehensive history of these building codes” in the evolution of urban life and there are large gaps in the records. It has pointed that “the history of the architectural discipline and its succession of codes- be it only because architectural and scientific communities operate so differently” (Picon, 2008, pp. 8-19: cited from Thomas Kuhn). However, the general chronology can be divided into three as; first the period of the ancient communities both with or without recorded rules, second the route to from ancient to modern ones and third the modern codes.

First, historically, architectural codes date back to ancient times either with or without recorded rules that encompassed the social and political life in line with these codes. however, it has observed that this historical background and discussion of codes have started with almost informal oral rules that were not recorded. As Massey (2004) states that in the 'ancient regime' society, architectural representation was regulated less through legal codes than by professional codes such as the doctrine of conveyance.[19] In this period, “the communal etiquette and social norms have dictated conduct and making of place (Ben-Joseph, 2005, p. 5) that “the luxury and wealth of the rules and the great respect of to god and goddess of ordinary people were the characteristics of this time” (Madanipour, 2007; Mitchell, 2004). These rules had comprised “the site suitability for construction of the city, laying out a town and its streets and houses but the sanction was done by the traditional rules, beliefs, superstitions, and god-goddess' anger.

When compared to present-day modern rules, it can be listed similar regulations of building construction, safety and hygiene rules” (Madanipour, 2007), so as it has favoured by Madanipour (2007, p.10) that “roots of modern urbanism go back for thousands of years”. On the other side; the written history of the code started with the recordings of the code of Hammurabi that is the longest surviving text of Babylonian law code from ancient Iraq mentioning the Hammurabi's social, economic and political life dating back to 1772 BC [20]. The rules of Hammurabi were not only the compensation to social and ethical like religion, military service, trade, slavery, duties of workers, thievery and food but also covering the

codes and districts. They are graphic-based and design approaches to outlining regulations, including design 'typologies' for homes, shop fronts, commercial areas, public spaces, etc. They regulate plans to outline design typologies.

[19] APPENDIX D: The Timeline of Codes- 1st Group/ Period

[20] The Code of Hammurabi was one of several sets of laws in the ancient Near East. The code of laws was arranged in orderly groups, so that everyone who read the laws would know what was required of them. Earlier collections of laws include the Code of Ur-Nammu, king of Ur (ca. 2050 BC), the Laws of Eshnunna (ca. 1930 BC) and the codex of Lipit-Ishtar of Isin (ca. 1870 BC), while later ones include the Hittite Laws, the Assyrian Laws and Mosaic Law. These codes come from similar cultures in a relatively small geographical area, and they have passages which resemble each other. The code has been seen as an early example of a fundamental law regulating a government constitution. The occasional nature of many provisions suggests that the Code may be better understood as a codification of Hammurabi's supplementary judicial decisions, and that, by memorializing his wisdom and justice, its purpose may have been the self-glorification of Hammurabi rather than a modern legal code or constitution. (Internet Sacred Text Archive. Evinity Publishing INC, 2011. URL: http://www.sacred-texts.com/ane/ham/ham05.htm

technical and legislative constraints such as the responsibilities of land tenants, cutting trees without permission and rental of a garden plot. [21] It has emphasized (Ben-Joseph, 2005, p.8) that the Sumerian clay tablets as the records of codes on land measurements, agricultural plans and built areas after the codes of Hammurabi[22], since the birthplace of reasoning was Mesopotamia that Sumerians has witnessed the deep patio to unknown leading analysis, comparison leading "a great curiosity about things, searching for clarity, which led them to analyse, compare, classify and order things by developing the rules of mental behaviour to advance the knowledge as the starting point of 'logic'[23] (Madanipour, 2007, p.10).

The second period is, within the Western tradition, sumptuary codes and regulations since Antiquity have regulated consumption to maintain particular aspects of social order. For instance, in ancient Rome, consumption operated in the name of Republican Polity (Massey, 2004). Roman city planning often following a systematic layout of a grid like pattern[24]have been attributed to early agricultural land-demarcation practices around Rome. Though, little written evidence exists to indicate that Romans had to follow strict rules or standards in planning their cities. The *De Architectura Libri Decem,*[25] is the well-known treatise[26] written

[21] The 282 laws of code consist, with scaled punishments, the adjustment of "an eye for an eye, a tooth for a tooth" depending on social status, of slave versus a free man/ prince, so Bernstein (2004) wrote that *Code of Hammurabi* was an indemnification on the condition whether the owner's son was killed, and then the builder's son would be killed as compensation. For instance, law;
#196. If a man destroys the eye of another man, they shall destroy his eye. If one breaks a man's bone, they shall break his bone. If one destroys the eye of a freeman or break the bone of a freeman, he shall pay one mana of silver. If one destroys the eye of a man's slave or break a bone of a man's slave he shall pay one-half his price.
228: If a builder builds a house for someone and complete it, he shall give him a fee of two shekels in money for each of surface.
229: If a builder builds a house for someone, and does not construct it properly, and the house which he built fall in and kill its owner, then that builder shall be put to death.
230: If it kills the son of the owner the son of that builder shall be put to death (Internet Sacred Text Archive, 2011)
231: If it kills a slave of the owner, then he shall pay slave for slave to the owner of the house.
232: If it ruins goods, he shall make compensation for all that has been ruined, and inasmuch as he did not construct properly this house which he built and it fell, he shall re-erect the house from his own means.
233: If a builder builds a house for someone, even though he has not yet completed it; if then the walls seem toppling, the builder must make the walls solid from his own means (http://eawc.evansville.edu/anthology/hammurabi.htm
[22] Minimum physical-development standards such as construction of sidewalks and alleyways, and the allocation of particular building types of specific areas of city, resemble contemporary American zoning practices.
[23] These rules were still immersed in mythology, as myths, those 'uncontrolled, calculated imaginings' were the only way many secrets of the world could be explained. The world was filled with gods, each in charge of directing and operating a different domain" Madanipour (2007).
[24] The grid, in turn, was often reinforced by two main streets crossing each other in the centre at right angles.
[25] Ten Books on Architecture
[26] It has pointed by Petri Liukkonen that, *De Architectura Libri Decem* the only surviving treatise from Classical Antiquity, has deeply influenced many from the Early Renaissance onwards, artists, thinkers, and architects, among them Leon Battista Alberti (1404-72), Leonardo da Vinci (1452-1519), and Michelangelo (1475-1564), since the next major-influential book on architecture, Alberti's

by Roman architect Vitrivius Pollio around 40 BC, which had been dedicated to his emperor Caesar Augustus[27]. The treatise has comprised both the theories of good architecture and the rules, and the knowledge of Roman building practices including design standards, construction methods, aesthetics, order, public and private space constraints, etc.[28] Following it, *De re aedificatoria*[29] is a classic architectural treatise written by Leon Battista Alberti between 1443 and 1452, which depends on Vitruvius' *De architectura*. Alberti's *Ten Books*[30] was the first theoretical and printed book on the subject written in the Italian Renaissance. The Roman period is important in the sense that it has shaped the Christian belief that would later have invented rational thought. The Renaissance revived elements of this Roman tradition and led them with Christian views (Massey, 2004). Western civilization is formed from this Christian belief effected from 'Biblical' and 'Hellenic' forces.

> The western civilization is commonly identified to be drawing on two sources of influence: *Biblical* and *Hellenic*. The biblical world with its religiosity, absolute monotheism and moralism; and the ancient Greek world with its enlightenment, promotion of human beings, and discipline of mind and intelligence, were two strands that were combined and reflected in Christianity (Massey, 2004).

On the other hand, the creation of codes has not just focus on just the empirical system, but based on thought, belief or system. For instance, in China and Japan and the emphasis on rectangular subdivision is important as its roots go to Confucianism that is a religious and philosophical influence [31] (Ben-Joseph, 2005, pp.8-9). Similarly, the evolution of the codes in

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reformulation of the Ten Books, was not written until 1452. (www.kirjastasci.fi/vitruv.htm)

[27] Vitruvius is famous for asserting in his book *De architectura* that a structure must exhibit the three qualities of *firmitas, utilitas, venustas* – that is, it must be solid, useful, beautiful. These are sometimes termed the Vitruvian virtues or the Vitruvian Triad. According to Vitruvius, architecture is an imitation of nature. As birds and bees built their nests, so humans constructed housing from natural materials that gave them shelter against the elements. When perfecting this art of building, the Greeks invented the architectural orders: Doric, Ionic and Corinthian. It gave them a sense of proportion, culminating in understanding the proportions of the greatest work of art: the human body.

[28] The work is one of the most important sources of modern knowledge of Roman building methods, as well as the planning and design of structures, both large (aqueducts, buildings, baths, harbours) and small (machines, measuring devices, instruments) In Byzantium, a treatise which was a compilation of construction and design rules that dealt with land use, views, house construction, drainage and planting issues was written by the architect and commander Julian of Ascalon. The treatise was composed of both performance and prescribed rules. While the former had evolved over long periods of time tended to allow for freedom with respect to actions and solutions within a framework of established norms in association with customary law and ethical systems and values, the latter were often designed by a central entity in a top-down fashion in a manner that often had little grounding in the essence of place (Ben-Joseph, E., 2005: 2005: 13-15).

[29] On the Art of Building

[30] Alberti's *Ten Books* consciously echoes Vitruvius' writing, but he also adopts a critical attitude toward his predecessor including a wide variety of literary sources from Plato and Aristotle as well as presenting a concise version of the sociology of architecture. Geometry and classical proportions dominated the codes of architecture in the early Renaissance.

[31] The palace should be placed in the city centre. The square shaped, symmetrical city, with houses located in different wards, often according to social ordering, was designed to reinforce the vision of the imperial core as the appropriate moral focus for society and daily life (Ben-Joseph, 2005: 8-9).

Islamic law and rules of the Islamic city show a great deal of adaptation and emphasis on social behaviour rather than prescriptive physical regulation. It seems likely that the enforcement of such rules depended more on the customs of the town. For Ben-Joseph (2005, p.19) the Islamic city is a unique example of the achievement of urban-form conventions through principles of use rather than specific architectural regulations. However, few performance norms have survived due to the destructive impact of Western styles and fashions, and of Western conceptions of city planning and architecture. In Islamic society, as well as in other traditional cultures, changes have been forcibly and rapidly brought about by colonial powers, and local rulers wishing to modernize have had to do so according to foreign models. The primary victims of those changes have been the traditional norms for the built environment. So, various factors such as period, culture, social life, philosophy has significant effect on structuring on codes. Hence, they have been important not only in the contemporary present period, but also, as the codes have been produced throughout history. The significant period in the history of codes is the one started at medieval Europe to the Enlightenment ending in the concepts of modern codes. In the end of this period, not only the technical but also social, economic and juridical rules defined by a commander were evolved into rational thought and modern rules, codes and concepts throughout the Industrial Revolution and Modernity.[32]

To preserve its status as an artistic practice aligned with fundamental values of society, its utility could not only be physical; it also had to be moral. In fact, coding sits on "a conception that simultaneously carries humanist connotations and encompasses technological knowledge growing the idea of utility in Enlightenment culture - the idea that usefulness sets boundaries on everything. Architecture would also have to 'speak' to the mind and senses (Vidler (a), 1977, p.12). Utility was part and parcel of a desire for predictability in the eighteenth century, in which modern economics was born, to put limits on geometry" (Picon, 2004, pp.8-19). Mitchell (2004), on the contrary, points out the "codes projected for the 'greater good' are limiting to individual expression and often produce what they seek to prevent". Throughout the history, there is the relationship of codes and architecture in the construction of the built environment Although in the modern era in which the aesthetic and bourgeois modernity has shaped the built environment, starting in the beginning of the twentieth century, the codes and rules significantly has relation with the mass culture in liberal context started at the beginning of the twentieth century and continued until its end.[33]. So the core significant issue is that why do we need code, that in architecture discipline "Why do we need code?" and "Why do we code?" the two broad requirements can introduce the idea of codes. The first necessity is that codes highlights the coordination of various disciplines in terms of both the technical constraints and the disciplinary conditions. As Duany claims that,

> We must code so that the various professions that effect urbanism will act with unity of purpose. Without codes- architects, civil engineers, mechanical engineers etc.- can undermine each other's intentions. When architects do not control the codes, buildings are shaped by fire marshals, civil engineers, market experts, etc.; codes

[32] APPENDIX D: The Timeline of Codes- 2nd Group/Period
[33] APPENDIX D: The Timeline of Codes- 3rd Group/ Period

written by architects clear a field of typological and syntactic concerns (Duany, 2004).

The second must is that the codes can bring minimum technical standards of the minimum qualifications of the built environment. For instance, some of the appropriate codes emerged from the disasters, such as the Great Chicago Fire or the Great Fire of London in 1666 to protect property and people.[34] The Great Fire of London in 1666 was the single most significant event that structured the current legislation of London. A similar historical record was set for the Building Act[35] in the Ottoman Empire after the great fires of Istanbul. So the codes are a kind of regulation and rationalization in the built environment.[36]

There is the necessity of code on the ground that it is the law and order of the discipline. Within this realm-problem it is possible to present Duany's (2004) three citations towards *a reason to code,* as; first "Order is heaven's first law" that *'code'* derives from *'cowdex'*, addressing the set of laws. It is one of several terms clustering around the idea of power being resident in a sacred tree, the Roland, at the centre of the traditional village. Second code (Duany, 2004) is etymologically and functionally derived from the trunk that a settlement arranges itself around may have the analogy of being the solid structure at the centre of things. So, 'code' is a notion founded on law (Duany, 2004). Third, Mumford believes that it is too abstract to leave corrective measure in the hands of those responsible for the problem it the first place (Mitchel, 2004). For Eigen (2004, p.64), "architectural theory was concerned through much of its history with the nature of order". So code means to order. Although,

[34] After the Great Fire of London in 1666, which had been able to spread so rapidly through the densely built timber housing of the city, the Rebuilding of London Act was passed in the same year as the first significant building regulations. The first systematic national building standard was established with the London Building Act of 1844. Regulations regarding the thickness of walls, height of rooms, the materials used in repairs, the dividing of existing buildings and the placing and design of chimneys, fireplaces, and drains were to be enforced and streets had to be built to minimum requirements. In United States, the City of Baltimore passed its first building code in 1859. The Great Baltimore Fire occurred in February, 1904. Subsequent changes were made that matched other cities. In 1904, a Handbook of the Baltimore City Building Laws was published. It served as the building code for four years. Very soon, a formal building code was drafted and eventually adopted in 1908. In Paris, under the reconstruction of much of the city under the Second Empire (1852-70), great blocks of apartments were erected and the height of buildings was limited by law to five or six stories at most.

[35] Ebniye (Yapı) Kanunlari: Building act, Law of construction

[36] Building controls therefore took on the greater role of health and safety via the first Public Health Act in 1875. This Act underwent two major revisions in 1936 and 1961, leading to the introduction of the first set of national building standards, the Building Regulations Act 1965. Today's regulations are made under the Building Act 1984. The regulations are constantly reviewed in line with the growing demand for better, safer buildings and any changes thought necessary are brought into operation after consultation with all interested parties. This has led to several amendments since 1992, the emphasis in more recent years being on: increases in thermal insulation requirements to conserve energy and reduce global warming; continuous improvements in the provision of access and facilities for people with disabilities; and a more comprehensive, one stop approach to fire safety requirements. Constant changes and rising standards demand that building control officers be up to date with current thinking, requirements and procedures. To enable this, a staff training strategy is in place which ensures continuing professional development (CPD) training is provided and undertaken.
(Source: http://www.npt.gov.uk/default.aspx?page=478)

according to Huge and Tuerk (2004, p.4), "the term *'codes'* may carry intonations of a linguistic model, it has long been prevalent in law, genetics, cryptography, and management, where there is a shared notion of codes as possessing a systematically structural quality. So, codes have been treated as a tool of choice for the imposition or explication of order". There are also rules based on social conducts, economic conditions and/or political acts.

Although the codification of architecture is directly related to its disciplinary definition, rules and codes do not systematically address what appears to be essential to the discipline. Efforts at architectural codification often seem peripheral to what constitutes the core of the discipline (2004, p.9). Notwithstanding, Duany (2004) posits that codes are a necessity of contemporary design, because it has seen as mediocre and worse. For him, the objection to codes is one-sided, since construction of a great building is rare and mostly the result is kitsch. And the design of most architects has mentioned minimum quality standards. Codes thus assure a minimum level of competence by their availability and verifiability of the most abstract, rigorous and intellectually refined practices to the designer.

The idea of efficiency is mainstream in building production. Spiewak levels a direct attack on architecture's unique disciplinary codes - plans to section relationships and other drawing conventions - as out-dated limitations or professional performance. He assumes that all factors that can be inputted into digital, binary systems will rationalize the design product making both more informed but also more efficient. Besides, for Mitchel (2004), inter-subjectivity in Bernstein's' relationships are embedded in binary code governed by economic principles. He recognizes the necessity of design. Old methods are criticized but no one offers the elimination of codes, hence they suggest new forms. He suggests a binary code. Old methods are critized, but none offers the elimination of codes, because they suggest new forms.

> From an architectural point of view, a whole series of external phenomena foreshadowed the prioritization of utility and its effects....program and distribution...programming spaces, questioning their inter-relations, and organizing them into functionally satisfactory sequences provided a way to address both the administrative needs of institutions and the aspirations of a ruling class who was discovering the virtues of domestic privacy. Public buildings began to be specialized and organized according to specific needs, while the residences of enlightened nobility came to be comprised of rooms with clearly defined uses, whose interrelation was materialized by the connective space of the corridor. (Picon, 2004, p.11)

On the contrary, the opposing views favour the greater goods address limitation in terms of expression of the production. The opposing views favour the greater goods address limitation in terms of expression and aesthetic of the production. However, it is the the capability of the architects not the limits of the code. Picon (2004, p.14) considers the question on the "genius of the architect?" He cited from Durand that indicated "everything is re-ordered to codify the architectural project into a practice based on the distinction between a building's elements and

the process of its composition. Composition is subjected a similarly extreme codification" that decided by the architects. "The standardized vocabulary of architectural elements then leads the project stage by stage toward its final form. This codification of the various stages of the design process may have allowed architecture to achieve rigour comparable to the science of the engineers, but the "poetry of art" so dear to Boulee had also thereby been banished from Durand's conception of architecture" (Picon, 2004, p.14). For Durand, aesthetic pleasure ought not to be part of the architects' objectives. This effort to make architecture subject solely to the imperatives of social and political utility reveals a utopianism in Durand's work, an echo of the revolutionary dream that most commentaries on Durand have overlooked (Picon, 2004, p.15). However, the possible desired result of harmony and beauty in architecture may not be attained in every situation, for instance: from information coding it will possible to produce both knowledge or noise; from linguistic coding it can create poetry or nonsense; from historical coding, revolution or stasis; and biological fitness or freaks from genetic coding. From these definitions it can be said-believed that architecture cannot be a discipline without codes but the end product is likely the result of the talent of the architect.

> The freedom afforded by a crisis of architectural codes cannot last forever. New codes emerge to replace those lost, and new licenses to soften these codes also begin to appear. Such new codes are never coincidental. Directly or indirectly, they shape the identification of the elements that constitute the discipline of architecture at a given moment and in a given context. (Picon, 2004, p.9)

In Quatremère's thinking one already finds the germ of the important idea that type is both *limiting* and *liberating*. *Limiting,* because designers can not avoid the constraints imposed by social use and the physical environment, which are the initial reasons of their work; *Liberating*, because they are not compelled to slavishly repeat historical models. The significance of this thought becomes apparent when dealing with the dilemma designers constantly face: whether to produce forms to which the public is already accustomed and which it presumably "wants" or to invent new forms (Francescato, 1994, p.257). Then, what is type? "A type is a conceptual construct that distinguishes similar form from dissimilar so that we know something is this kind of thing, not that kind of thing. Type is also the essence or the original of a kind of thing that makes it possible for us to understand the construct, image, or class." (Schneekloth and Franck, 1994, p.10) Type is a method of architecture while copying the nature. As defined by Vidler (1997(a), p.95), the concept of type aims to defeat the nature; to bring into its own needs, its own uses, and its own happiness.

The origin of the meaning of the word type comes from Greek. "Originally, the way 'typos' was used in Greek gave it the meaning of an empty or hollow form of casting. From the beginning of its use by Plato and Aristotle the word had a sketchy, incomplete relief or outline character that emphasizes a visible shaping quality rather than a sharply struck definition (Chneekloth And Franck, 1994, p.20). Francescato (1994, p.254) wrote the term typology, though strictly speaking the study of types is often found in the literature as a synonym of type. Here it refers to a collection or group of types, or to a process centred on type. As it was stated

by Cengizkan in the article (2000, p.50), *'type'* is not creating similar of a thing, since it is impossible *imitating* both the *product* and *producer.* Therefore; *'nature'* can only be copied taking into the consideration of *'how is done by it'*, but not *'what is done'*. In another definition by Condon (1994, p.79), "type is a language system and, as such, it too exists half in reason and half in imagination."

Structured around the Quatremère de Quincy's argument, the critics and the relationship of the autonomy, type and design codes is articulated around three themes; first, a careful distinction between type and model; second, the recognition of the inescapable relationship between objects and their historical precedents; and third, an emphasis on the connection between form and use. When it is related with the abstraction, type plays a normative role by providing an image outcome that has associated with it countless prescriptive ideas (Robinson, 1994, p.179). Thus, "the concept of type is such an idea, pertinent to making architecture- praxis, thinking about architecture- theory, and knowing in architecture- research (Francescato, 1994, p.254). Second, the relation between objects and their historical precedents represents, beyond the Neo-Platonic ideas of 'origin and primitive cause,' the recognition that form is not the product of artist's imagination unfettered by knowledge of prior forms. However, "form results from operations performed on prior forms, or better, on ideas of prior forms-that is, on relationships embodied in prior forms. Hence, history becomes the necessary underpinning of generation of form" (Vidler, 1977, p.257). Third, in Quatremère's discussion links the historical evolution of a type to the use for which an object is intended, suggesting that there are forms that tend to support a specific function, while others, whatever their aesthetic merits are simply inimical or inappropriate to the intended purpose (Vidler, 1977, p.257).

So types organize thinking, communicating, and acting in all domains of life. Types and acts of typing allow us to make distinctions between things and to divide them; they allow us to recognize similarities between things and to collect them (Schneekloth&Franck, 1994, p.15). If it is analysed the Quatremere de Quincy's typology concept, it is observed that type is the main element of the architectural imitation theory. "For Quatremere, type was not only a static architectural element; it was also an operative principle for creation. In his view, type was the single most important factor in the development of mature architecture. The hut, tent and cave were the three principle types from which all the different architectures known to us emanated. 'Type' is here used to indicate that the development between primitive and mature form is the result not of nature but of an inspired idea and is an act of self-conscious creation (Lavin, 1992, pp.86-89). In this content, type is a method of architecture while copying the nature. As defined by Vidler, the concept of type aims to defeat the nature; to bring into its own needs, its own uses, and its own happiness. In the similar way, Vidler (1977, p.95) defines the concept of model as the selection of the artist from the objects within the logic and accuracy in the nature in order to express and define their imaginations.

However, the characteristics of these models are clearly expressed and defined in the model via various mediums such as the codes or rules, the type is much more open to the imagination of the designer. As Quatremère states that 'all is precise and given in the model; all is more or

less vague in type'. In his view, *the model* is clearly a form to be repeated, copied, and imitated, and therefore more appropriate to the crafts or, in our time, to the technologies of industrial production than to architecture. The word *type*, on the other hand, suggests "the idea of an element which ought itself to serve as a rule for the model" (Francescato, 1994, p.257). Kayden defines self-regulation is determined by individuals enacted in the legal debate between rule and the discretion. He advocates codes that allow aesthetic choice governed by the general type but does not address the cumulative effect of the field of choices or its relationship to the domain, which might explain how the typological parts assemble into a greater hole.

The importance of the abstraction in the architectural imitation is significant. "Abstraction, in Quatremère de Quincy's view, is the physical manifestation of reason and the metaphysical manifestation of man (Condon, 1994, p.113)." In other words, it is transferring the theoretical knowledge into the physical form. In fact, Quatremère had already interpreted abstraction as a manifestation of reason when determining criteria for evaluating the imitation of style. This imitation is not imitating only one form, but imitating the souls that comprises of that form" (Condon, 1994, p.107), so typology in architecture parallels a general legal model in that an abstract subject or property, culled from a particular case is used to guide and construct the grounds for future dispels. In architecture codes directly and indirectly generate formal types i.e. New York High Rise (Bernstein, 2004). In Quatremere de Quincy's typology concept, type is the main element of the architectural imitation theory. "*Type* was not only a static architectural element; it was also an *operative principle for creation*. In his view, therefore; type was the single most important factor in the development of mature architecture. The hut, tent and cave were the three principle types from which all the different architectures known to us emanated.

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and imitated, and therefore more appropriate to the crafts or, in our time, to the technologies of industrial production than to architecture. The word *type*, on the other hand, suggests 'the idea of an element which ought itself to serve as a rule for the model (Francescato, 1994, p.257).'

As to sum up; "types organize thinking, communicating, and acting in all domains of life. Types and acts of typing allow us to make distinctions between things and to divide them; they allow us to recognize similarities between things and to collect them." (Schneekloth and Franck, 1994, p.15) The relation between objects and their historical precedents represents, beyond the Neo-Platonic ideas of 'origin and primitive cause,' the recognition that form is not the product of artist's imagination unfettered by knowledge of prior forms. On the contrary, form results from operations performed on prior forms, or better, on ideas of prior forms-that is, on relationships embodied in prior forms. Hence, history becomes the necessary underpinning of generation of form. Finally, the third theme in Quatremère's discussion links the historical evolution of a type to the use for which an object is intended, suggesting that there are forms that tend to support a specific function, while others, whatever their aesthetic merits are simply inimical or inappropriate to the intended purpose. In fact, this idea through Durand's theories gives way to the programmatic determinism of the Modern Movement (Vidler, 1977, p.257). Types help determine what we produce, modify, destroy, and preserve, and how we do so. They guide and constrain much of what we think and do, yet they remain implicit and largely invisible. (Schneekloth and Franck, 1994, p.9) "Types exist physically in the material world, imaginably in our aspirations and hopes about a place in the world, and conceptually in our thinking and intellectual work. All the breadth, ambiguity, and power of typing as a human activity is carried by types used in the production of space and making of places materially, imaginably, and conceptually" (Schneekloth and Franck, 1994, p.10).

2.4.1. Evaluation: Code and Type in Autonomy

The autonomy debate has strong connotations with the concepts of design codes and type. In the discussions, it has pointed the opposition of the prescriptive vs. performance based codes and model vs. type. ıt has observed that the two oppositions have the similar conceptual framework. Both the prescriptive codes and model are linked with what is expected of outcome, what is done, what and where the performance codes and type address, and what is intended to achieve in the built environment. In these scholarly frameworks, the autonomy of architecture as a disciplinary tool and as the agent of the architects in their discipline has significant under the hegemony of the capitalist production. Though, it is not an easy tool to undermine to the ethics of the architect.

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thinking and intellectual work. All the breadth, ambiguity, and power of typing as a human activity is carried by types used in the production of space and making of places materially, imaginably, and conceptually (Schneekloth and Franck, 1994, p.10).

When physical output of a culture is no longer limited by traditional construction practices, local materials or discrete language, its physical products become less predictable, coding attempts to limit these variables (Mitchel, 2004). In the case of Bodrum houses, not only the prior construction techniques were transformed, but also the concept of *'Home'*, and *'Heimat'* concepts of the Modernity (Heynen). Most of the houses have not been the places of people living in it. They transformed to the transitory homes, namely *'hotels'*. Hence, the latter concept '*Heimat'* of 'feeling at home' still can be deduced, although it has lost its roots. The houses in 1970s had a 'sign' value (of Baudrillard), however it has diminished by the increase of exchange value in the neo-liberal context and these Bodrum Houses became a commodity.

Eisenman (2004, pp.40-53) presents the idea of index to codex in the discipline of the architecture. He cited Charles Sanders Pierce's differentiation of 'symbol', 'icon' and 'index' that the trace of a former presence is an arbitrary and culturally based referent, an 'icon' is a visual of similitude to its object and 'index'. Traces of Bodrum traditional Housing Type has a physical and temporal relationship to its referents which is the trace of a former presence. Hence, "index could be understood to operate like the clues in a mystery or detective story which is the most modern of all literary discourses because it relies on the traces of something prior."

> All architecture has the possibility to be both a *code* and an *index*. Because there is no universal iconic sign system in architecture, and since architecture is always a second language, *all architectural representation is coded.* This concept of a coded index differs from conventional ideas of a code or index of an event because it could be generative rather than regulatory or secretive. Coding as a form of index reveals upon inspection upon something that cannot be seen and thus understood at first sight. This seeing is different from that which is recognized by a formal or pictorial reading of a code (Eisenman, 2004).

Minimalism, earth art and particularly photography were all attempts to empty representation and image of their latent pictorial codes. (The house is no longer a house, but rather an empty presence.) (Changes in photography since 1960s) Since1970s, and partly because of the introduction of digital manipulation in photography, the presence of a photograph as a truthful record of event has been brought into question. Just as the photograph is no longer necessarily an index to an objective truth, an uncoded message, the index is no longer a way of assuring a condition of pure presence. When a photograph can be digitally altered, the nature of the alteration returns to a code to the message. These codes depend on an internal logic that is autonomous from both context and an event. However, it has discussed that architecture, like photography, is different from painting in that it is already an index. But architectural signs are also icons. In one sense, architecture has always been about codes, whether literally in

terms of technical codes and design codes, or metaphorically, in classical codes - the rules of proportion and ordination in building systems.

2.5. Evaluation: The Relative Autonomy in Architecture

The critical architecture of Hays distinguishes Modern Architecture from pre-modern is the mediatory position between culture and form. The architect's position is worldly and self-aware at the same time. His critical architecture places itself in an in-between position between the efficient representation of pre-existing cultural values and the wholly detached autonomy of an abstract formal system. Therefore, autonomy architecture produces knowledge within the discipline through its practice and provides a critical distance for architecture to resist any external authority. Autonomy is a critical tool for the discourse of architecture that constitutes its own knowledge through its practice. It is not an isolated medium, and is engaged by the social, intellectual and visual culture which is outside the discipline and which encompasses it.

The production of architecture is influenced by the political decisions considering urban and city planning have not only affected the cities in which we are living, but also have had an influence on formulating the building types as well as the types of architecture during the production processes. In parallel to that all these political decisions not only define the physical configurations but also have debate on the architecture's autonomy in terms of critical of the architects. It has described that the architectural autonomy is "a way for architects to define their practice against technocracy while maintaining for architecture a 'critical' social role" (Vidler, 2002, p.7). This opposition has happened because of the challenge of the concept of the autonomous architecture. Architecture has long struggled with political and economic pressures since the beginning of the century and the idea of modernity. However, like "art-making, the success of the autonomy, finds its target in direct proportion to its disengagement from the business of the world" (Wood, 2002, p.49). What kind of 'autonomy' should be produced for architectural production? As the power of political decisions is so powerful, the architectural production, type and typing are shaped by these decisions. The imitation of architecture is codified politically. Thus, political power constitutes how to produce the space and the autonomy of architecture has challenging debate.

The architecture is not an isolated or autonomous medium, it is actively engaged by the social, intellectual, and visual culture which is outside the discipline and which encompasses it (Somol and Whiting, 2002, p.73). It is based on a premise that architecture is inevitably involved with questions more difficult than those of form or style" since architecture has not been outside the boundaries of the exterior forces. Hays was also a supporter of the idea of the "engagement" of the architecture to external forces whose sophistication has always been to recognize that autonomy is a precondition for engagement. His critical architecture is formed with the relation in between the extremes of conciliatory commodity and negative commentary" (Somol and Whiting, 2002, p.73). However; for Anderson (2002), the status of

architecture can only be sustained through its existence as an entity that has a certain degree of autonomy, albeit autonomy constrained by external forces. He formulates architecture as positioned in an intermediate place between the autonomous discipline and a cultural product. For Anderson (2002), this is the idea of the “dual position” of “quasi-autonomy”, which means something “in between”. Similarly, Hays (2002, pp.54-71) claims that critical architecture represents the “in between”" position. In fact, “the critical architecture required the condition of being 'between' various discursive oppositions. Thus 'culture and form' can alternatively be figured as 'kitsch and avant-garde' for Clement Greenberg, 'literal and phenomenal' for Colin Rowe, 'object-hood and art' for Michael Fried or 'capitalist development and design' for Manfredo Tafuri. Rowe's and Tafuri's discourses most fully enable the critical project of “between-ness”, whether within history/theory, as with Hays’ or in terms of design, as with the work of Peter Eisenman”.

Stanford Anderson’s article ‘Quasi-autonomy in architecture: The search for an 'in-between' (2002): addresses the question whether architecture can be other than a mere servant to commercial, capitalist and ideological forces. It has positioned that each society gets the architecture it deserves. Is not autonomous production the only way to avoid submersion in the material conditions of one's time? How can a formally driven enterprise like to address social issues responsibly?” For him, architectural autonomy sets the architect's free will and the architect's strategy freed from any canon in the act of design that cannot be isolated from the forms of social life. It is advocated that architecture's autonomous status can be regarded “semi-autonomous” that has based on the premises of Anderson’s (2002, pp. 30-47) prior proposal. Although it is a controversial and difficult concept, this article has constructed the discussions using the similar view of Anderson’s architectural autonomy that it is situated “in between”. However; it is believed that his “quasi” notion can still be an unstructured and naïve definition considering the complexity of Bodrum’s built environment; however, it still can cause ambiguity to increase. Therefore, the idea is supported that architecture, having a “semi-autonomy” quality is positioned between “moral values” as a resistance to exterior forces and “techniques” such as politics and economics on the intrinsic qualities of the discipline.

Anderson's autonomy of architecture is part of architecture's theoretical program and architecture's specification is articulated by ideology (Anderson, 2002). Anderson's autonomy of architecture is part of architecture's theoretical program and architecture's specification is articulated by ideology. It has advocated that purely autonomous objects were generated in the discourse by the codes. “The autonomy of the object required a degree of disciplinary autonomy, and the disciplinary autonomy had the expectation of generating autonomous objects” that is the binary condition of disciplinary autonomy and autonomous objects (Hays and Kogod, 2002p.56). On the other hand, Aureli (2008) proposed “theory” as opposed to the power and pressure of capitalism. Therefore, it has mentioned that the autonomy discussions should propose a theory instead of a postmodernist historicist attitude. For instance, Agrest, Gandelsonas and Eisenman were trying to use autonomy and the codes of the discourse to break down or remove architecture from a system of ideology so that it could speak against it. Autonomy of architecture produces knowledge within the discipline and provides a critical

distance for architecture to resist any external authority (Hays and Kogod, 2002, p.56).

Besides the disciplinary techniques/advancements; a definite answer is difficult to present in the current fragile conditions. So, it is advocated that "the semi-autonomy" of architecture in relation to the codes of the discipline presents a stance in the present contemporary context of liberal economy. Architecture is both object and subject in the formation of the built environment. While the former uses rules inserted by the exterior forces (upper-structure) of politics and economics, the latter produces the built environment. Hence, it is believed that the cognitive state of the autonomy of architecture creates the quality of the product in the end. For Hays and Kogod (2002, p.56), purely autonomous objects were generated by the discourse, "the codes": "The autonomy of the object required a degree of disciplinary autonomy, and the disciplinary autonomy had the expectation of generating autonomous objects". Agrest (1991), Gandelsonas (1998) and Eisenman (2000, 2004) were trying to use autonomy and the codes of the discourse to break down or remove architecture from a system of ideology so that it could speak against it: "Autonomy of architecture produces knowledge within the discipline and provides a critical distance for architecture to resist any external authority".

All in all, the autonomy of architecture creates its own reality within the real world and insists on its own reality with its alternative spatial and material conditions. Agrest's (1991) discursive autonomy consists of a self-contained discipline with internal rules and codes that separate it from other cultural practices constituting the boundary between what is design and what is not. The continuous interaction of designed and non-designed practice maintains architecture's disciplinary specify. Architecture for her is a self-governing discipline with its own history and conventions that declare its autonomy. Architecture is a part of a larger social context in which the existence of disciplinary codes is a necessity.

2.6. Epilogue

The previous sections investigate the concepts of autonomy debate and a theoretical framework around the way how the built environment has been shaped by the design codes, the historical evolution of codes since antiquity, the and finally the relation of code with type and model in the realm of the autonomous architecture. In these concerns, the idea of modernity and modernism in Western thought constitutes a basis for the study. The freedom of man from nature is the strongest point many scholars noted is important in the thesis: "modernism has been related to the project of Enlightenment which stresses the rise of reason for the emancipation of human beings from the dark faces of nature". In the evolution of the ideals of modernity, modern design principles have favoured physical planning codes. These codes are different than those in the local-traditional context considering rituals, culture and social life. Modernism launched new ideas and models with technological developments to reach its utopias. However, the debate that modernism has lost its utopian ideals has brought about the discussion that design and planning principles have turned into a purely physical entity and later consumption in the current "condition of (post) modernism".

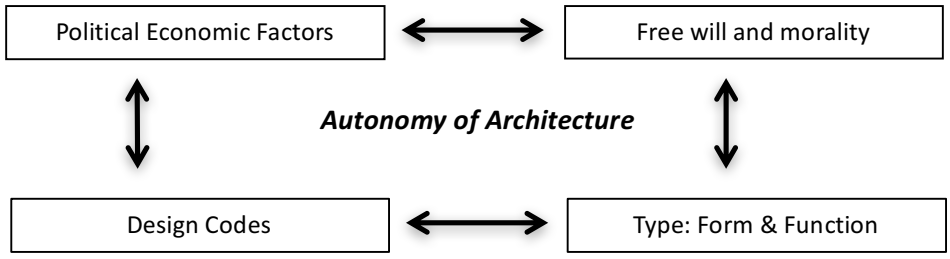

Figure.2.1. Diagram of the semi-autonomy condition (Produced by the author).

The present discussions around the contradictions and destructions in the 'modernity' in the last quarter of the twentieth century have introduced 'the end' of modernism's conceded concepts, such as the end of architecture, tradition and technology. Within this scope, the success of the master plan, which is the physical plans forming the physical environment, has been questioned by the scholars. The view that the "master plan is dead" (Cuff and Sherman, 2011, p.20) is advocated due to the fact that "the wrong utopian fiction master plan demonstrates ideals that no one imagines will be realized". The current critical view supports the idea that "the contemporary urban thought is not a static portrait of same single future regulations that govern practices; on the contrary the focus is on the *rules*, or *codes* by which the *'fast forward transition'* that proposes a conceptual structure is effective rather than the final frame" (Cuff and Sherman, 2011, p.20).

Both the codes and type are the language of architecture for the constitution of the built environment. Lessig defines it thus: "code is a form of law that creates the potential for choice and freedom, if designed correctly"; whereas Françoise Choay distinguishes "plan" from "code" (Cuff and Sherman, 2011, p.21). While the former is the reproduction of models, which is the utopian form of the spatial thought, the latter is the rule about urbanity. It has discussed by Anderson (2002, p.30-47) as "problem solving vs. problem worrying". The planners and architects produce and use these codes for the constitution of the physical environment. But neither of the parties is independent of various agents and factors in the determination and use of them. The architects are observed more on the side of the application of the design codes in forming the built environment, while the planners seem to be observed in part determining them; the developers and investors have the superior power (effect) in the physical environment, since "land and property markets are very important in shaping the social and spatial qualities of cities" (Madanipour, 1996). Indeed, whereas the architect was like an artisan, who was the authority figure defining the built environment in the traditional city, and held control of the functions, space requirements, materials, design and the construction of the building which had passed to them through generations, his relation with the built environment was lost in modernism due to the fact that buildings have become controlled by the rules of various agents involved with the physical planning, institutions, construction and material companies, or other companies. For Tekeli (2011), design is not within the control of the architect, but instead becomes data given to the architect. Similarly, Madanipour (1996:157)

writes that “the architect's approach to space production tended to concentrate on the 'hardware', on the physical fabric of the city rather than on the 'software'”. Henceforth, “the design control becomes the interface between planners and architects”.

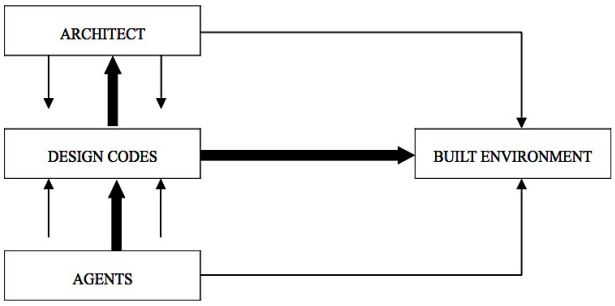

Figure 2.2. Diagram of the code architect relationship (Produced by the author).

The design codes used by the architects is determined by “the property development” in accordance to the capitalist's demands on the production of the built environment. “The conflict between use and exchange values in cities closely determines the shape of the city, the distribution of people and the way they live together”, as stated by Madanipour (1996, p.129). Harvey (2001, p.34) points out that “the dynamism of *the capitalist economic order* required technological and innovation to sustain it.” Hence, this brings up the main problematic: how do architects (in their discipline of architecture) take position in this changing world within the various needs of people and societies?[37] The changing situation means 'autonomous architecture' discussions have been re-examined urgently to solve the present ambiguity of the autonomy problem in the discipline.

In this entailment, the concepts discussed in the former theoretical part are challenging in two areas. First, the autonomous architecture is a controversial subject and it has not agreed upon been discussed much among scholars as to whether the autonomy suits in the nature of the discipline. In addition, the evolution of modern man by disenchantment from tradition and nature following the ideals of the Enlightenment, and the evolution of modern man and modernity, let architecture cover a wide area within the discussions of modernism. Second, the appropriate methodology of the research topic to show how the analysis of design codes formulates the built environment, their correlation to the autonomy of architecture and verification by various mediums is not easy task. The appropriate method revealing the theoretical discussions is not simple, and on the contrary it can be complex because of the contradictions of the discipline in modernity.

[37] A similar question has been asked by Harvey of geographers in The Limits to Capital.

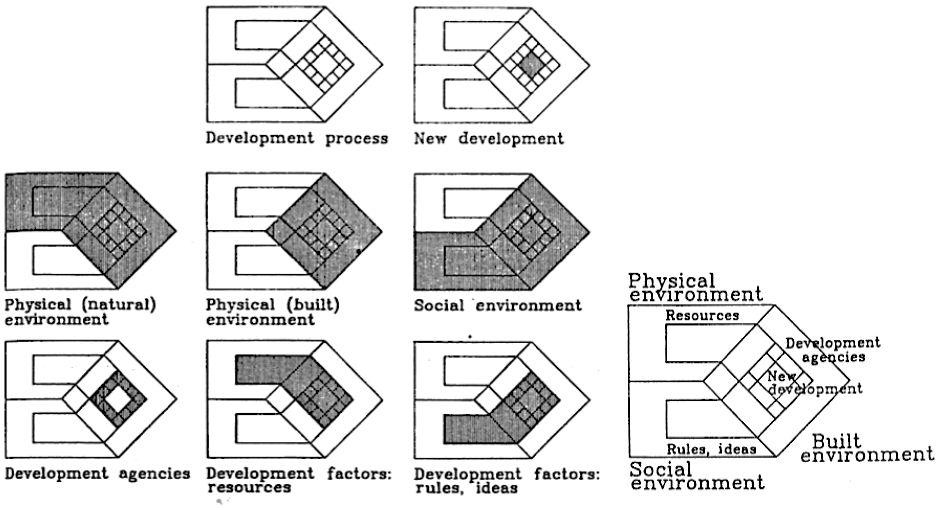

Figure 2.3. Model of the development process of a built environment (Madanipour, 1996: 136-137)

For this purpose, firstly, a case area of the tourism destination, the city of Bodrum, presented in the following chapter, was chosen. Housing types in "urban morphology will be an important tool together with the matrix of the design codes of Bodrum. "Urban morphology is the science of form. It studies the shape, form, external structure or arrangement, especially as an object of study or classification" (Madanipour, 1996, p.55); however, it is not enough to present the argument of this study. Urban morphology will be used as a tool but the main premise of this work is to dig for the effect of design codes for the built environment of Bodrum both in the market place and in various 'political, functional, social and economic agents (factors).' Consequently, the study is not research only into the morphological analysis of the case area, but the socio-political, cultural and economic changes are also important. The development model of Madanipour (1996, pp.136-137) shows that the production of the built environment is a significant tool within the context of the work:

Although the codes of the Bodrum plans seem to have protected the natural environment, the planning procedure has given more damage than protection. The unspoilt areas are determined as preservation Zones in the peninsula. Hence, the difficulties of the study direct my focus onto the traditional houses/built environment in the centre of Bodrum. The first recorded plan of Bodrum is dated 1948(46). Then, Bodrum houses recorded as a cultural asset were examined and protected in the following master plan in the 1970s. The role of them was both as residential units and small family pensions. Unfortunately, the good intentions of the 1970s planning studies-attempts failed after 1980. The boom in tourism in the 1980s both deteriorated the natural environment and damaged the idea and rules of the Bodrum Housing Type. The Bodrum Housing Type has now turned into a myth despite these codes. Capitalism uses their aesthetics. The increase of neoliberal policies and after the 2000s, finally, has revealed the Bodrum Center and Peninsula for local and global shareholders.

Figure.2.4. Re-Model of the development process of a built environment of Bodrum; Source: (Re-drawn by the author on the model of Madanipour (1996: 136-137) presented in Figure 2.3)

The state shaping the planning process has a direct influence on the architecture and thus the built environment of Turkey. However, this influence is "a top to bottom hierarchy" (Ünlü, 2005). Hence, the building practice of a certain region is determined by the upper scale rules and power. However, the lower-local representatives usually resist it due to inappropriateness of the rules and scenarios for their needs and demands. Hence, the design building practice hits a wall because of this system. The central governments with the harsh desires of capitalist economy affect and shape the local context, whereas the local context holds on to this desire of alteration.

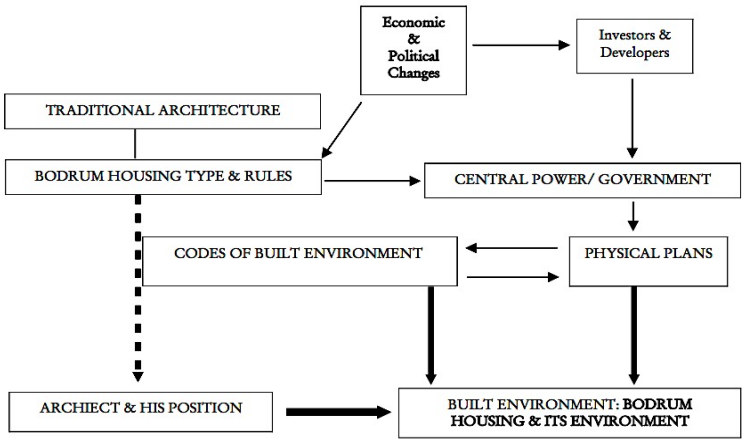

Figure.2.5. Diagram of the built environment of Bodrum; Source: (Produced by the author)

Finally, the city of Bodrum, whose authority problem lies in the tension between the oppressive central authority without a non-strategic planning understanding and the insufficient local

bodies without enough technical support, is full of a vast number of white building blocks for which their architectural rules have been coded in the physical plan notes. A substantial number of these buildings are inappropriate according to these rules and codes, illegal in ownership and unhealthy to the environment. Although the social and political context has been changing continually this process of the building constitution of the built environment has stayed the same.

The mutual relationship of "the urban fragments whose morphogenetic and functional change" in socio-political change that constitutes the codes and the usages of these codes in the built environment are the instruments of the study. The tactic comprises the analysis of them in macro and micro scales. The close relationship of codes with the built environment by pit stops within a timeline starting in 1970 and what kind of a built environment was produced at each point is going to be presented by the matrix of codes and morphological analyses of the peninsula as the macro and of the Bodrum Housing Type as the micro scale measure. Therefore, the two following chapters will present all these prior concepts. While the morphological analyses and their codes of both the peninsula and centre in the following chapter, the case area analyses will be presented in the other part.

Table.2.1. Structuring theoretical framework with the case area of Bodrum; Source: (Prepared by the author)

Concepts	**Theoretical Framework**	**Case Study Area: Bodrum**
Autonomy	Ethics Morality Semi Quasi In-Between "T" Theory	Turkish Architects Foreign Architects Bodrum Chamber of Architects Globalization 1980s neoliberal policies 2000s neoliberal transformation Traditional village Local houses Second houses Hotel-tourism complexes Global tourism destination Tourism center
	Capitalism Neoliberalism Policy-economics	
	Enlightenment/Critical Theory Modernity <-> Modernism Postmodernity <-> Postmodernism	
Design Codes	(Capitalist) Production Innovation Technique Agent Hegemony	Regional territorial plans and codes Implementation plan and codes Bodrum housing codes
Type	Commodity Type Model Technique Index/Codex	Local cultural codes Bodrum Housing Type

Table.2.2. Structure of the content of the theoretical concepts in line with the transformation of the case area of Bodrum; Source: (Prepared by the author)

Modernity ← → Modernism	**Bodrum befeore 1980 (1960-1980)**
Impact of Industrial revolution Technique: Cast Iron to Steel Innovation: utopia Change: Fast/ Speed Technology: Hard technology/ Science Production: Fordism Mechanical Reproduction Mass commodity Commodity fetishism Movement of goods Division of labour Avant-garde art	Technique: Traditional- stone Innovation: Vernacular construction and culture Change: slow Speed: Local needs Traditional housing type House Room renting: Bed and breakfast **Pensions and Motels** **Small hotels** LOCAL
Policy-economics: Capitalism/ Liberalism Nation state	Policy-economics: State center economy- Lose power of left Developing goals of international bodies: US relations

Endings/ Crisis/ Critique/ Transition/Change/Semi/ In-between | **Destruction/ Complexity-Transformation/ Reconstruction**

PostModernity ←→PostModernism	**Bodrum between 1980-2000**
Crisis of modernity Technique: Steel to/&glass (Mixed) Innovation: ICT Change: Timeless Production: Post Fordism Free forms Technology: Soft Knowledge Commercialization of commodity & Marketing Time-space compression Globalization Movement of knowledge-information Loss of labour	 Technique: RFC Innovation: Design Codes Change: destruction-illegal Speed: fast House Second Houses Hotel (local) Tourism Complexes (some international mostly local) GLO-loCAL
Policy-economics: Capitalism /Neo-Liberalism Soft borders of Nation state	Policy-economics: Neo-Liberal policies of Turkey State intervention policies: Liberal Democrat

Endings/ Crisis/ Critique/ Transition/Change/Semi/ In-between | **Destruction/ Complexity-Transformation/ Reconstruction**

Table.2.2.Continued

Late Modernity ←→Late Modernism	**Bodrum between 2000-Present**
Crisis of post-modernity: 4th Industrial revolution Technique: Steel to/&glass (Mixed) Innovation: ICT Change: Global Competition Production: Global information/knowledge Technology: Soft Knowledge Global value and branding of commodity Globalization Change of movements Segregation and Fear Terrorism-victimized Free forms	Technique: Glass &RFC ANY Innovation: Courage- ANY Change: Big-Global-Competitive Speed: Fast-global-big Aesthetic: global/ANY Big and small Hotels (global &local) Global Tourism Complexes (foreign investment- international-little local Any-crisis GLOBAL
Policy-economics: Capitalism Post-Liberalism End of nation borders End of nation states	Policy-economics: Secular Liberal policies of Turkey Global intervention to state policies Justice and Development Party

CHAPTER 3

DESIGN CODES OF BODRUM IN THE TRANSFORMATION OF SMALL VILLAGE INTO GLOBAL TOURISM DESTINATION

When the first tourists began to arrive, they stayed at the one hotel available, a modest building in the market area which had served the needs of travelling salesman and farmers from other places.

(Fatma Mansur, "Bodrum: A Town in the Aegean"
E.J. Brill: Netherlands, 1972, p.65)

In the previous chapter, the autonomy of architecture has been discussed within the realm of the debate on post-modernism and post-neoliberalism. Modernism and modernity have brought new ideals, hopes and utopias along with the development of technology. On the other hand, throughout the history of the evolution of architecture these ideals have been criticized and given various names in the critique of modernism, such as critical regionalism, and postmodernism in line with the crisis linked to modernism. The concept of the crisis of modernism has been linked with the crisis of capitalism that has addressed the conflict of use and exchange of the built and living environment of the cities (Madanipour, 1996, p.129). One of the means by which capitalist and neoliberal policy-economics have reflected the development of the property is the codes that authorities and public governance have used.

It is known that codes are the tools and order needed for architecture and architects in the constitution of the built environment. In the general term, they were divided into two as prescriptive and performance based codes. While the former set out the ways of doing, the latter point to the ways of achievement. Although they are considered as a challenge to the freedom of architects, they have been defended in that they are the tool/index/codex for freedom in the case of a correct design that is significantly different from plan (Cuff and Sherman, 2011). While the former is the reproduction of models, which is the utopian form of the spatial thought, the latter is the rule of urbanity (Cuff and Sherman, 2011, p.21). This remarkable difference refers to the differentiation of type and model in that type has the freedom and design.

In this chapter the dissertation will look into the concepts concerning the relationship between design codes, type and autonomy with the case area analysis in Bodrum's centre. Bodrum is significant in these theoretical debates, since the Bodrum housing type in its vernacular context in the 1970s has a highly significant role in shaping the current modern codes and housing characteristics and types. Bodrum's centre has been studied through its morphology and housing typology to social and policy economics structured according to the theoretical themes on autonomy in the critique of post-isms. For this purpose, three zones in the central village

of Bodrum will be analysed as a case study after the presentation and analysis of the codes of the physical plans both for upper-scale plans - which are regional territorial plans - and lower-scale plans - which are implementation plans. Based on the morphological analysis of the case area, the matrix of the codes and their analysis, and the history of the transformation of Bodrum, it can be said that the housing types are not physical entities. Reflecting on these methodologies, the Bodrum housing type has not been examined solely from the point of view of its physical properties or from a historicist perspective of research of socio-cultural entities, but also structured through a detailed examination of the code-architecture type relation in the realm of political economic hegemony. The physical plans and design codes presented in a matrix were the evidence of this debate. The study by Akçura and Akçura (1972) on housing types and the Bodrum Halicarnassus Sea Shore National Park were initial and base documents for the regional territorial and implementation plans of the public bodies of the built environment of Bodrum in the area of structuring and conceptualising the autonomy and type. The historical presentation of urban realm via the physical plans is important, because it has been tied to a larger historical, social, cultural, and political and economic contextual framework in relation to autonomy, code and type in architecture.

In this chapter, the transformation of the built environment of Bodrum, considering the design codes of its physical plans, is going to be discussed. The debate is on the top-down physical planning processes for the Bodrum Peninsula and implementation plans addressing the transformation from a small, traditional fishing village into a tourism destination. The chapter is divided into five sections. First, the history of the Bodrum Peninsula in a Mediterranean context, considering the socio-cultural life affected by the built environment, will be highlighted. Second, the architectural characteristics of the traditional Bodrum houses are presented in terms of socio-cultural impact. Third and fourth, the theoretical and empirical strands of the physical plans and implementation plans are debated respectively. Five, the critique of design codes gives a brief summary and analysis of the findings.

3.1. From Halicarnassus to Bodrum Tourism Destination

It is almost obvious that the transformations of tourism development following the effect of the neoliberal policy economics after the 1980s has not only been observed in the Bodrum Peninsula but almost all tourist cities near the sea-shore. Although, the deterioration of tourism has affected all regions, it can be debated that significant damage has happened to Bodrum's centre in the built and natural environment; the counter claims have pointed at the preservation of the built environment, because there are absolute urban and architectural rules and codes. It is known that Bodrum is a preservation zone like Boğaziçi region in Istanbul. Despite these positive views, it has been observed that these building codes have legitimized the further usages and land developments within the realm of the neoliberal policies of Turkey, since the physical transformation was legitimized by the physical plans such as regional territorial plans, the implementation plans and the plan notes. In the end, this physical change has affected the

socio-economic life in Bodrum.

Bodrum, with a population of about five thousand people, was a small harbour town living on fishing and sponge diving during the 1960s. The city has experienced population growth since the 1970s due to its tourist development, and after the 1980s it has grown rapidly, so that it has become one of the tourism zone in Turkey. At the time of the neoliberal period of Turkish economy, the demands of politicians Thatcher and Reagan abroad and Özal in Turkey have neoliberal agendas. Despite the Western neoliberal policy-economics favouring foreign investment, Turkish neoliberalism has accelerated the local private sector in Turkey and Bodrum. The urbanisation of Bodrum has occurred during this period. From the beginning of the 1970s to the mid-2000s, Bodrum was transformed from a rural context into a global tourist destination. Not only the economics but also the demography has changed. Thus, agriculture has replaced by tourism and construction; the population has risen from 5000 to 150,000 (TUİK, Mansur, 1972) and exceeds one million in summer due to tourist numbers (Bodrum Municipality). From 1980 to 1990, the destruction and hegemony of the neoliberal policies in Bodrum significantly gained power, which mean urbanisation has damaged almost all the places in the centre and in the peninsula, except the site regions. Therefore, before analysing the physical plans and plan codes, a brief history of Bodrum is placed in the Mediterranean context to be summarized to get a better understanding of its change. Then, in the further analysis of the codes, the aim is not a historicist attitude but to formulate an understanding of the codes and autonomy of architecture considering both the socio-economic changes and political effects on the built environment of Bodrum.

3.1.1. Bodrum Peninsula until the End of 19th Century

It has known that the Mediterranean was one of the world's major centres of politics, government and civilizations since prehistoric times. Many ancient civilizations have been established at the Mediterranean coast, especially in the eastern part of it. Sumerian, Egyptian, Assyrian, Babylonian, Phoenician, Hittite, Greek civilizations, the most advanced societies, had come into existence in this transition zone placed between the continents of Asia, Europe and Africa. The Bodrum peninsula in the Mediterranean has been invaded by many cultures throughout its history, because Bodrum, due to its location between the Mediterranean and the Aegean, has witnessed the geopolitical significance of each period [38] (Halicarnassus Seashore

[38] Bodrum's history and Carian civilization date back to some five thousand years ago according to the archaeological finds of the Halicarnassus and city's surroundings, comprising the whole area of Muğla and Aydın Provinces presently. The history of Anatolian civilization in Bodrum started with the Hittites. The local people that lived on the Aegean coast united with Cimmerians, Akha and Argos and constituted Kayra and Lycia, in which Troy, the Ionian cities and Bodrum were the main cities. People who had lived in Bodrum were the societies of Carians and Lelegians. The civilization of Caria settled in the region between Ionia and Lycia after which it set up its democracy, which has similarities with those of other civilizations at the Aegean coast. After the war of Troy in the 11th Century BC, there was a migration of various tribes from the Balkans to Anatolia. Successive tribes conquered the Hittite Empire, leading a major change in the history of the Anatolia. The Dorians who had started their journey in Northern Europe settled in present Greece and Crete. They had stopped at the border with Caria, so they were unable to move more to the inner lands of the Bodrum and Datca peninsulas.

National Park, 1972; Mansur, 1972). Mansur has pointed out the importance of *Halicarnassus,* the name of ancient Bodrum, as being the main port of the Kingdom of Caria (Mansur, 1972, p.3). The first invasion by the Dorians, and thus mixed tribes of both Dorians and Carians, was the first step for Halicarnassus towards its cultural prosperity. It is mentioned (Mansur, 1972, p.3) that further evolution and interaction occurred when the Artemisia of Halicarnassus joined Xerxes of Persia in the invasion of Greece.

The period from 480 BC to 342 BC - the period of Caria - was the most glorious era of the region's history due to the birth of Herodotus, the promotion of Mausolus as the satrap of Caria, and the announcement of Halicarnassus as the capital of Caria. After the death of Mausolus, the power of Caria region was not diminished and the Rhodians' invasion was unsuccessful under its woman ruler. However, Caria could not defend itself from the attack of Alexander in 333 BC, and the region was under the rule of the general of Alexander the Great and king of Macedonia, Antigonus. The Caria region then came under the rule of Rome until it was captured by Menteşe Seigniory[39] during the Seljukide Empire, and was in a declining state in 13th century A.D. However, the incursions to Bodrum had not finished. After the region's control passed to the Ottoman Empire, there was a "the dispute between the Master of the Order of St. John, Philibert de Naillac, who wanted the granted land in Bodrum to build a fortress, and the Ottoman Emperor Mehmet, who objected to his demand to get the Knights of Rhodes to come to build Bodrum Castle[40] by destroying the Mouseloum, built by Artemisia for the reminiscence of his husband Mausolus" (Mansur, 1972, p.5). "The city passed

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The Persians had started to rule the whole of Anatolia in the 6th century BC. It has written that in the battle of the Persians and the Carians that the Carians had belonged to Persian Satrap (Governorship). In this Persian period, the whole region including the Halicarnassus area was known as "Karia Satrapy" and was ruled by Carians under Persian control by the names of Pisindel, Lydamis and Hekatomnos after Artemisia the first, when finally King Mausolus took control in 377 B.C. The movement of the capital city from Mylasia to Halicarnassus by Mausolus in the tenth year of his reign was a turning point in the development of trade and town planning of the city. After his death, the city was ruled by his second wife, Artemisia, who had built the famous Mausoleum in memory of her husband. After the death of Artemisia the second in 350 B.C., first, his brother Idrius came to the throne of Caria, and then his wife Ada became the ruler of the island. Despite a life of prosperity under the rule of the Persians, Halicarnassus resisted the Macedonians, who had conquered to the city through the Myndos door and had left the city under the rule of Ada. In the meantime, Alexander the Great, the King of Macedonia, who began his Asia Minor expedition aiming to establish a world empire had defeated the forces at the South in Dardanelle. It was said that Halicarnassus was contested in 334 BC by Alexander the Great in order to advance this goal. Finally, Halicarnassus was governed by the Roman Empire in the periods of 395-129 B.C.

Turkmen tribes were settled after the domination of the Anatolian Seljuks in 1071 A.D. and the people of Halicarnassus and their islands were killed and invaded by the knights after start of the religious wars around 1300 A.D. Bodrum castle was also damaged during this period and later renovated by the architects of the Knights of Rhodes. Halicarnassus was joined to the Ottoman Empire after the expedition to Rhodes by Süleyman the Magnificent in 1552. The city was attacked in 1770 and was used as the Ottoman base for the Greek revolt in 1824. The city was occupied by Italy between the years of 1919-1921, and was dominated by Turks again in 1921. Cretan Turks migrated to Bodrum as a requirement of the Lausanne peace treaty.

[39] Beylik

[40] The Castle of St. Peter (Petronium) has given the name to Bodrum.

permanently into Turkish hegemony during the reign of Suleiman the Magnificent after 1523.[41]

1915	Castle and Yeni Camii damaged by allied fleets
1858-1856	First major excavations by Englishman Newton
1846	Lord Straford's first research in Bodrum
1565	Death of famous amiral Turgut Reis
1523	The city passed permaently into Turkish hands during the reign of Süleyman the magnificiant
1409	Construction of castle of St. Peter (The Petronium) begun. Work continued through next century
1402	Halicarnassus captured by Knights of Rhodes
14th C.	Near end of century Ottoman Empire rules regions
1280	Region captured by Menteşe Bey, Menteşe Emirate established
12th C.	Halicarnassus briefly held by Seljuks and retaken by Byzantines
395	Byzantine Empire established
2nd C.	Region prospers under Roman rule
1st C.	Temple of Mars and other Roman monuments built
A.D.	
B.C.	
129	Caria comes under direct rule of Rome
190	Seleucids defeted at Magnesia by Rome and Pergamum. Administration of Carian cities by Rhodes
201	Halicarnassus captured briefly by Philiph V., descendantt of Antigonuos
281	Seleucids assume control of Region.
3rd C.	Theater at Halicarnasus built
313	Antigonus begins rule of area
323	Death of Alexander. Area ruled for short time by Lysimachus
333	Halicarnassus captured and destroyed by Alexander.
342	Death of satrap Idrieus. Ada and Pixodaros take over. When Pixadoras
344	conquered Halicarnassus, Ada reigned in Alinda.
350	Death of Artemisia. Idrieus rules the country.
352	Mausolus dies. Wife Artemisia begins construction of Mausoleum
367	Capital of Caria moved to Halicarnassus.
377	Mausolus becomes satrap of Caria.
386	The "King's Peace" returns Asian Greek Cities to Persia
390	Hecatomnus, father of Mausolus becomes satrap of Caria
404	Sparta inherits Delian Leauge.
428	Death of Heredotus
466	Athenian Cimon defeats Persian fleet and Carian and Lycian cities join leuge
478	Athenian domination of Delian league.
480	Asian Greek cities join Delian leauge after Persian defeat. Artemisia of Halicarnassus join Xerxes of Persia in invasion of Greece.
484	Heredotus the historian born in Halicarnassus
541-546	Greek cities in west Anatolia conquered by the Persian King Cyros
ca. 550	Lydians over-run coastal cities.
650-730	Eastern Anatolian influence.
730-1050	Proto-geometric and geometric period. (mixed tribes including Dorians).
1150	Dorians found Halicarnassus and Cnidus
1050-1550	Mycenean settlement on Peninsula
2nd Mil.	Carians and legians occupy area.
3rd Mil.	First settlement of region in Early Bronze Age.

Figure 3.1. The historical chronology of Bodrum; (Source: Halicarnassus Seashore National Park, 1972)

[41] Halicarnassus Seashore National Park, 1972, p.7

Figure 3.2. Map by Piri Reis (Source: Kültür ve Turizm Bakanlığı, 2014)

In this map, Piri Reis depicted Cos (İstanköy) island close to the Bodrum peninsula. It has written that the distance between the edge of Cos island and Bodrum castle is 18 miles[42] (Kültür ve Turizm Bakanlığı, 2014). The routes of ships were also shown by Piri Reis; however, due to the short distance between one of the small islands, "sığır", and Bodrum castle, ships were unable to travel between them. However, the Cretans had migrated from this island to Bodrum, so the relations between two islands have developed since their movement and continued until the early years of the Republican period.

[42] Mezkur Narince Hisarı ile önce zikredilen Bodum kalesi onsekiz milder. Bu yolda Esbut Kalesi ki içinde iki odacık var. ol adacıklar ki arasından büyük gemiler geçmez. Esbut içinde bir küçük adacık vardır. Bu ada ile Anadolu arası sığdır. Bodrum kalesine yakın olan Sığır Adası, ki boğazdan kayak geçmez. Içeri ayazdalar. (Translated from Arabic to Turkish by A. Kayhan)

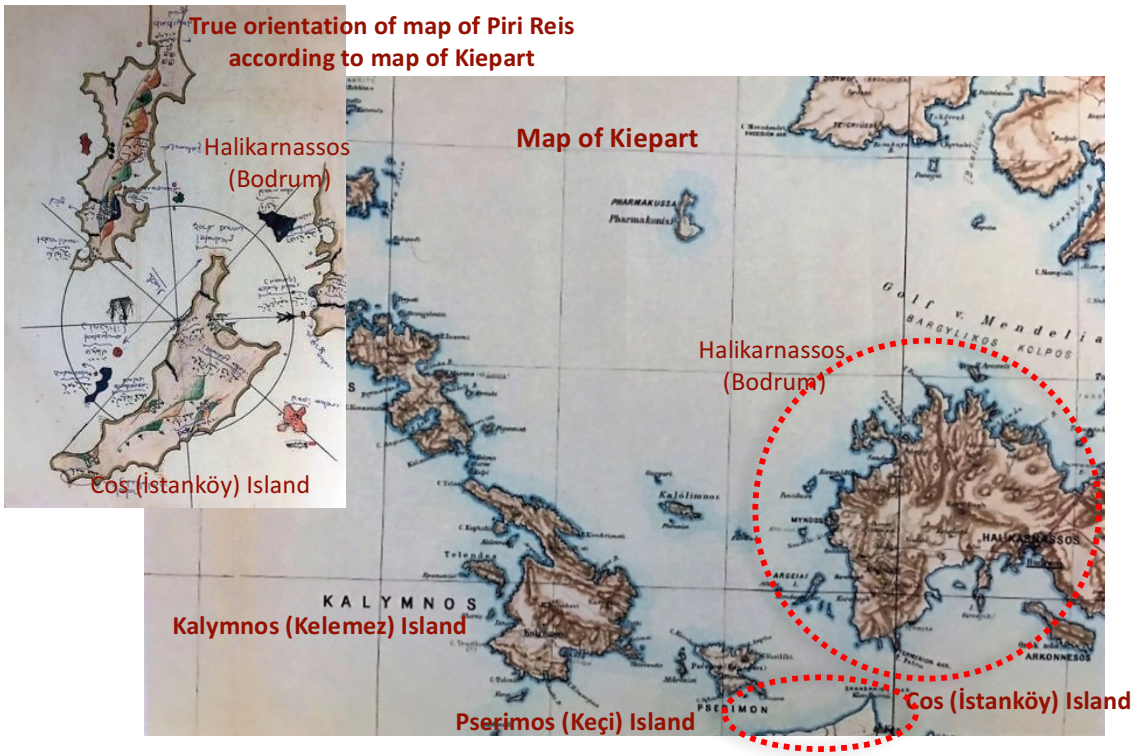


Figure 3.3. Map of Halicarnassus (Bodrum) in 1890 by Kiepart (Source: Kültür ve Turizm Bakanlığı, 2014)

So, "Turks fled from the penetrations of Creatan in 1897[43] and the refugees of 1923" (Mansur, 1972, p.7) were the first significant evidence of the socio-cultural life of Bodrum until the 1970s-80s. According to Mansur (1972, p.7), at that time, the 1960s and 1970s, the town contained two communities, calling each other 'local' and 'Cretan', and although half a century has elapsed since the refugees came to settle here, the differences are still to be felt in many aspects of life.

> The group which settled in Bodrum are the families of Turks who fled the Createn massacres of 1897 and those who came after 1923. The townscape differentiates between them by calling the former 'refugees' and the latter 'the exchanged'. The wealthier and more respected members of the Creatan community are those who came as refugees between 1897 and the end of First World War.

[43] All through the years, small bands of Greek attacked Turks and vice-versa. But in 1987, the Greek resistance had been better organized by the Greek independence movement from the mainland, the *Ethikae Hetaireia*, and the Ottoman commander was unable to control events. The survivors of the massacre left the villages and poured into the nearest towns, especially Kandya (Mansur, 1972, p.9).

3.1.2. Bodrum Peninsula in the Early 20th Century until the 1970s

It has been demonstrated that the bipartite social fabric of this small village - that is, first the locals, the Turks and Muslims, and second, the refugees or the Cretan Turks - continued until almost the end of the 1980s. The latter group started to rent out their homes as pensions or hotels to tourists to earn money because they were poorer than the former locals (Mansur, 1999, p.27). This characteristic started to change in favour of foreign people – first, national and then, international tourists, so that Halicarnassus, which had been a small coastal town, had turned into a tourist city that was settled by many people from the urban metropolis between 1980 and 2000. In this period, people usually had second houses to stay in during their summer vacations. In following years, Bodrum has become one of the most important zones for "entertainment tourism", and recently it has been discovered by foreign tourists and become an international tourist destination. This transition has had a direct impact on the population increase and finally, the Bodrum peninsula has become a densely populated resort centre.[44] Hence, before investigating how the peninsula developed into a big tourism destination via the physical plans, the traditional housing types of Bodrum that have linked the *Design Codes* of Bodrum are going to be described.

3.2. Bodrum Traditional Houses in the Socio-Cultural Life: Birth of *'Design Codes'*

The demography of Turkish locals and Cretan refugees in Bodrum has affected the settlement's life in terms of culture, economics and politics. Mansur (1972, p. 26) has remarked, "the Cretan massacre had opened a new era in the economic life of Bodrum". Akçura and Akçura based their study on this difference shaping the first implementation plan. It could be commented that not only the socio-cultural properties but also the physical tissue-texture has been shaped because of this double characteristic of cultural difference. The Bodrum Housing Type, whose image has been consumed across the whole Peninsula since the 1980s, has constituted its premises within the context of this dual character of the socio-cultural life.

The city was divided into two after the immigration of the Cretans. They settled into the houses of Greeks who had left their homes after the exchange of the Independence War in the eastern part of the city. On the other hand, the local residents that were Muslims were placed in the western part of the city. While the former group's main economic source was sea-related jobs,

[44] According to the last official census of 2000, Bodrum Peninsula's (winter) population is 97,826 people. 79,385 people from this population live in urban areas (81.2%) and 18,441 people live in rural (18.8%). In the winter of 2006, the population was 117,324 people. 97,250 people of this population live in urban areas (83.0%), and 20,074 people live in rural (17.0%). The highest growth rate of the winter population of the peninsula has been occurred between the years of 1985-90, with a significant decline in the rate of increase experienced in the later period. Until the 2000s, this ratio had a constant value. A decrease in the rate of population growth can be observed in the years 2000-2006. This situation can be explained as a decrease due to the labour force's migration after the 1990s. Despite this decline in winter population growth rates, it is known that the summer population growth rate is going to continue to increase.

the latter has depended on the soil. Hence, the physical characteristics of the sea-based economy districts are houses with deep gardens, while the general property of the land-based quarter is the large gardens.

> In the 'local' area, the 'original inhabitants' area, or as some like to say, the 'Carian' area, there are a few large houses on the sea shore surrounded by deep gardens and, further north up the hills the houses become smaller and poorer. These houses are covered with red-tiled roofs and the poorest ones are not even whitewashed, but show their weathered stone. In the old Greek quarter, the houses are pressed close together, communicating by inner courts, lined up along narrow alleys leading to the sea. (Mansur, 1972, p.18)

While the traditional way of life proceeded in the city, the 'Cretans' started to introduce tourism by renting their homes to tourists due to the fact that they had little land ownership when compared to 'locals' and thus were poorer than the Muslims. "With the development of tourism it has begun to acquire the features of all resorts: pensions and hotels and a fleet of small boats which take the tourists diving and fishing. Very few people, as yet, earn their living entirely from tourism" (Mansur, 1972, p.33). The Bodrum Housing type, whose image has been consumed across the whole peninsula, has constituted its premises within the context of the dual nature of socio-economic life in the small village before the 1970s. The demography of Bodrum in that period was bipartite as the Turkish locals who had been living in the west of the city and the Cretan refugees who had been accommodated in the former houses of the Greeks in the eastern part. While the former group's main income was agriculture, the latter community's economic source was sea-related jobs.

> The shape of the houses is an Aegean, square white cube placed side by side on top of each other. The wooden shutters and the doors are painted blue, the same blue which in some Mediterranean countries is reputed to ward off mosquitoes, in others evil eye. Red tile roofs are increasingly popular, even though the older people think that the old way of covering roofs with special purplish, clayish earth called *geren* is better. It keeps the rain out, cool in the summer and warm in the winter. But such roofs have to be re-covered every winter and red-tile is considered more practical and richer-looking. (Mansur, 1972, p.18)

Consequently, physical specifications of both parties were observed in their building characteristics. For instance, houses in the sea-based economy district had deep gardens whereas the general property of the land-based quarter was large gardens (Mansur, 1972). So, Bodrum's city fabric was divided into three parts: (1) Turkish district in the west, (2) Greek District in the east, and (3) the centre of the town. After the withdrawal of the National Park Plan[45] and the attempts for the physical planning of Bodrum, Akçura and Akçura sought to determine the cultural values of Bodrum, acknowledging the general characteristics of

[45] Halicarnassus Seashore National Park- 1971: The detail of this plan is going to be included in the following part.

traditional Bodrum houses. The first studies into Bodrum housing types were prepared by Necva Akçura and Tuğrul Akçura (1972), who were the instructors of the METU Architecture Faculty, and included the Implementation Plan prepared by the *İller Bankası* in 1972. In 1970, Akçura and Akçura (1972) had investigated the context and the research about the vernacular tissue of these houses was published. The research studied traditional houses according to four criteria of *'dimension', 'plan types'*, *'construction material and construction technique'* and *'openings and relation with garden'*.

The codes of the Bodrum's built environment were created according to these principles in the vernacular architecture. For instance, "the rubble stone used in the construction, the flat roof restriction, the ratio of three over five and maximum dimensions of seventy-centimetre width to one-meter length of the voids" (Akçura and Akçura, 1972) were conceived by this research. These characteristics have become a base for the first master plan of Bodrum approved in 1974. Then, the rules and characteristics were legitimated by consecutive implementation plans approved by central government, and the current codes were finalized in the form of procedural, contextual and architectural rules by the master plan that started to operate in 2001. Two main categories of housing units have evolved within this socio-cultural tissue. The first category was the '*typical Bodrum houses'*. The examples of two floors of this category could also be divided into two as '*houses with musandra'* and '*sakız types'*- in that in later periods the latter type had balcony. The second category was the *'tower houses'*, which have been built outside the fortifications of the castle.

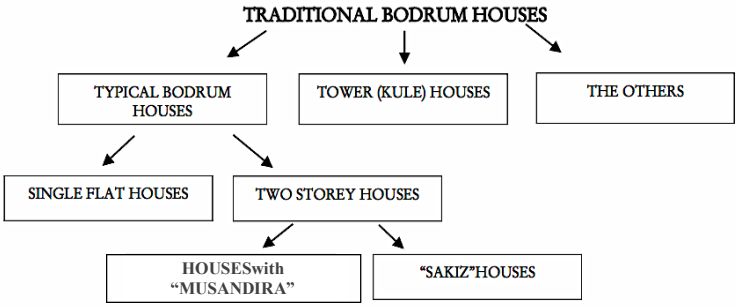


Figure.3.4. Scheme of traditional Bodrum houses; (Source: Drawn by the author)

Akçura wrote that the '*typical Bodrum houses'* and *'tower houses'* have been built in the Turkish District; while the only '*typical Bodrum houses'* have been built in the Greek District. There were not any distinct characteristics in the centre zone covering the shopping centre of the city. First, the '*typical Bodrum houses'* have been constructed either on one storey or two floors of five meters width to eight meters length of rectangle due to the restriction in the dimensions of timber beams. Sometimes, one side of these rectangles was separated with a wooden frame to be used as a kitchen, which were seen in both Turkish and Cretan districts. In the first sub-type of those, there was a place of one-meter height from the second floor named as *'musandıra'* [46] As it has been said, if a balcony has been constructed in the style of

[46] Musandıra means a large closet for bedding, sometimes a storage room or box, and shelve has the same meaning.

later periods, it could have been reached through this bedding storage area - named *'musandıra'*. Hence, these houses were called *'Houses with Musandıra'* (Akçura, 1972; Mansur, 1972). The rubble stone was used in the construction technique and the roofs were flat. The ratio of the openings of the windows and doors were generally three over five so that the dimensions could not exceed a seventy-centimetre width to a meter length (Akçura, 1972).

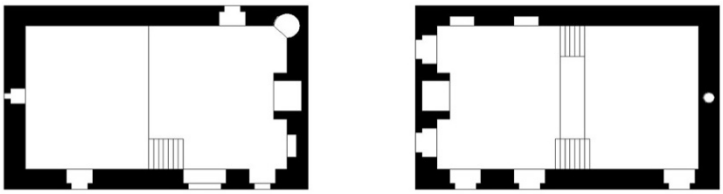


Figure.3.5. "Musandıralı House" plan; (Source: Re-drawn by the author based on Akçura, 1972; Gündüz et al, 2001 and archive of Erhan Acar- CRP410 History of Housing)

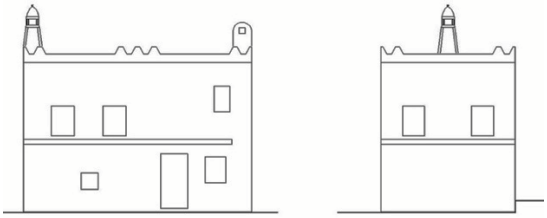


Figure.3.6. *"Musandıralı House"* elevation; (Source: Re-drawn by the author based on Akçura, 1972; Gündüz et al, 2001and archive of Erhan Acar)

The second type named '*Sakız Houses'* have their entrance door in the middle of the long side of the wall oriented to the sea. They have two floors and are 4.20-4.60 metres in width to 6.5-7.5 metres in length in dimensions. There were two rooms; one was placed at the left and the other was at the right of the stairs. This lower floor had slightly lower ceilings and was known as *'Alt Ev'*- which means *bottom home (house)*. The stairs were designed in front of the entrance and brought people up to the first floor, where sometimes a closed balcony - '*ayazlık'* - might have been found on top of the entrance door. There was a fireplace used as kitchen in one of the rooms on the ground floor and a bathroom called a *'yunmalık'* on the corner of this wall

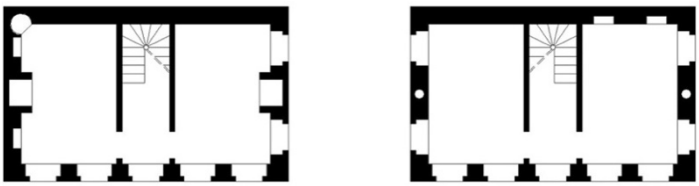


Figure 3.7. *"Sakız House"* plan; (Source: Re-drawn by the author based on Akçura, 1972; Gündüz et al, 2001 and archive of Erhan Acar)

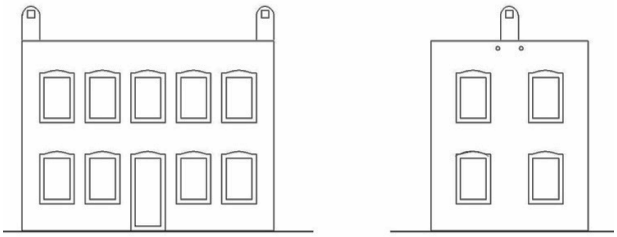


Figure.3.8. *"Sakız House"* plan; (Source: Re-drawn by the author based on Akçura, 1972; Gündüz et

al, 2001 and archive of Erhan Acar)

There was a version of the *'Sakız House'* that is called the *'Levanten House'*, which had the same general principles as the *'Sakız House'* but it was larger and had delicate workmanship. It was commented (Akçura and Akçura, 1972) that this was a slightly more advanced form of *'House with Musandıra'*.

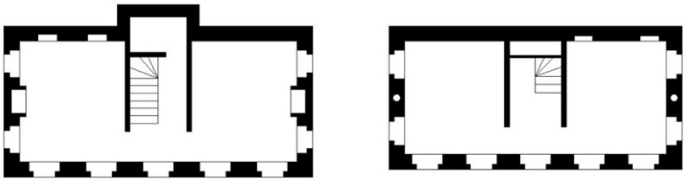


Figure 3.9. Plan of a house in the Greek district: *Levanter House;* (Source: Re-drawn by the author based on Akçura, 1972; Gündüz et al, 2001 and archive of Erhan Acar)

Second, the *'Tower Houses,'* were the first models built outside the castle. The plan was almost a square with four or five metres each side. There were three or four floors up to a height of eight to nine metres. A battlemented rooftop was designed for defence at the top floor that had small tapered parts as seen on a castle and loopholes (Gündüz et al., 2001, pp.68-71). Mansur (1972) stated that people had made their houses with those physical characteristics in order to be protected from the enemies since they were outside the fortifications of the castle.

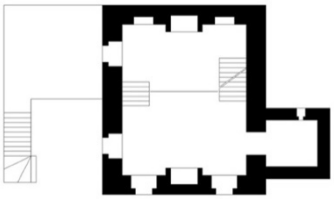


Figure.3.10. *"The Tower House"* plan; (Source: Re-drawn by the author based on Akçura, 1972; Gündüz et al, 2001 and archive of Erhan Acar)

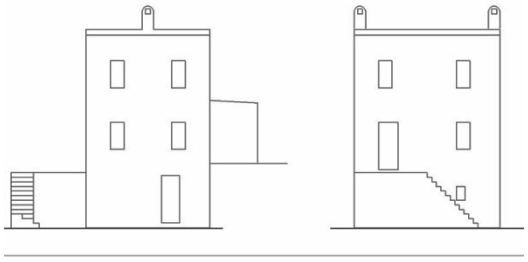


Figure.3.11. *"The Tower House"* elevation; (Source: Re-drawn by the author based on Akçura, 1972; Gündüz et al, 2001 and archive of Erhan Acar)

These rules, based on the construction methods of the traditional architecture of Bodrum, have created a different physical environment than that of the small village before the 1980s. The boom in tourism in the 1980s made the same plan codes for housing units applied in all building types, especially the ones related to tourism. Thus, the natural environment has been

damaged mostly by the large number of poor-quality and kitsch examples; and hence the concept of the *Bodrum housing type* has been turned into a *myth* in the end.

Figure.3.12. The contemporary examples of the Bodrum houses; (Source: Photographed by the author)

3.3. Legitimacy of Socio-Morphological Change by Physical Plans of Bodrum since the 1970s

In this section, the history of the built environment of Bodrum will be discussed via the regional territorial and implementation plans that have legitimated the Bodrum housing type and "Bodrum architecture", evolved from the traditional housing types described in the prior part. The Bodrum peninsula extending into the Aegean region of Turkey bears the imprint of many cultures and civilizations. The region that had been invaded by numerous visitors from Aegean islands through the ages has always been an important point for those who wanted to dominate the Mediterranean. However, it has been under the hegemony of powers of politics since the last quarter of the twentieth century.

3.3.1. Socio-economic Transformation of Bodrum

During the metamorphosis of Bodrum into a global tourist destination from a small village, it has been observed that the Bodrum peninsula underwent four different periods of change in its socio-economic structure. The first period was the 'Fisherman of Halicarnassus' Bodrum[47] until the 1970s, which was depicted in the prior section. During this period Bodrum was a small village accessible by its local people, who were fishing and diving for sponge. The ethnic origin of them was from two groups: one, the Cretan immigrants; and two, the indigenous people living in the Turkish Quarter district. The second period started with the construction of the Bodrum-Milas Road in 1968, which was a turning point in the peninsula that marked a major social change. The momentum of the labour migration flow increased with the

[47]A Turkish writer who lived in Bodrum during his deportation has usually depicted the context of Bodrum in his books.

possibility of transportation, opening up the resort's natural beauty as a tourist destination, so Bodrum in this period was turned into a small resort town, in which the locals and immigrants were living together.

Figure.3.13. The ancient map of Halicarnassus; (Source: Wagner and Debes)

The homogeneity of the social structure had begun to disappear at this time. The third period after the 1980s was the most remarkable period of the story due to its reputation as a leisure tourism focal point for national and international tourists. In those years, many people living in big cities started to live temporarily in summer or permanently in winter in Bodrum, which marked the social structure of the peninsula. People having various professions or artists brought their jobs or workshops to the peninsula. And they re-created their former circles. The traditional social structure of Bodrum that had been dominated by the island until the 1970s was destroyed. The peninsula gained a cosmopolitan social structure with both native residents and foreign households.

The last period of Bodrum in terms of the process of changes in the social structure can be determined as per the 2000s. This period was marked by the event that the peninsula's 'luxurious' real estate sales to national and foreign capital owners had increased and become more organized. The number of luxurious accommodation sales with high prices has increased within the neoliberal market economy. The economic structure of the town of Bodrum was transformed due to the changes in the social structure. Viticulture, olives, citrus production, fishing and sponge - that have been continuing since the first centuries- were important in the economic life before the 1970s. During this term, the dominant economic structure had a closed character due to the difficulty finding access to the peninsula. The economic importance of agricultural land has been a significant tool, because the production in agriculture was the only source to meet the needs of indigenous people.

Later, with the added value of production in the agricultural sector rapidly began to decline due to the town’s change into a tourist centre, this situation began to changes to agricultural land in favour of tourism and second-hand housing. Today, agricultural land has decreased in the peninsula. Besides which, the existing agricultural land was abandoned and not used for

agricultural purposes. Today, the peninsula's economy is the service sector based on tourism and trade due to tourism development. Traditional boat construction, again depending on the tourism sector, has had an important place in the economy of the district. On the basis of population statistics, the number of people have reached almost 150,000 in 2016 from 5,000 in 1965 (TUİK, Mansur, 1972 and webcitation.org). However, the summer population exceeds more than one million people.

Figure.3.14.Ancient Bodrum; (Source: Sancar and Onaran, 2002)

In this sense, Bodrum, which was a calm fishing village in the 1970s, now has been transformed into a complicated urban tissue with tourism facilities. Hence, this transformation could have been in fact created by the physical plan decisions and planning rules of Bodrum. In fact, similar to the prior social and economic changes, a similar division in the planning history of Bodrum can be proposed. The four phases in Bodrum's political and planning history had legitimized the transition from a small village to a big urban touristic context since 1948(46)[48].

First, *the under development phase* in which Bodrum was a small fishing village until the 1970s. Second, *the research for planning and development phase*, in which the first planning decisions were interpreted from the vernacular characteristics to protect the regional characteristics, despite the tourism development in the 1970s. Third, *the fast planning and development phase* in which the deteriorations of the building constructions were seen due to the increasing demands of the tourism sector in the Bodrum peninsula. Fourth is the *confused planning and development phase.* Last, comes *the restructuring phase*, in which the global forces and capitalist demands have increased to consume and transform the whole Bodrum peninsula through various demands, such as foreign investors and Turkish land developers. The physical plans of Bodrum in each period have the aim to develop tourism as an economic sector for the residents of Bodrum.

[48] The first implementation plan

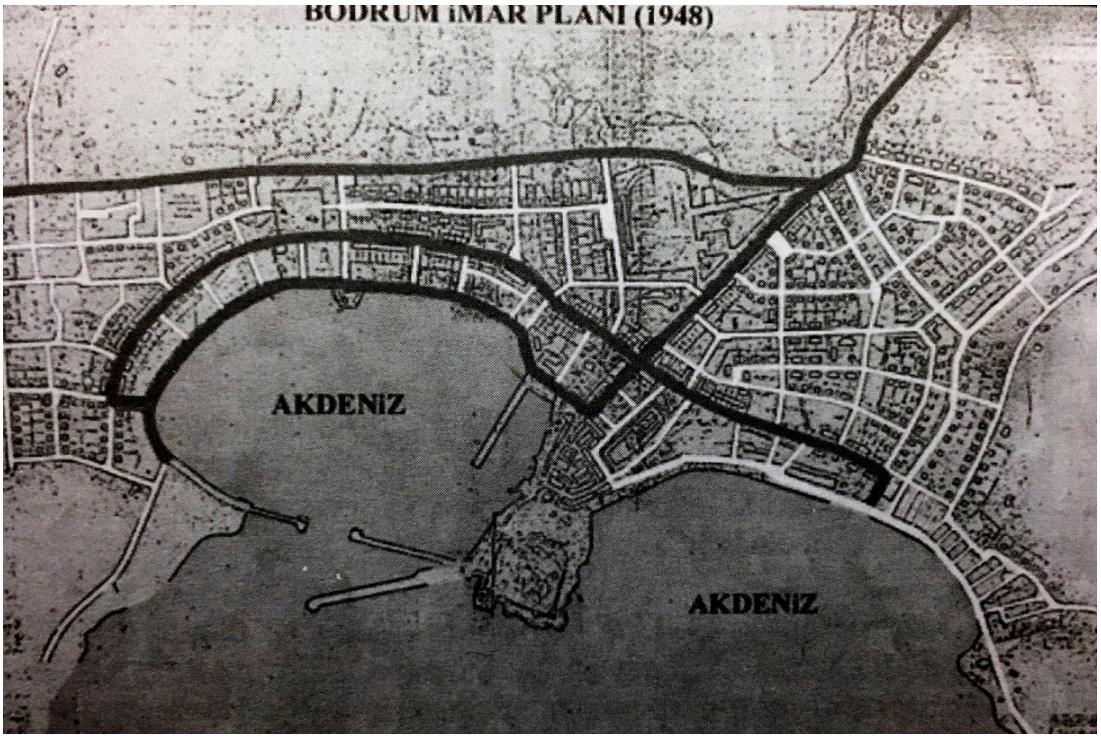


Figure.3.15. First planning study covering 65-hectare area in 1948 (1946); (Source: Gündüz et al, 2001)

The fast planning and development phase: The second period started after the announcement of the law for the development of tourism in 1982[49]. In the boom period of tourism, too many piecemeal implementation plans[50] for the built environment for tourism usage, second (or summer) houses, and hotels were proposed. In this period, the innocent attempts to evolve tourism in Bodrum turn into "a fast (forward) urbanism" (Cuff and Sherman, 2011) that has put the peninsula into a big mixture of small village and big urban-city characteristics blended together. The housing parcels were first designed for the development of second houses and small size hotels. Then, big scale and mass production luxurious hotels and holiday villages filled the peninsula with white cube blocks because of the high rates of the revenues obtained by property development.

The confused planning and development phase: This period after the 1980s saw the greatest deterioration in the historical, cultural, environmental and natural values due to too many building constructions. In this era, fast political and planning decisions giving permission to the construction of various building types and destruction of the environment shaped the general context of Bodrum. The regional territorial plans started to be offered a decade after the announcement of the *Tourism Incentive Law* and re-planned consecutively in 1998, 2002,

[49] The *Tourism Incentive Law* of Turkey, the main aim of which is to support the development of tourism.
[50] Physical application of implementation plans in the scale of 1/1.000 and master plans in the scale of 1/5.000. Up to the present, decision-making bodies approved 165 partial plans and plan revisions

2003 and 2007. After 2007 only piecemeal plans for the sub-sections of the peninsula were offered because of the powerful resistance of various opponents. In this period, in which the fast tourism development grew fast in a complicated socio-political context, too many partial 'implementation plans' of the built environment in favour of tourism usages were approved between 1974 and 2003[51]. Hence, the period after the 1980s has seen the greatest deterioration of the historical, cultural, environmental and natural values due to these partial revisions. The dozens of rejected plans, due to their annulments for various reasons such as change of policies, objections of NGOs or chambers, dispute between public bodies, the oppressive planning culture of the central government, ignorance of collaboration with the local representatives, or idea of the development of only the tourism sector in property relations, create not only a complex environment since they did not offer anything new, but also damage to the environment.

The restructuring phase: Although the types of usages were grouped and sub-grouped in great numbers, the general development, which is also presented in Figure.3.17, was divided into four meaningful groups: one, settlement which includes both housing and regions such as business, trade or commerce; second, zones of all kinds of tourism developments and usages; three, the green areas and forest; and four, the lands for all kinds of agriculture. Hence, the physical plans set the design criteria of the built environment, which the architects obey in their design proposals. However, the plans have not offered inexperienced proposals but copied consecutively the zoning principles in functions. Anderson (2002, pp.30-47) has defended the fact that the physical plans can be seen within the discussion of problem-solving and have not offered any new. The only uniform rule of the plans in all scales is the codes of Bodrum houses of specific features, such as specific dimensions, shape, material or colour.

In between the last two periods, some respectful and significant attempts in terms of the environment and sustainability have been observed. Through for about twenty years, Bodrum has been protected with the announcement of site area with the legislative framework[52]. The last implementation plan was prepared according to the rules and legislation from this law: that the site and transition zones are considered important data during the planning.

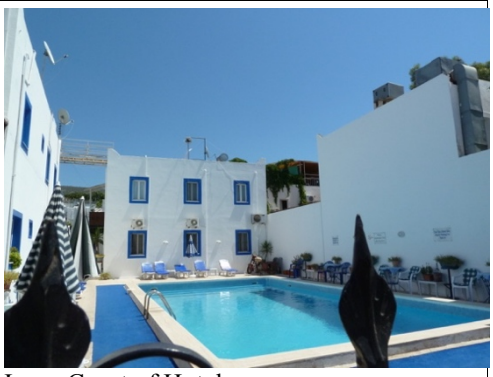
[51] The report of the implementation plan approved in 2003 reported that decision-making bodies approved 165 partial plans and plan revisions.

[52] Bodrum was declared as Site Area with the Law of Protection of Sites numbered 2863. During the period of the liberal party governance – Anavatan - the site hierarchy was operated by both the high and regional commissions.

Tangerine Garden in 1970s

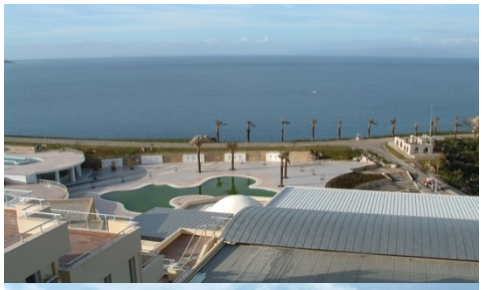
Summer Houses in 2000s

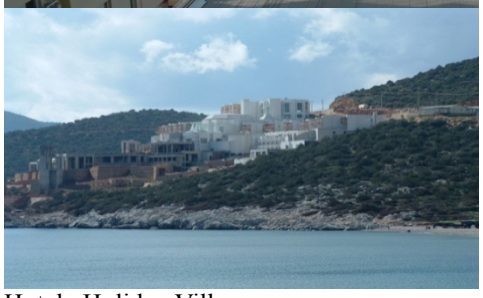
Inner Court of a House in 1970s



Inner Court of Hotel

House-Pension in 1970s





Hotels-Holiday Villages

Figure.3.16. The Comparisons of the socio-spatial changes in 1970s and 2000s; (Source: Ozhisar, 2014; Prepared by the author and presented in the conference paper)

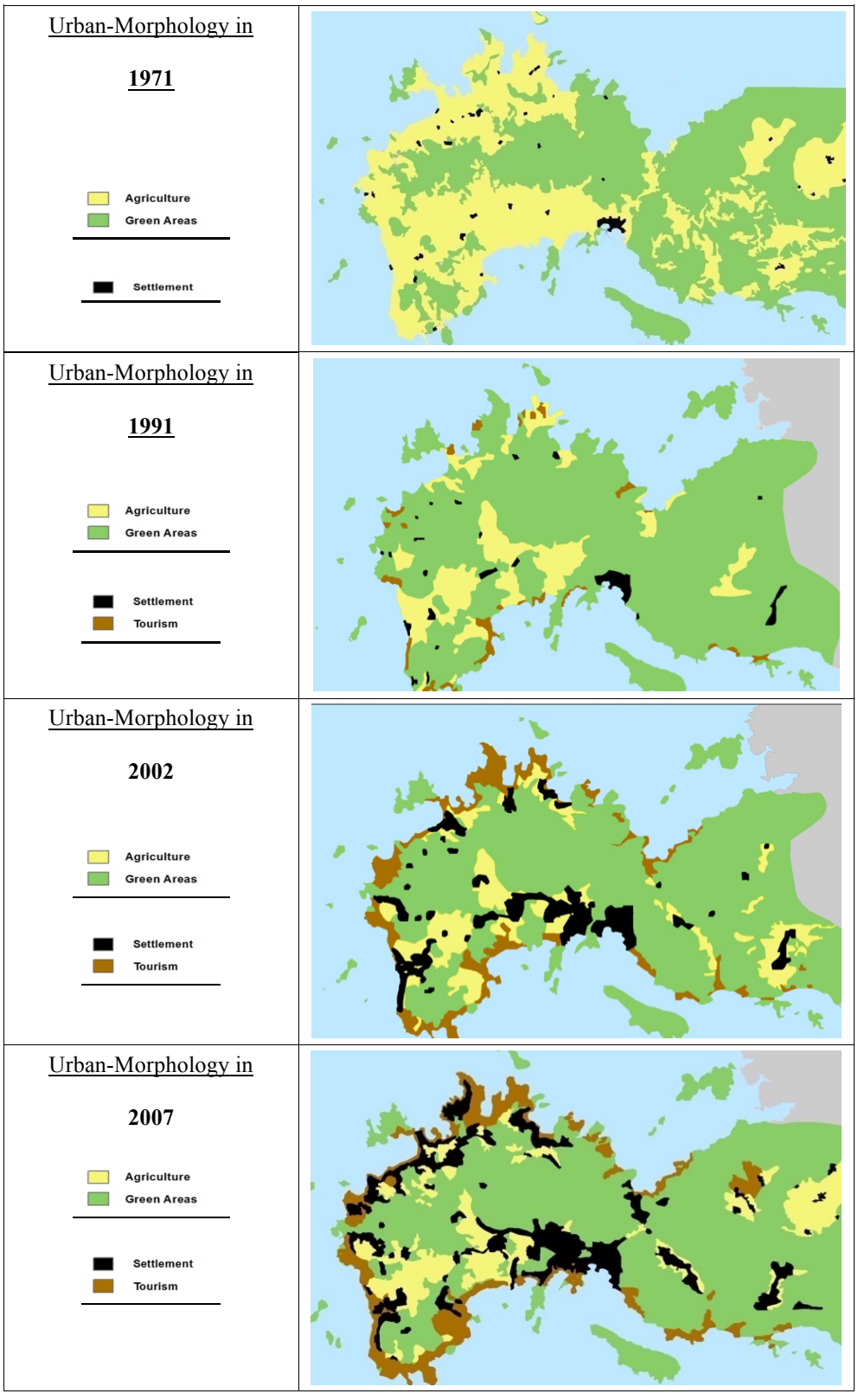


Figure.3.17. The transformation of the urban morphology of Bodrum Peninsula; (Source: Ozhisar, 2014; Drawn by the author and presented in the conference paper)

3.3.2. Physical Plans of Bodrum

In the physical plans of Bodrum, regional territorial plans and implementation plans have significant impact on the socio-economic transformation of the built environment of the peninsula. The scheme presents the significant times in this transformation. However, before analysing the plans and design codes, it is significant to present the planning work for designing the peninsula as a national park to understand both the history of the context and plan developments.

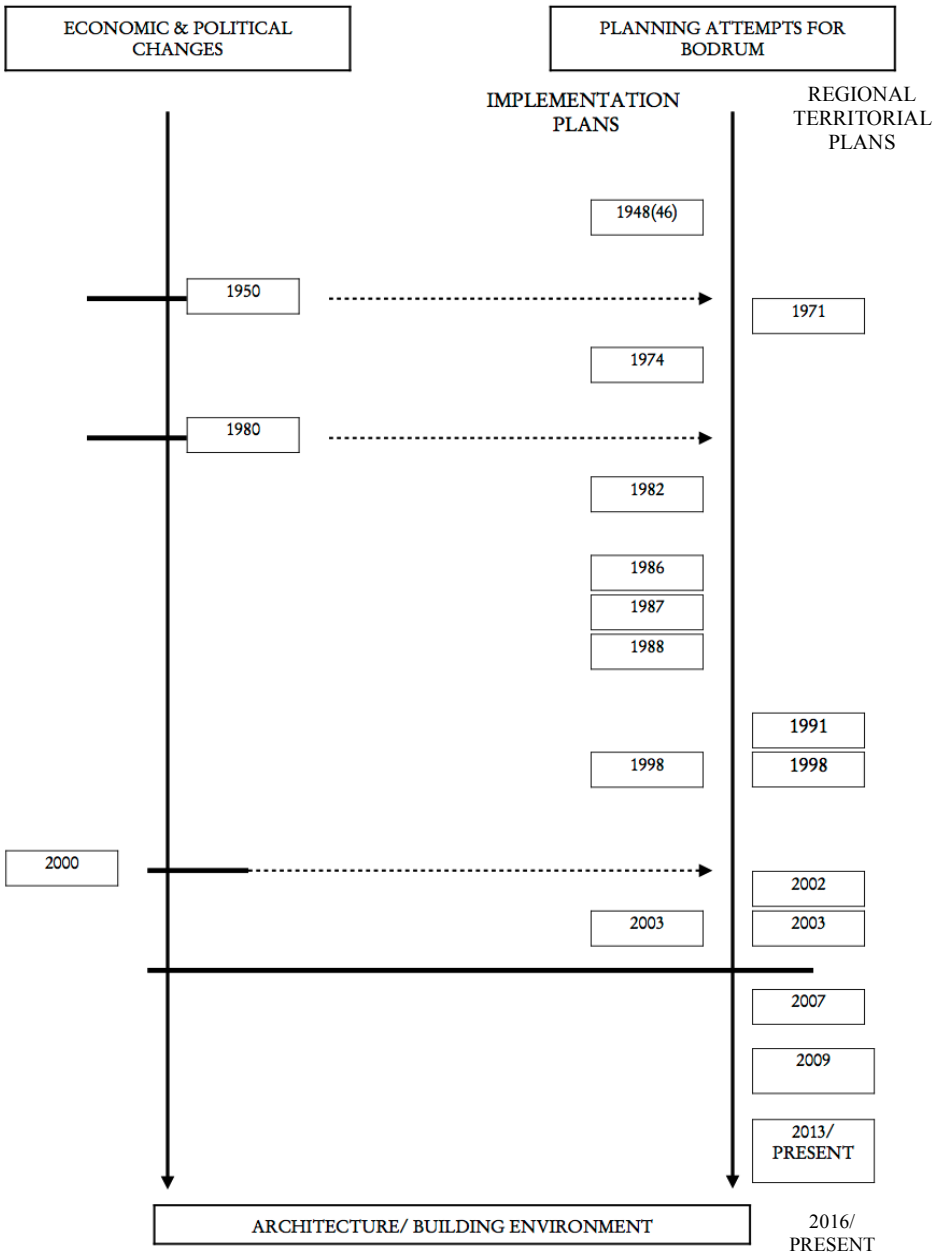


Figure.3.18. Scheme of implementation and regional territorial plans of Bodrum; (Source: Prepared by the author)

3.3.2.1. Halicarnassus Seashore National Park's Plan

Bodrum, situated on the western coast of Turkey, constitutes an important place in planning history since the second half of the 20th century. The present urban morphology of Bodrum has been shaped by national decisions of politics and economics via tourism. In this evolution, the physical plans have legitimated the proposed usages and property relationships set by the superstructure. Hence, there are two different basic approaches in these plans since the 1970s. The first effort was to designate the whole peninsula as a 'National Park'. It was published as the “Halicarnassus Seashore National Park Long Term Development Plan” in 1971. The plan was complimentary to the south-western regional planning of Turkey and it was intended to plan the Bodrum peninsula as a National Park in the long run. This plan was published in a book titled “Halicarnassus Seashore National Park Long Term Development Plan”.

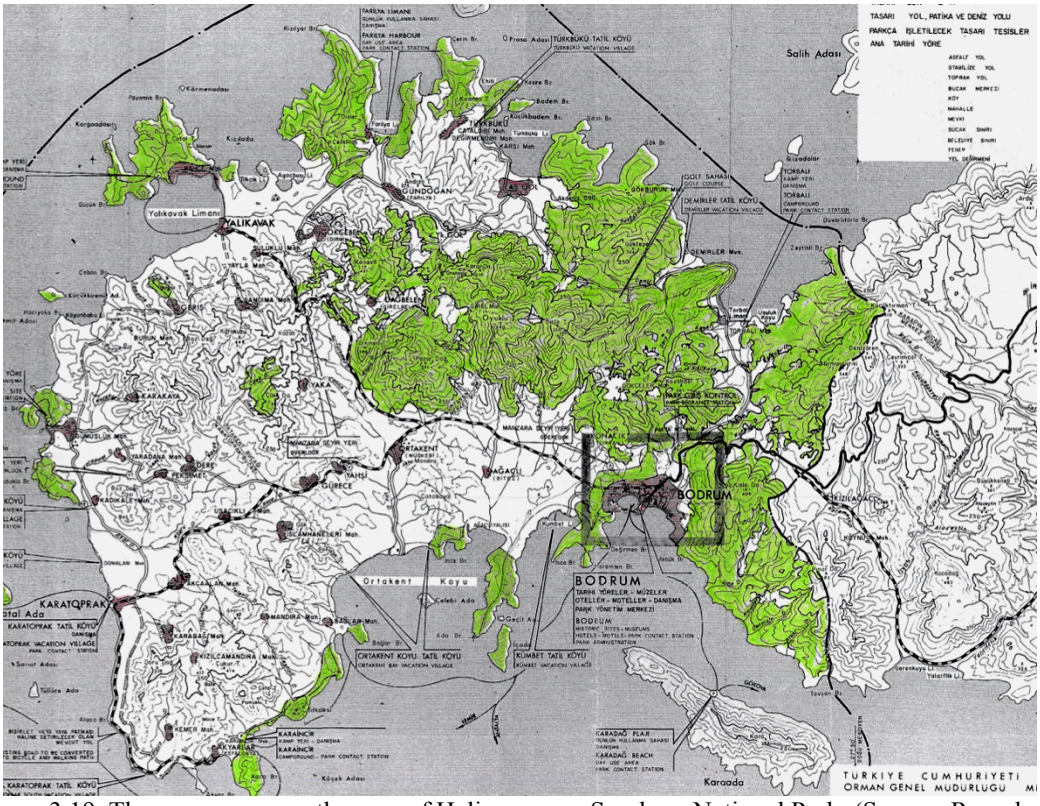


Figure.3.19. The green areas on the map of Halicarnassus Seashore National Park; (Source: Re-colored by the author based on Halicarnassus Seashore National Park, 1972)

The aim of the plan was explained in the introduction as to protect the cultural values and beauty spots of unique examples and serve the needs of the education and leisure of both foreign and local visitors. The initial criterion of the design was the development and control of a more flexible park instead of a traditionally planned model within the scope of the socio-economic changes in that time of the year; therefore, the most important planning purpose was stated as “providing a high quality and continuous recreational use in the Bodrum Peninsula while preserving the cultural and natural resources in the region (Halicarnassus Seashore

National Park Plan)". According to this purpose; the design principles were mentioned as

> …a limited development of the concentrate zones that enables both the development of tourism and village settlements; road and other constructions in accordance with the coastal landscape; the prohibition of tourism developments that are not suitable to the park's natural and cultural values; appropriate landscape development with the region's natural ecology in non-agricultural areas; revitalization of indigenous animal species; protection of assets denominated in danger; sporting activities; prohibition of all frivolous commercial and industrial activities creating noise, air and water pollution; preparation of a wide conservation program; and finally exhibition of underwater archaeological features.

Although the long-term development plan, which has been the continuation of the regional plan of the southwestern region of Turkey, was aimed to manage and prepare the Bodrum peninsula as a National Park in the long run. However, it was stated that taking into consideration the present socio-economic changes in the history of Bodrum, a more flexible than traditional National Park model had been chosen for the development and control of Bodrum National Park. The preservation of National Park criteria comprised the natural values of coastal landscape and was reminiscent of socio-economic life since prehistory. In fact, it can be also remarked that contextualism, preservation and locality are the main concepts in the 1970s that would be debated considering the plan goals of the 1970s. The published book of the national park plan utilized the relevant basic information as with all land use plans developed by the involved institutions. The plan was developed by three group of experts: the first was consultants and senior bureaucrats; the second was the Park Planning Project Group; and third was the US National Park Service. [53]

[53] *I. Consultants&Senior Bureacrats:* Prof. Dr. Ekrem Akurgal (Ankara Üniversitesi. Dil ve Tarih Coğrafya Fakültesi. Arkeoloji Kürsüsü), Prof. Dr. Yusuf Boysal (Ankara Üniversitesi. Dil ve Tarih Coğrafya Fakültesi. Arkeoloji Kürsüsü), Doc. Hr. Ümit Serdaroglu (Ankara Üniversitesi. Dil ve Tarih Coğrafya Fakültesi. Arkeoloji Kürsüsü), Doç. Dr. Tuğrul Akçora (O.D.T.Ü. Mimarlık Fakültesi), Kemal Savaş (Maliye Bakanlığı, Millî Emlak Genel Müdürlüğü), Adnan Astekin (Devlet Su işleri Gnl. Müdürlüğü), Murat Erdim (Millî Eğitim Bakanlığı, Eski Eserler ve Müzeler Gnl. Müdürlüğü), Halil Erkmen (Bayındırlık Bakanlığı, Karayolları Genel Müdürlüğü), Behzat Sırman (Köy işleri Bakanlığı, TOPRAK-SU Genel Müdürlüğü), İrfan Girgin (Köy işleri Bakanlığı, Toprak iskan Genel Müdürlüğü), Kadir Kemal Gürel (Köy işleri Bakanlığı, Toprak iskan Genel Müdürlüğü), Necdettin Oyman (Orman Bakanlığı. Ağaçlandırma ve Erozyon Kontrol Gnl. Müdürlüğü), Engin Erkin (İmar ve iskan Bakanlığı, Bölgesel Planlama Dairesi), Güray Acil (İmar ve iskan Bakanlığı. Bölgesel Planlama Dairesi), S. Güven Bilsel (İmar ve iskan Bakanlığı, Şehir Planlama Dairesi), Erhan Tuncalp (İller Bankası), Naci Cander (İller Bankası), Ahmet Turan Altıner (İller Bankası), Selman Ergüder (İller Bankası), Dr. Willison W. Cummer (Türk-Amerikan Araştırma Ensritüsü), Fatma Mansur Şaşar (O.D.T.Ü. Emekli Öğretim Görevlisi), Necva Akçora (O.D.T.Ü. Emekli Öğretim Görevlisi), Mansur Üzlüer (Bodrum Kaymakamı), Haluk Elbe (Bodrum Müze Müdürlüğü), Hakkı Nalbantoğlu (Bodrum Müze Müdürlüğü), Yüksel Eğdemir (Bodrum Müze Müdürlüğü), İlyas Başöz (Bodrum Orman Bölge Şefliği), Cengiz Tonoz (Bodrum Turizm Bürosu), Turgut Cnnsever (Mimar – Istanbul), Orhan Gülden (Mimar – Bodrum),Nuri Yetmişbeşoğlu (Dilek Yarimadasi Millî Parkı Bölge Şefliği)

In the beginning of this book, the history of the Bodrum peninsula was given briefly. However, importance was given to the list of natural values that had to be protected in the park. In the explanation of the plan, three groups of cultural and natural assets to preserve were listed as: first, the historical artefacts since the Seljuk Turks and Ottomans; second, the underwater archaeological values near the peninsula; and third, the flora and fauna on the ground. Before the submission of the National Park proposal in the book, the introductory quantitative and qualitative information about the current situation of the peninsula at that time was given before the explanation of the National Park plan.

Figure. 3.20. The Center Zone of the National Park; (Source: Re-colored by the author based on Halicarnassus Seashore National Park, 1972)

The land character, geological information, seismic activity, climate, sea water temperature, land use, ownership status (economic), demographic information, population, tourism, present

II. Park Planning Project Group: M. Zekái Bayer (Proje Koordinatörü), Burhan Tezcan (Arkeolojik Kaynaklar- Koordinatör Yardımcısı), Süleyman Çakal (Doğal Kaynaklar, Koordinatör Yardımcısı), Nejat Ozbaykal (Orman Mühendisi, Arazi Kullanım Plancısı), Zeki Özel (Jeolog), Turgut Batur (Arkeolog), Ufuk Palabekiroğlu (Jeolog), Mehmet Beyaslan (Jeomorfolog), Berkay Yalın (Mimar), Ahsen Mocan (Mimar), Tansu Gürpınar (Biyolog), Zeynep Zarakol (Tercüman), Aydan Tanyü (Tercüman-Daktilo), Sedat Ünlüer (Desinatör), Yüksel Gökduman (Desinatör), Cansen Sönmez (Desinatör), Hüsnü Ergöz (Desinatör), Orhan Genç (Desinatör).
III. US National Park Service: John J. Moseley (Park Planlayıcısı- Grup Başkanı), Hugh C. Miller (Mimar), Paul F. Spangle (Park Tanıtım Uzmanı), Liñn S. Spaulding (Mühendis)

transportation and circulation were briefly described in this part. Later on, the planning concepts of the National Park were explained in detail. The most important administrative purpose was stated as providing high quality and continuous recreational use in the Bodrum peninsula. And for this purpose, the cultural and natural resources of the peninsula should be preserved, developed and promoted. Within the boundaries of the parklands, the following principles of physical developments and administration were listed:

> -A limited development that enables concentration on a settlement which is appropriate to tourism and village development.
> -The building of roads and other structures on the coastal landscape will be constructed according to a physically planned development which makes buildings, roads and other structures appropriate to the coastal landscape.
> -A road system which is prepared according to the needs of visitors.
> -The prohibition of tourism development that is not suitable for the park's natural and cultural values.
> -Landscape development appropriate to the region's natural ecology in non-agricultural lands and the development of soil and moisture of the ground in agricultural lands.
> -Revitalization of indigenous animal species, protection of assets denominated as in danger and the development of fish and wildlife directed to the sporting activities.
> -Prohibition of all frivolous commercial and industrial activities creating noise, air and water pollution.
> -Preparation of a wide-ranging conservation programme and exhibition of underwater archaeological features.

The park had three zones - as schematized in 3.21, which were defined within the scope of various laws in order to protect the cultural and natural values of the peninsula.[54] The first zone (Zone I) comprises the lands such as the seashores, forests and areas having historical values that were in government ownership. The second zone (Zone II) was the buffer zone that protects the environmental characteristics of the first zone. These areas were also preferred to be in government ownership. In this zone, the present agriculture has been intended to be developed and encouraged. The only building types in this zone were the ones related to agriculture. Finally, the third zone (Zone II-A) included town-villages and areas for the physical development of the National Park. It was stated that in order to protect the view of *'Aegean Village'*, the development should have been under control and that the designs affecting the exterior view of buildings, areas, and roads should have been remarkably designed.

The development zones were Kümbek Harbour Development, Ortakent Bay, Karaincir Beach, Karatoprak, Yalıkavak Peninsula, Farilya Beach, Türkbükü, Demirler Beach, Torbalı and Islands, which were proposed to develop tourism within the concept of National Park. Neither the areas nor the building co-efficiency of the parcels was empirically set. It is interesting that the significant number of bed capacity of almost 15,000 beds were foreseen in this national

[54] The plan has designed these zones since 65% of the land of Bodrum Peninsula had been in private ownership.

park plan (Halicarnassus Seashore National Park, 1972), whereas this number has almost doubled and reached 30,000 in the 2000s after the development considering the encouragement of hospitality and accommodation via the Ministry of Tourism.[55] The functions of these physical plans were within the concept of National Park necessities. Besides which, the whole peninsula was designed with a holistic concept proposing a concept of a National Park. Although the whole proposal was consistent in its content, there was a contradiction within this plan. The intention of designing the peninsula as a National Park and protecting its natural resources was in conflict with the idea of increasing the number of tourists to develop the economy for locals.

PRESERVATIONS OF THE RESOURCES

	1	2	3	4
ZONE I:				
Land Reclamation	■	■		
Removal of the Harmful Usages	■	■	■	■
Definition of the Borders & Fortifications by Fence			■	
Ecological Works (Animal & Plant)	■			
ZONE II:				
Removal of the Harmful Usages	■	■	■	
ZONE II - A:				
Establishment of Orginizing Control Commision	■			
Removal of the Unsuitable Usages	■	■	■	■
Historical Archeological Properties Specification & Evaluation	■			
Identification & Restoration of the Historical Buildings	■	■		
Excavation & Conservation of Ruins	■	■	■	■
Development of Road & Path				
Primary Roads				
Development of Present Roads	■	■	■	
Switching the Coastal Roads & Their Paths		■		
Gümüşlük - Yalıkavak Road			■	
Secondary Roads				
Acces Road & Parking Lot of the Entrance Station	■			
Car Parking Zones of Bodrum	■			
Transportation from Bodrum to Wind-Mills & Parking Lot	■			
"Torbalı" Camp Area		■		
"Farilya" Daily Use Area	■			
"Myndos" Parking Lot	■			
"Karaincir" Camp Area	■			
Vista Observation Terraces and Roadside Parking Lots	■	■	■	■
Transportation Roads of Summer Resort Developments	■	■	■	■

Figure.3.21. Scheme of the concept of the preservation of the resources in the national park; (Source: Halicarnassus Seashore National Park, 1972)

[55] The Archive of the Ministry of Culture and Tourism. It has known that the ministry has developed tourism facilities on public and forest lands in Turkey using the Tourism Encouragement Law and related legislations.

Table.3.1. The Bed capacities foreseen in the development Zones Halicarnassus Seashore National Park Long Term Development Plan; Source: (Halicarnassus Seashore National Park, 1972)

REGION	BED CAPACITY	CAMP
Karatoprak	4.500	150
Kefalonya	-	
Ortakent	4.500	-
Kümbet	500	-
Bodrum	2.000	-
Torbalı	-	150
Demirler	2.000	-
Türkbükü	1.000	-
Farilya	-	daily
Yalıkavak	-	100
Karatoprak	14.500	400

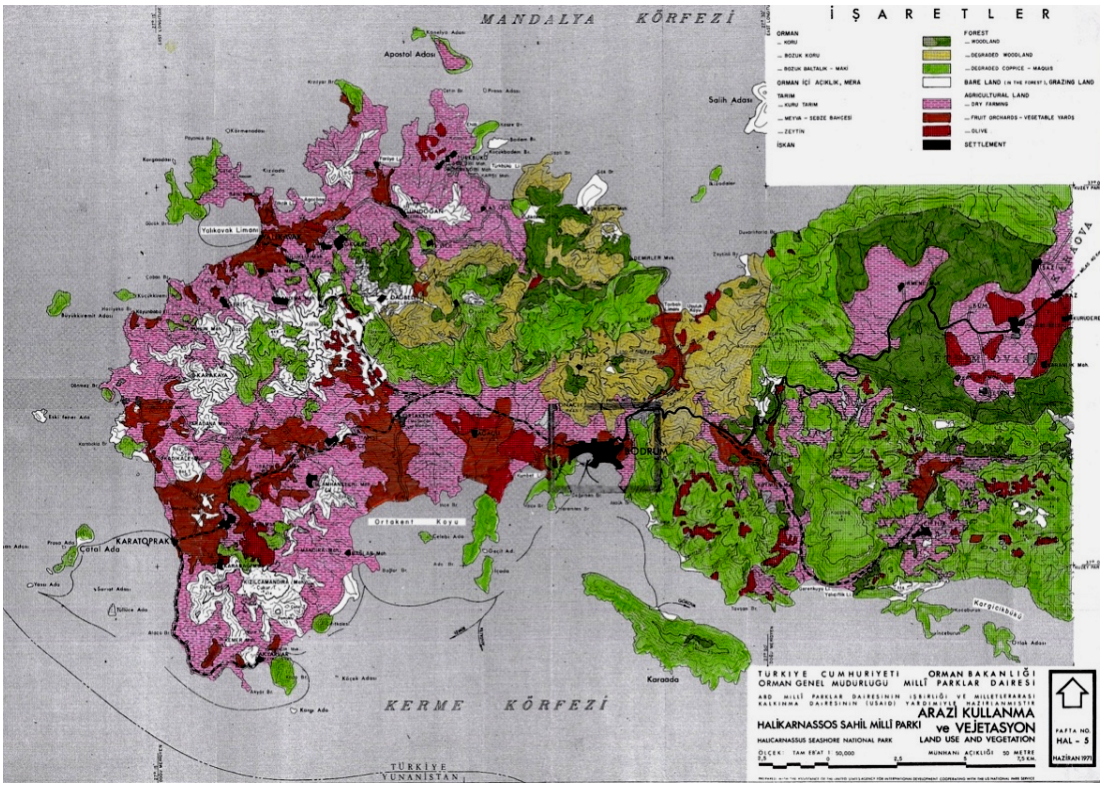


Figure.3.22. The vegetation plan; (Source: Halicarnassus Seashore National Park, 1972)

3.3.2.2. Regional Territorial Plans and Codes of Bodrum

The central government has played a significant role in shaping the built environment of the Bodrum peninsula in the realm of neoliberal policies and economics of Turkey. The upper scale regional territorial plans in the scale of 1/25,000 are the main tools in achieving this goal of considering tourism planning and development. Although the remarkable tourism growth occurred at the end of the 20th century, in most of the discussions it was mentioned that these territorial plans have legitimized the land and property development in neoliberal policies of

the capitalist mode of production. The hegemony of the neoliberal policy has shaped the built environment of Bodrum via the central government, policy makers and private sector agents, so that the physical plans considering the peninsula are the main interest of the planners, architects and investors. It has been said that these plans have the aim of tourism development in terms of proposing hospitality usages and functioning; they propose other functions and zoning for the built environment. Bodrum's centre and the whole peninsula have been subject to a variety of planning works to restructure land use and build functions for tourism and other usages in the realm of the neoliberal policy hegemony. The priority has been given as regional territorial plans considering the whole peninsula, whereas the primacy was preferred as implementation plans considering the central zone. Therefore, before a critical evaluation of the implementation plans in the following part, the description and analysis of these regional territorial plans are presented.

The regional territorial plans of Bodrum have been designed in the design content of the Turkish planning hierarchy throughout the history. The planning development legislation in Turkey had its roots in the modernisation attempts of the Ottoman Empire. It has known that the present implementation laws were set with the "*Ebniye Nizamnamesi" (Yapı Tüzüğü)* - that means building act - of 1848 addressing the rules for construction and buildings. However, it was known that the law was not developed fully until the Second World War. While it has been remarked that the law was the main body of the implementation of the physical plans, whereas other central and local laws, legislations and codes were developed that almost overlapped for the practice of the building sector, and due to this complexity, the number of laws, legislations and items has increased to number over 250 plans in this system and hierarchy.[56]

The basic procedures of the planning works are defined in various scales with the Urban Development Law numbered 3194 stating that the plans are divided into two as "Upper Level Plans" and "Implementation Plans", according to their scale. In Tolga Ünlü's study, this model was defined as a "three-tier system." He states that the operation of planning control mechanisms in procedural context depends on consecutive phases through a *top-down linear*

[56]The Upper Level Plans in the scale of 1/100,000 and 1/250,000 are prepared by the State Development Organization in order to determine the socio-economic development projections, development potentials of sites, sectoral targets, activity, and infrastructure distributions. These plans are prepared according to the social and economic development predictions, development of the settlements, aims of the sector, and the infrastructure status of the activities. Unfortunately, the perspective plans for 15-year and five-year development plans do not have any co-ordination with regional, sub-regional and metropolitan area master plans. In fact, the regional plans are not designed by the development agencies, which were established for each of the regions of Turkey in order to develop plans for comprising the cities in their region. The sub-regional plans are made by the private sector. And finally, "Metropolitan Area Master Plans" can only be realized by the greater city municipalities of various cities, such as İstanbul, Ankara, İzmir or Adana.
Development plans are aimed to be designed in a hierarchical system for the built environment and construction of buildings. Within the scope of this research, the Urban Development Law numbered 3194, Conservation Law numbered 2863, and Tourism Law numbered 2634 have been shaping the planning developments and building environment history of Bodrum.

process. [57]

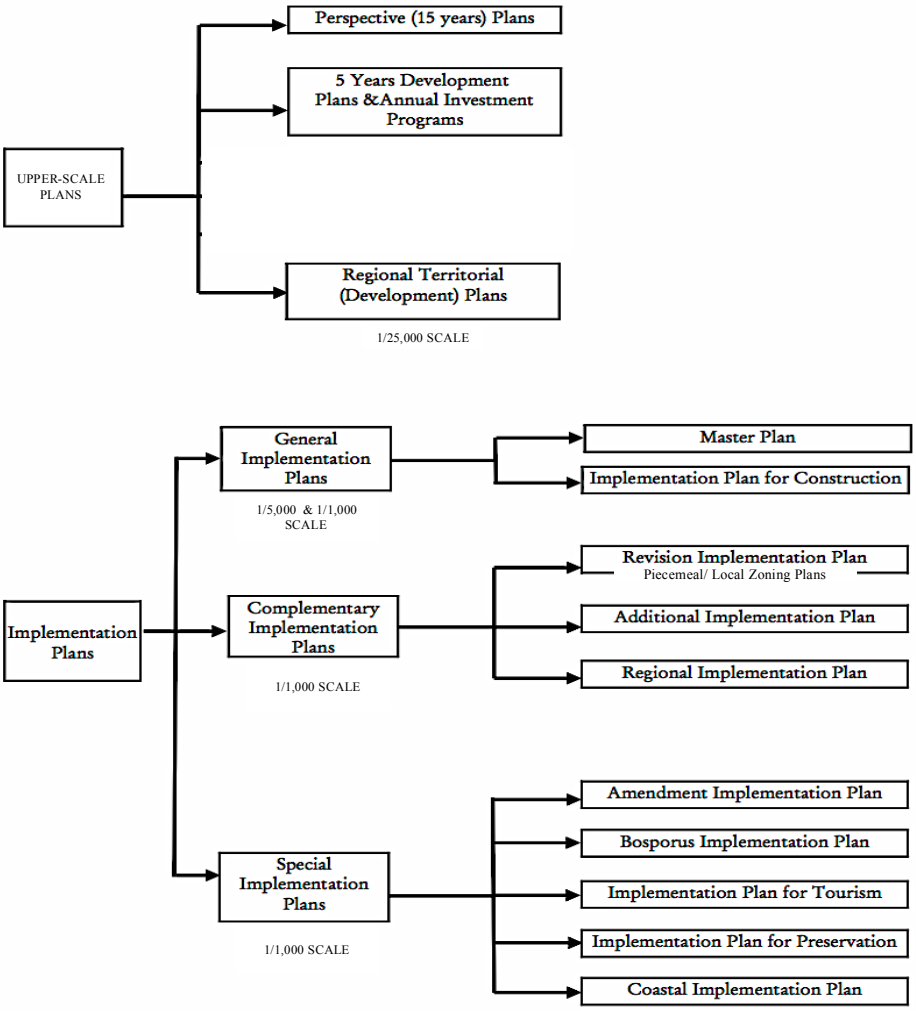


Figure.3.23. The planning hierarchy of Turkish planning system; Source: (Ülger, N. and et al, 2006)

The regional plans of the Bodrum peninsula are the plans that indicate physically the usage of the environmental qualities. The regional plans are the plans in various scales such as 1/25.000, 1/50.000, 1/100.000 and 1/200.000 that cover the rules and codes for the urban city and planning and building. They determine the land use decisions in the boundaries of the areas addressing managerial, spatial and functional integration. The plan notes are the detailed regulations supplementary to the physical plans that are the specific regulations and codes in the form of a written document. Although almost all plans comprise both their separate verbal plan notes, the scope of the dissertation define both the rules, notes and index either on the

[57] The Upper Level Plans are grouped as: five-year development plans & annual investment programmes, regional plans, sub-regional plans, metropolitan area master plans and regional territorial plans (1/25.000 scale). The general implementation plans are divided into two: implementation plans of construction, usually in the scale of 1/1000 and master plans of 1/5000 scale.

plan or in separate notes from the physical plans and the cultural and economic criteria that define the built environment as design codes; therefore, these codes are important since the built environment has been shaped according to them.

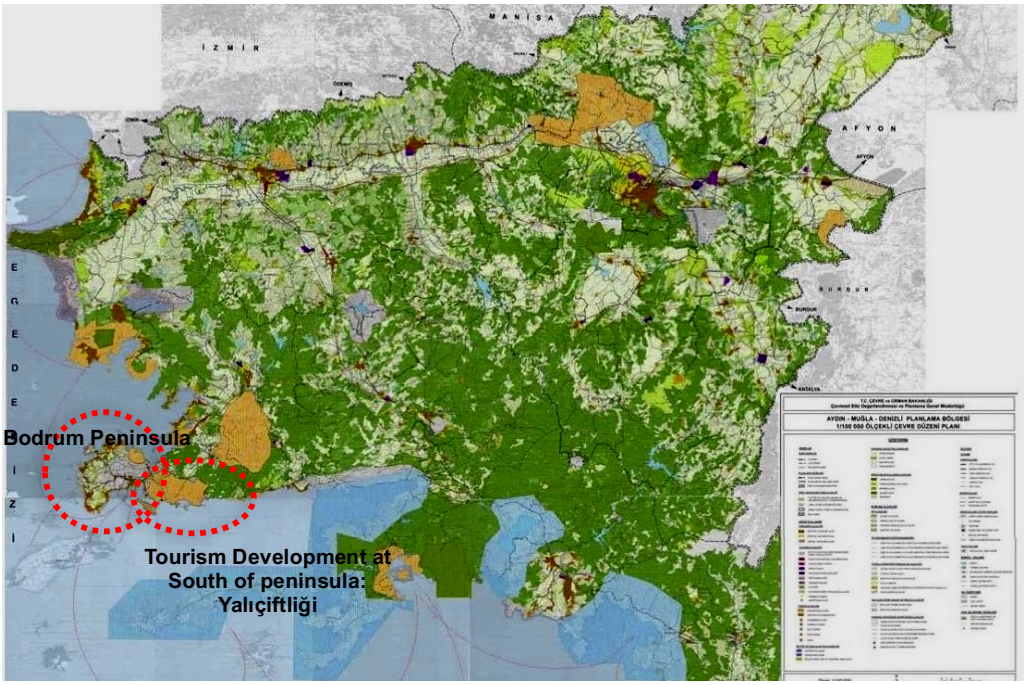


Figure.3.24. The regional planning studies by the Ministry of Environment and Forest in scale of 1/100.000; (Source: The repelled Ministry of Environment and Forest)

Within the scope of the dissertation, it has been seen that the plans for Bodrum in operation are threefold: first, the regional territorial plans at 1/25,000 scale; second, the master plan at 1/5,000 scale and implementation plans at scale 1/1,000. The *regional territorial plans* have a significant place in the Turkish planning system. They are the plans named as '*Çevre Düzeni Planı'* in Turkish and are approved by central planning authorities. They are the plans depicting the land use decisions, such as housing, trade, agriculture, tourism and roads, etc. Although it has been mentioned that they cover both rural and urban structures, and the development and preservation-use balance, the empirical dates were set by the neoliberal policies and economies in terms of the tourism usage. It has been known that they and their plan codes have boundaries within the scope of the (lower scale) implementation plans.[58] All regional territorial physical plans comprise both the Bodrum Centre Conservation Zone and the sub regions that were

[58] The authority over planning procedure has been transferred from the repealed Ministry of Construction and Settlement to the Ministry of Culture and Tourism and last but not least to the Ministry of Environment and Urban Planning. On the other hand, a dispute between the last two ministries has been observed in the governance of the tourism developments. In some cases, it has been observed that different plans could be prepared and/or approved by various ministries. As stated in the planning legislation, local planning authorities are in charge of preparation of development plans, so that the complexity has been increased by the low quality of the governance and design, due to the lack of technique and knowledge of the small municipalities in the past in the peninsula.

named as municipalities.[59] In 2007 the Ministry of Culture and Tourism had intended to designate the whole peninsula as a tourism centre; however, the plan was abolished and not put into operation. Such verbal goals are debatable on practice due to their difficulties of the implementation in practice, because there are significant amounts of illegal building and planning applications in Bodrum.

Table.3.2. The chronology of the physical plan studies of Bodrum; Source: (Compiled by the author)

Physical Plans of Bodrum
1971: Halicarnassus Seashore National Park Long Term Development Plan prepared by Ministry of Forest with the help of USA National Park Office and USAID.
10.06.1991: Bodrum Karatoprak Regional Territorial Plan approved by Ministry of Construction and Settlements.
1996-1997: Studies of physical plans of Bodrum by the Municipality's Union.
25.02.1998: Revision of Bodrum Karatoprak Regional Territorial Plan approved by Ministry of Construction and Settlements (2 sheets)
07.10.2002: Bodrum Regional Territorial Plan approved by Ministry of Construction and Settlements
17.09.2003: Bodrum Regional Territorial Plan approved by Ministry of Construction and Settlements
12.09.2005: Cancellation of Bodrum Regional Territorial Plan approved by Ministry of Construction and Settlements by the court decision
24.11.2006: Declaration of Bodrum Peninsula Culture and Tourism Preservation and Development Region (Official Gazette number: 26356).
10.10.2007: Bodrum Peninsula Culture and Tourism Preservation and Development Region Regional Territorial Plan prepared and approved by Ministry of Culture and Tourism
31. 01.2007: Cancellation of Bodrum Peninsula Culture and Tourism Preservation and Development Region Regional Territorial Plan by the Court
2009: Planning works by the Ministry of Construction and Settlements within the boundaries of Municipality.
2009: Plan studies by the Ministry of Environment and Forest in scale of 1/100.000
2009: Declaration of Yalıkavak-Türkbükü-Gündoğan Culture and Tourism Preservation and Development Region

Figure.3.25. Bodrum Peninsula, 2016; (Source: Google earth)

[59] These municipalities are: Turgutreis and Yalıkavak in the 1991 and 1998 plans, and Bodrum, Turgutresi, Yalıkavak, Gündoğan, Bitez, Göltürkbükü, Konacık, OrtakentYahşi, Yalı Mumcular and Gümüşlük municipalities in all plans except the one in 2007. In 2007, the Ministry of Culture and Tourism had the attempt to plan the whole peninsula as Culture and Tourism Preservation and Development Region

In the study, the content analysis of the qualitative methodology is the process to look into the design codes of the implementation plans of the three years of 1974, 1981 and 2003. Before the analysis of these codes that are presented through Tables 3.20 to 3.36, Norton (2008) will be the tool used to examine and understand the regional territorial plans in depth. In the Norton (2008) study, the validity of the plans was assessed by three tools: correlation tests, weighing of the items comprising a measure, and context dependency of plans and codes. It is not the goal of the study to evaluate the validity of the physical plans - the regional territorial plans, but it is the goal of study to enable an understanding of the context of the Bodrum peninsula and its central part as historical development and transformation in the built environment and socio-economic life through these plans. Therefore, they are not put into an empirical analysis but they are examined in depth and criticized throughout the timeline.

The content analysis of Norton (2008) is significant in terms of the territorial plans of the Bodrum peninsula since they are related to the decisions and designs of the implementation plans that are small in scale. In Norton (2008), the local master plans have been evaluated as a "communicative policy act" leading the "land use decision process". In this process, he has structured "*quality*" and "*consistency*" as the two basic criteria (Norton, 2008, p.443). First, in his study (Norton, 2008, p.440), the "elements of plan analytical *quality*" are listed in six items: first, fact based criteria; second, infrastructure capacity analysis; third, land suitability analysis; fourth, plan presentation; fifth, public participation; and last, implementation programme. While the first three have addressed the accuracy of the plans, the last group has addressed not only the comprehensibility and legibility but also the legitimacy of the plans. Second, Norton (2008, p.441) has mentioned plan *consistency* as "vertical mandate and coordination, horizontal, internal and implementation in measurement category" which is linked with the sincerity of the plans.

Table.3.3. Correspondence between development management evaluation measures and communicative action criteria based on the methodology proposed by Norton; Source: (Norton, 2008, p.443)

(Development) **Management Measures**		**Communicative Action Criteria**
Plan Analytical Quality		
Fact Base		***Accuracy***
Infrastructure Capacity Analysis		
Land Suitability Analysis		
Plan Presentation		***Comprehensibility/legibility***
Public Participation		
Implementation Program		
		Legitimacy
Plan Consistency		
Vertical Mandate/Coordination		
Horizontal		***Sincerity***
Internal		
In Implementation		

The analysis and critique of the the regional territorial plans of Bodrum considering the six criteria of the plan analytical quality in the study of Norton (2008) are following;

The analysis and critique of the regional territorial plans of Bodrum considering the six criteria of the plan analytical quality in Norton (2008) are the following;

Plan Analytical Quality:

> *i- "Plan presentation":* Norton (2008, p.440) has mentioned in this first category to which extent the plans were readable, well organized, referenced, and how the purpose, goals, and policies were articulated.

From the analysis of the plans of Bodrum, it has easy to observe the presentation of the plans is not well prepared. It has been observed that apart from the Halicarnassus Sea Shore National Park plan, the regional territorial plans were not easily readable since the latter one had copied the previous plan proposals and developed it. On the other hand, the legislative structure, purpose and the goals of each plan have mentioned in detail. The goals of the plans were explained in the plan notes. The plans approved in 1991 and 1998 had similar intentions, whereas the plans approved in 2001 and 2003 had common goals. Hence, the plans that were approved in 1991 and 1998 respectively had aimed to use tourism resources efficiently: preservation of the archaeological, natural and urban sites; preservation of forests in the peninsula; designing a contemporary plan according to the present conditions and use and preservation balance; and finally determining the required future developments (Table 3.4).

> *ii- "Public participation":* It has mentioned public participation as the concept to what extend the plan process enable public participation (Norton, 2008, p.440).

The physical plans of the peninsula have always been drawn up by the central government in each period, based on the specific law on tourism - that is, the *Tourism Incentive Law*. In the definition of all physical plans it was written that the legal body was for the design. Although it has been mentioned that the official critique of the various private institutions and public bodies on the design of the plans has been compiled, public participation in the plan process was hardly possible. However, the state planning actors had to participate with the various non-public bodies after the completion of the plans due to the mandatory nature of the legislations and the speciality of the Bodrum context. For instance, the idea of planning the whole peninsula for tourism development in the 2007 plan was strongly objected to by various professional chambers, such as architecture and urban planning.

> *iii- "Fact based criteria":* Fact based criteria have included the concepts on the documentation of past plan implementation, institutional setting description of existing land uses and trends, population and economic activities. (Norton, 2008, p.440)

In the analysis of the physical plans it was mentioned that not only the documentation of past plans was weak in quality but also the description of land uses were copied and imitated the

content of the previous plans. However, the data on the population and physical characteristics are usually mentioned in separate plan notes.

Table.3.4. The regional territorial plans of Bodrum: Scope, aim and goals; Source: (Prepared by the author based on the plan notes of the regional territorial plans in figures from Figure.3.27 to Figure.3.30)

	SCOPE	AIM	PLANNING GOALS	RELATED LEGISLATIONS
MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 10.06.1991 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	1. BODRUM, 2. TURGUTREİS MUNICIPALITIES &/OR ADJACENTAREAS 3. YALIKAVAK MUNICAPILITY, 4. AREAS OF MUĞLA GOVERNORSHIP	–	1. USE OF TOURISM RESOURCES EFFICIENTLY, 2. PRESERVATION OF ARCHEOLOGICAL, NATURAL AND URBAN SITES IN THE PENINSULA, 3. PRESERVATION OF FORESTS IN THE PENINSULA, 4. DESIGNING A CONTEMPORARY PLAN ACCORDING TO THE PRESENT CONDITIONS AND USE-PRESERVATION BALANCE.	#3194-CONSTRUCTION LAW, #3621-SHORE LAW, #2634-TOURISM ENCOURAGEMENT LAW, #2872-ENVIRONMENT LAW, #3030-MNICIPALITIES TYPICAL CONSTRUCTION LAW AND RELATED LEGISLATIONS
MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 25.02.1998 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	1. BODRUM, 2. TURGUTREİS, MUNICIPALITIES &/OR ADJACENTAREAS 3. YALIKAVAK MUNICAPILITY, 4. AREAS OF MUĞLA GOVERNORSHIP	–	1. DETERMINING THE REQUIERED DVELOPMENT DISTRICTS, 2. USE OF TOURISM RESOURCES EFFICIENTLY, 3. PRESERVATION OF ARCHEOLOGICAL, NATURAL AND URBAN SITES IN THE PENINSULA, 4. PRESERVATION OF FORESTS IN THE PENINSULA, 5. DESIGNING A CONTEMPORARY PLAN ACCORDING TO THE PRESENT CONDITIONS AND USE-PRESERVATION BALANCE.	#3194-CONSTRUCTION LAW, #3621-SHORE LAW, #2634-TOURISM ENCOURAGEMENT LAW, #2872-ENVIRONMENT LAW, #2634 PRESERVATION OF CULTURE&NATURAL ASSETS' LAW #3030-MNICIPALITIES TYPICAL CONSTRUCTION LAW AND RELATED LEGISLATIONS
MUĞLA BODRUM PENINSULA 1/25.000 SCALE **Regional Territorial Plan** approved in 17.09.2002 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	1. BODRUM, 2. TURGUTREİS, 3. YALIKAVAK, 4. GÜNDOĞAN, 5. BİTEZ, 6. GÖLTÜRKBÜKÜ, 7. KONACIK, 8. ORTAKENT-YAHŞİ, 9. YALI & MUMCULAR, 10. GÜMÜŞLÜK MUNICIPALITIES AND/OR ADJACENT AREAS	–	1. DESIGNING THE PRESENT/NEW SETTLEMENTS ACCOR.TO THE NEW MUNICIPALITIES DISTRICTS, 2. DETERMINING THE TOURISM RESOURCES WITH PRESERVATION/USE BALANCE, 3. DEVELOPING THE TOURISM INVESTMENTS AND ENTREPRISES, 4. PRESERVATION OF ARCHEOLOGICAL,NATURAL &URBAN SITES, 5. PRESERVATION OF AGRICULTURE &FORESTS DISTRICTS.	#3194-CONSTRUCTION LAW, #3621-SHORE LAW, #2634-TOURISM ENCOURAGEMENT LAW, #2873-NATIONAL PARK LAW, #2634 PRESERVATION OF CULTURE&NATURAL ASSETS' LAW #6831-FOREST LAW, #2872-NATURE/ENVIRONEMNT LAW, #4342-PASTURE LAW AND RELATED LEGISLATIONS
MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN **Regional Territorial Plan** approved in 17.09.2003 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	1. BODRUM, 2. TURGUTREİS, 3. YALIKAVAK, 4. GÜNDOĞAN, 5. BİTEZ, 6. GÖLTÜRKBÜKÜ, 7. KONACIK, 8. ORTAKENT-YAHŞİ, 9. YALI & MUMCULAR, 10. GÜMÜŞLÜK MUNICIPALITIES AND/OR ADJACENT AREAS	–	1. DESIGNING THE PRESENT/NEW SETTLEMENTS ACCOR.TO THE NEW MUNICIPALITIES DISTRICTS, 2. DETERMINING THE TOURISM RESOURCES WITH PRESERVATION/USE BALANCE, 3. DEVELOPING THE TOURISM INVESTMENTS AND ENTREPRISES, 4. PRESERVATION OF ARCHEOLOGICAL,NATURAL & URBAN SITES, 5. PRESERVATION OF AGRICULTURE &FORESTS DISTRICTS.	#3194-CONSTRUCTION LAW, #3621-SHORE LAW, #2634-TOURISM ENCOURAGEMENT LAW, #2873-NATIONAL PARK LAW, #2634 PRESERVATION OF CULTURE&NATURAL ASSETS' LAW #6831-FOREST LAW, #2872-NATURE/ENVIRONEMNT LAW, #4342-PASTURE LAW AND RELATED LEGISLATIONS
MUĞLA BODRUM PENINSULA CTPDR 1/25.000 SCALE **Regional Territorial Plan** approved in 10.10.2007 MINISTRY OF CULTURE AND TOURISM	MUĞLA BODRUM PENINSULA CULTURE TOURISM PRESERVATION AND DEVELOPMENT REGION (OFFICIAL GAZZETTE: 24.11.2006,#26356)	DETERMINING PRESERVATION/USE BALANCE BTW. NATURAL& CULTURAL VALUES AND URBAN & RURAL DEVELOPMENTS; AND, PLANNIND THE SECTORAL DEVELOPMENT WITHIN THE SCOPE OF MUĞLA-BODRUM CULTUR &TOURISM PRESERVATION AND DEVELOPMENT REGION	1. PRESERVATION, USE AND PLANNING THE PENINSULA THAT HAS CULTURAL AND NATURAL VALUES WITH HIGH TOURISM POTENTIAL 2. DETERMINING THE PLAN DECISIONS PRESERVATION/USE BALANCE BTW. THE LAND VALUES (SUCH ASNATURAL, CULTURAL, HISTORICAL, ARCHEOLOGICAL VALUES, SHORES, AGRICULTURE AND AND FOREST DISTRICTS URBAN&RURAL) AND URBAN USAGES FOR A SUSTAINABLE AND URBAN DEVELOPMENT	#3830/3621-SHORE LAW, #49572634-TOURISM ENCOURAGEMENT LAW, #2873-NATIONAL PARK LAW, #2872-NATURE/ENVIRONEMNT LAW, #4373-WATER FLOW PRESERVATION LAW #4373-LAND PRESERVATION AND USE LAW AND RELATED LEGISLATIONS

iv- "Infrastructure capacity analysis": The capacity and impacts of the present infrastructure services and land development, described as the infrastructure capacity analysis. (Norton, 2008, p. 440)

The plans that were approved in 2002 and 2003 were intended to: design the present and new settlements according to the announced 11 new municipalities; determine the tourism resources in accordance with preservation and using balance; develop the tourism investments and enterprises; preserve the archaeological, natural and urban sites; and preserve the agriculture and forest districts.

v- "Land suitability analysis": It has been noted that (Norton, 2008, p.440) land suitability analysis was the documentation of current natural land features, resource production areas, and analysis of potential impacts.

In the Bodrum planning hierarchy, the designs were complemented by plan reports and in some cases a special report considering the sustainability of the environment. The report addressed the issues of national parks, national preservation areas, site areas and special environment zone for various animals.

> *vi- "Implementation programme":* Finally, Norton (2008, p. 440) lists various infrastructure policies, regulations, adaptations, timeframes and responsibilities for these implementations. (Norton, 2008, p. 440)

The zoning function has the Western contextual modern planning principles in design. However, land development under the neoliberal policies has redefined the value of land and building types in the Bodrum context in terms of the tourism usage. Despite the codes of the plans before 1980s, the ones after this period have significantly changed its content. These plans have also had two types of characteristics: the ones before 2007, and the ones after that year. The physical plans comprise rules for building types in defined areas and zones. The building zones in all the approved plans are grouped into nine as:

Table.3.5. The building types for defined areas and zones in the regional territorial plans of Bodrum; Source: (Prepared by the author based on the regional territorial plan notes from 1991-2007)

	Name of the zone	Building Types
First	***urban and rural district:***	city residential districts, city development districts, central business districts, rural residential districts and rural development districts
Second	***commercial and management district:***	commercial districts, urban districts excluding housing, public institution of big scale districts
Third	***industry and small-scale industry:***	traditional yacht manufacturing and slip districts, agricultural management districts, small-scale industry districts
Fourth	***tourism districts:***	tourism facilities district, tourism- second housing, camping districts, daily facility districts, golf districts, theme park districts and preferred usages
Fifth	***big and open area usages:***	socio-cultural centres, recreation areas, national park districts, archaeological parks, university campus zones, city social infrastructure districts
Sixth	***agriculture and forest districts- areas that will be preserved the natural character by protecting the present land usages:***	special product districts, districts with agricultural character, unconditional agricultural districts, marginal and planted agricultural districts, pasture districts, reedy and bog districts, forest districts and marquis and scrubs, plantation districts, military zones, Mediterranean sea-calf living zones, hunting and wild zones;
Seventh	***infrastructure districts:***	station districts, fuel oil and gas stations, port, dockyards, solid waste storage zones, purification facilities, animal rescue home
Eighth	***site areas:***	1^{st}, 2^{nd} and 3^{rd} degree Archaeological Site Areas
Ninth	***natural site areas:***	1^{st}, 2^{nd}, 3^{rd} degree Natural Site Areas[60].
	* Besides to these main titles, airport and barrier plans, stone quarry areas, prison and finally underwater archaeological institution are defined as the building zones in which the building type will be constructed.	

Areas, such as infrastructure, environment, water, pollution, and security. The remarkable critique of this situation in terms of the relationship with the built environment designed by the regional plans is that all the plans in each period were barely able to create a new concept

[60] Norton (2008) has described them as "high quality areas".

or innovation. They are all similar and repeat each other, so that the present condition has been recorded by these plans within empirical numbers in areas, construction ratios and land development.

3.3.3. Evaluation of Regional Territorial Plans

The planning, coding and design system are multilevel and complex processes including political actors, planners, local and central governance, architects, investors and entrepreneurs. Although the analysis was based on the Norton's method, the evaluation would also give further clues about the content analysis of the implication codes from the Bodrum regional territorial plans. So, considering the scheme of Norton, the evaluation of the regional plans is present. Although it schematized the well-organized system in theoretically covering the top-down hierarchy from upper-scale plans to implementation plans - as presented in Figure.3.2 - the implications of these plans in practice have four flaws.

The first flaw is the complexity in the governance hierarchy among the institutions within the Turkish planning system. Since the *Tourism Incentive Law* gave authority over regional planning in cultural and tourist areas to the Ministry of Culture and Tourism, and delegated legislation gave authority over planning in natural site areas and natural parks to the Ministry of the Environment and Urban Areas, there is an authority ambiguity and conflict in the planning hierarchy. For the complementary planning, the now-defunct Ministry of Construction and Resettlement has tried to co-operate on prior partial plans with the Ministry of Culture and Tourism. However, this was not enough to solve all the problems, because each institution involved in the planning procedure has not behaved in a cooperative way. The proposal of the plans for the sake of tourism caused them to be cancelled by a court. The custom of the cancellation of the plans by court decision has been observed and the design of new plans were the repetitive actions considering the plan codes. Presently, Bodrum does not have any comprehensive plans for the whole peninsula, so that the spatial planning of Bodrum becomes a chronic problem. At present, first the centre of Bodrum and then the peninsula have partial physical plans designed in which all the past applications, constructions and problems were intended to be regulated.

Second, various approved plans had been cancelled by a court of law. The central authority has not managed to handle the process successfully due to the non-operative regional plans, as they care only about tourism. The unsuccessful collaboration of the central authority with other stakeholders was also a problem. Since the local representatives, NGOs or all other actors were ignored from all these design phases. The planning culture of central government without any collaboration with the local representatives, the idea of the development of only one sector, tourism, and not caring about the natural and cultural values of Bodrum, the details and rules of plans involved are some of the issues in the physical plans of Bodrum - and have caused the annulment of all regional plans approved in 1991, 1998, 2002, 2003 and 2007.

Third, the planning process continues to be designed in the traditional way but decisions and regulations are enforced by the hegemony of the strong and powerful decision-makers. And in recent developments, this hegemony has aimed to be controlled by only one central authority in order to increase and hasten the solutions or meet the desires of the decision-maker's actors in the investors and developers in the government.

Fourth, the content and scale of the plans are unnecessarily big and inappropriate for the definitions of some architectural rules, such as the shape of the roof, outside material, and chimney. For instance, according to the rules approved in the plan from 1991, roofs should be flat, gardens should be built in stone and white plaster, the outside material of houses should only be whitewash and flat plaster, the chimneys should be built in the vernacular type and building unit dimensions should be in harmony with the environment.

The rules defined in 1998, 2002 and 2003 have mostly covered the same principles, since they were approved without much change by the Ministry of Construction and Settlement. On the other hand, it was required that gardens should only be built in stone, and all types of plaster and stone can be used as an outside material in these plans. As indicated by Ünlü, all the physical plans of the Turkish system are intended to be a top-down hierarchical process; however, the hierarchy in Bodrum's plans has encountered a complication. In fact, the search for the local character and vernacular building characteristics has had a strong influence on the planning studies on all scales. It has been observed that the idea of the preservation of traditional building types would further shape, not only the plan rules of regional plans, but also the design codes of the implementation plans. However, when it is examined the regional plans in the scale of 1/25,000 and implementation plans in the scale of 1/5,000 and 1/1,000 do not have a total scenario either for the peninsula nor the centre of Bodrum. As also shown in the tables and figures, the main effort is given to the quantity and amount of the parcel size, building heights and floor areas. The last point to criticize is the imitation and repetition of the previous plans at the planning phase of the new plans and not offering new ideas. As Edward Mitchel (2004) introduced the "fear factor" in his article, bureaucracy and central authority have the "fear" of change and novelty. So to sum up, the criteria of the plans of Bodrum that were grouped under the three titles and the codes of the implementation plans will be explained according to this division in the following part.

Table.3.6. Critique of regional territorial plans & their codes; Source: (Prepared by the author based on the regional territorial plans)

PROCEDURAL	**CONTEXTUAL**	**ARCHITECTURAL**
Application errors	Lack of content and integrated idea	Scale problem
Pressure	Plot based	Inappropriate details
Authority complexity	Not application of the rules	Excessive architectural details
Various views of decision organs	The area-quantitative rules	Imitation of traditional examples
Problem of Hierarchy	Not a context based	Imitation of previous plans

In these analyses it has been written on the critique of Bodrum regional plans that they have not proposed alternative designs and long-term goals. However, there are several studies opposed to this claim. The summer university of Colorado University from 2000-2009 has picked a region and theme each summer, such as "Reclaiming the West Bay, Bodrum revisited: planning and design strategies, Bitez Vision plan, Planning and design recommendations for sustainable development." In these urban design proposals, new visions for Bodrum have been put forward together with plan recommendations regarding the relocation of governmental functions to the west side of the bay. The proposal was aimed to support and expand the tourism-based economy with the goals of bringing to the foreground the historic heritage of the ancient city by recording the current status of all the structures, proposing detailed regulations, and identifying the vernacular patterns on typical parcels. On the other hand, the reports and works of the Chamber of Architects of Bodrum have made significant impact on the legislative and conceptual framework of the planning procedure.

Besides various workshops, conferences and design studio proposals were also discussed as alternative models. For instance, the study of the urban planning studio of METU has proposed a four-development model for the Bodrum peninsula: first, "Cevat Şakir's Bodrum"[61]; second, "Las Vegas and Halicarnassus"; third, "Spinal Utopia"; and fourth, "Sustainable Peninsula" (Celep, 2008, pp.189-198). First, the Petrium proposal has introduced the following design goals: perceive the history, play the moment, plug the city, produce the future, increase the identity of the Petrium peninsula and made the suggestion of moving the main road to the south. It has aimed to unify the modern Bodrum with Cevat Şakir's Bodrum so that the shore is unified with the city, and the city has a relationship with the islands, plus various alternative living zones, increases in production of agriculture and removal of the artificial boundaries. Therefore, the two concepts that are intended to improve the relationship of the settlements with the sea and with the islands, like those of the time in Cevat Şakir, are the significant goals of the design. Second, Las-Halikarnas (Las Vegas and Halicarnassus) has suggested the design principles as follows: a compact city development in the centre of the peninsula, grid and orthogonal plan, similar to Las Vegas city characteristics, density in the centre, use of silhouette, development of present agriculture and natural resources, and encouragement of high rise buildings along the orthogonal axes. Third, the Spinal Utopia has proposed the axial developments have a linear relationship system. The buildings have to be articulated and joined to the spine. The spine has pointed significantly by opening the shore for public use. Then, the evolution of the natural and urban settlements, protecting the diversity of the north and using topography are the final design criteria of the plan. Fourth, the Sustainable Peninsula plan is a proposal of compact settlements, preservation of the shores, an end to shore development, preservation of forests and development of agricultural lands and types, development of various public benefits, such as public transportation and bicycle roads, and ecological corridors (Celep, 2008, pp.189-198).

[61] The Turkish poet who was exiled to Bodrum in the 1960s and whose love made Bodrum famous in the country.

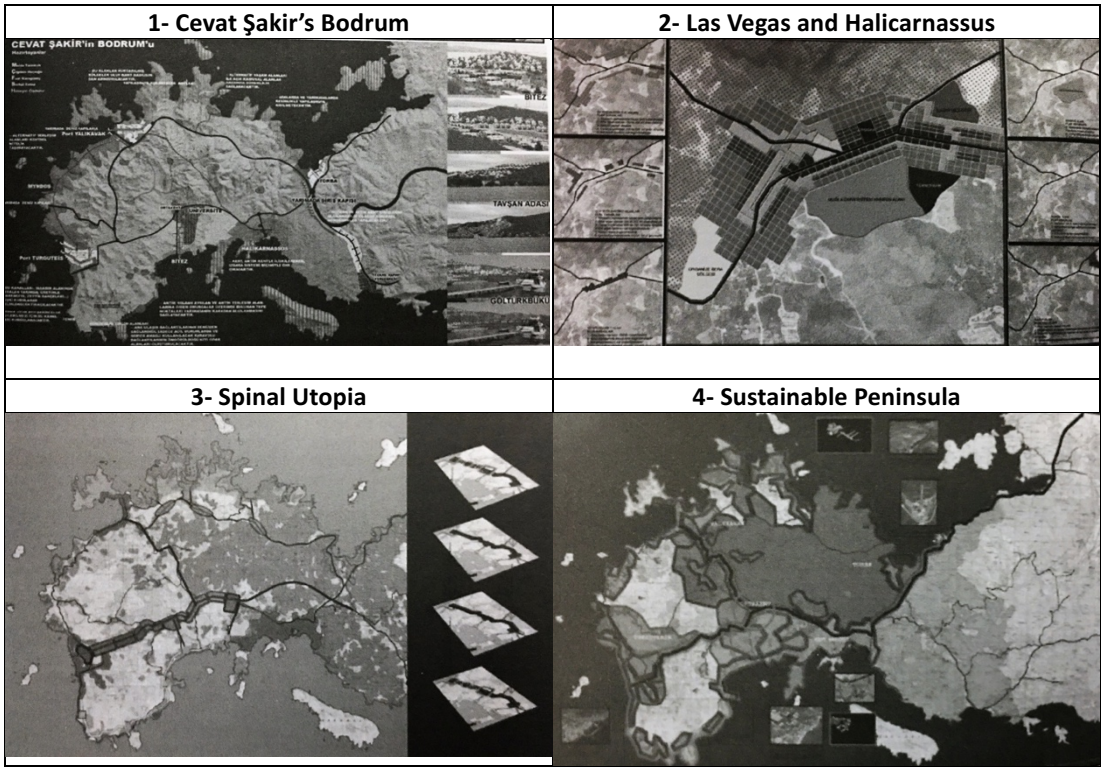


Figure.3.26. The proposal of urban planning studio of METU; (Source: Celep, 2008, pp. 189-198)

3.4. The Implementation Plans and Design Codes

The implementation plans are the plans requiring the rules for construction that are usually composed of master plans and implementation plans. In master plans, the sites are prepared on the city maps (present state of the city) in the scale of 1/5,000 or 1/2,000, in which the cadastral map was drawn. The general use of land, main regions, type of the regions, the population projections, building density, development of the settlements, transportation systems, the problems and solutions to their problems are shown by these plans. They are the development plans of the city and the basis for the implementation plans together with their detailed explanation report. Planning by the local body allows municipalities a great degree of control over production of the urban built environment in general and 'changes in spatial context' in particular.[62] Almost every detail about the physical and functional development of

[62] *Implementation plans* (for construction*)* are drawn according to the conditions of master plans. They are drawn on the approved city map. The areas whose population exceeds 100,000 require an implementation plan. They comprise the building plots, building density and regulations, roads, planning dimensions of the implementation programme for the construction and other details in a scale of 1/1000. Both master and implementation plans are drawn or prepared by municipalities - local bodies, unless there are other areas whose functions are determined as tourism regions or preservation zones. In case of this condition, the Ministry of Culture and Tourism is responsible for the planning procedure.

spatial context has been represented through implementation plans in accordance with master plan decisions (Ünlü, 2003).

Bodrum's implementation plans have been subject three times to the attempts of physical restructuring in 1971, 1982 and 2003. It was written in the legislation that once the upper-scale plans are prepared, sub-scale plans in the scale of 1/5,000 – that is, the master plans - and 1/1,000 - known as the implementation plans- are prepared according to the upper-scale ones. In the legislation, it is ruled that sub-scale plans should be compatible with upper-scale plans. In theoretical and legislative literature, it has been mentioned that all implementation plans are composed with their plan notes. In this dissertation, as said earlier, the physical maps, plan notes and all socio-economic criteria highlighting the built environment are named design codes. Although the regional territorial plans have been evaluated based on the methodology of Norton's study (2008), the detailed analysis of the implementation plan codes are a necessity in depth, both the content analysis and typo-morphological analysis within the realm of socio-economic political hegemony of each time period. For the content methodology the plan codes of the implementation plans that were approved in three different time periods are grouped as the following groups and sub-groups:

Table.3.7. Scheme of the group of the codes in the implementation plans Bodrum (by the author)

1	Procedural Rules/ Codes	1.1. Legislative Codes; 1.2. Juridical Codes
2	Contextual Rules/ Codes	2.1. Environmental Codes; 2.2. Physical Planning Codes; 2.3. Special Project Design Codes
3	Architectural Rules / Codes	3.1. Functional Codes; 3.2. Dimensional Codes; 3.3. Visual Codes; 3.4. Construction Codes

Thus, these codes can be explained as:

1. Procedural rules/codes: The procedures and/or laws that set the civil, governmental and legislative rules and constraints.
    1.1. Legislative codes: The policies and codes addressing the institutional setting.
    1.2. Juridical codes: The rules establishing superior policies of legal constitution.
2. Contextual rules/codes: Both the qualitative and quantitative rules addressing the environmental conditions.
    2.1. Environmental codes: codes setting general environmental, visual and aesthetic rules.
    2.2. Physical planning codes: Codes establishing the principal of empirical rules on parcel and plan dimensions and land and construction usages.

2.3. Special project design codes: Codes addressing the design principles of special urban districts as set in the 2003 implementation plan. [63]

3. Architectural rules/ codes: Codes addressing the upper structure.
   3.1. Functional codes: Codes establishing the various functional uses and empirical decisions for the built environment of Bodrum.
   3.2. Dimensional codes: Rules setting the physical and empirical rules of the dimensions of the specific building types such as residential (housing), trade (shops), tourism (hotel) and urban special districts.
   3.3. Visual codes: Codes addressing the visual appearance of the buildings.
   3.4. Construction codes: Rules setting the construction material of buildings like the limitation of white paint or stone.

3.4.1. Content Analysis of the Design Codes

The codes of implementation plans are the tools of the hegemonic agents that are governmental, non-governmental and local actors in the present capitalist economic structure. The advantage of these codes is that they value land in terms of functioning and in terms of zoning to legitimize the value of lands. On the other hand, architects as technicians and artists use codes to design their buildings. Therefore, under these considerations the goal of the evaluation of these codes is based on their taxonomy. The rules in the codes are defined for different building types defined in each period.

Table.3.8. Building types defined in 1974 implementation plan; Source: (Prepared by the author based on the 1974 implementation plan)

1974 IMPLEMENTATION PLAN		
RESIDENTIAL DISTRICTS		**TRADE**
X: KUMBAHÇE DISTRICT	Y: OTHER DISTRICTS	Z: TRADE ZONE

The plan approved in 1974 set the rules for only the housing units in the residential zone and buildings in the trade zone. The housing units in the residential zone were divided into two as Kumbahçe and Other Districts.

[63] These were defined boundaries of the urban areas in 1982 and 2003 plans that would be designed by architects according to the functional necessities.

Table.3.9. Building types defined in 1982 implementation plan; Source: (Prepared by the author based on the 1982 implementation plan)

1982 IMPLEMENTATION PLAN																			
RESIDENTIAL DISTRICTS					(URBAN WORK AREAS) TRADE							TOURISM AREAS		OTHER URBAN USAGES		SPECIAL PROJECT AREAS	SITE AREAS	
A	B	C	D	E	SMALL SCALE TRADE INDUSTRY	WHOLESALE TRADE	TRADE AREA A TYPE	TRADE AREA B TYPE	TRADE AREA D TYPE	CENTRAL TRADE REGION	OPEN MARKET PLACE & TERMINAL	TOURISM FACILITY AREAS	DAILY USE AREAS	EDUCATION BUILDING AREAS	OFFICIAL&PUBLIC BUILDING AREAS	SPECIAL DISTRICTS	HISTORICAL URBAN SITE	FIRST DEGREE ARCHEOLOGICAL SITES

The plan approved in 1982 has defined residential, trade, tourism and other urban usages, special project areas and historical site zones. The residential districts were grouped into five as A, B, C, D, E and each housing group has different physical constraints. It was observed that the number of traditional trade zones and the other types of trade areas were increased under the trade (urban work areas) zone as: small scale industry, wholesale trade, a central trade region that included the traditional markets, an open market place (bazaar), and terminal. The importance of this plan was the introduction of tourism zones, which were defined as the tourism facility areas for the hotels, holiday villages and second houses, and daily use areas like light and portable constructions of restaurants and cafes. Other urban usage areas comprised the education, office and public building areas. The special project areas on the other hand were the special districts that were designed separately and approved by the municipality. Finally, the historical urban site, first-degree archaeological sites were grouped under the zones of site areas.

The plan approved in 2003 is similar to the previous plan in terms of the types of building usage. The residential, trade, tourism, urban usage, special project areas and finally natural and archaeological site areas (the zones for preservation) are the types of the present plan. As the preservation of the historical context is important after the significant destruction since the 1980s, there are three types of preservation zones for tourism construction: urban site, first-degree impact transition zone, and second-degree impact transition zone. *Urban site* covered almost all the registered buildings, and the present/new settlement was combined with them. *First-degree impact transition zone* is the areas that are adjacent to and surrounding the urban site. It covers the urban site property that has lost its assets and values, third-degree archaeological sites and third-degree natural site areas in which the building tissue had been

completed and was continuing, which would have a direct influence on urban site areas and first-degree archaeological sites. *Second-degree impact transition zone* is the developed areas and development regions of natural site areas that borders the city in the north and east, and natural sites that border the urban city in the west (Gümbet district is included) through the municipality region in the centre. These regions have a secondary effect on site regions and are named as the second-degree impact transition zone. The last group is the preservation zones outside the central urban site, and are classified as: first-, second- and third-degree natural site areas, and first-, second- and third-degree archaeological site areas.

Table.3.10. Building types defined in 2003 implementation plan; Source: (Prepared by the author based on the 2003 implementation plan)

2003 IMPLEMENTATION PLAN FOR PRESERVATION																									
RESIDENTIAL ZONES						**URBAN SITE**	**TOURISIM AREAS**				**OTHER URBAN USAGES**								**RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE/ ARCH.B. OF PRESER &1ST&2ND GR. REGIS.B. & PARCELS ADJ. TO THEM**						
URBAN SITE			**TRANSITION ZONES**			**TRADE**	**TOURISIM SETTLEMENTS**												**NATURAL SITE AREAS**				**ARCHEOLOGICAL SITE AREAS**		
KUMBAHÇE CHARACTER	TÜRKKUYUSU CHARACTER	TÜRKKUYUSU DISTRICT	1ST DEG.IMPACT TRANSITION ZONE	2ND DEG. IMPACT TRANSITION Z.	ADDITION. HOUSING AREA	TRADITIONAL TRADE ZONE	URBAN SITE	1ST DEG. IMPACT TRANSITION Z.	2ND DEG. IMPACT TRANSITION Z.	DAILY USE AREAS	EDUCATION B.	OFFICIAL&PUBLIC B.	HEALTH MUNICI SPORTS CULT	OPEN GREEN AREAS	INACTIVE G. (GRAVEYARD)	TRADIT. YATCH CONST.&REPA	SHIP DOCK	FUEL O. &LPG STATIONS	1st DEG. NSA	2nd DEG. NSA	3rd DEG. NSA	HAREM-TEN D.	1st DEG. AS	2nd DEG. AS	3rd DEG. AS

In the *2003 implementation plan*, the natural and archaeological sites outside the urban sites and their building conditions are listed separately. The natural, archaeological and urban site areas were first declared in the 1982 plan. Conversely, the natural and cultural values of the city as a preservation zone had not been coded in the 1974 implementation plan. Meanwhile, in the plan approved in 2003, the urban design areas are named as special districts and they are specially shown on the plan. The number of these districts increased to 12 and they were listed in the following figure. Last but not least, it can be concluded that although there were

a significant number of codes for the urban site, the codes for the transition zones were not sufficient.

Table.3.11. 'Special Project Areas' in 2003 implementation plan; Source: (Prepared by the author based on the 1974 implementation plan)

SPECIAL PROJECT AREAS
SPECIAL DISTRICTS
1-TRADITIONAL CENTER TRADE AREA
2- KUMBAHÇE BEACH REGION
3- NEYZEN TEVFİK BEACH REGION
4-TÜRKKUYUSU DISTRICT
5-TULUMBA CENTER
6- MANAGEMENT DISTRICT
7-WINDMILLS AND THEIR ENVIRONMENT FOR DAILY USE ARRANGEMENTS
8-BARDAKÇI, HAREMTEN AND GÜMBET COAST ARRANGEMENTS
9-COAST DESIGN BETWEEN KUMBAHÇE NAD İÇMELER SHIP PORT
10-HALICARNASSUS ANTIQUE CITY WEST FORTIFICATION RESTORATION AND ENVIRONMENT ARRAGEMENTS
11- RESTORATION OF ANTIQUE THEATER
12-HALICARNASSUS ANTIQUE CITY WEST FORTIFICATION RESTORATION AND ENVIRONMENT ARRAGEMENTS

3.4.1.1. Procedural Rules/ Codes

The procedural codes/rules comprise the legislative and juridical codes concerning the legal procedures with various institutions. However, *the first plan approved in 1974* did not refer to any condition for these issues.

The legislative title of *the implementation plan approved in 1982* indicated that all buildings should be constructed highlighting the technology and health conditions in line with the related laws and legislations. It had only one rule about the hazardous zone. But, in these legislative rules, the issues concerning the relationships between the institutions should have been decided and explained in detail in the plan codes; instead, the rules were named referring to the laws and related regulations due to the number of different institutions carrying out these laws.

The legislative codes of *the plan approved in 2003* cover the rules in the regulations for subjects such as the catastrophe zones, earthquake precautions and geological conditions, both in urban site areas and in other districts in the present implementation plan. It was indicated also that streams should not be covered unless in the areas shown by the national water ministry. The buildings with construction already started also got building permission. However, geological report and technical application responsibility were necessary for any kind of architectural and engineering application.

Table.3.12. Content analysis of 'Legislative Codes' in 'Procedural Rules'. Source: (Prepared by the author)

1974	NA
1982	Technology/ health/ catastrophe zones
2003	Catastrophe zones/ bedrock/ streams/ geological report/ technical application/ Building use permission

The second sub-title, which is juridical codes, comprises the issues that are under the responsibility of various institutions. Again, *the first 1974 implementation plan* did not include any rules for this sub-group.

The *implementation plan approved in 1982* indicates the Ministry of Construction and Settlement as the authority in case of any dispute. The authorities have been declared as the Ministry of Construction and Settlement and the Immovable Historical Traces and Monuments High Commission for the issues not defined in the plan and for the projects in site area.

The concession of the Preservation of Cultural and Natural Assets' Commission, the Immovable Historical Traces and Monuments High Commission, the Architect's Chamber, the municipality and related NGOs for the issues of alterations on the plan in urban site areas, cadastral arrangements, naming the traditional streets, building license applications, project drawing legislations, building controls, and building use permissions for the finished parts are the main issues grouped in this title *in the present 2003 implementation plan for preservation*. In case of any alteration in the plans, approval from the planner, municipality council and responsible preservation council has to be granted.

Table.3.13. The list of legal bodies. Source: (Prepared by the author)

1974- 1982- 2003:	Bank of Province Municipality Ministry of Tourism Ministry of Construction and Resettlement Ministry of Culture and Tourism Ministry of Environment and Urbanism

Conversely, the municipality has the responsibility of arranging the cadastral ownership borders within the municipality border without any plan revision. The codes also rule the disputes with the approval of legal bodies like the chamber of architects and city planners, the municipality's council reports based on the related NGOs and responsible preservation council in case of any change in the name of the traditional streets and regulations on urban furniture.

Table.3.14. Content analysis of 'juridical codes' in 'procedural rules'. Source: (Prepared by the author)

1974	NA
1982	Local bodies/ Ministry of Construction and Settlement/ site/ decision-making bodies
2003	Consent of the planner/ governmental bodies/ National Defence/ Ministry of Construction and Settlement

3.4.1.2. Contextual Rules/ Codes

The contextual rules/codes are divided into three: *environmental codes*, *physical planning codes* and *special project design codes,* comprising the issues that are related to both the preservation of the natural environment and the development of special projects in the central zone.

Although *the first plan approved in 1974* did not refer to any condition for environmental codes, *in the 1982 plan*, it was stated that the present trees should be preserved in green areas. Development of other green areas was the responsibility of the municipality. The natural character and visual characteristics of the elements of the historical sites could not be destroyed. For this reason, the car parks inside gardens were to be hidden behind the garden walls and explosive or machines were not used for excavations in site areas. The pedestrian pavements/roads were to be covered with special cladding and covering according to the project.

The codes concerning the environment in *the plan approved in 2003* are denser than in the previous plans. The first group codes concern the preservation of vegetation and trees. Endemic vegetation and gardens which form the traditional character of the environment in having the citrus Bodrum tangerine or trees of olive, oak, date, mastic, hackberry, laurel and carob have to be protected. Trees should not be cut without permission; however, in the case of a cut, there is a penalty that a tree has to be planted for each cut one. Finally, the 35 percent of the area of parcels of roads, green areas, parking-lots, urban open areas, squares, coast, education, official buildings, and cultural buildings has to be left to the public in order to get construction permission. Pedestrian paths have to be forested for shading. Water storages, sun collectors and other plumbing installations that are causing visual contamination should not be seen from the road in human scale. Energy transportation cables have to be buried underground in order to protect the vista of the city.

Therefore, it is ruled that all elements demolishing the visual quality of the city should be removed. Domestic and factory waste should be purified according to the rules defined by the Ministry of Environment and Forestry by the relevant institutions. Digging, filling, draining, docking and landing places are prohibited without the approval of the municipality, the overview of the responsible governorship, and the permission of the responsible preservation of cultural and natural assets commission. Industrial buildings, storage, small factories and other functions that likely create health, visual and sound problems in the environment are banned in site areas and the first-degree impact transition zone. Again, in these zones the streets should be preserved by road width cross section, and their names too. New alterations have to be re-designed as in the original condition. Car parking areas have to be resolved within the parcel. In underground parks, public transportation vehicles can park during the duration of a trip. Public transportation movements have to be designed on the ground level. Temporary buildings such as street food vendors, parking-lots and taxi stops should not be designed apart from the ones defined in the plan.

Table.3.15. Content analysis of 'environmental codes' in 'contextual rules'. Source: (Prepared by the author)

1974	NA
1982	Pedestrian/ pavement/ road/ cladding/ car parking lots/ garden/ walls/ natural character
2003	Waste/ purification/ drain/ natural values/ tree/ electricity/ energy transportation/ water storage/ car parking lots/ squares/ official buildings/ cultural buildings/ cultural and natural assets/ buffet/ taxi stops

The physical planning rules contain the rules to define the facades of parcels, minimum areas of parcels, base area rates, maximum construction building area, and minimum set back from roads and gardens, garden side distances, and distances between buildings. *In the 1974 implementation plan,* the housing parcel areas were designed as 200 and 350 square metres for Kumbahçe and other residential districts. Besides, the trade parcels were designed as maximum 500 m2 parcel area. The base area ratio was codified as 0.60 and 0.24 for the residential areas, as 0.34 for the trade zone. The maximum construction building base area was set as 120 square metres. In fact, this restriction of building area is still in operation as a rule with the present implementation plan. Finally, the side and back distances are limited to 3 metres and front garden distance were designed as 12 metres.

In the implementation plan approved in 1982, as the housing unit types were increased into a group of five, the areas of parcels were defined as 200, 500, 800, 600 and 300 square metres. The building base areas codified according to these types of areas as: 0.60, 0.40, 0.25, 0.30 and 0.25. And the base area limitation of 120 square metres was still in operation in this plan. In the trade zone, the number of trade facilities was increased and their co-efficiency of base areas identified in each type. In this plan, tourism was developed as a new type. The tourism parcel areas were defined as 4,000 square metres faced with a 40-metre parcel. Last, it was defined that the roads should follow the previous settlements and lines due to the joining of parcels and change of functions.

The present implementation plan approved in 2003 is generally a re-design and re-adjustment of the previous plans, because the period after the 1980s was a complicated era in the building sector due to the tourism demands; the constructions were fast and increased in number. The restriction of 120 square metres is the rule that the architects have to obey. In this plan Kumbahçe and Türkkuyu districts, which are the regions in the traditional settlement, comprise 200- and 300-square metre parcel areas. In the codes, it is indicated in this plan revision that the base area ratios are written on the plan. The reason for this method is likely that this plan is a revision of the previous 1982 implementation plan, so that it can be easy to accept the present lay out of the built environment without much change. The garden setbacks in this plan are revised to 10 and 5 metres for front gardens and 3 metres for side gardens. However, it is remarkable that it is important to leave five meters between buildings. In Bodrum, hills are an important factor when designing the buildings. Therefore, in this plan, constructing buildings perpendicular to the slope is restricted if the slope is bigger than 20 percent.

Table.3.16. Content analysis of 'physical codes' in 'contextual rules'. Source: (Prepared by the author)

1974	200/ 350/ 500	120m2	0.60/0.34/0.24	3 metres
1982	200/5000?/800/600/300	120m2	0.60/0.40/0.25/0.30/0.25	3 metres
2003	NA	120m2	0.20/0.30/0.80/0.80/1.00	3 metres
			0.40/0.140/1.20/1.80/2.00	

3.4.1.3. Architectural Rules/Codes

The architectural rules/codes are divided into four sub-groups: functional, dimensional, visual and constructional codes. i-*The functional codes* are the rules about the functions of buildings, auxiliary buildings, additional buildings, floor restrictions and required spaces in the buildings. In the *first plan approved in 1974*, the function of the buildings in residential zones was defined as house. In the trade zone, no restriction was ruled for the ground or first floor in the use of building either house or commerce. The other codes were not defined in this plan.

In the plan approved in 1982, the function of the residential zones is defined as house and pension, since the tourism areas were first designed in this plan. The tourism zones were divided into two as a tourism facility area and daily-use areas in which the restaurants, café, buffet, beach and cabins could be built. On the other hand, in the commercial zone various urban work areas were named, such as the small scale industry, whole scale market, toilet, police and terminal. The other urban uses were the education buildings of primary, high and lycee buildings and other official buildings. Special project areas were the special urban design areas, to be designed by the architects. In this plan, the auxiliary buildings were restricted to a maximum 12 square metres and two floor heights which cannot exceed 50 percent of the parcel area. In all building types, an independent building could not be constructed. However, in the case of more than one building in the parcel, 120 square metres as total area of the buildings could not be exceeded. In case of the use of the basement floor due to the slope, 1/3 of the ground floor area could be used. Finally, in this plan, the required spaces for the housing units were determined as one room, one sleeping room or niche, one kitchen or niche, one bathroom or niche, and one toilet.

Table.3.17. Content analysis of 'functional codes' in 'architectural rules'. Source: (Prepared by the author)

1974	Residential/ trade
	FUNCTIONS: House
1982	Residential/ trade/ tourism/ urban special - other/ site: archaeological site/historical urban site
	FUNCTIONS: House/ pension/ wholesale market/ hotel/ tourism complex/ restaurant/ café/ education/ other
2003	Residential/ trade/ tourism/ urban special use/ natural site/ archaeological site
	FUNCTIONS: House/ hotel/ tourism complex/ recreational buildings/ security and storage/ workshops/ administrative/ social/ services: LPG stations

In *the plan approved in 2003*, the function in the residential zone is determined only as house; whereas, in the tourism areas tourism is the only function. Recreation, security, storage, workshops, administrative and social units and oil and gas stations are the building usages in urban special use areas. The natural sites and archaeological site areas are the preservation zones outside the urban site, so the constructions in these zones are limited. The residential buildings in the urban site are restricted to a maximum of 15 square metres and 2 floor heights. In case of building more than one building in residential, tourism or urban special use areas, the maximum area of 120 square metres and 1.5 metres of closed or open connections between the buildings are required. Basement floors in residential areas in urban sites is a minimum 30 square metres within the setback borders. According to this plan, 25 percent of the housing units can be designed as type projects.

ii- Dimensional rules are the codes of the building dimension. *In the plan approved in 1974*, the building heights were nine metres in residential zones and 6.5 metres in trade zones. The height of the houses was reduced to 6.5 metres following *two plans approved in 1982 and 2003*. Although, the height was increased to 7.5 in the trade zone in the plan of 1982, it was again reduced to 6.5 meters in 2003. In both 1982 and 2003 plans, it was important to see two floors in all directions despite the slope on the terrain. It was indicated that, the maximum floor height was three metres in 1982; whereas, it was stated that the levelling of floors can be designed into the plan of 2003. The maximum building façade was five metres; however, in the case of increasing this dimension it was ruled to be divided into five metres *in 1974*. This rule was changed to four metres as the minimum façade length and 14 meters maximum length *in the plans approved in 1982 and 2003*. In these plans, it was also coded that 0.50-metre movement on the façade should be designed for each eight metre distance.

Table.3.18. Content analysis of 'dimensional codes' in 'architectural rules'. Source: (Prepared by the author)

1974	9-6.5/ 5.00/ 1m2/ 3-5/ 1 mt/ 2.40 mt/
1982	6.5/ 4.00/ 1 m2/ 3-5/ -/ 0.90/ 5%/ 0.50/ 4.00-14.00
2003	6.5/ 4.00-14.00/ 1 m2/ 3-5/ 15-25%/ 0.90/ 0.50/ 4.00-16.00

The window area on the façade is determined as one square metre and the ratio of window to height was set as 3 to 5 in the *1974 plan*, and this rule would continue to be similar in the following two plans. On the other hand, the void/solid ratio was 25 percent in *1974 plan*, whereas it was 15 percent in *2003 plan*. Projections were not allowed in Kumbahçe District in *1974 plan*, and the plan approved *in 1982*. In the plan approved *in 2003*, only the closed projections are banned, so that open projections can be the part of the design. Traditional motives, frames and open projections of 0.60 metres can be designed by the architects. The roof was not determined in the *1974 plan*. However, the height of the parapet was set as a maximum of one metre. *In 1982*, the design of roofs was a flat roof for all kinds of building types; however, *in 2003*, a flat roof in joined buildings, and a pitched roof for separate buildings, were the changed design code. Although it was not allowed to have any roof storey *in 1982*, a maximum 2.40 metres in height for the roof storey was allowed *in 1974 and 2003*

plans.

Table.3.19. Content analysis of 'visual codes' in 'architectural rules'. Source: (Prepared by the author)

1974	-
1982	Rectangle/ hidden/ white paint parapet
2003	-/ hidden/ no restriction of vista

iii- Visual rules are the codes involving both the shapes of the building elements and the materials related to the vista of the environment. The most important item about the shape of the building element is that the building and window shapes must be rectangular in all plans. For the appearance of the building, it is stated that the sun collectors should be hidden behind the parapet, while the water storage should be painted white in case it exceeds the roof parapet.

Table.3.20. Content analysis of 'construction codes' in 'architectural rules'. Source: (Prepared by the author)

1974	Flat plaster/ stone/ white
1982	Flat plaster/ stone/ white/ >1.20 <1.60/ hidden service elements/ wooden frame/ brown, dark blue, green and wood
2003	-/ stone/ white/ -/ plantation on new walls/ 3mt retaining walls

iv- Last, the *construction rules* are the codes concerning the construction materials used in the buildings. It can be summarized as follows: the outside material should be plaster or white *in the 1974 plan*, the stone walls could be lime wash *in the 1982 plan*, and finally the stone walls should be natural and local materials *in the 2003 plan*. The garden walls have to be stone and white in colour in all plans. The last element, the window material and its colour, are defined in all plans as with a wooden frame and brown, dark blue, dark green or wood colours.

3.4.2. Critique of the Design Codes

The design codes of Bodrum's built environment[64] have been put into a matrix and analysed with three subtitles: first, procedural codes; second, contextual codes; and third, architectural codes. While the critique of the first subtitle covers debates in terms of economic and political impacts in the evaluation, the last two ones are likely be mentioned in this section.

In the Turkish planning culture, the design codes that have been described and analysed in the prior section have materialized the architectural design and the construction of the building.

[64] It is too much effort to put into discussion the reasons for the distinction between the illegal and legal building complex, since the present complexity of the built environment in Bodrum seems have no aid for the content of the thesis. The discussions and analysis on design codes have assumed the legally constructed ones as a laboratory. Alternatively, it is correct to locate the discussions at the core of the debate of coming proposals due to the flaws and critics of the present plans, considering their content.

As described, although the building typology and usages of the areas and zones are determined in the regional territorial plans, architects have started to design their buildings on the land or parcel according to the rules and design codes in the implementation plan, showing both the quantitative and qualitative properties of the built environment. Not only the application codes regarding the physical planning codes, architectural details of function, dimensions, aesthetic and construction such as the parcel area, building base area, building construction area, maximum height and setbacks but also the procedural rules coding legislations and juridical identifications are structured in the implication plans considering the architectural/building type. The codes described in the prior section are the determinants of the Bodrum housing type and built environment. These criteria, which emerged from the traditional context, have been named eventually as '*Bodrum Housing/Design Codes'*. These design codes were legitimatized and authorized through three paths: first, the examination of the traditional and vernacular examples in Bodrum centre; second, the preservation of the good quality specimens; and third, the transformation of the traditional codes and rules of the first implementation plan approved in 1974 via the *'Bodrum Design Codes'* into the contemporary design codes.

However, the physical rules in this *1974 plan* have both been altered and changed within the transformation of housing units into hotels, linking with the hegemony of the neoliberal economy in capitalism. In the beginning of the transformation of Bodrum, the codes-rules were used in the design of houses, pensions and small hotels and pensions. Then, by the time has developed, the codes were transferred to the design of second houses and big luxurious hotels. It can be seen that if the physical parcel areas and the construction ratios have likely been increased in the 1982 plan, the end products and rent - that is capital - could be increased in amount and value. For instance, the rule that the total construction area of the buildings should not exceed 120m2 in the 1974 plan is transformed to say that the building base area should not exceed 120m2 in the following plan. Thus, it can be said from the difference between these two plans, that there is a goal of property development in the plan approved in 1982.

House Adjacent to Traditional Bodrum Housing Unit in Karakaya Village

The Contemporary House Used as Shop at the Harbour of Bodrum

Figure.3.27. The comparative examples of the present Bodrum houses (Photographs by the Author)

After the boom of tourism, the hotels and holidays villages were still designed following these codes of the Bodrum housing type that had many flaws and contradictions in these huge

constructions. Although the codes are logical and coherent with the traditional examples in the former 1974 plan, the rules for tourism usages have no contextual reference *in the 1982 plan,* since the housing codes were copied for tourism buildings and the Bodrum housing type turned into *'image'* and *'myth'* to be used by the capitalist upper-structure. Unfortunately, although *the image of the traditional Bodrum House* and the Aegean Village context were intended to be protected, the end result was a weak success with both pastiches and imitations of them across the whole peninsula. It could be argued that the goal of preservation was perhaps set due to the privileged characteristics of Bodrum, which has architectural features unique among the west coast villages of Turkey. So, while the Bodrum housing type was coded into the implementation plan rules approved in 1974, the plan in 1982 deformed the codes within the development goal of tourism.

In the following final *2003 plan*, these Bodrum housing criteria are listed as design codes and they have been re-used almost in all building types and usages. Another complexity[65] has been observed in the dualism of tourism usages and preservation balance. The regional and implementation plans have developed tourism usages, whereas various legislative codes in these plans have been intended to protect both the natural and archaeological resources. Hence, the declaration of the conservation zones in various degrees, such as the first-, second- and third-degree natural and archaeological sites, by the preservation council has almost protected the many sub-regions and the Bodrum traditional site centre from destruction from tourism. *In the 2003 plan*, all the previous applications and constructions of the Bodrum context are examined, certificated and registered in order to legitimize the current built environment. It has been observed that the legislative and juridical codes were increased in 2003 when compared with the previous plans in 1974 and 1982. However, this increment has given rise to bureaucratic procedures and complexities.

The *2003 plan* has stuck to the rules, decisions and building lines of the previous implementation and regional plans, despite the changing conditions in the building context. Structuring planning and design of the built environment of Bodrum has not been applied well in practice in the consequential periods from the 1990s to the 2000s, because what was constructed in this period was quite different than the legally coded rules. It was known that a significant amount of illegal building stocks were created in the period of tourism's acceleration after the 1990s. It was mentioned in the implementation plan notes of 2002 that the goal of plan was to understand and reformulate and restructure the present context that differentiates between legal and illegal building content. It has neither proposed any destruction of illegal buildings nor new conceptual designs. Therefore, it has been criticized in that the implementation plan has not offered anything new but the drawing of the present cadastral context.

The special project areas - that were first planned in the 1982 plan - have not been built and

[65]It is also a general problem of Bodrum physical plans since Halicarnassus Coastal National Park since 1970s

onstructeduntil the second five-year ruling term of the Bodrum municipality after the elections in 2009. The problem is that the life of traditional Bodrum village has been transformed in socio-economic terms, but the codes based on its traditional life have been copied and adhered to in the current hospitality buildings. In this study, it has been discussed that type is a method of architecture, while copying the nature and offering innovation that is different from the model. As defined by Vidler (1977, p.95), the concept of type aims to defeat nature, to bring in its own needs, its own uses, and its own happiness. However, it can be claimed that the codes in the 2003 plan were copied - which was debated as a model in theoretical part – from the ones produced in 1974.

On the other hand, the counter-views acknowledge the success of the design codes of the implementation plans in that the addition of number of floors and heights to various planning contexts in Turkey to increase the construction area, observed in almost all the cities of Turkey, was not applied in the Bodrum context. However, in the 1982 plan it was seen that there were still some modifications linked with construction area, parcel size and property development via housing and tourism developments, despite the two-floor restriction. In the 1982 plan, the parcels were planned to be used to construct more than one building. Although the function of the parcel is a house, additional building was developed for tourism usages. The plan also increased the number and types of the commercial buildings due to its link with economic development. Thus, the number of types of commercial buildings had increased to six in the 1982 plan, while only one type of trade was defined in the 1974 plan. Therefore, the variation of the functions has increased.

However, the architecture of the Bodrum housing type has put codes from traditional villages both in the aesthetic and functional criteria; there are challenges in the modern construction of these housing types. The architect Ahmet Berk who lives and practices architecture in Bodrum has significant experience of the Bodrum housing type. In his modern construction technique, Berk indicates six main challenges: first, the problem of the corner; second, the stone wall construction; third, thickness of the walls; fourth, the mass of the Bodrum House; fifth, the roof; and sixth, the functions in the houses for the design and building of Bodrum House. The first problem that Berk has indicated is about the corners of the houses, due to the dimension differences of the columns and walls. The columns were able to be built 25x25 cm or 30x30 cm, whereas the walls were 20cm, which created non-uniformity, so Berk said to move the walls outwards to form a uniform surface in the inside, creating a 10-cm projection at the exterior.

The second problem was observed in wall construction, because all the buildings constructed in stone had water insulation problems for some time later. This problem, as Berk mentioned, happened because of the artisans' talent in construction of the walls, since two artisans constructed the wall. He has depicted one artisan building the wall at the front and the other working on the back side of the wall. The placement and connection of the stones during the wall construction highlights the water insulation problems during the construction of the walls of Bodrum.

The third problem, the thickness of the walls of 20-25 cm due to the contemporary reinforced concrete technique where it was 30-40 cm in the traditional stone houses; it has been acknowledged since that modern walls have created insufficient interior effect compared to that of the past. But Berk's innovation of placing a window frame with 10-15 cm of projection towards the outwards of the wall has given again the sense to the owner of the house as if he lives in thick walls of 30-40 cm, like in the past.

The fourth problem is the mass of the house, meaning that a Bodrum house has always been composed of a mass of eight metres to five metres, since this dimension is restricted due to the maximum length of the trees to which people were able to grow. Besides this, the width of the windows is restricted to one metre because of the maximum size of the dimensions of head-stills used at the top of them and the climatic conditions of the vernacular context (Cengizkan, 2000, p.51). The only feature Berk has found remarkable in the Bodrum context was that windows are placed in the outer part of the wall, whereas the shutters have been placed on the inner part of the wall, because of the challenge of the accessibility of the construction materials. Berk has pointed out there was no motorway connection between Bodrum and the rest of Turkey until the Republic, so the difficulties in road transportation highlighted the value of most of the construction materials being accessible, such as glass and (roof) tile, since the valuable tile mud was obtained just for making up of amphora.

As the Marseilles tile could be carried by the ships, the result was the fifth challenge of the construction of the roof that was flat with soil. However, in the old photographs of Bodrum it can be seen there was some pitch roof with tile. Therefore, it has been pointed out by Berk that in the first years of the Republic, the few Marseilles tiles that had been brought by road had been used in some of the rich people's houses. Therefore, the construction of a little number of Bodrum houses with tile would have highlighted the debate on the building permission for a tile pitched roof in the 2007 regional territorial plan.

The sixth debate is on functions of the Bodrum house, which are separated between two floors: living room, kitchen-dinner alcove downstairs, and two rooms and a stair in the first floor. What Berk proposed was spreading them in one floor in two houses. There would be a living room, dining room and kitchen in the first house and bedrooms and bathroom in the second house connected with a binding element in the middle. Berk claimed that his innovation of this plan layout has well-fitted to the present needs and people asked him to build to this scheme. Although he commented that these spaces were sufficient for contemporary needs, he has criticized the fact that people have started to ask five bedrooms, and four living and dining rooms over time. Therefore, has given advice to his clients about the two blocks of house. He proposed the view that people should separate the house into two instead of searching for many spacious rooms. He thought that one block is suitable for parents and the other for children. Hence, when the children have grown up, they have their own territory.

3.5. Evaluation of the Design Codes

Design codes are the key instrument in the creation of the built environment. The *procedural rules, contextual rules,* and *architectural rules* are the taxonomy of the design codes analysed and described in this research. In this part, a critique of them is going to be presented, as the aim of this section is to assess a critical evaluation of these design codes in terms of the issues in architecture and planning in the modern and postmodern period.

Considering the terms used by Yiftachel (1996, pp.220-221) as a starting point, the evaluation is grouped under three dimensions. He has defined the three key dimensions in planning policy: first, territorial dimension - that is, the spatial and land use content of plans and policies; second, procedural dimension - that is, the power or decision-making; and third, socio-economic - that is, the long-term impacts of physical plans on socio-economic constraints. He (Yiftachel, 1996, pp.220-221) points out that planning is a control tool over "space, power and wealth". Therefore, the structure of the taxonomy of the design codes will be critically evaluated in these three titles, which further discussion in architecture and urban planning policy economics have included in these dimensions.

In this critical evaluation, it has been investigated how the design codes have created and then transformed the built environment of Bodrum. The research questions ask how the plan codes have affected the built environment of Bodrum, either positively or negatively, from macro to micro and from superstructure to substructure, and what kind of a context has been created within the realm of design codes and physical plans. Therefore, codes were evaluated at the level from macro to micro, from global to local, from superstructure to substructure and from (urban) planning to architecture (building). The relationship between design codes and the Bodrum housing type have also been investigated at the centre of the autonomy debate, since it has been defined by how and what the housing type should be. Therefore, the evaluation of the design codes is going to be presented within the scope of the three research questions that were mentioned in the introduction chapter.

Table.3.21. The evaluation of three periods considering three plan characteristics and dimensions. Source: (Prepared by the author)

	2000s	1980s	1970s
Period	Post-neoliberalism Technology & innovation ICT	Neoliberalism Post-Keynesian	Nation-state economics Keynesian
Characteristics	*(Rise of)* **Post-Industrial** *Insecurity- Uncertainty*	*(End of)* **Post-modernism** *Optimism*	*(End of)* **Modernism** *Crisis-Cold war*
1- Political Dimension	Central Hegemony/ Top-down Hierarchy → Local/ Horizontal Participation		
2- Territorial Dimension	Planning/ Urban Design → Architecture/ Construction/ Building		
3-Socio-Economic Dimension	Global tourism destination → Local village characteristics		

To sum up: 'What is the evidence of autonomous architecture in the realm of design codes and building (housing) types?'; 'What role do the hegemony of the exogenous political and economic factors' impact and technical constraints play in achieving the autonomy of architecture?'; 'What is the relationship between type, autonomy and code in the discipline of architecture?' The impact of the codes on the built environment of Bodrum will be discussed in terms of territorial (physical), political and socio-economic dimensions through the change from modern to postmodern and the current issues of the neoliberal content in relation to the built environment; therefore, the key concepts and themes of this critique are presented in the below table.

First, the decision-making content: Procedural dimension

There are studies on modern planning goals in colonial countries (Çelik, 1997; Sid, 1994; Yiftachel, 1996). However, Turkey is a different case in that it is not a colonial country, but it has been said by scholars (Tekeli, 1992, 2001; Eraydın, 2006) that it is a developing country structured with neoliberal political economic rules. The neoliberal policies and economic rules have been embodied in the physical plans and design control tools in that they have framed and structured the built environment of Turkey. Therefore, before going into an in-depth evaluation of the design codes and plan procedures, the discussion is going to highlight the neoliberal policy economic development in Turkey and Bodrum. The neoliberal policy economics and globalisation have had a strong impact on the spatial context – the natural and built environments of the developing countries like Turkey. Eraydın (2006) has pointed to similar land developments [and (anti) aesthetic[66]] in developing contexts, such as the uniformity of the building stock to increase the land and housing profit. However, despite the neoliberal hegemony in the Bodrum context, the codes of Bodrum may have put up an opposition to this capitalist power and neoliberal oppression, highlighting the autonomy debate in architecture.

Free-market capital is the driving force behind neoliberalism, in which "the driven market principle of protecting the right of individual to use his property as he pleases especially to make money has been supported and elaborated by the governments during the transition from the liberal period to the neoliberal one" (Chang, 2014). Neoliberalism has its roots in the long history of capitalism with colonialism, after the start on liberal principles of the liberty and equality of the individuals' right to education, property, free press and religious toleration. However, the difference between neoliberalism and liberalism is that neoliberalism has transformed the policies of privatization, shrinking the role of the government, and free-market and trade policies have dominated the world (Karakaş, 2014; Chang, 2014). According to Harvey (2007, p.23), "neo-liberalization has swept across the world like a vast tidal wave of institutional reform and discursive adjustment", so it has in Turkey. The neoliberal policies of Turkey started with *the Decisions of 24th January, 1980* (Boratav, 2012). These rules have been a turning point for the Turkish economy, since they were aimed to let the Turkish economy

[66] Comment of the author of the dissertation.

switch to a free-market economy. Despite the debate whether it has been successful or not in the world's development agenda, its destructive (Berman, 1982) effect, as widely seen in developing countries, is worth noting, since neoliberalism has always launched new rules and codes in any crisis in order to reach *"its utopias"* (Harvey, 2007) in terms of the liberalization of the free market.[67]

Although it was intended to develop tourism, the neoliberal doctrine constituted its legitimacy with the announcement of the *Tourism Incentive Law* of Turkey. The *Tourism Incentive Law*, number 2634, which had its roots in the fourth development Plan of Turkey (1979-1983), was announced at 16th March 1982, stating that the law had enabled the announcement of tourism regions, implementation of incentives, preparing tourism plans and allocation of land for tourist complexes (Önen, 2000). The aim and goals of this law were mentioned as "taking the necessary orders and precautions to arrange, develop, and have a dynamic structure and operation for the tourism sector" and "solving the ownership status of areas dedicated for tourism, increase the public land allocations for tourism purposes and the credit incentives" (Almaç, 2008, pp.43-44). And physical planning control tools legitimize these goals. Considering the tourism services, the legislative structure determines not only the definition and development of the tourism services, the tourism regions, tourist areas and tourist centres, but also the encouragement, arrangement and inspection of tourism incentives and establishments. The law organizes and develops the tourism sector by giving it a dynamic structure and operation. The government's institution – the Ministry of Tourism - gained a leading position in terms of tourism for the private sector at the beginning of this period, despite the neoliberal goals[68] of free trade and a market with reduced intervention from the state.

Although it has been stated that the law was intended to develop tourism in a holistic manner, it can be commented that there is a contradiction with the meaning of incentive and tourism development because it emphasizes the hidden goals in this new context of Turkey. Therefore, the announcement of tourism regions based on the power of this law provides low-level benefits for the public, such as weak infrastructure, as these territories gained privilege from tourism development by law. Harvey defines the concept as *'creative destruction'*, and these enormous private possessions covering all the southern shores of Turkey have a similar understanding and example of his conceptualizing. The hegemony of neoliberalism started in

[67] The package of economic and political decisions - the Washington Consensus - is a standard market-oriented neoliberal reform with ten articles recommended for the developing or less-developed countries (Akalın, 2014; Saygın and Çimen, 2014, p.6; Boratav, 2012; Tokgöz, 2001). Based on this consensus, Turkey has tried to cut down the supply of money and public expenditures, devaluate the Turkish currency (Lira), reduce the intervention of public bodies on price control and the role of the government in the market, regulate prices according to the supply-demand of the market, favour an economic model which was integrated with foreign capital, and set capital markets, flexible exchange rates and foreign exchange regimes (Öztürk, 2013).

[68] Whereas the rules of the Washington Consensus with the well-known constraints of "free trade, flexible labor and individualism" (Peck and Tickell, 2002) require a diminishing role for the state; the procedures of public lands have been simplified and guided by the Ministry due to the lack of resources in the private sector in tourism management, operation and technology.

the 1980s in the context of Turkey and has successfully established its implications in the tourism sector; this dominance has been strengthened by the tourism sector. Tourism is one of the most important sectors that have been developed after the context changed from modernism to postmodernism after the end of the Keynesian economic model. It can be claimed that although it has gained much more importance after the world financial crisis in 2008, the neoliberal forces had employed tourism services on behalf of economic interests 20 years earlier in Turkey.

Hence, this structural procedure guided by the aforementioned public body can be categorized in four steps: first, the announcement of tourism regions, areas and/or centres; second, the design and approval of the master and implementation plans of these areas; third, determination and preparation of public land within these tourism regions; fourth, announcement of tender and allocating the lands to the private firms. First, the *Tourism Incentive Law* constitutionally yields the idea that tourism regions, areas and centres are the terrains developed for the tourism purposes, at first. According to the law, the boundaries of these areas are determined by the suggestion of the ministry and approved and announced by the court of ministers. The idea of the declaration of an area with special privileges gives way to the path of "*accumulation by dispossession"* (Harvey, 2003, pp.34-45). Harvey (2007, pp.34-35) points to the continuation and proliferation of accretion practices that Marx had designated as "primitive" or "original" during the rise of capitalism, such as: the commodification and privatization of land; conversion of various forms of property rights into exclusively private property rights; commodification of labour power; colonial, neo-colonial, and imperial processes of appropriation of assets; monetization of exchange and taxation, particularly of land; and the use of the credit system.

Second, the Ministry of Tourism sustained its leading role over various bodies in the design and approval of the master and implementation plans of these tourism areas until 2008. Although the Ministry of Tourism is named as the main decision-making body, there were other local and national/central authorities such as municipalities, NGOs, professional chambers and ministries with the right to responsibility in the planning procedure. Therefore, an authority debate has been in progress since 2008, due to the fact that the oppositions of these various agents have caused cancellation of the plans let present government establish one dominant agent to dissolve oppressively these counter arguments and taking the authority from Ministry of Culture and Tourism. Consequently, this suppression of reclaiming one responsible body has conjured up the "hegemony, race and crisis of capitalism" (Harvey, 2005) in the global arena. Then, switching the hegemonic demand for new and profitable investment areas and opportunities from local firms to international companies under similar conditions needs careful elaboration, since it is a fast act that damages not only the procedures and built environment but also the destroys the natural environment and spoils the democratic structure.

Third, the experts from the Ministry of Tourism analyse the public lands within these tourism areas and centres that are to be announced by a tender document. Thus, these public lands' ownership switches between the public bodies by the *Tourism Incentive Law*. While the

“accumulation by possession especially via privatization” (Harvey, 2003, p.5) is the savage stance, this procedure is based on the same understanding and similar hegemonic structure. Hence, the government redistributes its public lands by changing the ownership to private utilization.

Fourth, these public lands are redistributed to both national and international firms. Thus, this public land allocation procedure becomes the main tool to realize the tourism development with the power of the neoliberal policy. The aim of developing tourism in Turkey homogeneously as indicated in the Law is a matter of addressing its goals, whether of land development or physical planning, because nearly all the allocations were done in two cities - Antalya and Bodrum - that is, almost 70 percent of the allocations were done in these two cities (Almaç, 2008; Önen, 2000).

Similarly, Harvey defends the idea that neoliberalization’s stimulation of economic growth is dismal (2005: 33). He proves that “aggregate growth rates stood at 3.5 percent or so in the 1960s and even during the troubled 1970s fell to only 2.4 percent. The subsequent global growth with rates of 1.4 percent and 1.1 percent for the 1980s and 1990s, and a rate that barely touches 1 percent since 2000, indicate that neoliberalism has broadly failed to stimulate worldwide growth” (Harvey, 2005, p.33). Contrary to this condition, “capital accumulation and entering elite economic power” (Harvey, 2005, p.19) are the justifications of the larger neoliberalist project. “Neoliberalism has not proven effective at revitalizing global capital accumulation, but it has succeeded in restoring class power” (Harvey, 2005, p.29). It has mentioned that the planning origin has spread from its Anglo-Saxon/Western origin based on the liberal democracy (Yiftachel, 1996, p.218). However, the capitalist economy and market dominance in politics have a very strong influence on politics, controlling the decision system of the design codes and design control tools.

The decision-making actors have control of a central power in Turkish planning. There were discussions on Turkish modernism, that it has differences from and similarities with Western origins and concepts. The aim was not to present all these discussions in depth, but it was remarkable to point out here that the hegemony of capitalist market capital and neoliberal policy economics are likely to be influential in Turkish architecture and planning. The debate on the spatial environments of the Republican period has likely highlighted the challenge of the quality of spaces in terms of the long-term spatial development plans. However, in a Western context, there is criticism for the physical plan as it is a “reform movement” on politics, economy and geography of the cities, due to its “unrealistic, idealistic and narrow” content (Yiftachel, 1996, p.217). On the contrary, the challenges of the Bodrum design codes have addressed the implementation problems significantly, and the procedural codes become difficult to implement.

The planning hierarchy of different scales includes the confusion of the planning system and implementation difficulties in practice in Bodrum. The strategic plans, big scale physical plans, and implementation plans for preservation are not in operation in the rule of hierarchy and

contents. The plan notes of all these plans are complex, so they were not grouped according to their scope of scale of the plan. Thus, the current condition of the planning management system and hierarchy presents a chaos that the built environment has affected negatively. The Turkish planning system has addressed the emergence of some problematic issues in planning control mechanisms. These are defined as '*plot-based understanding*' in a regulatory context, '*bureaucratization of control mechanisms*' in a procedural context and '*individual actions*' in a socio-political context (Ünlü, 2005).

In this system, the aim is to bring a hierarchy of the plans; however, the plan scales, content and detail are not clarified successfully in this planning hierarchy. The lack of feedback and review in the planning process and the control mechanisms means planning control is operated by obsolete and out-dated rules. The personal relationships (Eraydın, 2006) of the policy actors in local and central authorities were almost a serious problem in the application of the plans legally. Besides, the rules of legislative codes may be inapplicable, so they are written as paperwork. The illegal building stocks create not only judiciary and technical problems. Unfortunately, the number of laws (legislative background) for these plans has created confusion both in technical issues of plan-making and in administrative status of which the legal body is the responsible authority.

The negative effects on the built environment of these legislations can be summarized as single buildings in a parcel[69], an increase in allotments, small parcels in the urban context, and the physical limitations of the buildings in these parcels with increasing the building stock and failures in the creation of open spaces. Beside these physical limitations, Duyguluer (1989, p.16) has stated on construction legislations that their limitations have technical, social, economic, administrative and financial dimensions. As the construction legislations have not complemented the physical plans, the negative effect of the legislations defining the planning system may be abolished by proposing "plan notes" with the physical plans (Duyguluer, 1989). The implementation of spatial policies has addressed controlling the space, power and wealth (Yiftachel, 1996, pp.220-221) to maintain the existing patterns of social, political and economic domination (p.216). However, design codes are not only tools for politics in each architectural time period, but also the tools for the regulation of the built environment since the ancient regimes.

Second the spatial, architectural and land use content: Territorial dimension

It has been highlighted that the planning and built environment in the architecture discipline (Kahminer, 2011) has originated from the modern Western world. It has been acknowledged that the modernist goals in residential, environmental, economic and democratic rights in urban and regional planning originated due to the unsatisfactory human conditions in "the industrial cities of the 18th and 19th centuries" (Yiftachel, 1996, p.216). In the built environment, modern design codes order rationality in terms of function, technique and

[69] The alteration in the construction law has allowed building more than one building with physical dimensional limitations.

aesthetic. On the other hand, although it has been remarked that postmodernism has employed images of mass consumption and popular culture whose formal languages highlight the historical, vernacular and populist images (Heynen, 2004, p.1), the rationality of the design codes is still present. Therefore, the rationality is persistent in the design codes of (post)modernism. It has been debated that the post-war crisis of the 1970s challenged the modern architecture.

The neo-rationalist discourse and post-modern architecture have logged their place in architectural history. This recalls the counter-argument that acknowledges the "paternalistic, bureaucratic and antidemocratic character of modernism" (Heynen, 2004, p.2). The postmodern building has a double meaning: first, reminiscent from the historical references; and second, content from nostalgia considering consumption and populist culture (Heynen, 2004). Similarly, it can be said that postmodernist architecture has two trajectories: first neorealism, the collagist path; and second, neo-rationalism - that is, the historicist path (Kaminer, 2011, p.13). However, apart from the rationality of modernism, the discussions on the codes for the buildings in postmodernism are embedded in the hegemony of power. For Mitchell (2004), Duany and Sorkin are pre-modern or post-modern visionaries in that they see code as pure manifestation of power. He indicates that Michael Sorkin believing codes by themselves are the fear is the symptom of a self-policing society of control (Mitchell, 2004).

Edward Mitchell focuses the problem/criticism of modernism using the idea from *Fear Factor* that codes are created or transformed due to various fears. "Modern coding operates as an insurance against publicly shared fears - fear of our safety and survival in the core of building codes but also in design codes, fear of any vet devoid of meaning." It has been defined thus: "a building code is a system of regulations, adopted into law by a governing body, which mandates minimum levels of general health, safety and welfare that will be acceptable by society in the built environment. The system includes specific regulations affecting not only the design, but also the construction, operations and maintenance of structures" (Spiewak, 2004). He responds that the loss of the public realm, uncertainty, economic crisis, economic irrelevance, no equity and deficient professionalism can all be a reason to fear. But this fear may have turned into something good in the Bodrum context that preserves the traditional built environment.

Although the codes of Bodrum may have seen by some architects as a restriction in practice and construction, it is likely observed that they preserved some of the traditional houses and building textures from the populist images of the mass culture and set the constraints of the Bodrum housing type. On the other hand, considering these characteristics of design code, it has claimed by architects in practice that the codes limit the design in architecture. Mitchell (2004) acknowledges the two contradictory trajectories of the rationality of coding as: first, systematic structuring of type; and second, the limitation of the individual liberty. For the latter, there is a dilemma between the side that sets the rules and the part that follow these codes to make architectural designs [in the context of Bodrum/Turkey]. Günay (1999, p. 32) wrote that "it is in the nature of planning to bureaucratize and socialize, while architecture

tends to individualize and liberate. This is the basic dialectical bond between the urban and design sides of urban design". Duany (2004) features bureaucracies cannot (have never been able to) dismantle what we code. It is for us to re-conceive the codes, so that they result in better places to live.

Some architects support the idea that design codes defining the building quality and characteristics in detail have challenged the creativity in architecture. They insist that law(s), related legislations, plans and plan notes comprise too many limitations, rules, definitions for defining the construction, the built environment. On the contrary, there are arguments that there is not any restriction for the architects' designs. One of the architects living and working in Bodrum, Ahmet Berk, has said that everybody talks about the restrictions that are the codes of Bodrum housing type, like flat roof, white or stone facade, rectangular building of one hundred twenty square metre on the ground, one-square metre windows area and so on. In fact, he has addressed the challenge of the Bodrum housing type in terms of the meaning of these rules and focuses on the quantitative orders in the construction techniques of the Bodrum housing (Cengizkan, 2000, p.52). The article written by Cengizkan (2000, p.49) about the architecture of Ahmet Berk on Bodrum houses is worth discussing at this point: "since his efforts both to understand Bodrum vernacular architecture and learn new materials and construction methods have been presented side by side. Therefore, a specific language of his modern houses constructed in the case area of Bodrum having the important features of looked up, compatible, sensitive, and working" were invented and developed by him within the scope of the Bodrum building codes.

For the former, there is a relationship between the city and architecture of Bodrum in that its housing types were constructed with the characteristics of the vernacular architectural details in history. There are various architectural discussions in terms of these themes. Despite the criticism of Rossi's constancy on function and historicism (memories), his analysis and interest in architecture and the city is likely to be discussed in the realm of Bodrum design codes and that context. Three points are remarkable: first, the historical development; second, typology; and third, the classification of the types in their relationship to the urban form (Rossi, 1982). In Bodrum, although the codes are based on the local context and historical memories of the city, their subsequent developments have been turned into a mere physical and empirical evaluation and reproduction of the former plans. The typology of the houses has switched to other building functions, such as hotels and tourism complexes. The classification of the building types has no relation to the urban context. The importance of the Bodrum case is that this idea of the Bodrum housing type is preserved and re-created. Despite the dilemmas and problems of the Turkish planning system as presenting neither a coherent nor perfect hierarchical system, both the regional territorial plans and their implementation plans present this Bodrum house idea, and despite the transformations over the years, it has to be protected.

Third the long term impacts: Socio-economic dimension; The taxonomy of the design codes has long-term socio-economic impacts on the built environment. Kostof (1995, p.18) said that buildings are not only tangible images of the aspirations of the societies that produce them but

social entities. The social concern in the current context in terms of the economic situation has been different than it was in the vernacular context. Tourism has been the core economy since the beginning of Turkey's 'development plans'. Contrary to the neoliberal goal, the procedure is a kind of state intervention to the private sector (Almaç, 2008, pp.45-46). The state policy of the incentives of trade, technology, environment, education and tourism for either a whole country or the regional parts is used by the government in order to reach the macro-economic targets such as growth, employment, and balance of payments. The main aim and function of the incentive system is allocating the limited resources to the determined economic system in order to increase the investment, production, employment and export (Boratav).

The population difference in summer and winter, due to increased number of foreign visitors in summer and natives living in Bodrum permanently, have created both temporality and persistency in Bodrum. Bodrum's initial dilemma is whether to protect 'the small village' characteristics and culture so as to attract tourists, or to continue to grow steadily into a bigger urban city to get the benefits. Hence; the intention to increase tourism development collides with the construction industry grown from the property relationships. In this rapid increase of constructions, architects who obey the rules and who built illicit buildings introduces both the legal and the illegal buildings in this region. Whatever the legitimate position, the end product can be either aesthetic or kitsch.

In this realm the transformation of in Turkey has given damage harshly to the peninsula's environment. As Berman (1983) indicated fast development destruction is worse in developing countries than any other type. Contrary to these comments, Frampton has posited that the transition from one phase to the other is unavoidable. Frampton (1980) articulates three periods of transformation according to the cultural, territorial and technological evolutions in which the material and aesthetic usages have been changed by the instinctive values of architecture. However, the transformation in Bodrum happened rapidly so that the natural and built environment could not adapt properly. The metamorphosis can be observed from small to big, innocent to cruel, low-profit to high-interest rates, development of the parcels in accordance with the environment to high-rent, big ownerships, slow to fast. The genuine wishes of the past that had started in Bodrum with the aim to design it as a National Park has turned into a global tourism destination with complex tourism buildings. In the end, the spatial context of Bodrum becomes a chronic problem presently to which hardly anybody can propose a solution.

It is possible to conclude that the built environment of the Bodrum peninsula has been structured under the policies of neoliberalism, which have flourished since the 1980s, and has reached an elevated debate within the post-neoliberalism in the world and in the secular Turkish socio-political context. Presently, the neoliberal debate has deep concerns about the globalization premise after the 2008 crisis, which affected the whole world. The debate on the intrusion of the post-neoliberalism period is a complex subject due to the contradictory nature of capitalism. Turkey's neoliberal policy in tourism has transformed and continued to find new paths during the (past) crises. Therefore, whether (post)-neoliberalism should be defined as a new era or not is not the question to be considered. On the contrary, it is important to look at

the dilemma of its transformative forces in each crisis under the acknowledgement of neoliberalism as *'innovative self-destruction'* (Berman, 1982), which only favours the interest of the *'elite group'* or 'bourgeoisie' (Harvey, 2001; 2007).

Cafe in 1970s	Cafe in 2000s
Cinema in Cumhuriyet Street in 1970s	Cafe in Cumhuriyet Street in 2000s
Neighbourhood in 1970s	Neighbourhood in 2000s

Figure.3.28. The comparisons of the socio-economic changes in 1970s and 2000s (Source: Ozhisar, 2014)

The current critical viewpoint is that the emergence of a new post-neoliberal debate can be invalidated by these persistent crises throughout the world. Hence, Marshall Berman's book (1982) and David Harvey's recent publications have widened the scope from a Marxist point of view after these crises.

> Once again we find Marx more responsive to what is going on in bourgeois society than are the members and supporters of the bourgeoisie themselves. He sees in the dynamics of capitalist development, both the development of each individual and of society as a whole - a new image of the good life: not a life of definitive perfection, not the embodiment of prescribed static essences, but a process of continual, restless, open-ended, unbounded growth. Thus he hopes to heal the wounds of modernity through a fuller and deeper modernity. (Berman, 1982, p.98).

Harvey pointed out that capitalism creates social distinctions among people and in his book, *Spaces of Hope*, Harvey is very critical of the social rights of the people considered - in terms of the case of Baltimore. In conclusion, in the problem of capital accumulation Harvey sees only the massive destruction of the world's resources, so Harvey considered neoliberalism as utopia.

The deduction that tourism has affected the region both positively and negatively is simple for the case of Bodrum. Hence, tourism's transformative force with the aim of increasing property values by land development, create an ambiguous built environment that not only has all kinds of concepts and types, usages and concepts are present but also non-existent in a deteriorated environment. Both 'both-and' and 'neither-nor' can be the conceptual formulation of the built environment of Bodrum.

3.5.1. Conclusion and Suggestions:

Bodrum has transformed within less than two decades, urbanization without industrialization due to the construction of a great number of buildings. Despite the counter arguments, there should be more clarification and differentiation between housing and tourism buildings codes in the spatial planning. Besides, short term international investments have to be controlled so that the great number of irrational developments could be stopped.

The shifting architectural field that design codes revealed is almost restricted to the planning professionals spending most of time writing and enforcing these rules. Architects and urban designers, even though they often complain about the constraints imposed by the multitude of codes, actively pursue their formulation. Yet with a growing acknowledgement that much of the current regulatory mechanism is ineffective and exclusionary and stifles innovation, should planners and designers continue to accept the status quo? Are planning standards and codes the desirable solution to achieving design quality of place, or are they part of the problem? (Ben-Joseph and Szold, p. 2)? Here, Picon pointed the problems in the design as;

> Several factors point toward a structuring of the processes of design:
> 1-procedural character of the computer
> 2-problems of architecture with other disciplines
> 3-the change of episteme, the entry to post-modernity, lead to a new sense of

materiality
4-an acceptance of the existing order of things, inequalities and tensions
5-the loss of all political and social bearings, in a world where devotion to programmatic and economic efficiency is king
In such a world, architecture no longer seems equipped to engage anything more than the physical individual and the consumer: the body and the credit card (Picon, 2004, pp.8-19).

If we discuss these subjects in detail, the first is about the procedural character of the computer, which only covers the application of technology in the characteristics of architecture, but also the production and transfer of knowledge. While the latter is more about the technical programmes that enable the fast application and construction details, the latter is more concerned with production in terms of value and knowledge. In the Bodrum case, the period of the fast development after the 1980s has covered a lot of architectural application projects and constructions, though they were mostly drawn by technicians or with a little use of the computer. The archive of this period is limited, so that the other characteristics of the computer include that its capability for documentation (Picon, 2004, p.43) cannot be used. On the other hand, the use of computer was in all the architectural offices and the characteristic of this period was the transfer of the knowledge and projects from the international offices. While the local and national offices have used the computer alliances, having increased the architectural details for the technical construction, the international firms were more focussed on the free flow of knowledge via the information technologies.

As in the technical issues part of a larger coding system, that is a language, the objective procedures of the technology are helpful. However, in the Bodrum and Turkish context the computer has allowed an increase in details and speed, number of projects and various alternatives of forms, other than the rectangle. So, does the development of computer technology link with the mechanical reproduction of the design? The answer is again the architect's capability and talent in the design procedure. In most of the summer housing projects, the design is the simple reproduction of the same housing type in a given plot. The use of computer technology in architecture enables an increase in the number and details of the end product. However, the talent of the architect makes a difference in these projects, so they may consider many factors in the design procedure.

The second issue is the problem of architecture with other disciplines, which may have been at the core centre of this dissertation topic, since the relationship of architecture with urbanism and planning is at the intersection of the debate on autonomy, design codes and type. The technological constraints of architecture, the aesthetic realm, individualisation of the architects for their creativity in the discipline may create difficulties not only in the coordination of the scientific data of the profession but also in the boundaries of the discipline. Besides which, the point of view on pure ontological and scientific knowledge may not be compatible with the architecture discipline. However, there should be a compromise within the content of the disciplines.

Thus, three dialectical debates are significant in the architecture discipline. The first question is: how should the planning approach be with an architectural background, because plan as a control tool have various agents. And the boundaries of this rationality is significant in the realm of the discipline's autonomy, since design is in tension with rationality. The contradictions of design are a part of the logic within the technology. The second question then is about the management and relationship of architecture with these scientific disciplines. The debate is on the relationship of architecture with these disciplines, such as civil engineering or mechanical engineering, or the problem of the management of science and technology in architecture. The last problem is about the relationship of architecture with the disciplines other than science, like the ones having relationships with the cultural and social issues.

In Bodrum the architecture covers the traditional way of design procedure as the architectural design project is handled by the scientific detailing of the engineers. So, the two parties are separated so that the project is half-independent from the technical details throughout the design. On the other hand, due to the cultural and high education level in Bodrum, the relationship between the architects and civil society is likely the power over the hegemony of the upper-structure. Though this resistance has weakened in recent years, the opposing position of the Bodrum context is significant among the most of the cities in Turkey.

The diminishing feature in the resistance of Bodrum to various pressures in capitalism has links with the third issue as "the change of episteme, the entry to post-modernity lead to a new sense of materiality" (Picon, 2004, pp.8-19). Postmodernity is a progressive mask for the state's neoliberal policies and the economy in the realm of property development. The fast production of modernism has turned into post-modernity's materiality and knowledge based on technology. The time space compression is the main characteristic of postmodernity. The free flow of knowledge without the boundaries of place is achieved by the developments in the technology and information technologies. However, the idea of this has been strongly based on the capitalist economy. Not only has the society been seen as a factory (Aurelli, 2008, p.33), but also the social and political relationships set by the economic conditions.

In Bodrum, the production process has been set by the design codes. The cultural value of the houses was transformed into use value in the transition from modernism to post-modernism. However, the transition was different than in Turkey in that it changes and damages the natural environment significantly. The value of property development has been increased by the design codes of the plans. The product of the Bodrum housing type has become a commodity. In this realm, not only the national but international projects were designed for the peninsula. It was observed that even the rectangle formal characteristics were changed by some international architectural offices. So, the Bodrum housing type product has become a commodity in the end.

In this context, it has created debates on the acceptance of the existing order of housing types and built environment, highlighting the inequalities and tensions as the fourth item. The property and land development increases the inequality of the population demography, since

they cover undemocratic attitudes. For instance, the transformation of the use of housing parcel to tourism usage has let some groups of people wealthier than others, even in the same family. There are more luxurious projects throughout the peninsula; however, the central zone has the less expensive houses and hotels due to the preservation rules. Although this situation met with resistance until the beginning of the 2000, the tension has increased that the centre zone will likely open to the entrepreneurs besides having its illegal building stock.

In the policy realm, there is a tension between the state and the regional municipalities. While the central government intends to plan Bodrum, the regional authority objects and claims the requirements for Bodrum are not suitable with the government's plans. In this tension, the central authority successfully addresses the plan and design codes to develop the income generation via the property development. Besides this opposition, the architects' attitudes increase the additional complexity in Bodrum. It has been observed that the number of registered architects is significantly more than in most of the big cities such as Muğla or Ankara. Some architects have taken advantage of this situation in favour of capital so that they designed paper projects and low-quality projects. So, at some points the codes and rules are necessary to stabilize and control mediocre architecture. Despite the debate that the tension among the type and code autonomy relationship is present, the architects want to liberate, and design codes bureaucratize and limit their designs. The idea of design codes is a limit to the architectural design.

At last, the "loss of all political and social bearings addresses the programmatic and economic efficiency", as mentioned by Panzeri (Aurelli, 2008, p.28), not only the political but also the social relations are placed in the realm of the dynamics of production. Society is observed as production, so the production is the structure of the society. Theory and cultural values are significant in the case of economic growth. Besides which, the technological advances are in the use of capitalism and neoliberal economic power. However, as Harvey pointed out, there are short term advantages of capitalist economic growth and unsuccessful worldwide economic growth. From this point of view, the design codes of Bodrum are the tool over space production, power and wealth.

The future of codes and autonomy in architecture, since three-dimensional printing, technology and innovation, will challenge the ethical and moral debate in architecture. "Advances in science and technology have been accompanied by more sophisticated products and systems, which must become integrated into the buildings we create, and the building codes which regulate them" (Spiewak, 2004).

To sum up, some scholars have mentioned as urban trilogies the co-production in urban planning and design, and strategic urban planning, addressing the difference in: first, urban plans, second, strategic projects, and third, production. The plans and projects in realm of design codes have been discussed and the traditional characteristics of Bodrum housing types presented. The following chapter will focus on the "product" within the typo morphological analysis of the case area.

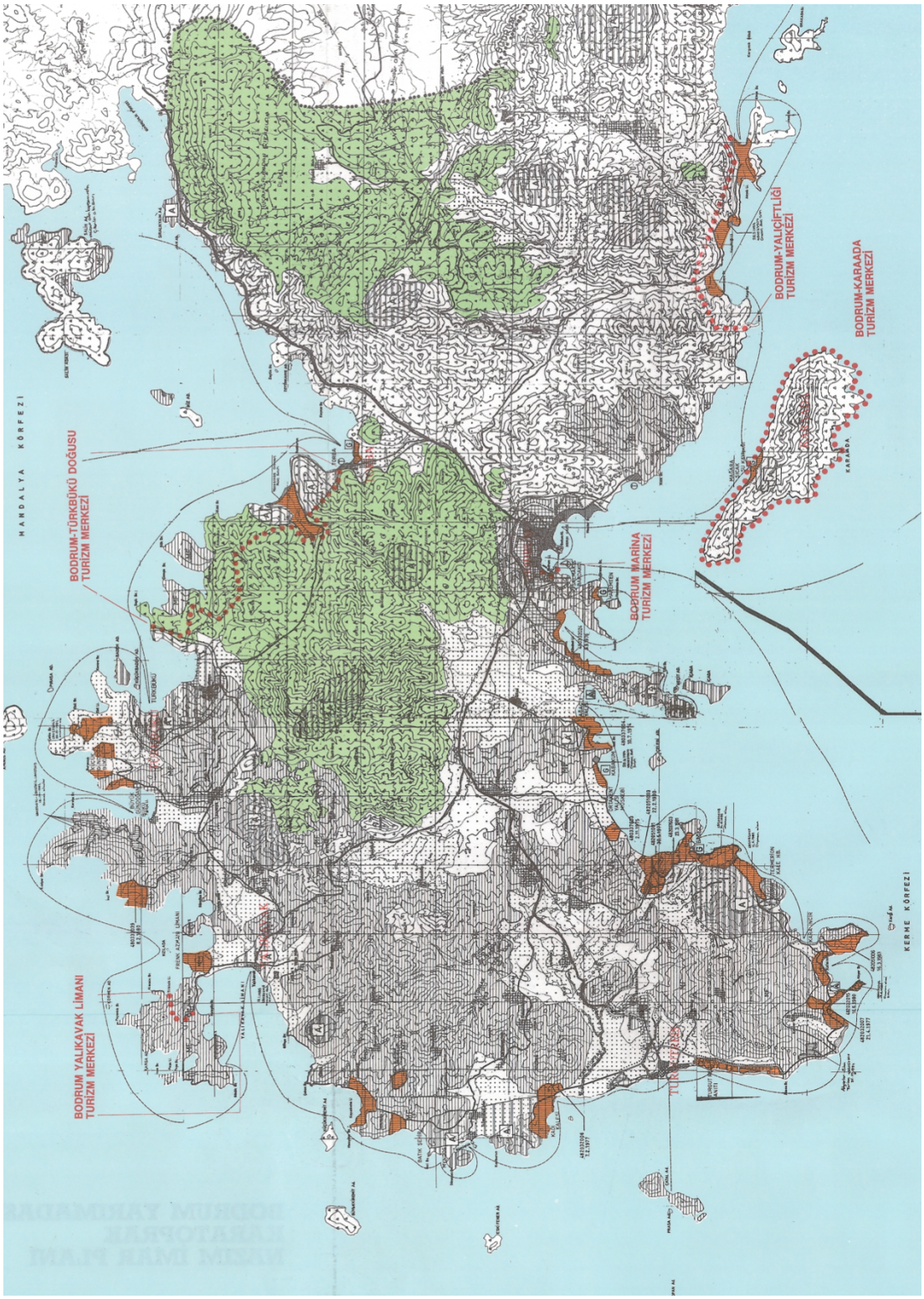


Figure 3.29. Bodrum Karatoprak regional territorial plan approved by Ministry of Construction and Settlements in 1991; Source: (Archive of T.C. Kültür ve Turizm Bakanlığı, 1994)

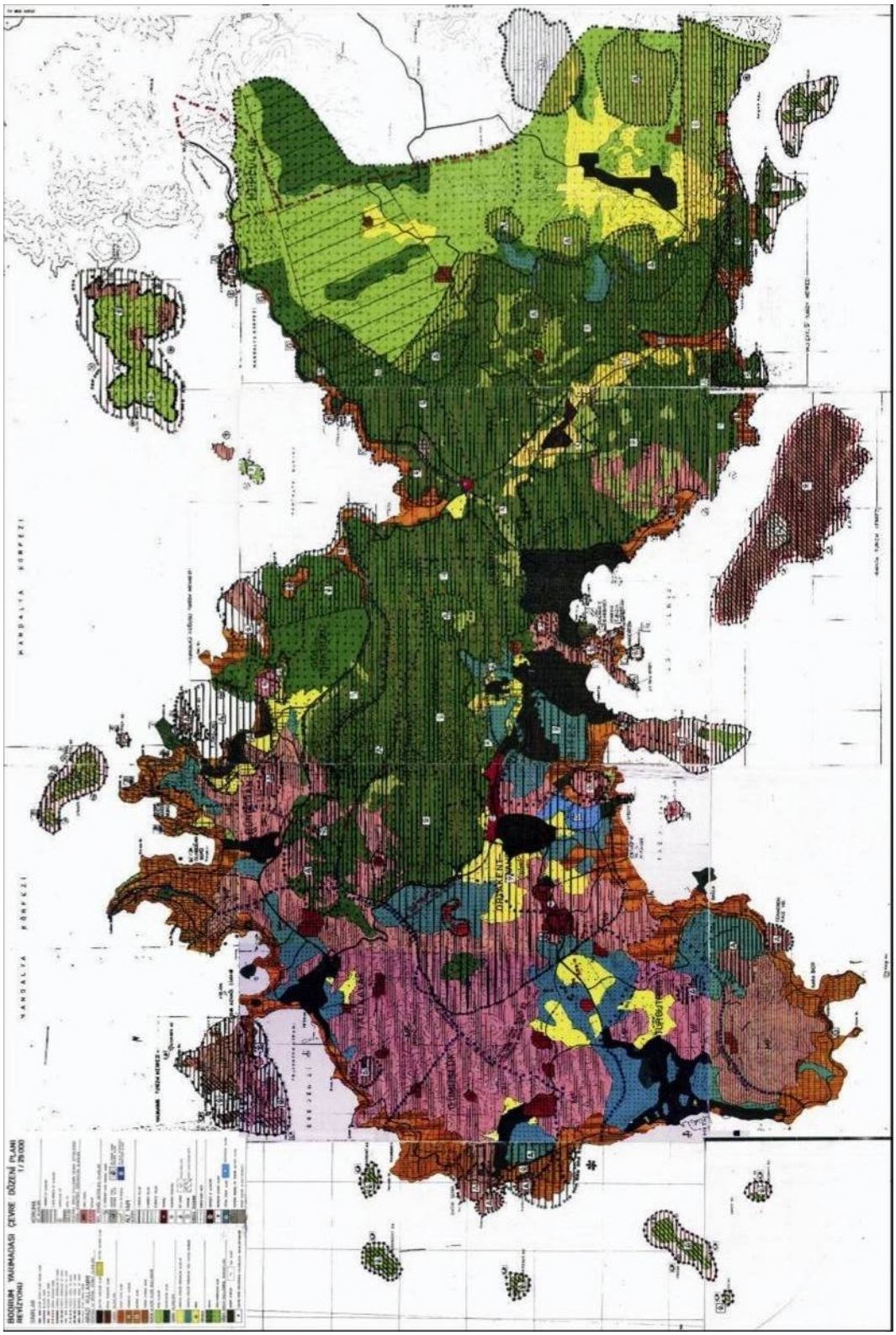


Figure.3.30. Bodrum regional territorial plan by Ministry of Construction and Settlements in 2002; Source: (Archive of T.C. Bayındırlık ve İskan Bakanlığı, 2002)

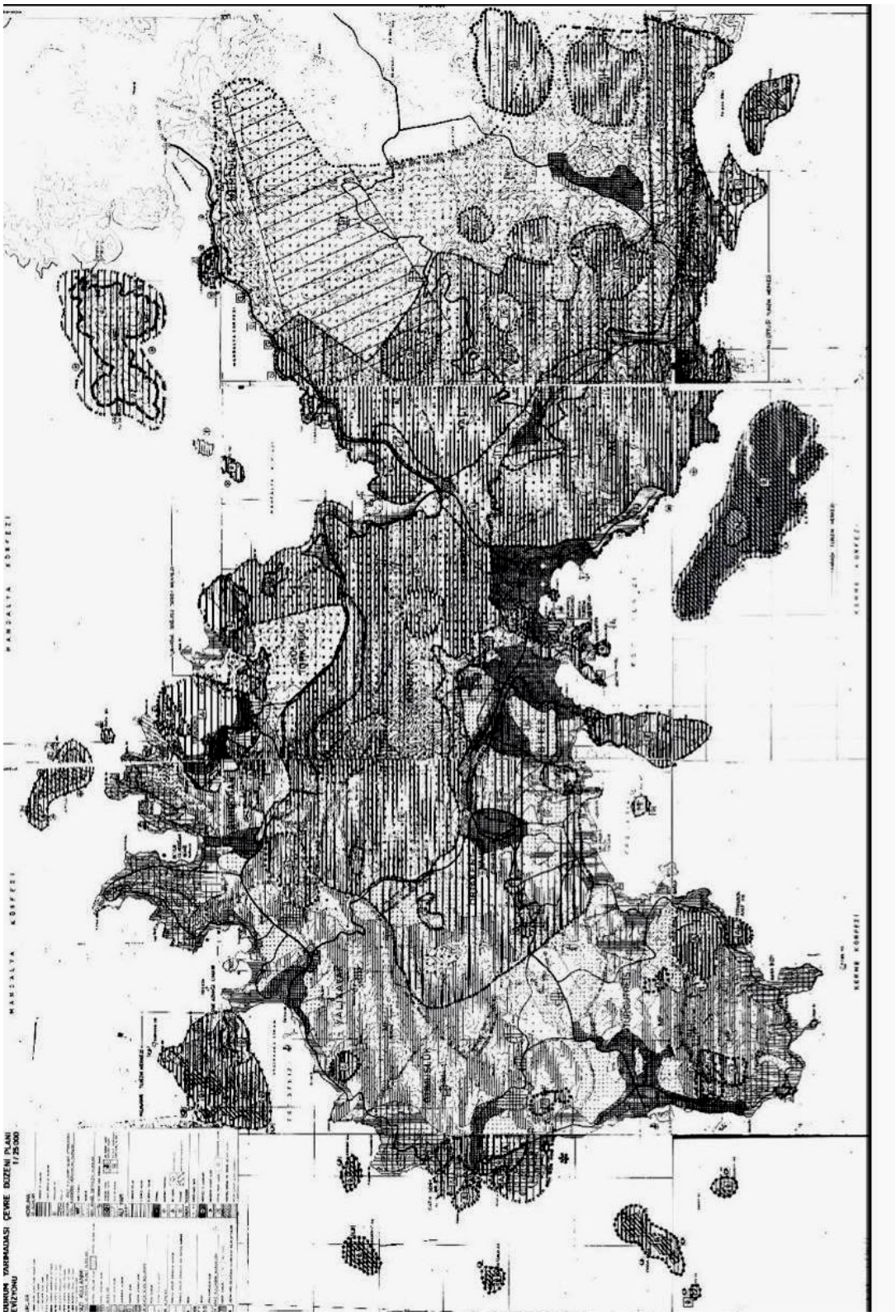


Figure 3.31. Bodrum regional territorial plan approved by Ministry of Construction and Settlements in 2003; Source: (Archive of T.C. Kültür ve Turizm Bakanlığı, 2003)

Figure.3.32. Bodrum Peninsula Culture and Tourism Preservation and Development Region regional territorial plan prepared and approved by Ministry of Culture and Tourism in 2007; Source: (Archive of T.C. Kültür ve Turizm Bakanlığı, 1994)

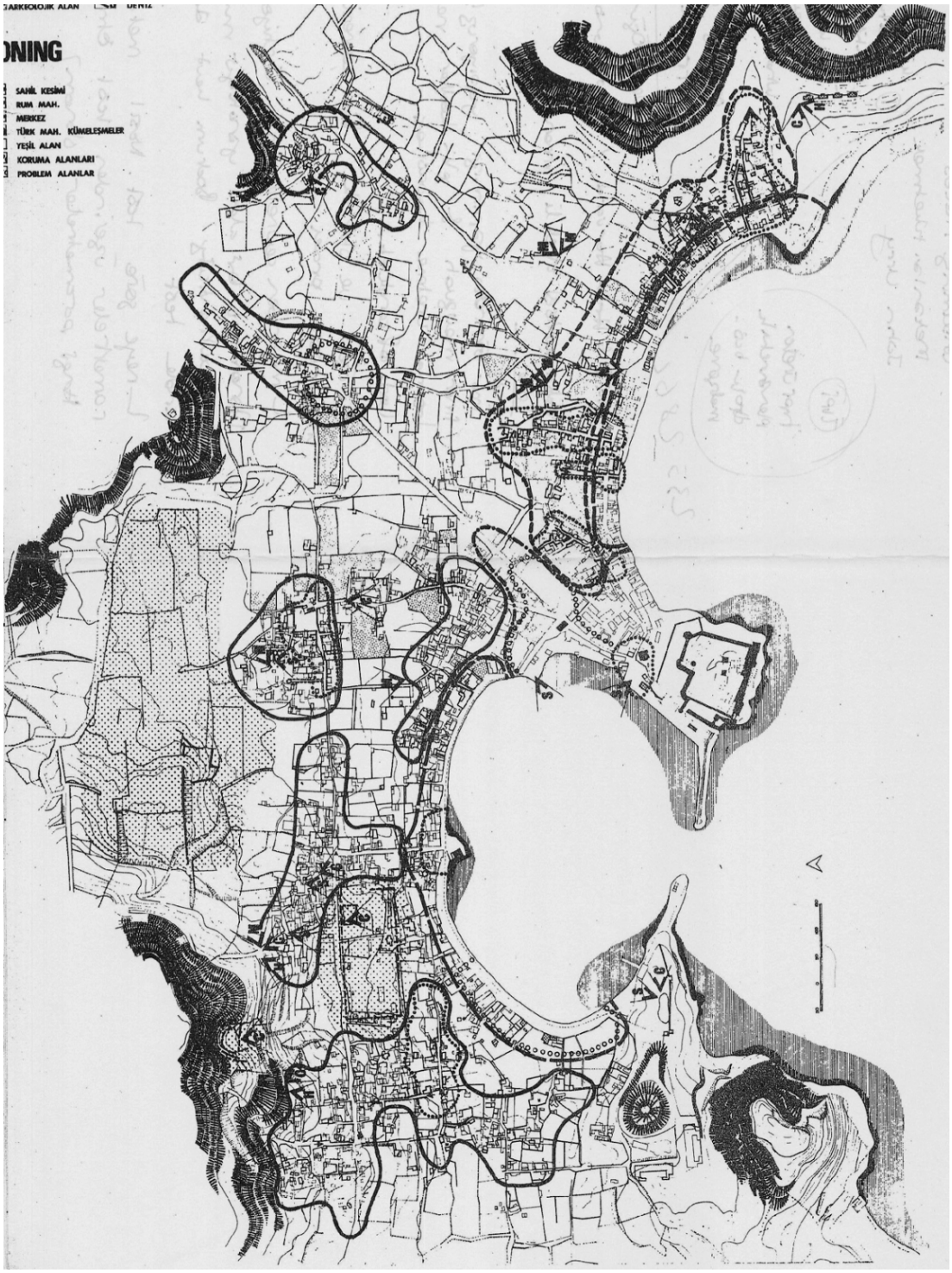


Figure.3.33. The cultural values of the city had been studied by Tuğrul and Necva Akçura; Source: (Akçura and Akçura, 1972)

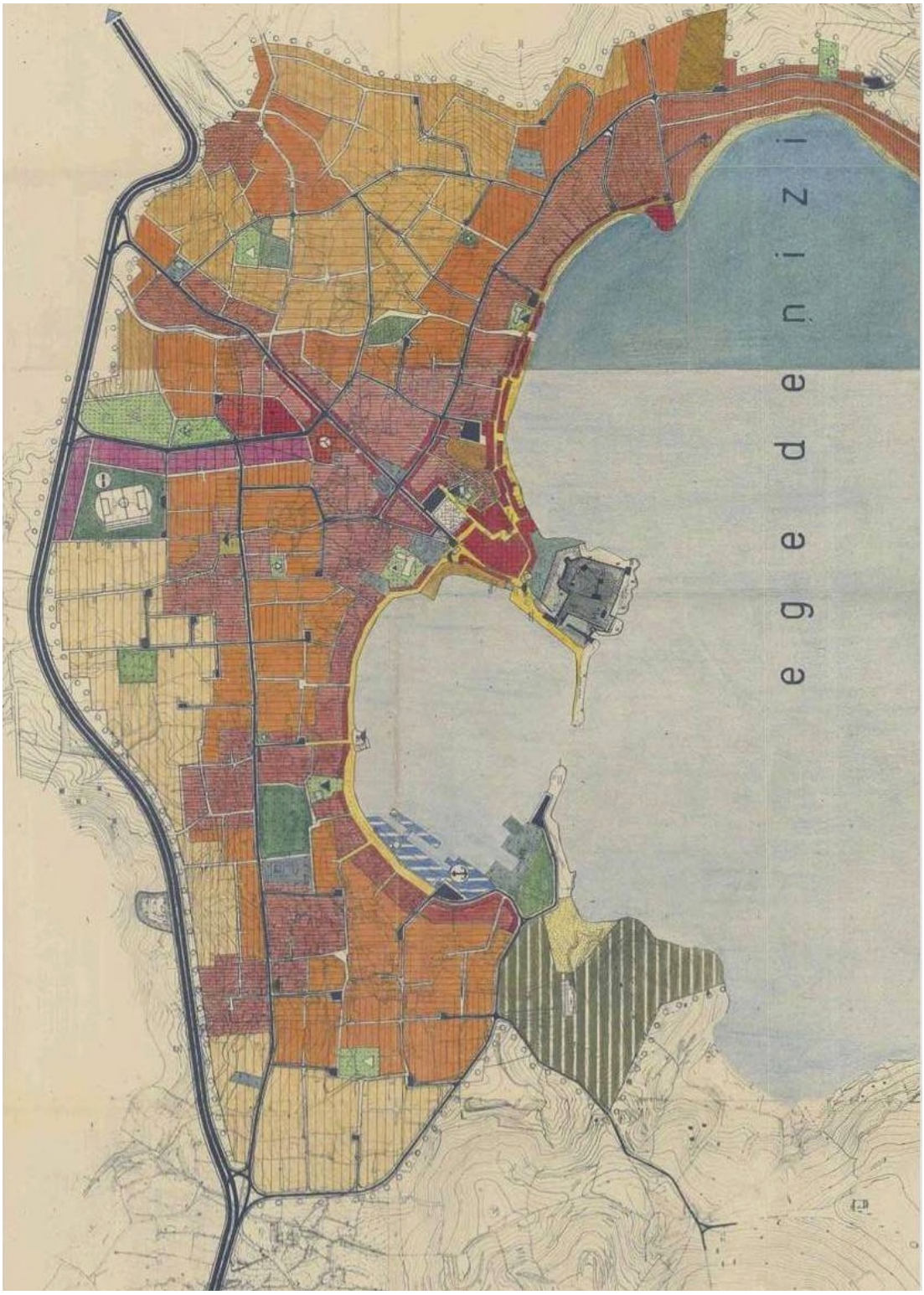


Figure 3.34. The master plan approved by “İller Bankası” in 1974; Source: (Archive of İller Bankası, 1972)

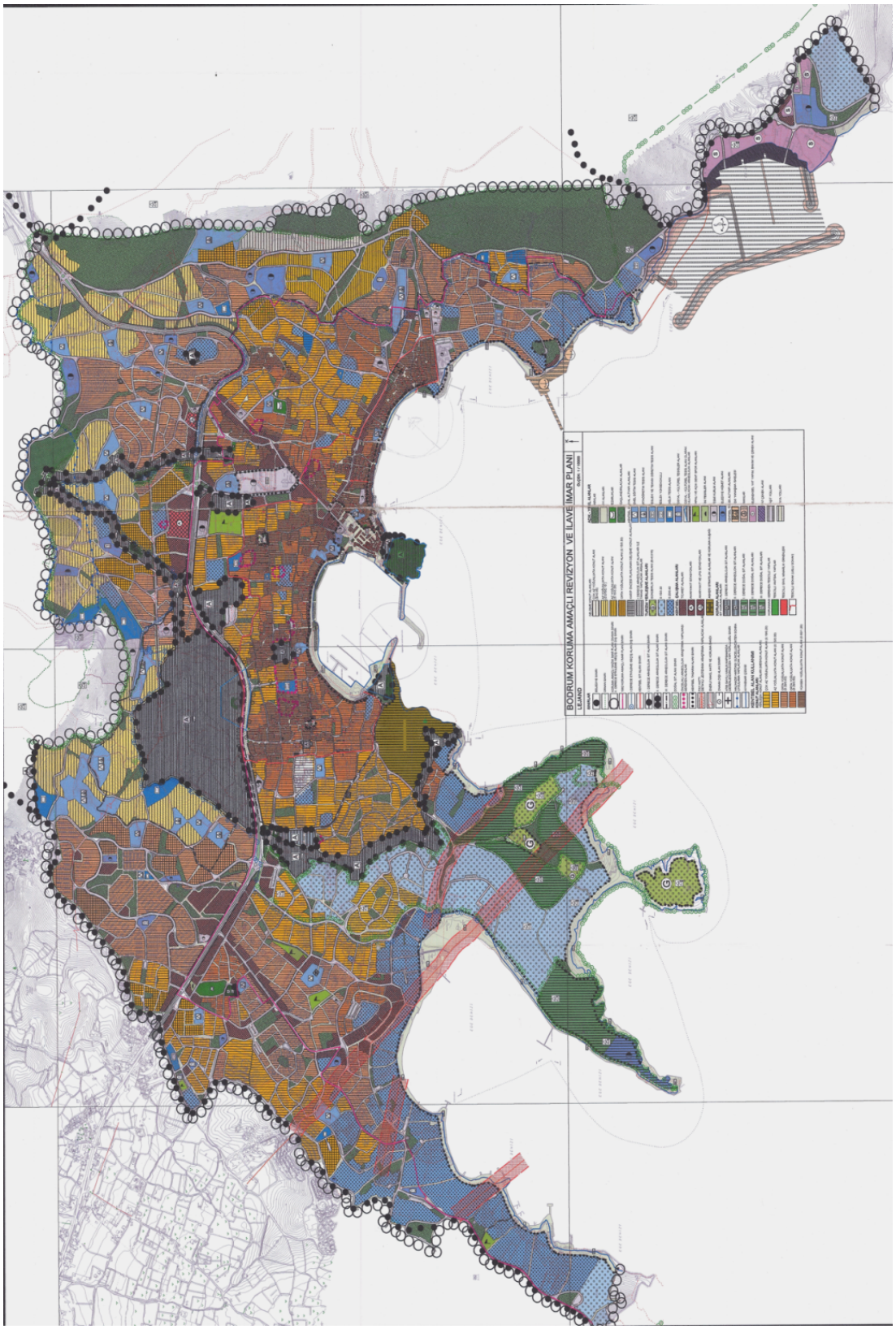


Figure.3.35. The master plan approved in 2003; Source: (Archive of T.C. Kültür ve Turizm Bakanlığı, 2003)

Figure.3.36. The implementation plan approved by "İller Bankası"in 1974; Source: (Archive of İller Bankası, 1973-1974)

Figure.3.37. The implementation plan approved by “İller Bankası”in 1974; Source: (Archive of İller Bankası, 1974)

Figure.3.38. The implementation plan prepared by Ministry of Tourism and approved by Ministry of Construction and Settlements in 1982; Source: (Archive of İller Bankası, 1982)

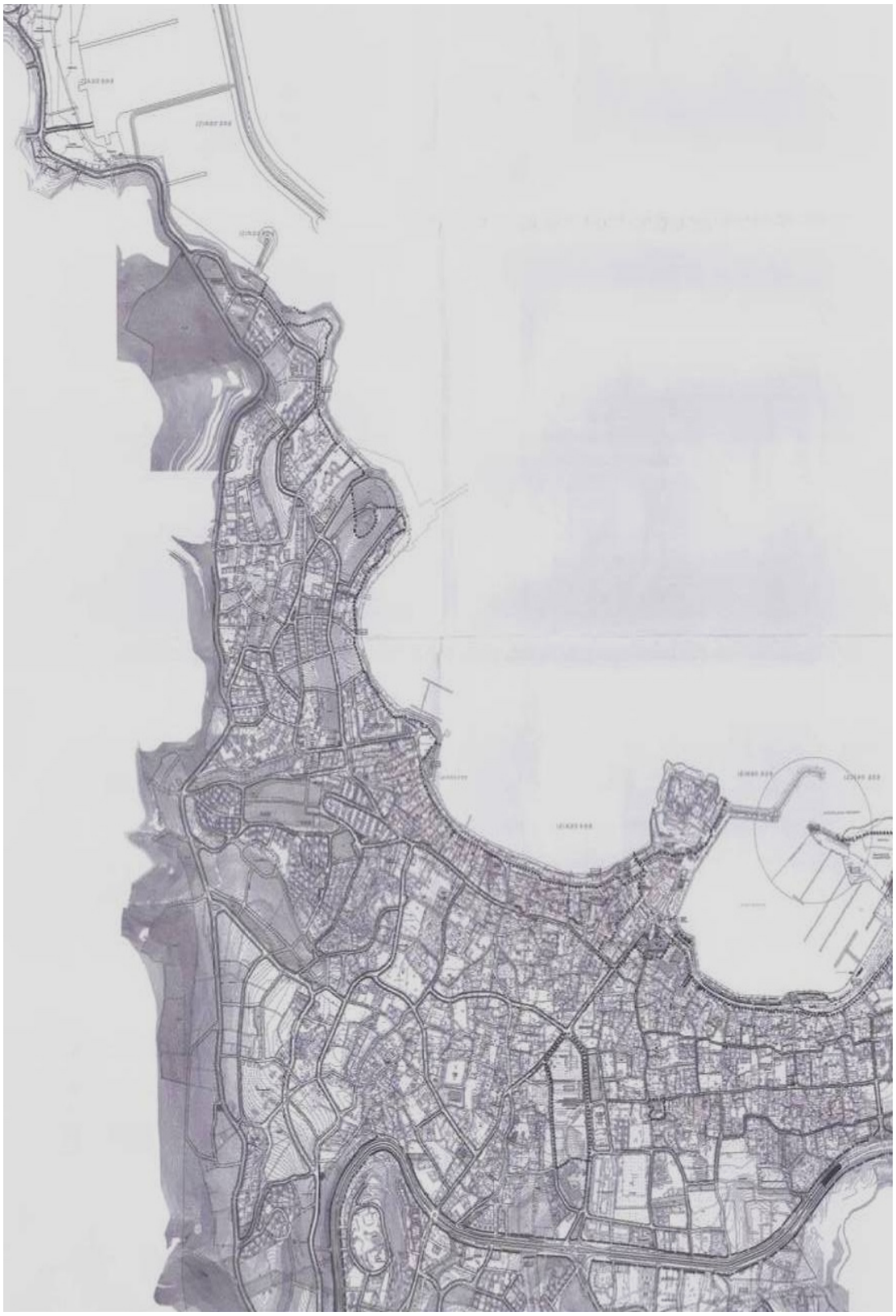


Figure 3.39. Bodrum revision implementation plan for preservation in 2003; Source: (Archive of Kültür ve Turizm Bakanlığı, 2003)

Table.3.22. ‘Procedural Rules’ in 1974-1982 implementation plans (Source: Prepared by the author based on the 1974-1982 Implementation plans)

		1974 IMPLEMENTATION PLAN			1982 IMPLEMENTATION PLAN																
		RESIDENTIAL DISTRICTS		TRADE	RESIDENTIAL DISTRICTS					TRADE							TOURISM AREAS		URBAN SPECIAL USE		SITE	
		X: KUMBAHÇE DIST.	Y: OTHER DISTRICTS	Z: TRADE ZONE	A	B	C	D	E	SMALL SCALE -CRAFT	TOTAL TRADE (A,B,D TYPE)	TRADE AREA A TYPE	TRADE AREA B TYPE	TRADE AREA D TYPE	CENTRAL TRADE REGION	OPEN MARKET PLACE & TERMINAL	TOURISM FACILITY AREAS	DAILY USE AREAS	EDUCATION BUILDING AREA	OFFICIAL&PUBLIC BUILDING AREAS	1ST DEGREE ARCHEOLOGICAL S.	HISTORICAL URBAN S.
PROCEDURAL RULES	JURIDICAL CODES	—			ALL BUILDINGS SHOULD CONSTRUCT ABIDE BY TECHNOLOLGY & HEALTH CONDITIONS IN ACCORDANCE WITH RELATED LAWS & LEGISLATIONS.																
					RULES ADVERSE THAN BUILDINGS CONSTRUCT IN THE CATASTROPHE ZONES SHOULD NOT BE APPLIED.																
	LEGISLATIVE CODES	—			ISSUES NOT DEFINED IN IMPLEMENTATION PLAN WILL BE DETERMINED BY THE MUNICIPALITY AND LOCAL CONSULTANCY FIRM ACCORDING TO THE NECCESSITY AND ENVIROMENTAL CHARACTERISTICS.																
					IN CASE OF ANY DISPUTE MINISTRY OF CONSTRUCTION AND SETTLEMENT ARE THE RESPONSIBLE ORGAN FOR FINAL RESOLUTION. (UPON THE OPINION OF THE MINISTRY OF CULTURE AND TOURISM)																
					PROJECTS PREPARED AND APPROVED BY THE MINISTRY OF CONSTRUCTION & SETTLEMENTS AND MINISTRY OF NATIONAL DEFENSE ARE EXCEPT FROM THE RULES AND CODES DEFINED IN THIS LEGISLATION. HOWEVER MINISTRY OF CONSTRUCTION &SETTLEMENT AND REAL ESTATE OF HISTORICAL TRACES AND MONUMENTS HIGH COMMISSION ARE THE DECISION ORGANS FOR PROJECTS IS SITE AREAS.																

Table.3.23. ‘Procedural Rules’ in 2003 implementation plan (Source: Prepared by the author based on the 2003 implementation plan)

		2003 IMPLEMENTATION PLAN FOR PRESERVATION																										
		RESIDENTIAL ZONES						**URBAN SITE**	**TOURISIM AREAS**				**URBAN SPECIAL USE AREAS**								**RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE**								
		URBAN SITE			**TRANSITION ZONES**			**TRADE**	**TOURISIM SETTLEMENTS**												**NATURAL SITE AREAS**				**ARCHEOLOGICAL SITE AREAS**		
		KUMBAHÇE CHARACTER	*TÜRKKUYUSU CHARACTER*	*TÜRKKUYUSU DISTRICT*	*1ST DEG.IMPACT TRANSITION ZON*	*2ND DEG. IMPACT TRANSITION Z.*	*ADDITION. HOUSING AREA*	*TRADITIONAL TRADE ZONE*	*URBAN SITE*	*1ST DEG. IMPACT TRANSITION Z.*	*2ND DEG. IMPACT TRANSITION Z.*	*DAILY USE AREAS*	*EDUCATION B.*	*OFFICIAL&PUBLIC B.*	*HEALTH MUNICI SPORTS CULT*	*OPEN GREEN AREAS*	*INACTIVE G. (GRAVEYARD)*	*TRADIT. YATCH CONST.&REPA*	*SHIP DOCK*	*FUEL O. &LPG STATIONS*	*1st DEG. NSA*	*2nd DEG. NSA*	*3rd DEG. NSA*	*HAREM-TEN D.*	*1st DEG. AS*	*2nd DEG. AS*	*3rd DEG. AS*
PROCEDURAL RULES	***JURIDICAL CODES***	WITH THIS PLAN, ALL PREVIOUS PLANS IN SCALE OF 1/1000 &1/5000 BECOME INVALID. 1/5000 MASTER PLAN, 1/1000 REVISION IMPLEMENTATION PLAN FOR CONSERVATION, 1/500 URBAN SITE REVISION IMPLEMENTATION PLAN FOR CONSERVATION, PLANNING CODES AND PLAN REPORT ARE TOTAL APPLICATIONS OF BODRUM PLANNING.																										
		REGULATIONS FOR CATASTROPHE ZONES SHOULD BE OBEYED. REGULATIONS FOR PARKING-LOTS, HEAT INSULATIONS AND BUNKER ARE VALID OUTSIDE THE SITE AREAS																										
		BUILDING USE PERMISSION IS GIVEN TO BUILDINGS HAVING CONSTRUCTION AND BEDROCK PERMIT ACCORDING TO THE PREVIOUS PLAN RULES BEFORE THE APPROVAL OF HIS PLAN RULES																										
		STREAMS SHOULD NOT COVERED.																										
		RELATED PERACAUTIONS SHOULD BE TAKEN FOR AREAS HAZARDOUS IN GEOLOGICAL CONDITIONS																										
		GEOLOGICAL REPORT AND RELATED SECURITY PRECAUTIONS ARE NECESSARY FOR THE CONSTRUCTION PERMISSION																										
		TECHICAL APPLICATION RESPONSIBILITY IS NECESSARY FOR ANY KIND OF ARCHITECTURAL AND ENGINEERING ACTION																										
		BUILDING CONTROL SHOULD BE DONE BY BOTH MUNICIPALITY AND PROFFESIONAL (ARCHITECT'S) CHAMBER																										
		BUILDING USE PERMISSION FOR THE FINISHED PARTS WITH THE ASSENT OF THE MUĞLA PCNAC, THE MUNICIPALITY APPROVE THE BUILDING USE PERMISSION																										
	LEGISLATIVE CODES	APPROVAL OF THE PLANNER, MUNICIPALITY COUNCIL AND MUĞLA PCNAC SHOULD BE TAKEN FOR ANY ALTERATION IN THE PLAN																										
		DRILLING EXCAVATION SHOULD BE DONE BY THE MUSEUM MANAGEMENT AND MUNICIPALITY PRESERVATION EXPERTS IN 3RD DEGREE ARCHEOLOGICAL SITES BEFORE THE CONSTRUCTION LICENCE AND THE RESULTS HAVE TO BE DESIGNED AS COUNCIL DECISION																										
		MUNICIPALITY HAVE RESPONSIBILITY OF ARRANGING THE CADASTRAL OWNERSHIP BORDERS WITHOUT ANY PLAN REVISION																										
		TRADITIONAL SRRETS, THEIR NAMES AND FACADE LINES HAVE TO BE PROTECTED AS SAME. ANY CHANGE OF THE NAME OF THE STREET CAN BE DONE BY THE APPROVAL OF CHAMBER OF ARCHITECTS & CITY PLANNERS, MUNICIPALITY'S COUNCIL REPOTS BASED ON THE RELATED NGOS AND MUĞLA PCNAC																										
		REGULATIONS OF URBAN FURNITURE HAVE TO BE DESIGNED WITHIN THE 6 MOTHS TIME BY THE DECISIONS OF THE PLANNER, CHAMBER OF ARCHITECTS & CITY PLANNERS, MUNICIPALITY'S COUNCIL REPORTS, RELATED NGOS AND MUĞLA PCNAC; AND GO IN OPERATION																										
		REGULATIONS FOR THE PLACEMENT OF (THE TRADITIONAL MEMORIES OF) THE FUNCTIONS OF TRADE AND SERVICE THE TRADITIONAHAVE TO BE PREPARED BY THE MNICIPALITY AND RELATES NGOS WHICH WILL APPROVED BY THE MUNICIPALITY COUNCIL AND MUĞLA PCNAC.																										
		BUILDING LICENSE APPLICATION / LICENCE IS GIVEN BY THE MUNICIPALITY AFTER THE PROJECT APPROVAL BY MUĞLA PCNAC																										
		PROJECT PREPERATION RULES / THE REGISTERER BUILDINGS SHOULD FOLLOW THE RULES BY RTVKYK. OTHER BUİLDİNGS FOLLOW THE TYPE IMPLEMENTATION SITE LEGISLATION.																										

Table.3.24. Contextual: 'Environmental Rules' in 1974-1982 implementation plans (Source: Prepared by the author based on the 1974-1982 implementation plans)

		1974 IMPLEMENTATION PLAN			1982 IMPLEMENTATION PLAN																	
		RESIDENTIAL DISTRICTS		TRADE	RESIDENTIAL DISTRICTS					TRADE							TOURISM AREAS		URBAN SPECIAL USE		SITE	
		X: KUMBAHÇE DIST.	Y: OTHER DISTRICTS	Z: TRADE ZONE	A	B	C	D	E	SMALL SCALE TRADE (CRAI	TOTAL TRADE (A,B,D TYPE)	TRADE AREA A TYPE	TRADE AREA B TYPE	TRADE AREA D TYPE	CENTRAL TRADE REGION	OPEN MARKET PLACE & TERMINAL	TOURISM FACILITY AREAS	DAILY USE AREAS	EDUCATION BUILDING AREA	OFFICIAL&PUBLIC BUILDING AREAS	FIRST DEGREE ARCHEOLOGICAL S.	HISTORICAL URBAN S.
CONTEXTUAL RULES	ENVIROMENTAL CODES	—			PRESENT TREES & GREEN AREAS SHOULD BE PROTECTED																	
					DEVELOPMENT PROPOSING OF NEW GRREN AREAS ARE THE RESPONSIBILITY OF MUNICIPALITY																	
					THE PEDESTRIAN PAVEMENTS & ROADS SHOULD BE COVERED WITH SPECIAL CLADDING ACCORDING TO THE PROJECT																	
					THE CAR PARKS INSIDE GARDENS SHOULD BE HIDDEN BEHIND THE GARDEN WALLS																	
					FIRE EXTINGUISHERS CAN BE PLACED ON THE MAIN PEDESTRIAN ROADS																	
					THE NATURAL CAHARACTER AND VISUALITY OF THE ELEMENTS OF NATURAL AND HISTORICAL SITES CANNOT BE DESTROYED																	
					EXPLOSIVE & / OR MACHINES SHOULD NOT BE USED FOR THE EXCAVATIONS IN SITE AREAS																	

Table.3.25. ‘Contextual: Environmental Rules’ in 2003 implementation plan (Source: Prepared by the author based on the 2003implementation plan)

		2003 IMPLEMENTATION PLAN FOR PRESERVATION																												
		RESIDENTIAL ZONES						**URBAN SITE**	**TOURISIM AREAS**				**URBAN SPECIAL USE AREAS**								**RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE**										
		URBAN SITE			**TRANSITION ZONES**			**TRADE**	**TOURISIM SETTLEMENTS**												**NATURAL SITE AREAS**				**ARCHEOLOGICAL SITE AREAS**				
		KUMBAHÇE CHARACTER	*TÜRKKUYUSU CHARACTER*	*TÜRKKUYUSU DISTRICT*	*1ST DEG.IMPACT TRANSITION ZONE*	*2ND DEG. IMPACT TRANSITION Z.*	*ADDITION. HOUSING AREA*	*TRADITIONAL TRADE ZONE*	*URBAN SITE*	*1ST DEG. IMPACT TRANSITION Z.*	*2ND DEG. IMPACT TRANSITION Z.*	*DAILY USE AREAS*	*EDUCATION B.*	*OFFICIAL&PUBLIC B.*	*HEALTH MUNICI SPORTS CULT*	*OPEN GREEN AREAS*	*INACTIVE G. (GRAVEYARD)*	*TRADIT. YATCH CONST.&REPA*	*SHIP DOCK*	*FUEL O. &LPG STATIONS*	*1st DEG. NSA*	*2nd DEG. NSA*	*3rd DEG. NSA*	*HAREM-TEN D.*	*1st DEG. AS*	*2nd DEG. AS*	*3rd DEG. AS*				
CONTEXTUAL RULES	***ENVIROMENTAL CODES***	HOME AND FACTORY WASTES SHOULD BE PURIFIED ACCORDING TO THE RULES DEFINED BY MINISTRY OF FOREST AND ENVIRONMENT BY OTHER RELATED INSTITUTIONS.																												
		DIGGING, FILLING, DRAIN, DOCK AND LANDING PLACES ARE PROHIBITED WITHOUT THE PROPOSAL OF MUNICIPALITY, UPON THE DECISION OF MUĞLA GOVERNERSHIP, AND PERMISSION OF THE MUĞLA PCNAC																												
		ENDEMIC VEGETATION SUCH AS OLIVE, OAK, DATE, MASTIC, HACKBERRY, LAUREL AND CAROB ETC. AND GARDENS FORMING THE TRADITIONAL CHARACTER OF THE ENVIRONMENT HAVE TO BE PROTECTED																												
		NATURAL VALUES TO BE PRESERVED ARE DEFINED BY APPROVED PRESENT LAYOUT PLANS . IN CASE OF A CUTTING, A TREE HAVE TO BE PLANTED FOR EACH CUTTING ONE.																												
		ELECTRICITY TRANSFORMERS SHOULD BE CONSTRUCTED BY THE DECISION OF MUĞLA PCNAC																												
		ENERGY TRANSPORTATION CABLES HAVE TO BE BURRIED UNDERGROUND TO PROTECT THE VISTA OF THE CITY (IN EXCAVATIONS MUSEUM MANAGEMENT IS RESPONSIBLE) ALL ELEMENTS SHOLD BE REMOVED DEMOLISHING THE VISUAL QUALITY OF THE CITY																												
		PEDESTRIAN PATHS HAVE TO BE PLANTED FOR SHADING. WATER STORAGES, SUN COLLECTORS AND OTHER PLUMBING INSTALLATIONS THAT ARE CAUSING VISUAL CONTAMINATION SHOULD NOT SEEN FROM THE ROAD ON EYE LEVEL																												
		SITE AREAS AND 1ST DEGREE IMPACT TRANSITION ZONE: NDUSTRIAL BUILDINGS, STORAGES, SMALL FACTORIES AND OTHER FUNCTIONS HAVING A THREATING FACTOR FOR ENVIRENMENT IN HEALTH, VISUALITY, & AUDIO CONDITIONS ARE BANNED																												
		SITE AREAS AND 1ST DEGREE IMPACT TRANSITION ZONE: STREETS SHOULD BE PRESERVED THEIR NAMES. NEW ALTERATIONS HAVE TO BE RE-DESIGNED IN REFERENCE TO THE ORIGINAL CONDITION																												
		CAR PARKING LOTS HAVE TO BE DESIGNED WITHIN THE PARCEL. IN UNDERGROUND PARKS PUBLIC TRANSPORTATION VEHICLES CAN PARK DURING THE OCCASION OF TRIP.PUBLIC TRANSPORTATION MOVEMENTS HAVE TO BE DESIGNED ABOVE THE GROUND																												
		35% OF THE AREA OF PARCELS OF ROADS, GREEN AREAS, PARKING-LOTS, URBEN OPEN AREAS, SQUARES, COAST, EDUCATION, OFFICIAL BUILDINGS, CULTURAL BUILDINGS HAVE TO BE LEFT TO THE PUBLIC IN ORDER TO OBTAIN THE CONSTRUCTION PERMISSION																												
		BUILDING SET-BACK DIMENSIONS FROM ROAD AND GARDENS CAN BE REDUCED TO 2.5 MT BY THE DECISION OF MUNICIPALITY IN ORDER TO PRESERVE THE CULTURAL & NATURAL ASSETS																												
		TEMPORARY BUILDINGS SUCH AS BUFFET, PARKING-LOTS, TAXI STOP ETC. SHOULD NOT BE DESIGNED APART FROM THE ONES DEFINED IN THE PLAN. IN SITE AREAS ANS 1ST DEGREE IMPACT TRANSITON ZONES, DECISION OF MUĞLA PCNAC IS REQUIRED.																												

Table 3.26. ‘Contextual: Physical Planning and Urban Design Rules’ in 1974-1982 implementation plans (Source: Prepared by the author based on the plans)

			1974 IMPLEMENTATION PLAN			1982 IMPLEMENTATION PLAN																		
			RESIDENTIAL DISTRICTS		TRADE	RESIDENTIAL DISTRICTS					TRADE							TOURISM AREAS		URBAN SPECIAL USE		SITE	
			X: KUMBAHÇE DIST.	Y: OTHER DISTRICTS	Z: TRADE ZONE	A	B	C	D	E	SMALL SCALE TRADE (CRAFT)	TOTAL TRADE (A,B,D TYPE)	TRADE AREA A TYPE	TRADE AREA B TYPE	TRADE AREA D TYPE	CENTRAL TRADE REGION	OPEN MARKET PLACE & TERMINAL	TOURISM FACILITY AREAS	DAILY USE AREAS	EDUCATION BUILDING AREAS	OFFICIAL&PUBLIC BUILDING AREAS	FIRST DEGREE ARCHEOLOGIC SITES	HISTORICAL URBAN SITE
CONTEXTUAL RULES	PHYSICAL PLANNING CODES	FACADES OF PARCELS (Min.)	_			9.00	15.00	20.00	15.00	12.00	_							40		_			NA
		AREAS OF PARCELS/ALLOTMENT & JOINING (İFRAZ VE TEVHİD)	200	350	500	200	500	800	600	300	_							4000		_			NA
			A	B	C																		
		BASE AREA RATIO	0.60	0.34	0.24	0.60	0.40	0.25	0.30	0.25	0.20	0.30	0.80	0.80	0.80	1.00	0.10	0.25	0.08	_			NA
		FLOOR AREA RATIO	K	L	M	1,20	0.80	0.50	0.60	0.50	0.40	0.40	1,40	1,20	1,20	2.00		0.50		_		0.05	
		MAX.CONSTRUCTION AREA	120 m2		120 m2	120 m2					120 m2							120 m2		_		120	NA
		BUILDING BASE AREA	120 m2		120 m2	240 m2	200 m2	400 m2	360 m2	150 m2	ON PLAN							ON PLAN		_		120	NA
		MIN.SET-BACK FROM ROADS	3,00		3,00	NEW CONSTRUCTIONS SHOULD FOLLOW THE LINE OF PREVIOUS/PRESENT BUILDINGS					NEW CONSTRUCTIONS SHOULD FOLLOW THE LINE OF PREVIOUS/PRESENT BUILDINGS							NEW CONSTRUCTIONS SHOULD FOLLOW THE LINE OF PREVIOUS/PRESENT BUILDINGS				_	NA
		MIN.SET-BACK FROM GARDENS	0,00		0,00	NEW CONSTRUCTIONS SHOULD FOLLOW THE LINE OF PREVIOUS/PRESENT BUILDINGS					NEW CONSTRUCTIONS SHOULD FOLLOW THE LINE OF PREVIOUS/PRESENT BUILDINGS							NEW CONSTRUCTIONS SHOULD FOLLOW THE LINE OF PREVIOUS/PRESENT BUILDINGS				_	NA
		BACK GARDEN DISTANCES	0,00		0,00	3.00					3.00							3.00	3.00	3.00	3.00	_	NA
		SET-BACK FROM COAST LINE	_			_																	NA
		MIN DISTANCE BTW. BUILDINGS	NA			6 m					6 m							6 m		_			_
		SLOPE	_			_																	NA
	URBAN DESIGN RULES	URBAN DESIGN AREAS	_			_																	

Table.3.27. ‘Contextual: Physical Planning and Urban Design Rules’ in 2003 implementation plan (Source: Prepared by the author based on the 20003 plan)

			2003 IMPLEMENTATION PLAN FOR PRESERVATION																									
			RESIDENTIAL ZONES						URBAN SITE	TOURISIM AREAS			URBAN SPECIAL USE AREAS								RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE							
			URBAN SITE		TRANSITION ZONES				TRADE	TOURISIM SETTLEMENTS											NATURAL SITE AREAS				ARCHEOLOGICAL SITE AREAS		
			KUMBAHÇE CHARACTER	TÜRKKUYUSU CHARACTER	TÜRKKUYUSU DISTRICT	1ST DEG.IMPACT TRANSITION ZONE	2ND DEG. IMPACT TRANSITION Z.	ADDITION. HOUSING AREA	TRADITIONAL TRADE ZONE	URBAN SITE	1ST DEG. IMPACT TRANSITION Z.	2ND DEG. IMPACT TRANSITION Z.	DAILY USE AREAS	EDUCATION B.	OFFICIAL&PUBLIC B.	HEALTH MUNICI.SPORTS CULT	OPEN GREEN AREAS	INACTIVE G. (GRAVEYARD)	TRADIT. YATCH CONST.&REPA	SHIP DOCK	FUEL. O. &LPG STATIONS	1st DEG. NSA	2nd DEG. NSA	3rd DEG. NSA	HAREM-TEN D.	1st DEG. AS	2nd DEG. AS	3rd DEG. AS
CONTEXTUAL RULES	PHYSICAL PLANNING CODES	FACADES OF PARCELS (Max.)	8.00	15.00	10.00	15.00	20.00	20.00	01.04.2000	–				–								–				–		
		AREAS OF PARCELS/ALLOTMENT & JOINING (İFRAZ VE TEVHİD)	200	200	300	600	1200	2000	50	–				–					2000 (MIN)		–	2000 (MIN)	2000 (MIN)		–	–			
		BASE AREA RATIO ON THE PLAN	0,60	0,60	0,25	0,15	ON PLAN		1,00	–				REQUIRED BASE FLOOR AREA CAN BE DETERMINED BY MINISTRY OF CONSTRUCTION AND SETTLEMENT AND PRESERVATION COUNCIL										TOUR: 0.15/0.30	–	–			
		FLOOR AREA RATIO	1,20	1,20	0,50	0,30	–		2,00								0.015		0.40		0.1	0.015	0.015					
		MAX. BUILDING BASE AREA	120	120	120	120	–		–	120	120	160	–	–	–	–	15 (US) &20M2	10 M2	800	–	–	80	80	–		–	–	
														NO RESTRICTION OF 120 M2														
		MAX.CONSTRUCTION AREA	120	120	150	180	–		–	120	120	160	–	–	–	–	15 (US) &20M2	10 M2	800	–	–	80	80	–		–	–	
														NO RESTRICTION OF 120 M2														
		MIN.SET-BACK FROM ROADS FROM GARDENS	10.00			5.00			5.00	5.00				5.00								5.00	–			–		
			–			A:SHOWN ON PLAN			A:SHOWN ON PLAN	A:SHOWN ON PLAN				A: ON PLAN								A: ON PLAN						
		GARDEN (SIDE-BACK) DISTANCES	3.00			3.00			3.00	3.00				3.00								–				–		
		SET-BACK FROM COAST LINE	–						–	–				–					30 MT		–	–				–		
		MIN DISTANCE BTW. BUILDINGS	5.00			5.00			5.00	01.05.2000				–					12.00		–	–				–		
		SLOPE	SLOPE MORE THAN 20%= TYPE BUILDING BLOCKS CANNOT CONSTRUCT PERPENDICULAR TO THE SLOPE											SLOPE MORE THAN 20%= TYPE BUILDING BLOCKS CANNOT CONSTRUCT PERPENDICULAR TO THE SLOPE									–				–		

Table.3.28. ‘Architectural: Functional Rules’ in 1974-1982 implementation plans (Source: Prepared by the author based on the implementation plans)

			1974 IMPLEMENTATION PLAN			**1982 IMPLEMENTATION PLAN**																
			RESIDENTIAL DISTRICTS		**TRADE**	**RESIDENTIAL DISTRICTS**					**TRADE**						**TOURISM AREAS**		**URBAN SPECIAL USE**		**SITE**	
			X: KUMBAHÇE DISTRICT	*Y: OTHER DISTRICTS*	*Z: TRADE ZONE*	*A*	*B*	*C*	*D*	*E*	*SMALL SCALE TRADE (CRAFT)*	*TOTAL TRADE (A.B.D TYPE)*	*TRADE AREA A TYPE*	*TRADE AREA B TYPE*	*TRADE AREA D TYPE*	*CENTRAL TRADE REGION*	*OPEN MARKET PLACE & TERMINAL*	*TOURISM FACILITY AREAS*	*DAILY USE AREAS*	*EDUCATION BUILDING AREAS*	*OFFICIAL&PUBLIC BUILDING AREAS*	*FIRST DEGREE ARCHEOLOGIC SITES*	*HISTORICAL URBAN SITE*
ARCHITECTURAL RULES	**FUNCTIONAL CODES**	***AUXILIARY BUILDINGS***	–			I) MAX.12 M2, HMAX:2 FL-5%PARCEL AREA OR II) MAX. 30 M2 HMAX:1 FL-10%PARCEL AREA NA: INDEPENDENT HOUSING UNIT																	**NA**
		MORE THAN 1 BUILDING	–			MAX. 120 M2 MAX. CONSTRUSTION AREA (IN BODRUM SITE AREA)= 120 M2																	**NA**
		BASEMENT FLOOR	–			APPL= IN THE CONSTRUCTION AREA RATIO/FLOOR AREA RATIO BASEMENT FLOOR AREA= 1/3 OF THE GROUND FLOOR AREA HORIZONTAL, 0.30x0.50MT. RECTANGULAR WINDOW FOR AIR FLOW																**NA**
		FUNCTION OF THE BUILDINGS IN THE PARCEL	**HOUSE**		NO RESTRICTION: GR.&1stFL. LABEL X-Y= NORESTRICTION :GROUND FL.	HOUSE & PENSION					SMALL SCALE INDUSTRY BUILD.S-MINISTRY OF INDUSTRY-TECHNOLOGY BLDGS.		WHOLESALE MARKET BUILDING AND OTHER REQUIRED BUILDINGS				HYGIENE, PUBLIC TOILETS AND MUNICIPAL POLICE SERVICES &TERMINAL	OTEL TOURISM	RESTAURANT. ,CAFE, BUFFET, BEACH CABINS…	PRIMARY, HIGH AND VARIOUS LYCEE-EDUCATION BUILDINGS	OFFICIAL BUILDINGS WITH ONLY ADDITIONAL UNITS i.e.APARTMENTS OF EMPLOYEE		**NA**
		TYPE PROJECTS	–			–					–						–		**NA**			**NA**
		REQUIRED SPACES IN HOUSES	–			1: ROOM, 1SLEEPING RM/NICHE, 1 KITCHEN/NICHE, 1 BATHROOM/NICHE, 1 TOILET (<3 ROOMS TOILET&BATHRM=SAME)					–						–		–				**NA**

Table.3.29. ‘Architectural: Functional Rules’ in 2003 implementation plan- part1, (Source: Prepared by the author based on the 2003 implementation plan)

ARCHITECTURAL RULES	FUNCTIONAL CODES		**2003 IMPLEMENTATION PLAN FOR PRESERVATION**																									
			RESIDENTIAL ZONES						**URBAN SITE**	**TOURISIM AREAS**				**URBAN SPECIAL USE AREAS**								**RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE**							
			URBAN SITE		**TRANSITION ZONES**				**TRADE**	**TOURISIM SETTLEMENTS**												**NATURAL SITE AREAS**				**ARCHEOLOGICAL SITE AREAS**		
			KUMBAHÇE CHARACTER	*TÜRKKUYUSU CHARACTER*	*TÜRKKUYUSU DISTRICT*	*1ST DEG.IMPACT TRANSITION ZONE*	*2ND DEG. IMPACT TRANSITION Z.*	*ADDITION. HOUSING AREA*	*TRADITIONAL TRADE ZONE*	*URBAN SITE*	*1ST DEG. IMPACT TRANSITION Z.*	*2ND DEG. IMPACT TRANSITION Z.*	*DAILY USE AREAS*	*EDUCATION B.*	*OFFICIAL&PUBLIC B.*	*HEALTH MUNICI SPORTS CULT*	*OPEN GREEN AREAS*	*INACTIVE G. (GRAVEYARD)*	*TRAD/T. YATCH CONST.&REPA*	*SHIP DOCK*	*FUEL. O. &LPG STATIONS*	*1st DEG. NSA*	*2nd DEG. NSA*	*3rd DEG. NSA*	*HAREM-TEN D.*	*1st DEG. AS*	*2nd DEG. AS*	*3rd DEG. AS*
		AUXILIARY BUILDINGS	MAX.15 M2 / HMAX:2.25			MAX. 16 MT BLDG.TO BIND BUILD.	-			-	MAX. 16 MT BLDG.TO BIND BUILD.	-	-								-				-		
		MORE THAN 1 BUILDING	KEEPING THE MIN. DISTANCES, MIN SET-BACK DISTANCES							KEEPING THE MIN. DISTANCES, MIN SET-BACK DISTANCES				KEEPING THE MIN. DISTANCES, MIN SET-BACK DISTANCES								-				-		
			A: MIN GROUND AREA OF 120 M2											NA: 120	NA: 120	A: MIN GROUND AREA OF 120 M2												
			NA: TYPE PROJECTS							NA: TYPE PROJECTS				NA: TYPE PROJECTS														
			MAX.1.50 MT CLOSED/OPEN SPACE TO BIND BLDGS: DIF.MAT.COL&TISSUE							MAX.1.50 MT C/O SPACE TO BIND BLDGS: DIF.MAT.COL&TIS.				CONNECTION:MAX. 1.50 MT CLOSED/OPEN SPACES DIFFERENT IN MATERIAL, COLOR &TISSUE														
		BASEMENTFLOOR	MIN. BASE: 30M2 / A: WITHIN THE SET-BACK BORDERS			CARPARK, STORAGE = NA:TOTAL FLOOR AREA			A: AS INDEPENDENT UNIT= TOTAL GROSS AREA	APPL.				-	NA: TOTAL FLOOR AREA	-						-				-		CARPARK, STORAGE, BUNKERetc= NA:TOTAL FLOOR AREA*
		TYPE PROJECTS	25% OF TOTAL NUMBER OF HOUSING UNITS	-		SEPERATE (NA:0.6/1.20)	SEPERATE	-			SEPERATE (NA:0.6/1.20)			NA								-				-		
		REQUIRED SPACES IN HOUSES	-			-			-	-				-								-				-		

Table.3.30. 'Architectural: Functional Rules' in 2003 implementation plan- part2 (Source: Prepared by the author based on the 2003 implementation plan)

FUNCTION OF THE BUILDINGS IN THE PARCEL		2003 IMPLEMENTATION PLAN FOR PRESERVATION			
		RESIDENTIAL ZONES	URBAN SITE	KUMBAHÇE CHARACTER	HOUSE
				TÜRKKUYUSU CHARACTER	
				TÜRKKUYUSU DISTRICT	
			TRANSITION ZONES	1ST DEG.IMPACT TRANSITION ZONE	
				2ND DEG. IMPACT TRANSITION Z.	
				ADDITION. HOUSING AREA	
		URBAN SITE	TRADE	TRADITIONAL TRADE ZONE	
		TOURISM AREAS	TOURISM SETTLEMENTS	URBAN SITE	JUST ONLY TOURISM
				1ST DEG. IMPACT TRANSITION Z.	
				2ND DEG. IMPACT TRANSITION Z.	
				DAILY USE AREAS	
		URBAN SPECIAL USE AREAS		EDUCATION B.	
				OFFICIAL &PUBLIC B.	
				HEALTH MUNICI SPORTS CULT.	
				OPEN GREEN AREAS	RECREATIONAL BUILDING
				INACTIVE G. (GRAVEYARD)	SECURITY BUILDING & STORAGE
				TRADIT. YATCH CONST.&REPA	WORKSHOPS
				SHIP DOCK	ADMINISTRATIVE AND SOCIAL UNIT
				FUEL O. &LPG STATIONS	FUEL OIL & LPG STATIONS
		RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE	NATURAL SITE AREAS	1st DEG. NSA	EAST BORDRUM,SOUTH SIDE OF HAREM TENBAY & WEST SIDE FACING DEĞİRMENLER HILL,&İNCEBURUNDIST.
				2nd DEG. NSA	EAST SIDES FACING BODRUM, SOUTH SIDES FACING HAREM TENBAY OF DEĞİRMENLER HILL, & ITS BAY
				3rd DEG. NSA	WEST SIDES FACING GÜMBET OF DEĞİRMENLER HILL
				HAREM-TEN D.	PART OF DEĞİRMENLER DISTRICT
			ARCHEOLOGICAL SITE AREAS	1st DEG. AS	ANTIQUE FORTIFICATIONS AND ANTIQUE MYNDOS DOOR HAVE TO BE SURVEYED, AND RESTORED
				2nd DEG. AS	PARK ADJACENT TO CASTLE AND OPOSITE OF MYNDOS DOOR
				3rd DEG. AS	RULES: DECIONS OF THE COMMISSION IN OPERATION
	HOUSE	ADJ. B.TYPE			
		SEPAR. B. TYPE			

Table.3.31. 'Architectural: Dimensional Rules' in 1974-1982 implementation plans (Source: Prepared by the author based on the plans)

			1974 IMPLEMENTATION PLAN			1982 IMPLEMENTATION PLAN														
			RESIDENTIAL DISTRICTS		TRADE	RESIDENTIAL DISTRICTS					TRADE							TOURISM AREAS		URBAN SPECIAL USE		SI
			X: KUMBAHCE DISTRICT	Y: OTHER DISTRICTS	Z: TRADE ZONE	A	B	C	D	E	SMALL SCALE TRADE (CRA	TOTAL TRADE (A,B,D TYPE)	TRADE AREA A TYPE	TRADE AREA B TYPE	TRADE AREA D TYPE	CENTRAL TRADE REGION	OPEN MARKET PLACE & TERMINAL	TOURISM FACILITY AREAS	DAILY USE AREAS	EDUCATION BUILDING ARE	OFFICIAL&PUBLIC BUILDIN AREAS	FIRST DEGREE ARCHEOLOG SITES
ARCHITECTURAL RULES	DIMENSIONAL CODES	BUILDING HEIGHTS	9.00	9.00	6,50	6,50					6,50	7,50	7,50	7,50	7,50	6,50	3,50	6,50	4,50	_		
						2FLR. IN ALL DIRECTION						2FLOOR.				_						
		MAX. FLOOR HEIGHT	_			3.00					3.00							3.00		3.00		3.00
		MAX.BEDROCK HEIGHT	_			0.50					0.50							0.50		0.50		0.50
		MIN/MAX.BUILDING FACADE LENGTH	5.00	_		4.00					4.00							4.00		4.00		4.00
			>5:DIVISION INTO 5MT.	_		14.00					14.00							14.00		14.00		14.00
		BENCH MARKING	_																			
		MAX.WINDOW AREA	1	_		1					1.00							1.00		1.00		1.00
		RATIO OF WINDOW WIDTH/ HEIGHT	3	_		3					3							3		3		3
			5			5					5							5		5		5
		MIN DISTANCE BTW. WINDOWS	_			0.6					0.6							0.6		0.6		
		RATIO OF WINDOW&DOOR/ WALLS(VOID/SOLID RATIO)	25%	25%	NA	NA																
		OUTSIDE DOORS	_			WIDTH OF ENTRANCE DOOR OF GARDENS: SINGLE ENTRANCE=1.60 MT, OTHERS= 0.90 MT																	

Table.3.32. ‘Architectural: Dimensional Rules’ in 1974-1982 implementation plans, (Source: Prepared by the author based on the plans)

			1974 IMPLEMENTATION PLAN			**1982 IMPLEMENTATION PLAN**														
			RESIDENTIAL DISTRICTS		**TRADE**	**RESIDENTIAL DISTRICTS**					**TRADE**							**TOURISM AREAS**		**URBAN SPECIAL USE**		**SITE**	
			X: KUMBAHCE DISTRICT	*Y: OTHER DISTRICTS*	*Z: TRADE ZONE*	*A*	*B*	*C*	*D*	*E*	*SMALL SCALE TRADE (CRAFT)*	*TOTAL TRADE (A,B,D TYPE)*	*TRADE AREA A TYPE*	*TRADE AREA B TYPE*	*TRADE AREA D TYPE*	*CENTRAL TRADE REGION*	*OPEN MARKET PLACE & TERMINAL*	*TOURISM FACILITY AREAS*	*DAILY USE AREAS*	*EDUCATION BUILDING AREAS*	*OFFICIAL&PUBLIC BUILDING AREAS*	*FIRST DEGREE ARCHEOLOGIC SITES*	*HISTORICAL URBAN SITE*
ARCHITECTURAL RULES	***DIMENSIONAL CODES***	***BUILDING WIDTH/ HEIGHT***	–			–																NA
		ROOFS	MAX. PARAPET= 1 MT.			FLAT ROOF (IN SITE)																NA
						NA: ROOF COVERING																
						90CM. PARAPET																
		ROOF STOREYS	MAX. 5% OF THE ROOF AREA, HMAX= 2.40 MT.			NA															**NA**	NA
						ONLY MAX. 5% OF THE ROOF AREA CAN BE CLOSED FOR THE STAIR VOLUME																
		EAVES	–			NA																NA
		SKYLIGHT	–			MIN 1 LIVING ROOM AND 1 SLEEPING ROOM SHOULD OPEN TO DIRECT LIGHTING AND AIR																NA
						THE RATIO OF SKYLIGHTS (WIDTH/HEIGHT): 1/3, MAX. 0.008 M2 AND MA. %2 OF THE FACADE AREA																
		STAIRS	–			STAIRS CANNOT BE WOODEN IN HOUSES HAVING MORE THAN 2 UNITS					–												NA
						STAIRS CANNOT BE BUILT AT OUTER FACADE																
		RAILINGS	–			MIN 090 MT RAILING SHOULD BE CONSTRUCT ON THE ROOFS THAT CAN BE WALKED																NA
		MOVEMENT ON FACADE	>5:DIVISION INTO 5MT.			>5:DIVISION INTO 5MT (RATIO: 2/3 or 3/5)																NA
		PORCHES/ VERANDAS	–			–					–							–		–			–

Table.3.33. ‘Architectural: Dimensional Rules’ in 2003 implementation plan-part1, (Source: Prepared by the author based on the plan)

			2003 IMPLEMENTATION PLAN FOR PRESERVATION																										
			RESIDENTIAL ZONES						**URBAN SITE**	**TOURISIM AREAS**				**URBAN SPECIAL USE AREAS**								**RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE**							
			URBAN SITE			**TRANSITION ZONES**			**TRADE**	**TOURISIM SETTLEMENTS**												**NATURAL SITE AREAS**				**ARCHEOLOGICAL SITE AREAS**		
			KUMBAHCE CHARACTER	*TÜRKKUYUSU CHARACTER*	*TÜRKKUYUSU DISTRICT*	*1ST DEG.IMPACT TRANSITION ZONE*	*2ND DEG. IMPACT TRANSITION Z.*	*ADDITION. HOUSING AREA*	*TRADITIONAL TRADE ZONE*	*URBAN SITE*	*1ST DEG. IMPACT TRANSITION Z.*	*2ND DEG. IMPACT TRANSITION Z.*	*DAILY USE AREAS*	*EDUCATION B.*	*OFFICIAL&PUBLIC B.*	*HEALTH MUNICI SPORTS CULT*	*OPEN GREEN AREAS*	*INACTIVE G. (GRAVEYARD)*	*TRADIT. YATCH CONST.&REPA*	*SHIP DOCK*	*FUEL O. &LPG STATIONS*	*1st DEG. NSA*	*2nd DEG. NSA*	*3rd DEG. NSA*	*HAREM-TEN D.*	*1st DEG. AS*	*2nd DEG. AS*	*3rd DEG. AS*
ARCHITECTURAL RULES	**DIMENSIONAL CODES**	***BUILDING HEIGHTS***	6,50											MAX.2 FLOORS			3.00	2.5 MT	Ara.50	Haz.50	Haz.50	3.00	3.00 (1 FLR)			–		
			2FLR.INALL DIRECTION														MAX. 1 FLOO		MAX. 2 FLOORS			1FLR.IN ALLDIRE	TOURISM: 6.50					
		MAX. FLOOR HEIGHT	A: INSIDE THE BUILDING: LEVELLING OF FLOORS																			–				–		
		MAX.BEDROCK HEIGHT	0.50			0.50			0.15	0.50				0.50	0.15	0.50						–				–		
		MIN/MAX.BUILDING FACADE LENGTH	4.00			4.00			4.00	4.00				4.00								–				–		
			16.00			16.00			16.00	16.00				16.00														
		BENCH MARKING	–							–				–								–				–		
		MAX.WINDOW AREA	1						1	–				–								–				–		
		RATIO OF WINDOW WIDTH/ HEIGHT	3						3	3				–								–				–		
			5						5	5				–														
		MIN DISTANCE BTW. WINDOWS	–						–	–				–								–				–		
		RATIO OF WINDOW&DOOR/ WALLS(VOID/SOLID RATIO)	15%			15%	25%	25%	75% (G. FL)	15%	15%	25%		–								–				–		
									15% (1st FLR)																			
		OUTSIDE DOORS	A: TRADITIONAL DIMENSIONS			APPL:CONST . REGU.				–				–								–						

Table.3.34. ‘Architectural: Dimensional Rules’ in 2003 implementation plan- part2, (Source: Prepared by the author based on the plan)

			2003 IMPLEMENTATION PLAN FOR PRESERVATION																											
			RESIDENTIAL ZONES						**URBAN SITE**	**TOURISIM AREAS**				**URBAN SPECIAL USE AREAS**								**RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE**									
			URBAN SITE			**TRANSITION ZONES**			**TRADE**	**TOURISIM SETTLEMENTS**												**NATURAL SITE AREAS**				**ARCHEOLOGICAL SITE AREAS**			
			KUMBAHÇE CHARACTER	*TÜRKKUYUSU CHARACTER*	*TÜRKKUYUSU DISTRICT*	*1ST DEG.IMPACT TRANSITION ZONE*	*2ND DEG. IMPACT TRANSITION Z.*	*ADDITION. HOUSING AREA*	*TRADITIONAL TRADE ZONE*	*URBAN SITE*	*1ST DEG. IMPACT TRANSITION Z.*	*2ND DEG. IMPACT TRANSITION Z.*	*DAILY USE AREAS*	*EDUCATION B.*	*OFFICIAL&PUBLIC B.*	*HEALTH MUNICI SPORTS CULT*	*OPEN GREEN AREAS*	*INACTIVE G. (GRAVEYARD)*	*TRAD.IT. YATCH CONST.&REPA*	*SHIP DOCK*	*FUEL O. &LPG STATIONS*	*1st DEG. NSA*	*2nd DEG. NSA*	*3rd DEG. NSA*	*HAREM-TEN D.*	*1st DEG. AS*	*2nd DEG. AS*	*3rd DEG. AS*
ARCHITECTURAL RULES	**DIMENSIONAL CODES**	*PROJECTIONS*	NA: CLOSED PROJECTIONS			APPL: OPEN AND CLOSE= MIN 0.60 MT FRO CORNERS, MAX. 0.50 MT DEPTH & 0.75 M2	APPL: OPEN AND CLOSE= MIN 0.60 MT FRO CORNERS, MAX. 0.50 MT DEPTH & 0.75 M2 NOT MORE THAN 1 IN 8 MT		10cm.DECORATION	NA: CLOSED PROJECTIONS												–				–		
			TRAD. MOTIF,FRAMES&SILLS = MAX.1/3 OF THE FACADE LENGTH&MAX. 10 CM							TRAD. MOTIF,FRAMES&SILLS= MAX.1/3 OF THE FACADE LENGTH&MAX. 10 CM																		
			OPEN PROJECTIONS= MIN0.60 MT FROM CORNERS, MAX.0.50 MTDEPTH&0.75 M2 AREA							OPEN PROJECTIONS= MIN0.60 MT FROM CORNERS, MAX.0.50 MTDEPTH&0.75 M2 AREA																		
			MIN HEIGHT BETWEEN THE GOUND AND PROJECTION= 2.40 MT																											
			OPEN BRIDGES, ENTRANCE PATIOS AND EAVES ARE NOT CONSIDERED AS PROJECTION																											
		BUILDING	4*7 (& ITS MULTPL.)			–			–	–				–								–				–			
		WIDTHD/ HEIGHT																												

Table.3.35. ‘Architectural: Dimensional Rules’ in 2003 implementation plan-part3, (Source: Prepared by the author based on the plan)

			1974 IMPLEMENTATION PLAN			1982 IMPLEMENTATION PLAN																	
			RESIDENTIAL DISTRICTS		TRADE	RESIDENTIAL DISTRICTS					TRADE							TOURISM AREAS		URBAN SPECIAL USE		SITE	
			X: KUMBAHÇE DISTRICT	Y: OTHER DISTRICTS	Z: TRADE ZONE	A	B	C	D	E	SMALL SCALE TRADE (CRAFT)	TOTAL TRADE (A,B,D TYPE)	TRADE AREA A TYPE	TRADE AREA B TYPE	TRADE AREA D TYPE	CENTRAL TRADE REGION	OPEN MARKET PLACE & TERMINAL	TOURISM FACILITY AREAS	DAILY USE AREAS	EDUCATION BUILDING AREAS	OFFICIAL&PUBLIC BUILDING AREAS	FIRST DEGREE ARCHEOLOGIC SITES	HISTORICAL URBAN SITE
ARCHITECTURAL RULES	VISUAL CODES	BUILDING FACADES	–			–																–	
		WINDOW SHAPE	–			MUST BE RECTANGLE																	NA
		SUN BREAKING	–			NA																	NA
		SUN COLLECTORS	–			HIDE BEHIND THE PARAPET																	NA
		WATER STORAGE	–			EXTENSION OF PARAPET HEIGHT> WHITE PAINT**												–					NA
		VISTA	–			–																–	
	CONSTRUCTION CODES	OUTSIDE MATERIAL/ BUILDING FACADE	FLAT PLASTER			FLAT PLASTER																FLAT PLASTER	NA
			WHITE			WHITE																WHITE	
						STONE WALS= LIMEWASHED WITHOUT PLASTER AND/OR GREYISH BLUE PLASTER																	
		GARDEN WALLS MATERIAL	STONE			STONE																STONE	NA
			WHITE			WHITE																WHITE	
						IN CASE OF PLACING BUILDINGS FROM ROADS= MIN 1.20-MAX.1.60MT. HEIGHT GARDEN WALL																	
						FOR NEW CONSTRUCTIONS= NO FRONT GARDEN/ GARDEN WALLS SHOULD CONSTRUCT INCASE OF CONSTRUCTING BEHIND THE ROAD																	
						WELLS AND POOLS FOUND IN GARDENS HAVE TO BE PRESERVED																	
						ALL GARDEN WALLS THAT ARE PLACED IN THE ROADS HAVE TO BE PRESERVED																	
						GARDEN WALLS, WELLS, FOUNTAINS, CISTERNS PLACED IN SITE AREAS ARE HISTORICAL ELEMENTS																	
		CONSTRUCTION RELATION TO ADJACENT PARCEL	TILL ADJT.PRCL NA=WINDOW AT SIDE/BACK IF D<2MT			–																–	
		WINDOW DOOR MATERIAL	–			WOODEN FRAME																	NA
		WINDOW DOOR COLOR	–			BROWN, DARK BLUE, DARK GREEN&WOOD																	NA
		HEAT INSULATION	–			–																–	

Table.3.36. ‘Architectural: Visual and Construction Rules’ in 1974-1982 implementation plans, (Source: Prepared by the author based on the plans)

			1974 IMPLEMENTATION PLAN			1982 IMPLEMENTATION PLAN															
			RESIDENTIAL DISTRICTS		TRADE	RESIDENTIAL DISTRICTS					TRADE							TOURISM AREAS		URBAN SPECIAL USE		SITE	
			X: KUMBAHÇE DISTRICT	Y: OTHER DISTRICTS	Z: TRADE ZONE	A	B	C	D	E	SMALL SCALE TRADE (CRAFT)	TOTAL TRADE (A,B,D TYPE)	TRADE AREA A TYPE	TRADE AREA B TYPE	TRADE AREA D TYPE	CENTRAL TRADE REGION	OPEN MARKET PLACE & TERMINAL	TOURISM FACILITY AREAS	DAILY USE AREAS	EDUCATION BUILDING AREAS	OFFICIAL&PUBLIC BUILDING AREAS	FIRST DEGREE ARCHEOLOGIC SITES	HISTORICAL URBAN SITE
ARCHITECTURAL RULES	VISUAL CODES	BUILDING FACADES	_			_																_	
		WINDOW SHAPE	_			MUST BE RECTANGLE																	NA
		SUN BREAKING	_			NA																	NA
		SUN COLLECTORS	_			HIDE BEHIND THE PARAPET																	NA
		WATER STORAGE	_			EXTENSION OF PARAPET HEIGHT> WHITE PAINT**												_					NA
		VISTA	_			_																_	
	CONSTRUCTION CODES	OUTSIDE MATERIAL/ BUILDING FACADE	FLAT PLASTER			FLAT PLASTER																FLAT PLASTER	NA
			WHITE			WHITE																WHITE	
						STONE WALS= LIMEWASHED WITHOUT PLASTER AND/OR GREYISH BLUE PLASTER																	
		GARDEN WALLS MATERIAL	STONE			STONE																STONE	NA
			WHITE			WHITE																WHITE	
						IN CASE OF PLACING BUILDINGS FROM ROADS= MIN 1.20-MAX.1.60MT. HEIGHT GARDEN WALL																	
						FOR NEW CONSTRUCTIONS= NO FRONT GARDEN/ GARDEN WALLS SHOULD CONSTRUCT INCASE OF CONSTRUCTING BEHIND THE ROAD																	
						WELLS AND POOLS FOUND IN GARDENS HAVE TO BE PRESERVED																	
						ALL GARDEN WALLS THAT ARE PLACED IN THE ROADS HAVE TO BE PRESERVED																	
						GARDEN WALLS, WELLS, FOUNTAINS, CISTERNS PLACED IN SITE AREAS ARE HISTORICAL ELEMENTS																	
		CONSTRUCTION RELATION TO ADJACENT PARCEL	TILL ADJT.PRCL NA=WINDOW AT SIDE/BACK IF D<2MT			_																_	
		WINDOW DOOR MATERIAL	_			WOODEN FRAME																	NA
		WINDOW DOOR COLOR	_			BROWN, DARK BLUE, DARK GREEN&WOOD																	NA
		HEAT INSULATION	_			_																_	

Table.3.37. ‘Architectural: Visual and Construction Rules’ in 2003 implementation plan, (Source: Prepared by the author based on plan)

			2003 IMPLEMENTATION PLAN FOR PRESERVATION																								
			RESIDENTIAL ZONES						**URBAN SITE**	**TOURISIM AREAS**				**URBAN SPECIAL USE AREAS**								**RULES FOR THE SITE AREAS OUTSIDE THE URBAN SITE**						
			URBAN SITE			**TRANSITION ZONES**			**TRADE**	**TOURISIM SETTLEMENTS**												**NATURAL SITE AREAS**				**ARCHEOLOGICAL SITE AREAS**		
			KUMBAHÇE CHARACTER	*TÜRKKUYUSU CHA.*	*TÜRKKUYUSU DISTRICT*	*1ST DEG.IMPACT TZ*	*2ND DEG. IMPACT TZ*	*ADDITION. HOUSING AREA*	*TRADITIONAL TRADE ZONE*	*URBAN SITE*	*1ST DEG. IMPACT TRANSITION Z.*	*2ND DEG. IMPACT TRANSITION Z.*	*DAILY USE AREAS*	*EDUCATION B.*	*OFFICIAL&PUBLIC B.*	*HEALTH MUNICI SPORTS CULT*	*OPEN GREEN AREAS*	*INACTIVE G. (GRAVEYARD)*	*TRADIT. YATCH CONST.&REPA*	*SHIP DOCK*	*FUEL O. &LPG STATIONS*	*1st DEG. NSA*	*2nd DEG. NSA*	*3rd DEG. NSA*	*HAREM-TEN D.*	*1st DEG. AS*	*2nd DEG. AS*	*3rd DEG. AS*
ARCHITECTURAL RULES	**VISUAL CODES**	*BUILDING FACADES*	–																			–				–		
		WINDOW SHAPE	–			–		16,00	–	–		16,00	–	–								–				–		
		SUN BREAKING	–																			–				–		
		SUN COLLECTORS	HIDDEN BEHIND THE PARAPET																			–				–		
		WATER STORAGE	HIDDEN BEHIND THE PARAPET																			–				–		
		VISTA	DEMOLISHING THE VISTA ARE STRICTLY FORBIDDEN																			–				–		
			PRESENT BUILDINGS DETERIORATING THE VISUAL CAHARACTERISTICS SHALL BE RE-ORGANIZED ACCORDING TO THE RULES OF THIS OLAN NOTES.																									
	CONSTRUCTION CODES	*OUTSIDE MATERIAL/ BUILDING FACADE*	FLAT PLASTER																			–				–		
			WHITE																									
			NATURAL/LOCAL MATERIALS OF FACADE COLOR AND CLADDING																									

CHAPTER 4

A SECTIONAL ANAYSIS FROM BODRUM CENTER

"In its abstract form, architecture has, of course, played a certain role in the impoverishment of the environment- particularly where it has been instrumental in the rationalisation of both building types and methods, and where both the material finish and the plan form have been reduced to their lowest common denominator, in order to make production cheaper and to optimize use".

(K. Frampton "Modern Architecture: A Critical History"
London: Thames and Hudson, 1980, p.9)

The case area, the traditional site area at Bodrum Centre, has transformed from a small village to a tourist destination since end of 1970. The aim of this chapter is to focus on the creation of Bodrum housing type and its transformation on the case area in three plot zones of implementation plans in three years. In the methodology of the analysis the codes for houses are put into a matrix having three titles as; procedural, contextual and architectural codes. And it is observed that the architectural and physical planning codes in the contextual rules are likely the most significant ones to create the built environment. It has the goal of the analysis that the matrix covering the physical planning codes determining the Bodrum housing types Considering the analyses, it has seen that both the plans rules, which named as design codes in the content of the dissertation, determine the characteristics of the built environment in terms of aesthetic, function and technique. However, in the context of the case area, design codes cover all the plans and their notes that have impact of the built environment of Bodrum.

The evolution of the Bodrum housing type of the case study area will be analyzed through the comparison of the design codes in implementation plans of 1974, 1982 and 2003. The Bodrum housing type-model and the urban typo-morphology have followed the vernacular context and characteristics of the traditional village. Within the investigation of the transformation of built environment of Bodrum, the urban socio-morphology and Bodrum housing type vs. model comparison has been discussed through the analysis of the design codes in the classification of three sub-groups as procedural codes, contextual codes and architectural codes that have presented in a matrix.

The chapter will focus and search creation and transformation of the Bodrum Housing type via design codes starting from the early studies by Akçura's and 1974 master plan, following the one in 1982 and finally the one in 2003 spanning the current context. In the selection of the case area it is intended to see the validity of each plan's characteristics in detail. So it has observed that the characteristics of the codes of 1974 plan mostly in zone 1, the ones of 1982 in zone 2 and characteristics of 2003 both in zone 2 and zone 3. The zone 1 has preserved as site area so that it has the still cover the characteristics of traditional Bodrum village. Although

it has been declared as a site area, the portable and artificial additions and illegal buildings have destroyed the environment significantly. Because, due to the neoliberal policies, the period between the beginning of 1980s and end of 1990s has seen the almost all significant transformations and degradation in the built environment form. All in all, the movement from accommodation to hospitality usage has created a significant metamorphosis in the economic and social life of Bodrum.

As it has mentioned, the design codes of the Bodrum housing type was shaped by Akçura's regional study of the vernacular context. The morphology of the case area was legitimized by their study and coded in the first implementation plan in 1974. The contribution of this plan based on Akçura's study was the generation of Bodrum housing type. One of the significant rule of the design codes is the restriction of the housing block base area to 120 m2 and area of the windows up to one (1) m2 with a ratio of three (3) over five (5). The height of the buildings are restricted to maximum two floors- that is 6.50 meters [70]. There is a significant discussion on what type of architecture- that is housing type in the content of this study- has been created via the codes of the plans. Hence, not only the codes but the architect and autonomy debate addresses the built environment. From now on, this chapter will focus on the analysis of the design codes of houses that creates the Bodrum housing type.

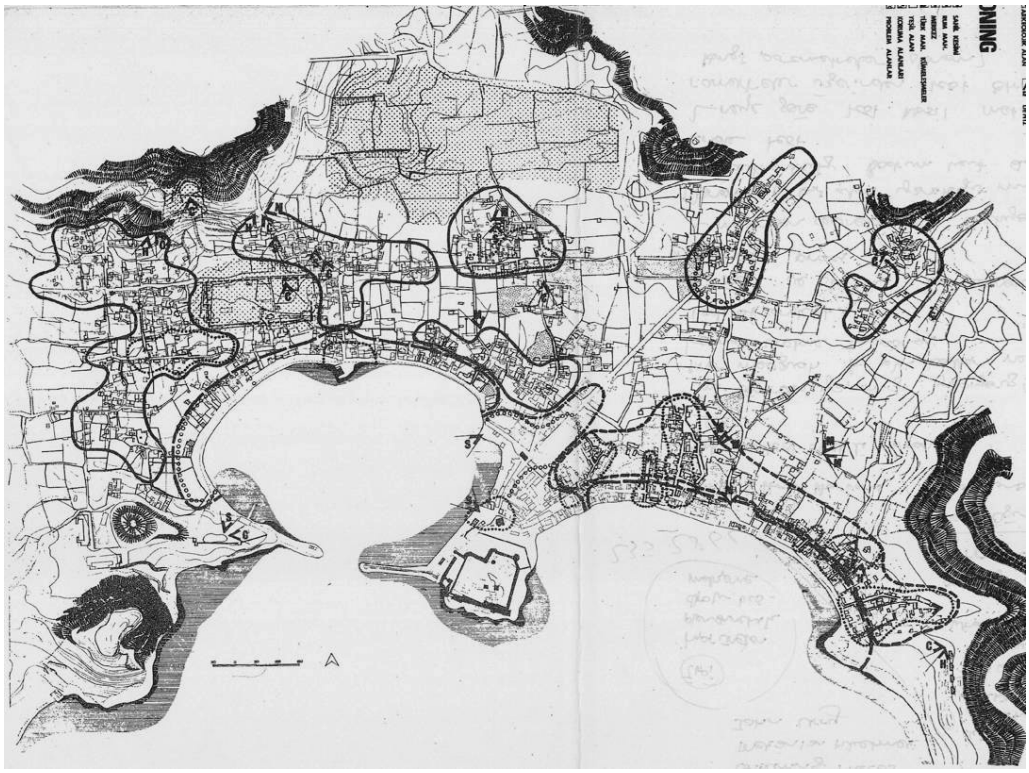


Figure.4.1. The cultural values of the city that was studied by Tuğrul and Necva Akçura; Source: (Akçura and Akçura, 1972)

[70] In 1974 implementation plan the house heights were allowed to nine meters. However, this rule was cancelled since it was objected that this it was exceeded the traditional context and re-ordered building heights back to 6.50 meters. However, some buildings were built and some examples are still present currently.

4.1. Description of the Case Area

As it has pointed through regional and implementation plans of Bodrum, the traditional small village has transformed into a global urban city. Although Bodrum Peninsula and centre zone have eleven sub-regions- while the peninsula has eleven municipalities, after 2009 this number has reduced one Bodrum main municipality due to the change in the governance of the municipalities. Bodrum, as being a sub-village of the greater city Muğla, [71] once having eleven municipalities has defined eleven neighbourhoods that are named as; Kumbahçe, Omurca, Yokuşbaşı, Çarşı, Türkkuyusu, Tepecik, Yeniköy, Eskiçeşme, Cevat Şakir, Gümbet and Others. According to the 2003 implementation report, the name and the population of the neighbourhoods and districts are listed as following and shown as in table 4.1. The case area that is named Kumbahçe neighbourhood is placed in the east part of the centre of Bodrum beside to Omurca Neighbourhood.

Table 4.1. The name of the districts and their population; Source: (Gündüz et al., 2001, p.156)

#	Name	Population
1	Kumbahçe (+with seaside and +upper regions)	70 (+300+160)= 530
2	Omurca	75
3	Yokuşbaşı	90
4	Çarşı	60
5	Türkkuyusu	30
6	Tepecik	60
7	Yeniköy	30
8	Eskiçeşme	60
9	Cevat Şakir	60
10	Gümbet	60
11	Other: Torba sea-side	246

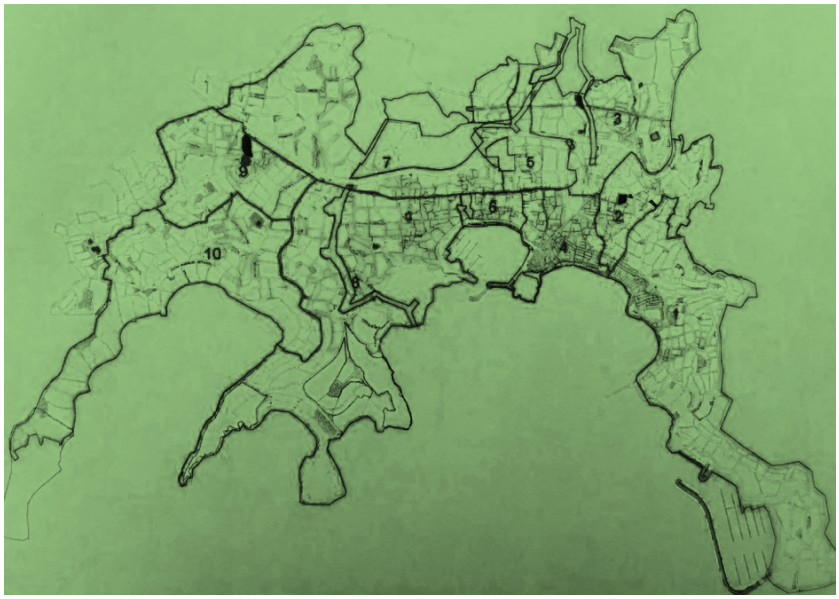
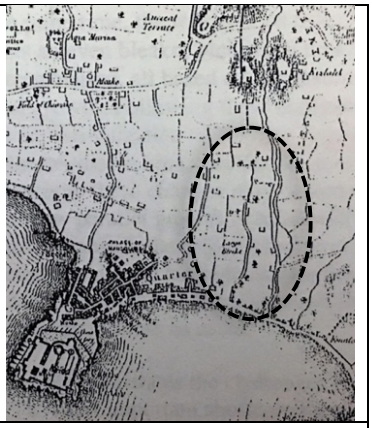


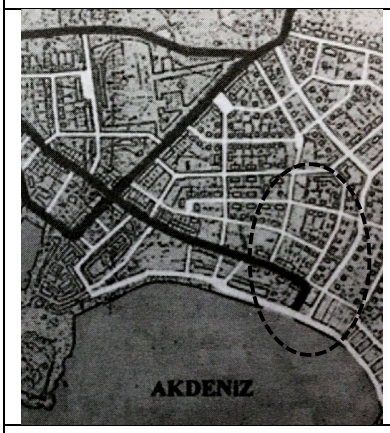
Figure.4.2. The neighbourhoods of Bodrum Center; Source: (Gündüz et al., 2001)

[71] The local governance of Bodrum that has eleven municipalities has transformed in 2009 as one big municipality for the whole peninsula

Case area in the Ancient Map (Source: Shown by the author on the map by Wagner and Debes)

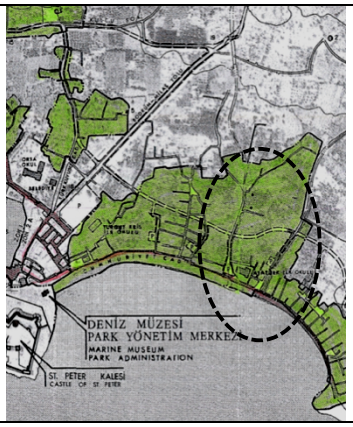


Case area in the Ancient Map (Source: Shown by the author on the map by Sancar and Onaran, 2002)



Case area in the first plan covering 65-hectare in 1948 (Source: Shown by the author on the map by Gündüz et al., 2001)

Case area in the traditional context (Source: Shown by the author on the map by Akçura and Akçura, 1972)



Case area in the Halicarnassus National Park (Source: Shown by the author on the map Halicarnassus seashore National Park, 1972)

Case area in the current master plan (Source: Shown by the author on the plan by Ministry of Cultureand Tourism, 2003)

Figure.4.3. The case area in the historical development; Source: (Prepared by the author)

The case area is placed at the very end of the street of cafes and bars of traditional part of Bodrum Center. This case area Kumbahçe neighbourhood- together with Eskiçeşme Neighbourhood- was the first settlement and examined by Akçuras' study. The reason of selecting Kumbahçe as a case area is that it covers all the plan codes and housing types of both Cretans and Muslims in the selected three zones. The reason to examine the design codes for the Bodrum Housing types is due to the fact that the start of the plan codes of implementation plans has been based on the research of the properties of traditional Bodrum houses, in which approximately one third of the built environment has covered with the traditional typology of houses in the center zone.

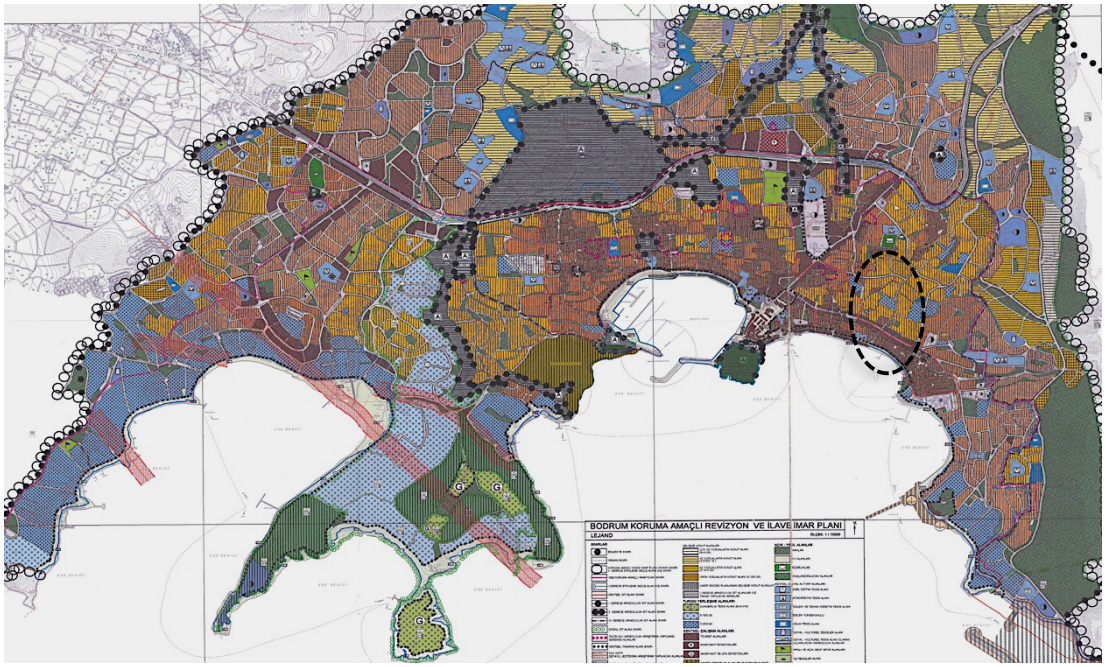


Figure.4.4. Master Development Plan approved in 2003; Source: (Archive of T.C. Kültür ve Turizm Bakanlığı, 2003)

The area is divided into three regions that are examined in three planning period. The area is divided into 3 regions. In all these three regions, the housing codes of Bodrum House are examined in each period of 1974, 1982 and 2003 implementation plans. The area has examined in a vertical section that spans from the sea shore to the inner parts, since it can be observed all the characteristics in the built environment in terms of the design codes. The zone 1, zone2, and zone 3 has different characteristics of in each zone unique to that zone. For instance, since case area is a preservation region of various degree of rules, the examples of the traditional housing types such as the traditional Cretan houses and vernacular characteristics in zone 1 or the houses with gardens of Muslims in traditional context are observed clearly. While housing types of the case area covered all the typology of the housing units of the traditional context, most of the buildings are likely deteriorated physically and has covered with illegal buildings blocks.

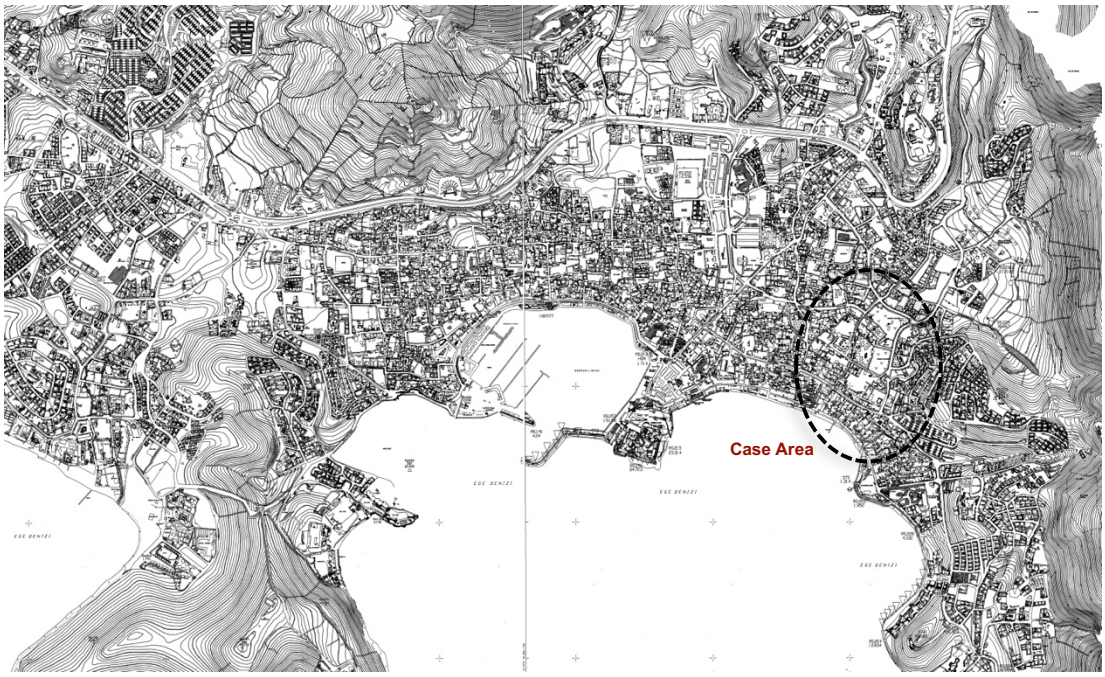


Figure.4.5. The case area in the implementation plan of Bodrum in 2003; Source: (Archive of Iller Bank)

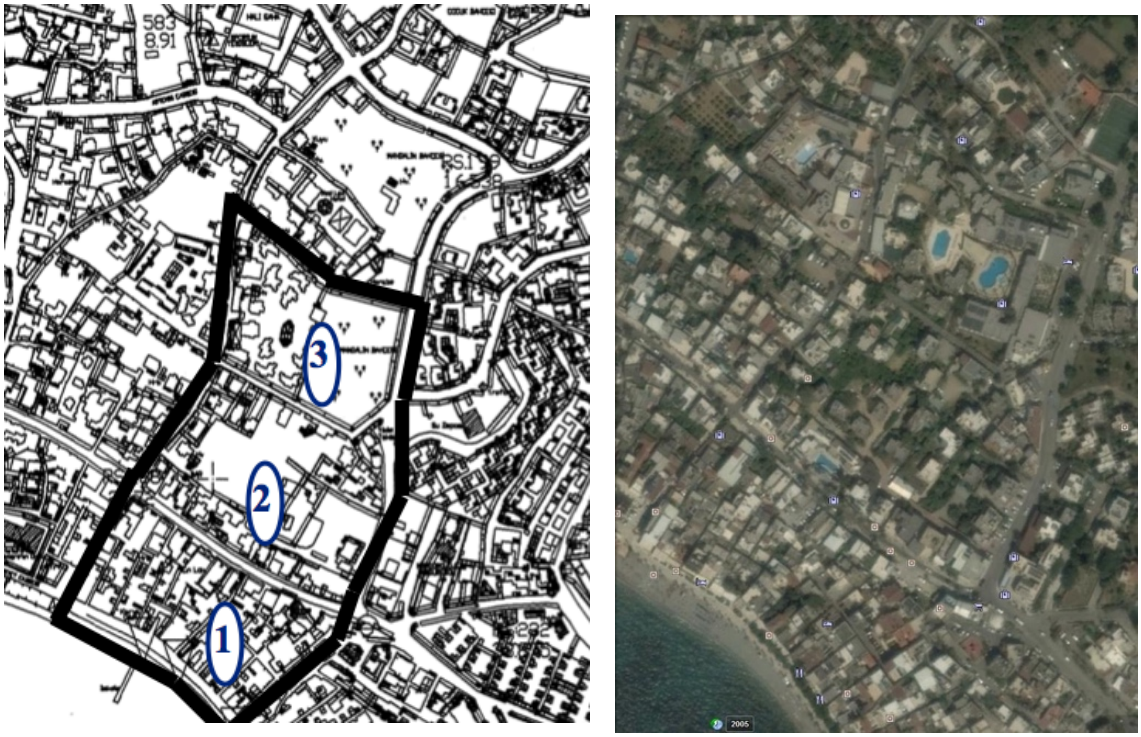


Figure.4.6. The case area shown on the present master plan approved in 2003; Source: (Archive of İller Bankası) and the aerial view in 2016; Source: (Google Earth)

The analysis of the design codes of Bodrum houses cover two groups of matrix- that are first vertical and second horizontal scheme. First, the vertical scheme that is the design codes structuring the Bodrum housing type are analysed in three group of zones in depth in three implementation plans of 1974, 1982 and 2003. Second, the horizontal scheme that is the three zones of 1,2 and 3 are compared in typo-morphological analysis in each time frame respectively. In the former vertical one the design codes matrix presented in the previous chapter are investigated for the housing codes and presented the criteria for structuring Bodrum Housing Type. The characteristics of the housing units and built environment are evidenced by the photographs. The latter horizontal analysis is almost aimed to show and compare both the physical morphology and the socio-economic change of the context in each plot zone. So, the conceptual scheme of the analysis is shown as following;

Vertical Analysis:

1974	1982	2003
Z1	Z1	Z1
Z2	Z2	Z2
Z3	Z3	Z3

Horizontal Analysis:

Z1:	1974	1982	2003
Z2:	1974	1982	2003
Z3:	1974	1982	2003

Figure.4.7. The scheme of the analysis of the design codes of implementation plans; Source: (Drawn and prepared by the author)

In fact; this kind of cross-section also reveals an understanding on parallel planning and architectural transformations of Bodrum's functional and morphological development. The structures built as houses in traditional life- that have been the subject of the study of Akçuras'- have determined the guide and rules (like) of the conservation plans. When the tourism inserted in the peninsula, the houses transferred from domestic use to tourism purpose, these rules were the basic guides for the re-use and new buildings. So that these transformations could be observed from the sea side through to the inner parts.

4.2. Analysis and Evaluation of the Design Codes for Housing Types in the Case Area

This section will present the vertical analysis in considering the comparison of design codes over three time periods. In the previous chapter, the explanation of the codes in three implementation plans of 1974, 1982 and 2003- were examined under three main group of taxonomy as ‘procedural codes’, ‘contextual codes’ and ‘architectural codes’. In this section these main titles and their sub-titles are going to be embodied with the design codes of the housing types in this three zones of the case area of Bodrum Center.

Table.4.2. The design codes determining Bodrum housing types (Source: Prepared by the author)

1	Procedural Rules/ Codes	1.1.Legislative Codes;	General
		1.2. Juridical Codes;	General
2	Contextual Rules/ Codes	2.1. Environmental Codes;	General
		2.2. Physical Planning Codes;	**PARCEL FAÇADE** **ALLOTMENT-İFRAZ VE TEVHİD** **BASE AREA/FLOOR AREA (CONSTRUCTION) RATIO** **MAX. CONSTRUCTION AREA** **BUILDING BASE AREA** **MIN SET BACKS: FROM ROAD & FROM GARDEN** **BACK GARDEN** **MIN DISTANCE BTW. BUILDINGS** **SLOPE**
		2.3. Special Project Design Codes;	General
3	Architectural Rules / Codes	**3.1. Functional Codes;**	**FUNCTION: HOUSE ← → HOSPITALITY** **REQUIRED SPACES** **PERMISSION OF;** **AUXILIARY BUILDINGS** **MORE THAN 1 BUILDING** **BASEMENT FLOOR** **TYPE PROJECTS**
		3.2. Dimensional Codes;	**BUILDING HEIGHT-MAX** **FLOOR HEIGHT-MAX** **BEDROCK HEIGHT** **BUILDING FAÇADE LENGTH** **BENCH MARKING** **WINDOW WIDTH/HEIGTH RATIO** **MIN DISTANCE BTW. WINDOWS** **VOID (WINDOW-DOOR)/SOLID RATIO** **OUTER DOORS** **ROOFS** **ROOF STOREYS** **EAVES** **SKYLIGHT** **STAIRS** **RAILINGS** **MOVEMENT ON THE FAÇADE/PROJECTIONS**
		3.3. Visual Codes;	**BUILDING FAÇADE** **WINDOW SHAPE** **SUN BREAKING** **SUN COLLECTORS** **WATER STORAGE** **VISTA**
		3.4. Construction Codes;	**OUTSIDE MATERIAL/BUILDING FAÇADE** **GARDEN WALLS (MATERIAL)** **ADJACENT PARCEL CONSTRUCTION RELATIONSHIP** **WINDOW/DOOR MATERIAL** **INDOW/DOOR COLOR** **HEAT INSULATION**

1-Procedural Rules/ Codes: In the first main title of "procedural rules" we have two subtitles as; "Legislative and Juridical Codes". While the the decision organs for the approval of the plans were grouped in the juridical codes, the rules for special geological precaution zones were put in the legislative codes. Although there are not any special conditions on houses, the general rules of the built environment are likely consistent with the housing types.

In plan of 1974, there are no codes/rules in the legislative codes. In plan of 1982, it has mentioned that legislative codes as all buildings types including the residential building type construction should have to be in accordance with all related laws. This part also has insisted that any construction was banned in the hazardous regions. The various judgments for the present conditions, chaos or arrangements, various applications, rules, legislations and the control of the applications of these rules by various control agents, and necessary approvals have been ruled within the juridical codes. In the 2003 plan, it is observed that the number of codes and rules in this part has accelerated due to the complexity of the current contet by the booming of tourism. It has made introduction that all the partial and previous master and implementation plans that had been approved until 2003 invalid. The rules of the construction of the built environment in various zones such as catastrophe zones, geological zones are the juridical codes of this present conservation plan. The increase in the number of these rules has created a complexity and chaos in the present context due to the illegal conditions, their lack of controls and significant number of partial plans and building blocks.

2-Contextual Rules/ Codes: The first subtitle of environmental codes within the second main title of contextual rules was explained in the previous chapter, that they are compatible with the case area. The third subtitle of this group of codes, the special project design codes are not necessarily explaining the rules; however, they mentioned the areas that have to be designed urban project. After the general comments for three years, the further codes and rules for the case area will be mentioned for the each specific year, because these following codes have the strong determination on Bodrum housing type criteria.

4.2.1. Analysis of the Design Codes of Case Area in 1974 Implementation Plan

The case area of in the implementation plan of 1974 has the simple but neat plan design.

2-2- The Physical Planning Codes:

The Physical Planning Codes as the second sub-title of the 2-*contextual codes* are the main decisions of the design codes that put the main shape and architectural type of the houses. It ıs defined two districts as, X: Kumbahçe and Y: Other Districts for residential areas in 1974 plan. As mentioned frequently in the study that the codes have determined by the study of Akçura and Akçura, the traditional housing context has the implications on this plan. The X: Kumbahçe characteristics are for the regions having housing types of the Cretans in the traditional life. On the other side, the Y: Other Districts are for the housing types of the Muslims originated from the vernacular context.

First, the plan notes bring two main labels of plan codes on the plan including the district either X: Kumbahçe- that Cretans have lived or Y: Other Districts that Muslims have owned houses, parcel areas and floor area ratios. Second, the parcel allotments are defined as 200m2 with the label of A. The function refers to X as the Kumbahçe region. The data from plan to building-

that is housing construction is coded as K that is the ratio of construction ratio/parcel area and maximum 0.60. Hence, all these labels result in the restriction of maximum construction area of 120 m2, like when multiplied with the construction ratio of 0.60 with parcel area of 200m2. This 120 m2 restriction persistent in all implications plans and the most complaints are taken about on this rule that architects could not design effectively and the customers demand bigger spaces and houses. Although there are significant number of illegal buildings in the case area, the first zone is the less spoiled region that not having much of them despite the transformation of housing units into hostel, hotel, restaurants and cafes

Figure 4.8. The Case Area Shown on the Implementation Plan Approved in 1974; Source: (Archive of İller Bankası, 1972)

Although the code has defined for Kumbahçe region, it was mot restricted just for this region. It has mainly defined that the label for the housing types showing the characteristics of the houses in Kumbahçe region- that are ones were for Cretans. In this content; when it is said again that in the first case area in 1974's plan, the residential region labelled as X: Kumbahçe had the restriction of K: 0,60 floor area ratio for A: 200 m2 parcel area. When K:0,60 CAR.[72] is multiplied with the A: 200m2 parcel area, 120m2 floor area restriction is obtained. This is

[72] CAR: Construction Area Ratio= Construction Area/Parcel Area

labelled in the plan as;

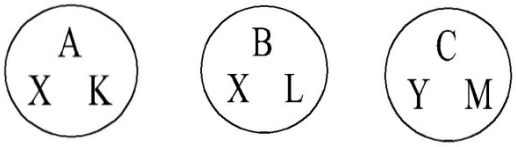


Figure 4.9. The plan ratio labels A X K, B X L, C Y M in 1974 implementation plan; Source: (Drawn by the author based on the plan)

The second zone in 1974 plan, the residential region labelled as X: Kumbahçe had the restriction of floor area ratio of L: 0,24 and parcel area of B: 350 m2. When L:0,24 CAR is multiplied with the B: 350m2 parcel area, again 120m2 maximum construction is obtained. As the case areas chosen as a vertical section, the third zone despite placing in Kumbahçe neighbourhood, it is labelled as districts Y: Other districts due to the having characteristics of Omurca District with the intersection of both regions. In this third zone, C: 500 m2 parcel area is multiplied with M:0,34 CAR, the end result is again 120m2 maximum construction area. The three labelling of the codes determine the empirical data of the construction rules. So when they are compared, the following scheme is obtained for the production of housing types.

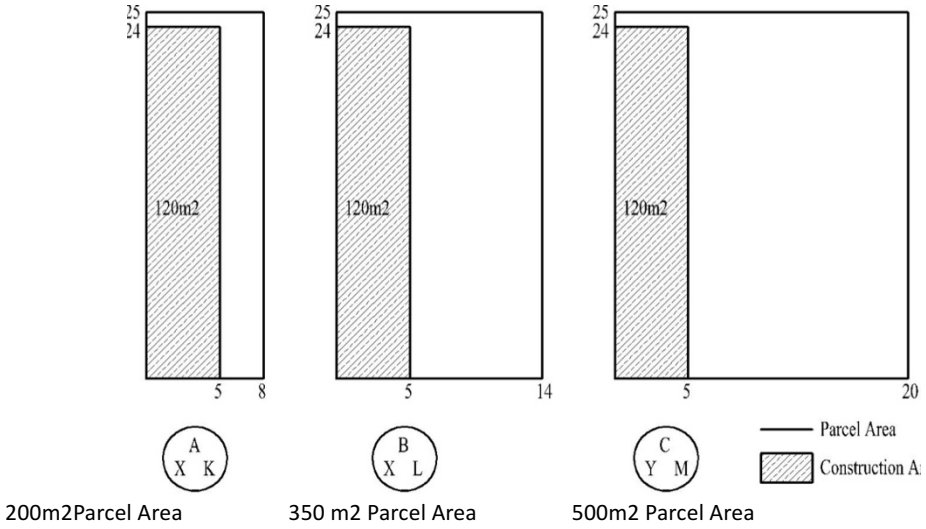


Figure 4.10. The construction area parcel area relationship in 1974 plan; Source: (Prepared and drawn by the author)

All the co-efficient are calculated considering the restriction of the 120m2 construction area is shown in figure 4.1, whereas the diagram of these coefficients and 120 m2 construction area is shown in figure 4.12.

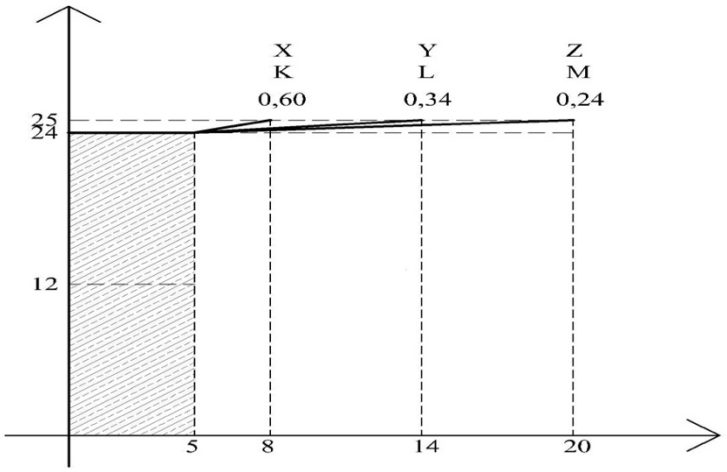


Figure 4.11. The parcel area, construction (Building base) area and construction area/parcel area co-efficiency diagram of 1974 plan; Source: (Prepared and drawn by the author)

In the following physical planning codes, the minimum set backs are coded that building should be positioned 12mt from road, and 3meters from garden and rear parcel was a must. *The Architectural Codes* cover the titles of functional, dimensional, visual and construction codes. Although the physical planning codes define the general building shape and construction areas, the architectural codes cover the tectonic properties of the built environment.

In the first 1974 plan, as it is written in the *Functional Codes*; there are two types of functions as houses and market, which were originated from the vernacular context and the socio-economic life. In the *Dimensional Codes*; the height of the houses first defined as 9 meters-3 meters and then it has altered as 6.5- 2 floors, since the former height was not compatible with the environment. However, these houses may have observed like the illegal building construction, though they were not. The maximum window area as 1 square meters, the ratio of window to height was set as 3 to 5 in this plan and maximum void/solid ratio of 25 percent has designed in this plan and applied in the following plans.

Although, these rules cover for the housing types, the following plans having other functions such as tourism, has created confusion in the usage, aesthetic and technique of the built environment. Although the roof was not depicted in this plan; the roof storey can be constructed with maximum 2.40meters in height. It has said in the previous chapter that the plan of Bodrum houses is rectangle, because of the limitation of the construction material of the roof. The short side of the rectangle was limited due to the dimensions of wood prepared for the roof construction. The wood having dimensions of 3,50-4,00 meters, cut, prepared and manufactured from the pine tree. It has said that sometimes hemlock tree was brought from another village named Finike. So the short inner side of the house is around 3,20- 3,60 meters and 4,20- 4,60 outside dimension. The long side of the wall has 5,50- 5,60 meters inner and

6,50- 7,50 meters outer dimensions.

In the *Visual Codes* of the 1974 plan the aesthetics of the building most important item about the shape of the building element is that the building and window shapes must be rectangle. The unique characteristics of the traditional building material of stone was coded that outside material should be plaster or white with this plan throughout the matrix of design codes. The reason of using stone in vernacular building was due to fact that it could be found naturally and was durable to the hot climate. The big rocks were cut sharp cutters and were carried to the construction site by the camels. In case of any cut stones left from a ruined building, they were preferred to be used. So it has known that in many traditional buildings and archaeological examples, the stones of the antique mausoleum Halicarnassus were used, such as Bodrum castle.[73]

Although in the traditional construction the houses were built in stone, the modern reinforced concrete was also created various construction problems that the end result do not fit and give the similar effect of the traditional construction methods. Given the summary of the design codes of 1974 plan, the following building block types are schematized as in the following Figure 4.12;

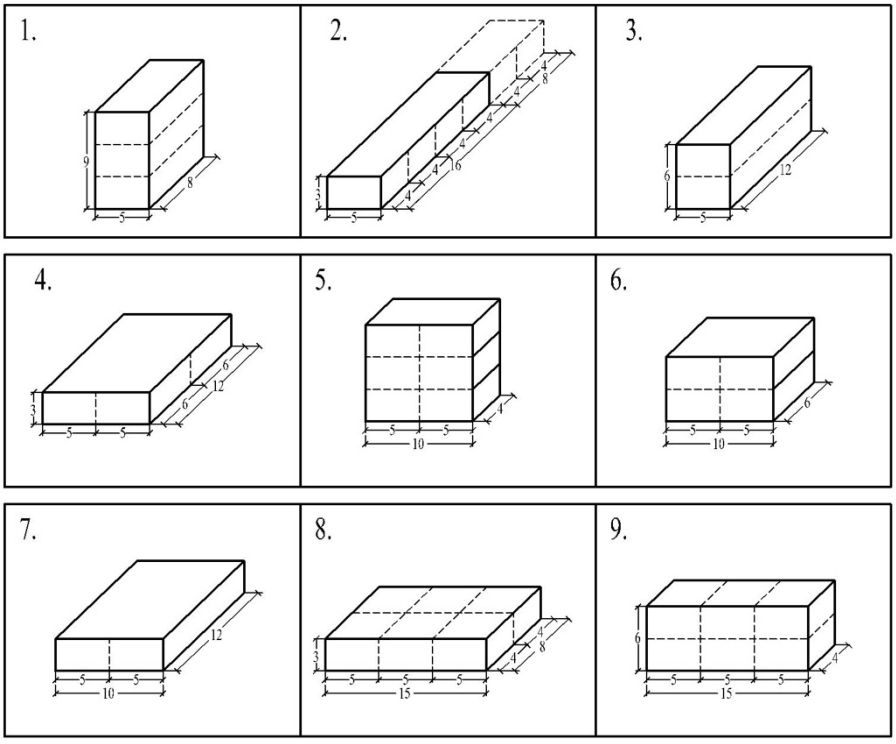


Figure 4.12. The type of housing blocks that can be created by the codes in 1974 Plan; Source: (Drawn by the author based on the plan)

[73] Compiled from the studies of the course CRP410 History of Housing- Fall 2006-2007 supervised by instructor Erhan Acar.

Figure 4.13. The design codes traces in the case area from the 1974 Plan; Source: (Photographed by the author)

Figure 4.14. The design codes traces in the case area from the 1974 Plan; Source: (Photographed by the author)

Figure 4.15. The design codes traces in the case area from the 1974 Plan; Source: (Photographed by the author)

4.2.2. Analysis of the Design Codes of Case Area in 1982 Implementation Plan

2-2- The Physical Planning Codes:

The Physical Planning Codes of the 1982 plan define the land and construction areas. The housing areas are the main decisions of the building characteristics. Unlike 1974 plan, all three labels that are the determinants of the Kumbahçe and other neighbours of Bodrum centre. The alphabets are drawn on the plan.

Figure 4.16. The case area shown on the implementation plan approved in1982; Source: (Archive of İller Bankası and Ministry of Tourism)

In the plan of 1982, the label of two districts as X and Y has transformed into three labels as A, B, and C. the difference of these labels is that they are not context based as the physical and social conducts of the traditional life like in 1974 plan.

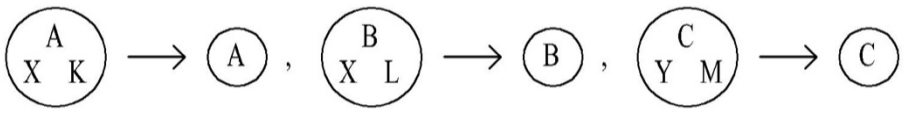


Figure 4.17. The change of plan ratio labels A, B, C in 1982 implementation plan; Source: (Drawn by the author based on the plan)

However, they follow the codes and rules and labels of the 1974 plan. The A, B, C indicates only the BAR- Building Area Ratio over CAR- Construction Area Ratio. However, there are detail explanations in the plan notes. Likewise, the parcel areas are determined in three categories. The label A covers 200 m2, the label B covers 500 m2 and the last label C covers 800 m2 parcel area. In the 1982 plan the codes are shown on the plan as;

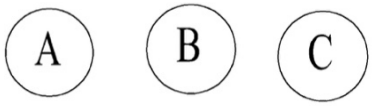


Figure 4.18. The plan ratio labels A, B, C in 1982 implementation plan; Source: (Drawn by the author based on the plan)

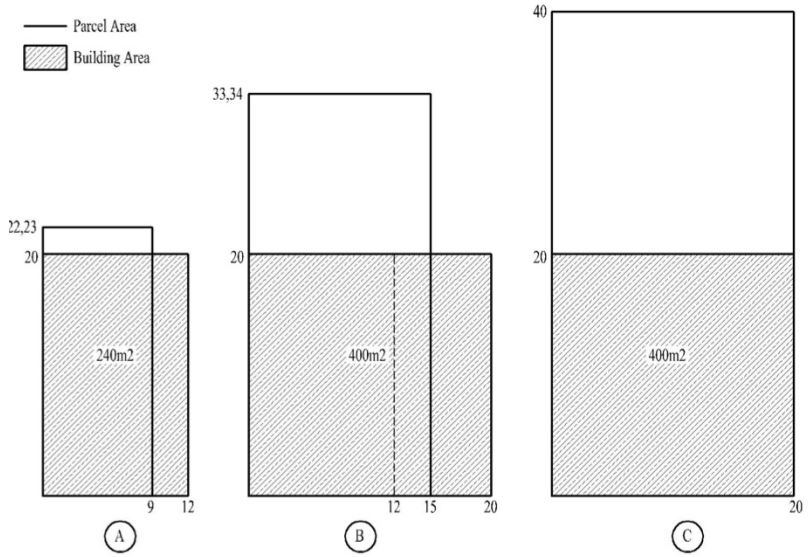
The area defined as A list the physical planning rules as, minimum 9 meter parcel facade of 200 m2 parcel area would calculated by 0,60 BAR- Building Area Ratio to obtain 120 m2 building base area. The Floor area ratio is 1,2 as twice the FAR. The difference of this plan from the previous one is that the maximum construction area was doubled in this plan and increased to 240. In the previous plan there was not any building base area but the maximum construction as 120 m2.

The area defined as B is minimum 15meter parcel facade of maximum 500m2 parcel area with 0,40/0,80 BAR/FAR had 400 m2 maximum construction area restriction. The maximum building area in this zone is 200m2. According to this zone's BAR/FAR the building base area should be 200m2, however in the codes there is the restriction that all building base should not exceed 120 m2 whatever the Bar is.

And last, the third zone in which the building code transformed to C, minimum 20-meter parcel facade of maximum 800 m2 parcel area is calculated by 0,25/0,50 BAR/FAR construction ratio. The maximum construction area in this ratio is 400m2 and building base area is 200 m2. However, there is the restriction of 120m2 that create a contradiction.

The A, B and C labelling of the codes determine building base and construction areas. When compares the construction rules. So when they are compared, the following scheme is obtained for the ratios of construction areas over the parcel areas. It is significant to point that the B and C labels have more construction areas of 400 m2, though the maximum building base area area of 120 m2 is a must. So it can be concluded that the reason of this juxtaposition is likely due to the tourism development and the possibility to construct more than one building in the

parcel.



200m2 Parcel Area 500 m2 Parcel Area 800m2 Parcel Area

Figure 4.19. The construction area and parcel area relationship in 1982 plan; Source: (Prepared and drawn by the author)

As it has said and shown in Figure 4.20 and Figure 4.21 all the co-efficient were calculated considering the restriction of the 120m2 construction area. The diagram of these coefficients and 120 m2 construction area is shown in figure 4.22.

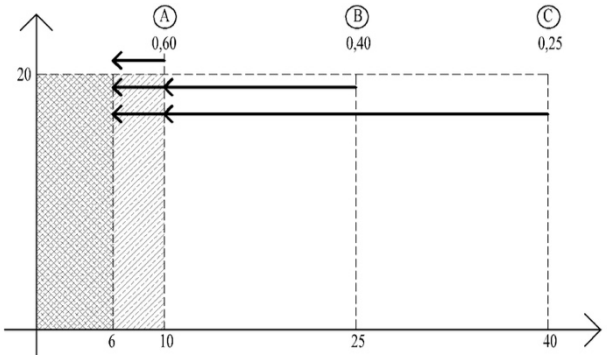


Figure 4.20. The graphic of parcel area limitation of 120m2 despite the BARs (Building-Base Area Ratio) in 1982 Plan; Source: (Drawn by the author)

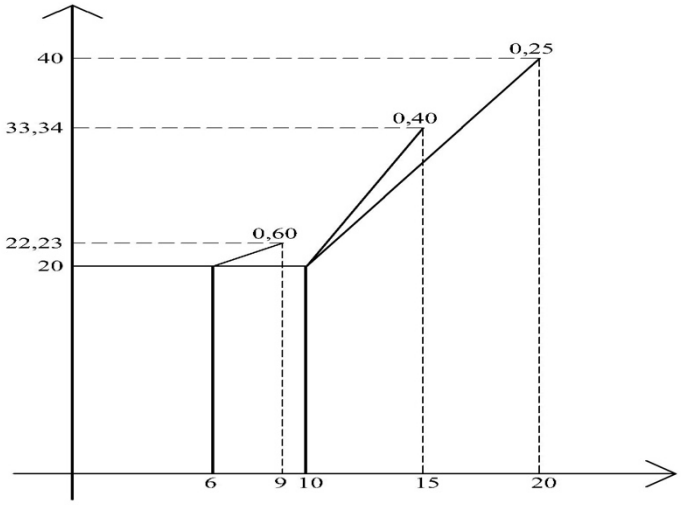


Figure 4.21. The Parcel Area, Building Base Area and BAR (Building-Base Area Ratio) Graphic of 1982 Plan; Source: (Prepared and drawn by the author)

The *architectural codes* covering the rules for functional, dimensional, visual and construction codes in 1982 plan have almost all followed the basics of the previous plan approved in 1974. On the other sand, the basic difference of this plan from the former one is that it proposes and set codes for tourism buildings and development.

Therefore, *the functional codes* determine the main function as housing was increased by tourism building types, as hotels, second houses and tourism complexes-holiday villages. Besides, the small market zone in the centre part was enlarged and got varied in this plan.

Although in the *Dimensional Codes* of the 1974 plan the height of the houses first defined as 9 meters-3 meters, it was altered as 6.5- 2 floors in 1982 plan due to the comment that this former height was not compatible with the environment. However, these houses may have observed like the illegal building construction, though they were not. The maximum window area as 1 square meters, the ratio of window to height was set as 3 to 5 in this plan and maximum void/solid ratio of 25 percent has designed in this plan and applied in the following plans. Although, these rules cover for the housing types, the following plans having other functions such as tourism, has created confusion in the usage, aesthetic and technique of the built environment. The design of roofs was flat roof for all kinds of housing types without any roof storey. The rectangle window shape, written in the *Visual Codes* and has derived its form from the former 1974 plan- is still in operation. Besides, there are rules on sun collectors, water storages and parapets that they either hidden or painted white. As it was said in the *Construction Codes* that the unique characteristics of the traditional building material of stone was coded that outside material should be plaster or white with 1974 plan. But, it is given an alternative in this plan that the stone walls could be lime wash.

Given the summary of the design codes of 1974 plan, the following building block types are schematized as in the following Figure 4.23.

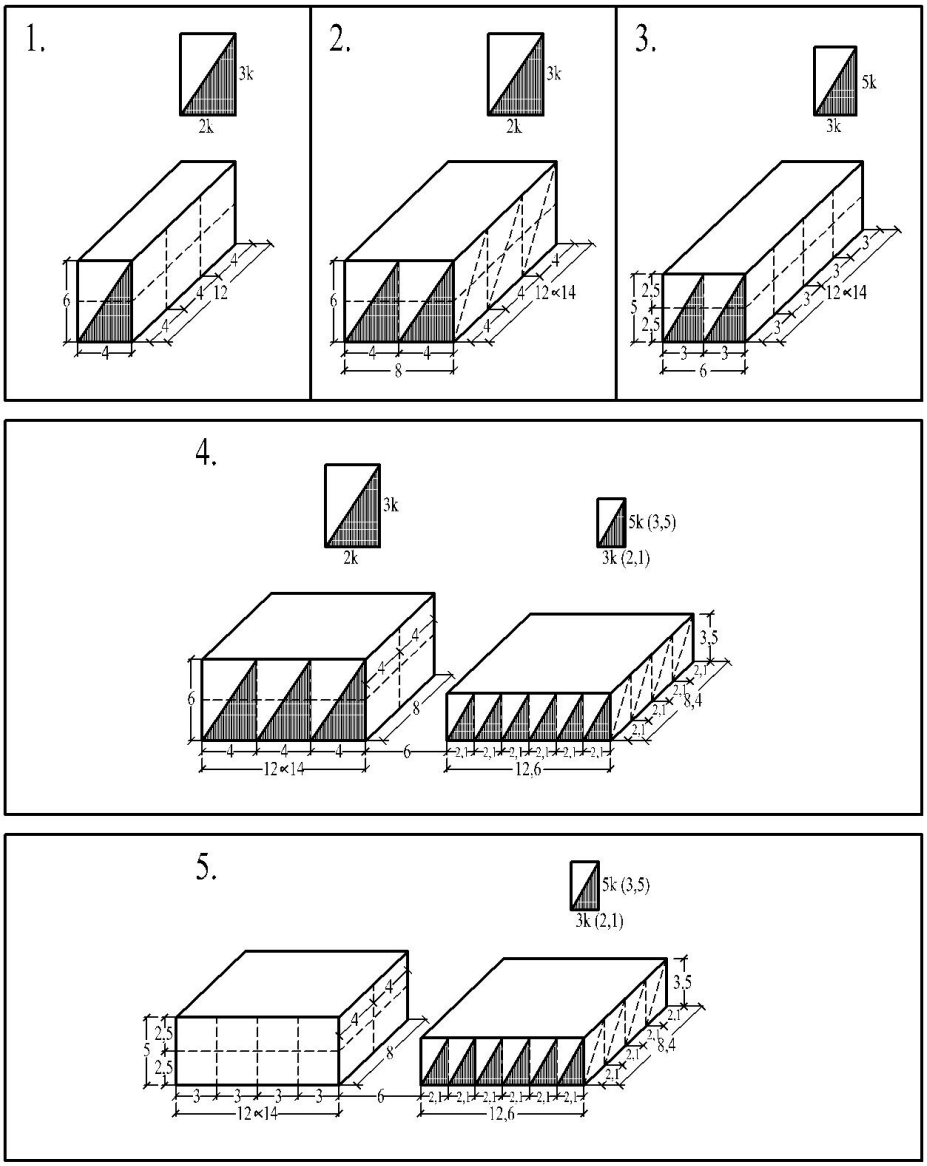


Figure 4.22. The type of housing blocks that can be created by the codes in 1982 Plan; Source: (Drawn by the author)

WHITE-HOUSE BLOCK-LABELS	HOUSE BLOCK- WALL- STONE-WINDOW- SOLID/VOID
WALL-GREENERY-WHITE-WINDOW	HOUSE/MARKET-GARDEN- WALL- STREET
STONE- GARDEN WALL CONSTRUCTION	WALL- WHITE-GARDEN-HOUSE-HEIGHT- 3 FLOOR
VEGETATION- GARDEN- COLOR: WHITE- ROAD RELATIONSHIP	GARDEN- STONE-GREENERY

Figure 4.23. The design codes traces in the case area from the 1974 Plan; Source: (Photographed by the author)

4.2.3. Analysis of the Design Codes of Case Area in 2003 Implementation Plan

It was stated that the two residential areas that are X: Kumbahçe and Y: Other Districts have been increased to to five with the label of A, B, C, D and E in 1982 plan and the residential areas were increased to six as; Kumbahçe Character, Türkkuyusu Characteristic and Türkkuyusu District in Urban Site and 1st and 2nd Degree Transition Zones and Additional Housing Area in the Transition Zone in 2003 plan.

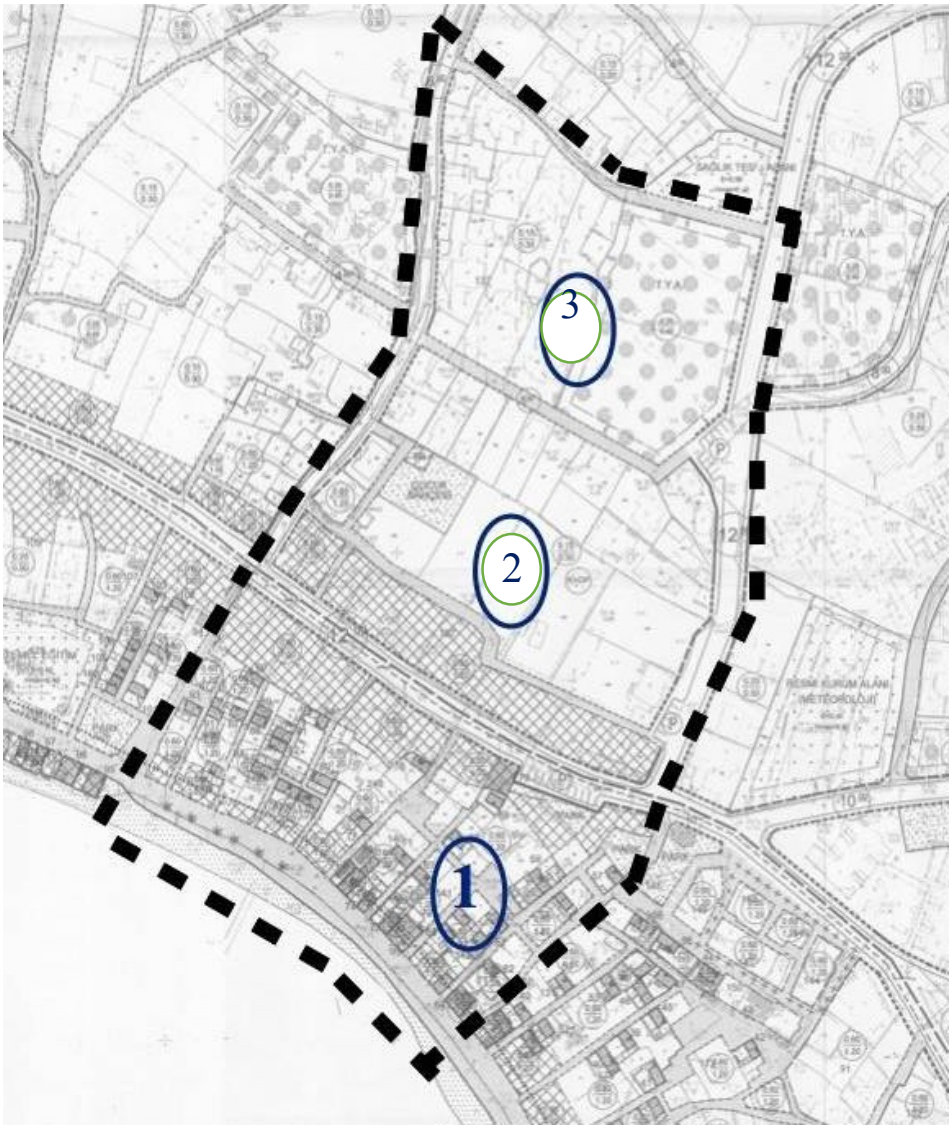


Figure 4.24. The case area shown on the implementation plan approved in 2003; Source: (Archive of Ministry of Culture and Tourism, 2001)

As it has mentioned, the X and Y labels in 1974 has transformed to A, B and C in 1982 and in 2003 plan without labelling but referring to the ratios of BAR/FAR [74]. It was stated that 2003 plan was the record and surveying of the previous partial plans and the present situation of the built environment, therefore, all three case areas have labelled as within the borders of 1982 plan in the both implementation and master plans for legitimizing the borders. Besides, the first zone is in the Urban Site whereas 2nd and 3rd zones are found in 1st Degree Transition Zone according to this plan. The construction ratios are shown in the 2003 plan as it records the past. There is no label but just written the BAR/FAR ratio in numeric.

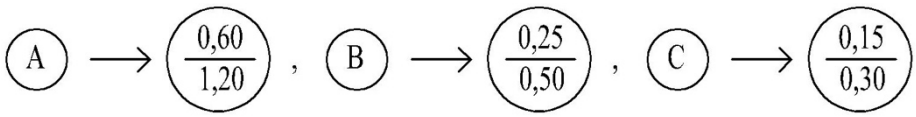


Figure 4.25. The plan ratio labels A, B, C in 2003 implementation plan; Source: (Drawn by the author based on the plan)

The area shown as A in the 1982 plan in the first zone, found in "Urban Site" and labelled as "High Density Housing Area" with 0,60/1,20 BAR/FAR ratio in 2003 plan. So, in this area approximately 200 m2 parcel area with 8meter parcel facade have maximum 200*0,60=120 m2 base area and 240 m2 construction area.

The 2nd case was shown as B in 1982 plan is found in 1st Degree Impact Transition Zone and designed as "Middle Density Housing Area" in the master plan. The plan codes define this area as "Türkkuyusu District characteristics". According to these characteristics, 300 m2 parcel area with 10meter parcel facade have maximum 300*0,25=75m2 base area and 250 m2 building construction area with 0,25/0,50 BAR/FAR ratio.

The 3rd case are was shown as C in 1982 plan is again placed in 1st Degree Impact Transition Zone and designed as "Low Density Housing Area" in the master plan. The plan codes order that 600 m2 parcel area with 15-meter parcel facade have maximum 600*0,15=90m2 base area and 180 m2 building construction area with 0,15/0,30 BAR/FAR ratio. The last but not least, via the codes there is the restriction that all building base should not exceed 120 m2 whatever the Bar is. Finally, The setbacks from roads are 10 meter in Urban Site and 5 meter in 1st Degree Impact Transition Zone, and 3 meter from the gardens in both zones.

[74] BAR/FAR: Building Area Ratio/ Floor Area Ratio.

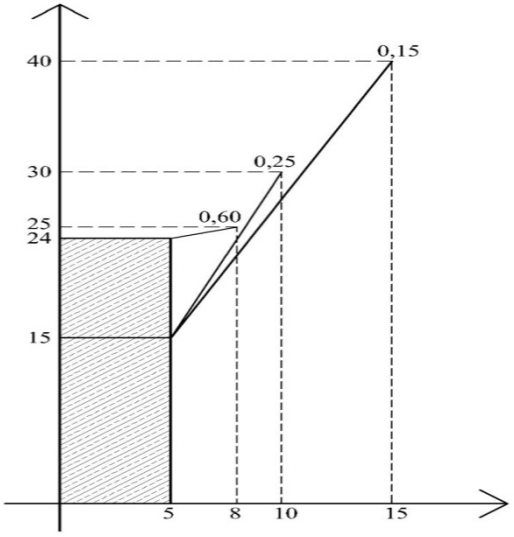


Figure.4.26. The Parcel Area, and 120 m2 Building Base Area and BAR (Building-Base Area Ratio) Comparison Graphic of 2003 Plan; Source: (Prepared and drawn by the author)

The housing units have to be built maximum five meter facade. In 1974 it was not allowed to exceed this five meter, but the following plans offer that in case of any extension the housing blocks should be divided into 5-meters parts. In 2003 it is allowed to built more than one building in the parcel; however, the distance should be five meters in between the buildings in case of constructing more than one building.

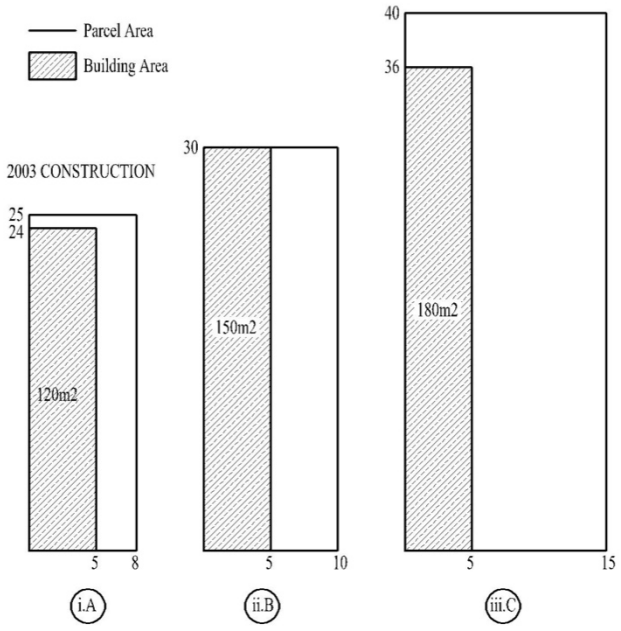


Figure.4.27. The Construction Area Parcel Area Relationship in 2003 Plan; Source: (Prepared and drawn by the author)

In this present 2003 plan notes, it has mentioned that the architectural codes covering the rules for functional, dimensional, visual and construction codes and building blocks and plots are following the codes and traces of previous 1974 and 1982 plans.

On the other and, the basic difference of this plan from the former one is that it proposes and set codes for tourism buildings and development. In this plan the number and protection zones are increased so that it creates a challenge to understand the content of the plans and a systematic approach on the rules and codes within the *Functional Codes* of the design codes matrix. However, the site area mostly followed the previous codes of the implementation plans. In the *Dimensional Codes,* the height of the houses is still 6.5meters- 2 floors, however the rule as all the floors have to be seen as two floors in all directions can sometimes be illogical and create questions how the building set in the slopes. The maximum window area as 1 square meters, the ratio of window to height was set as 3 to 5 in this plan and maximum void/solid ratio of 25 percent has designed in this plan and applied in the following plans. Although, these rules cover for the housing types, the following plans having other functions such as tourism, has created confusion in the usage, aesthetic and technique of the built environment. For the roof design, the plan accepts 2.40meters in height roof storey together with either flat roof for joined houses or pitched roof for separate ones. The parapet must be one meter. The rectangle window shape in the *Visual Codes* is the continuation of the former 1974 plan and 1982; besides, there are rules on sun collectors, water storages and parapets that they either hidden or painted white. As it was said that the unique characteristics of the traditional building material of stone and lime wash was written as the stone walls should be natural and local materials in the *Construction Codes.* The garden walls have to be stone and white in colour in all plans. The last, the window material and its colour defined in all plans as wooden frame and brown, dark blue, dark green and wood colours.

Given the summary of the design codes of 2003 plan for houses, the following building block types are schematized as in the following Figure 4.23;

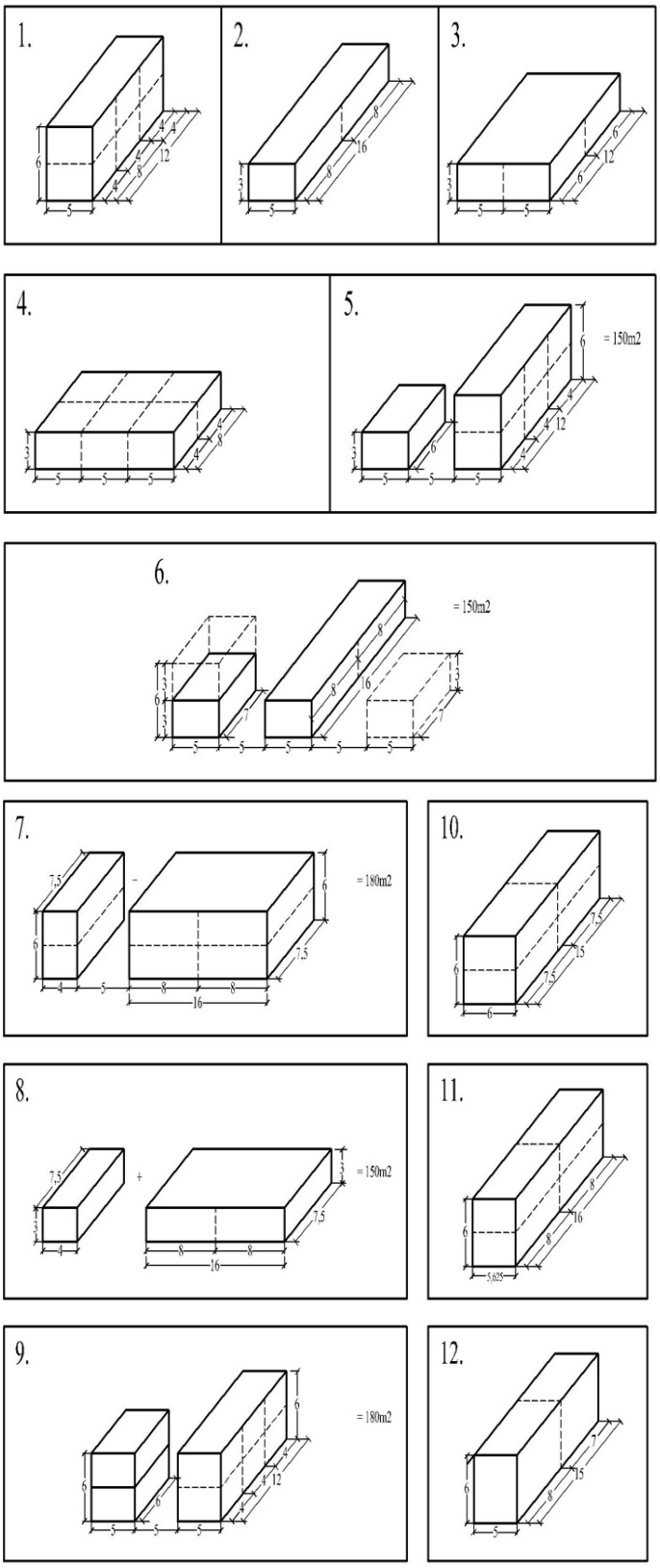


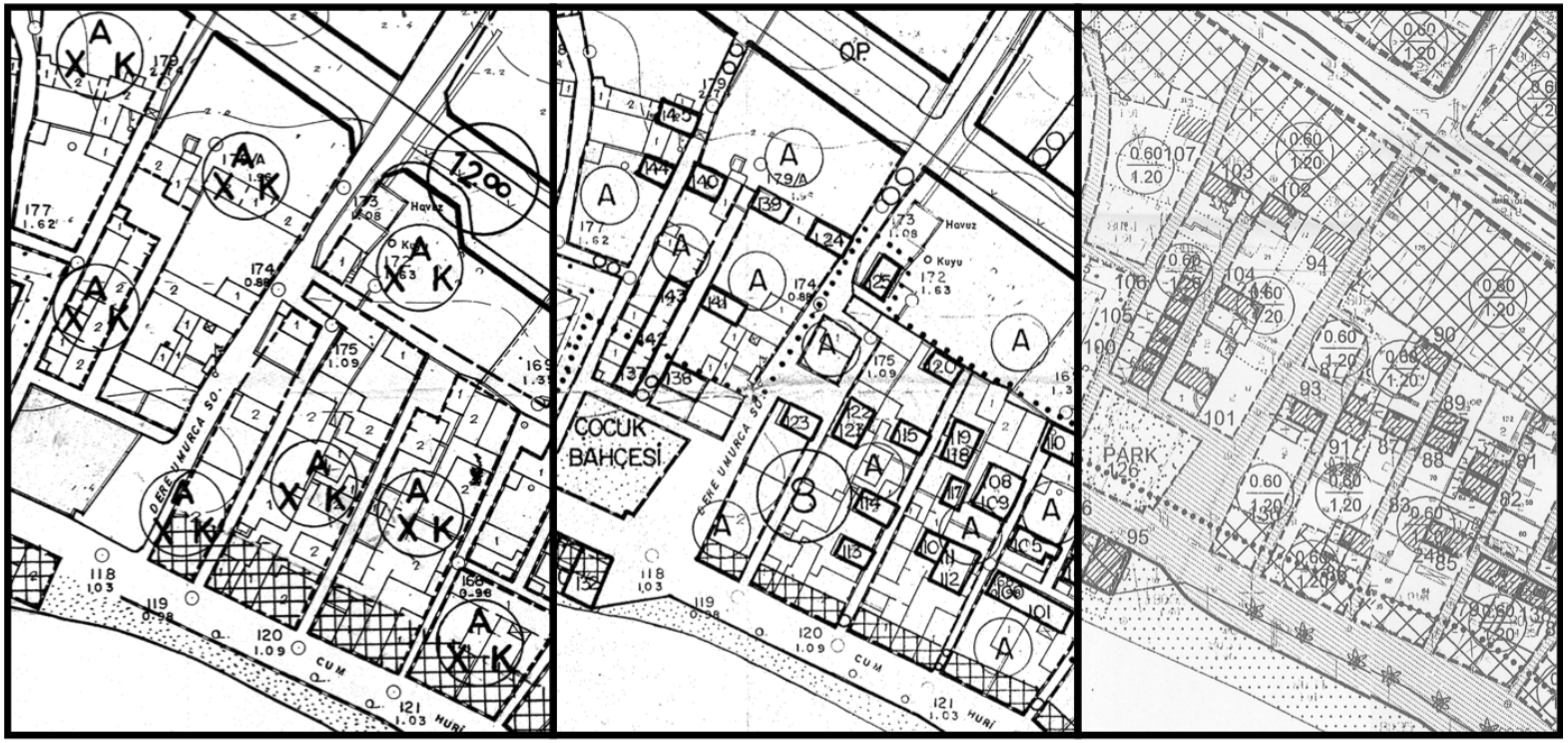
Figure.4.28. The type of housing blocks that can be created by the codes in 2003 Plan; Source: (Drawn by the author)

4.3. Three Zones of the Case Area in three Implementation Plans

This section will present the horizontal analysis that is the socio-morphological changes of zone 1, zone 2 and zone 3 from 1970 to the present.

Figure.4.29. The plan and cadastral map of the case area; Source: (Bodrum Municipality)

Figure.4.30. The cadastral borders of zone 1,2 and 3; Source: (Bodrum Municipality)



Zone (1) in 1974 Zone (1) in 1982 Zone (1) in 2003

Figure 4.31. The Zone (1) in 1974, 1982 and 2003; Source: (Archive of İller Bankası, 1972 and 1982; Ministry of Culture and Tourism, 2001)

The comparison of the implementation plans of 1974, 1982 and 2003 has shown that the Cretan characteristics of traditional Bodrum housing types are located in first zone close to the sea due to the socio-economic characteristics of their culture. Although conservation rules protect most of the building types, the change of function was significant like the accommodation function has transformed into various other uses in the hospitality industry, such as hotel, motel, hostel, restaurant and cafes during the end of 1990s. At the end of this Kumbahçe zone/district big disco Halicarnassus – a disputed project was placed.In fact, the changes were limited compared to other two regions due to the site regulations-preservation rules, so that the present context is almost similar typo-morphological layout that of the traditional village. So Bodrum Housing type has transformed into myth. Although Barths described myth as sign and signifier, based on the Marxist understanding in the capitalist production, Bodrum housing type can be seen as a fetish commodity object.

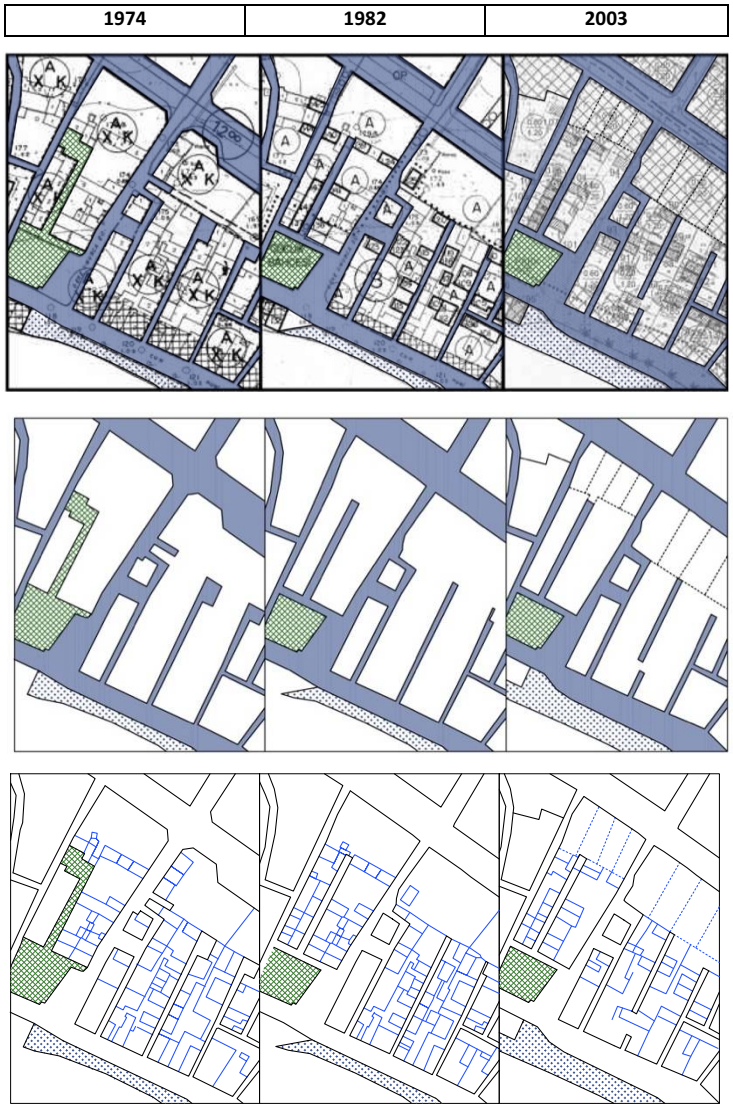


Figure 4.32. The coloured plan, road, greenery and parcel layouts of Zone (1) in 1974, 1982 and 2003; Source: (Drawn by the author based on the implementation plans)

Figure 4.33. The Zone (1) present front views- seashore views; Source: (Photographed by the author)

Figure 4.34. The Zone (1) present rear views- Transition from zone (1) to zone (2) seashore views; Source: (Photographed by the author)

The plan diagrams of the roads, parcels, housing blocks and green areas show that Zone 1 preserved its typo morphology with little change sine 1970. The reason of this was that ths region was announced as a site region/ preservation zone at the end of the 1990s (in 1998). So the built environment and the aesthetics of the houses- the physical appearances were preserved, though the housing functions were transformed significantly. The density of the houses is very high in the front row of the parcel zone, so the green areas display a minor proportion in this section. The metamorphosis in this zone is twofold and significant. First, the transformation from house to hotel in the front row close to the sea and second the transformation from houses to market at the back row. So, it is observed that while the seashore houses were transformed into tourism region and hospitality functions; the houses at the back row are transformed into shops and market.

As it has mentioned in the socio-economic life of traditional village, the houses were owned by non-Muslims that were Cretans- that the characteristics were structured by their cultural and economic life style. The narrow and small plots cover houses without neither garden nor left space. The narrow streets opening directly to the sea have protected people from direct sunlight. The housing units were used as the houses for Greek or non-Muslim immigrants; then, they were functioned both house and motel.

Finally, they were planned as hotels in the physical plans of the 1980s. In the last phase of this transition, it has seen that the street of bars and cafes has the impact of changing the function of ground floors as café and restaurant. The transition was slow and modest in the beginning, so that the authenticity of Bodrum was still alive.. However, after 2000s the seashore was captured by the tourism. The houses have transformed into hotel, restaurant, bar and café. Although this zone has the almost best representatives of the Bodrum houses of the Cretans, they have the image just aesthetically and only outside images have this logic. The functions of these products are hardly family houses anymore.

4.3.2. Zone 2:

Figure 4.35. The Zone (2) in 1974, 1982 and; Source: (Archive of İller Bankası, 1972 and 1982; Ministry of Culture and Tourism, 2001)

The second region placed in the middle part of Kumbahçe district and has different morphological characteristics that it has bigger parcel dimensions and different construction ratios compared to the ones in first zone. The second region has separated from the first zone by a road and it has expanded through the inner part of the centre zone. This area has designed/planned as housing zone in 1974and developed as tourism usages for the second houses in the later period. In the last phase of the hotel and shops and markets are evolved in the front row of the parcel. It has observed that the two regions were defined as X and Y in 1974 plan. Although, it has seen that these Y districts have developed along the periphery of the castle, it has observed that the development of these districts have seen almost in the backward zones and part of the Bodrum center. These houses were the home units of the Muslims with wide gardens, so that morphology of this zone is different than the former one.

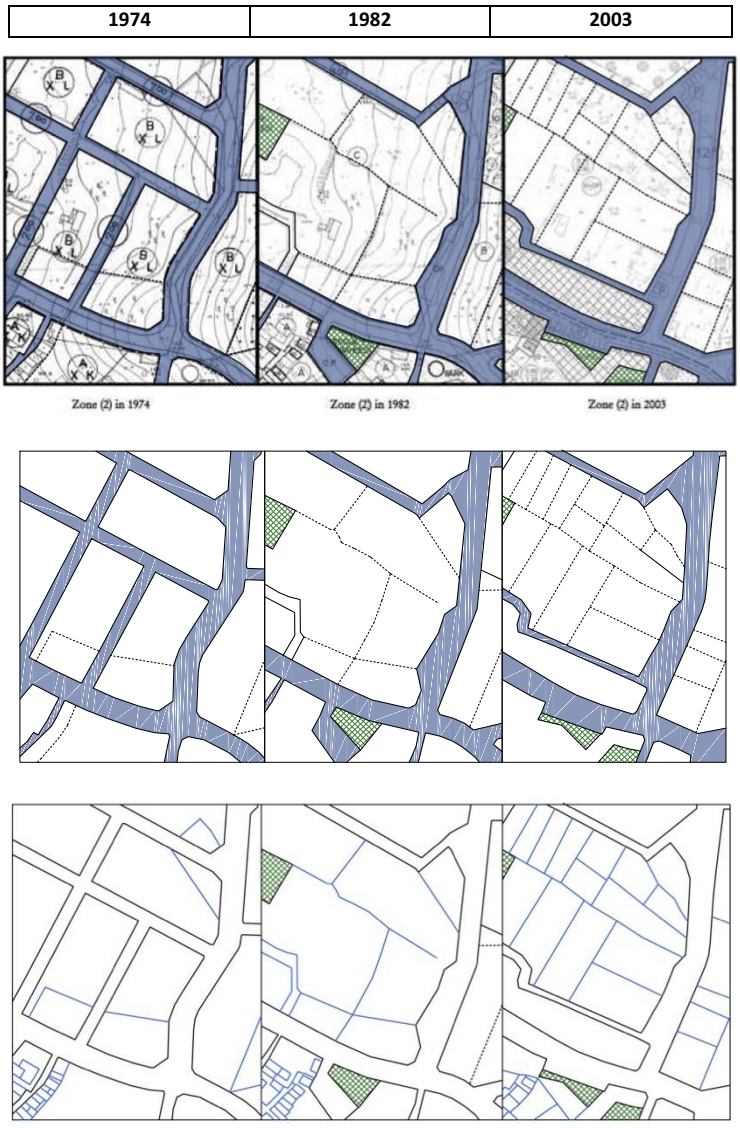


Figure 4.36. The coloured plan, road, greenery and parcel layouts of Zone (2) in 1974, 1982 and 2003; Source: (Drawn by the author based on the implementation plans)

Figure 4.37. The Zone (2) present front views- Market side views; Source: (Photographed by the author)

Figure 4.38. The Zone (2) present rear views- Transition from zone (2) to zone (3)- Inner Housing units; Source: (Photographed by the author)

The comparison of implementation plans indicates that the large lands plots planned in 1974 plan were transformed with the division of the land plots into smaller parcels and including new additional functions during the complexities of the Turkish neoliberal period. In 1982, it is observed that the land parcels are divided into smaller parts, however these partitions are mostly followed the cadastral path. In the former one, it has seen that the formal qualities of the parcels are not much aligned with the cadastral layout. In the 2003, this zone gained two partite characteristics. For instance, while the front row of the zone has transformed into markets and trade, the middle and back row of the zone have gained a number of small division of parcels that have cover the mostly the functions of private housing units and some hotels. In this part it has observed some examples of the traditional houses necessities a renovation. On the other hand, the development of trade let houses have market on the ground floor and house and hostel on the first floor.

Comparison of the sections in Zone 2, in 1974, 1982 and 2003; it has observed that in the division/ partition of the parcels the bigger plots in 1974 are divided into smaller square meters. The new current parcels are developed with the cadastral layout. The building density is lower than the first zone, so that the green landmark is greater than the first zone. The houses having large gardens create the larger green zones. This typo-morphology has transformed into again two partite characteristics as; first the front row having market and trade through the combination of back section of the first zone. Second, the back row of the zone has the housing and second housing developments in line with the cadastral layout.

Zone (3) in 1974 Zone (3) in 1982 Zone (3) in 2003

Figure 4.39. The Zone (3) in 1974, 1982 and 2003; Source: (Archive of İller Bankası, 1972 and 1982; Ministry of Culture and Tourism, 2001)

The third zone is the final section of the typo-morphological analysis that can be likely best observed the tourism development. In this region, the bigger parcels of the 1974 plan have divided into smaller ones like the ones in zone 2. The functions those are different than the previous two zones in the former two periods given in this zone have transformed significantly from housing units to tourism services[75] that enables constructing big star hotels after 2007. It has seen that two plots of the 1974 plan in this zone that is not much compatible with the cadastral layout are almost left as bare land in the 1982 plan. In the 2003 plan, like the other plots, this zone has ended in two characteristics as right side planned for hospitality buildings; whereas that left wing of the plot transformed into individual second housing units that were a single housing plot in 1974.

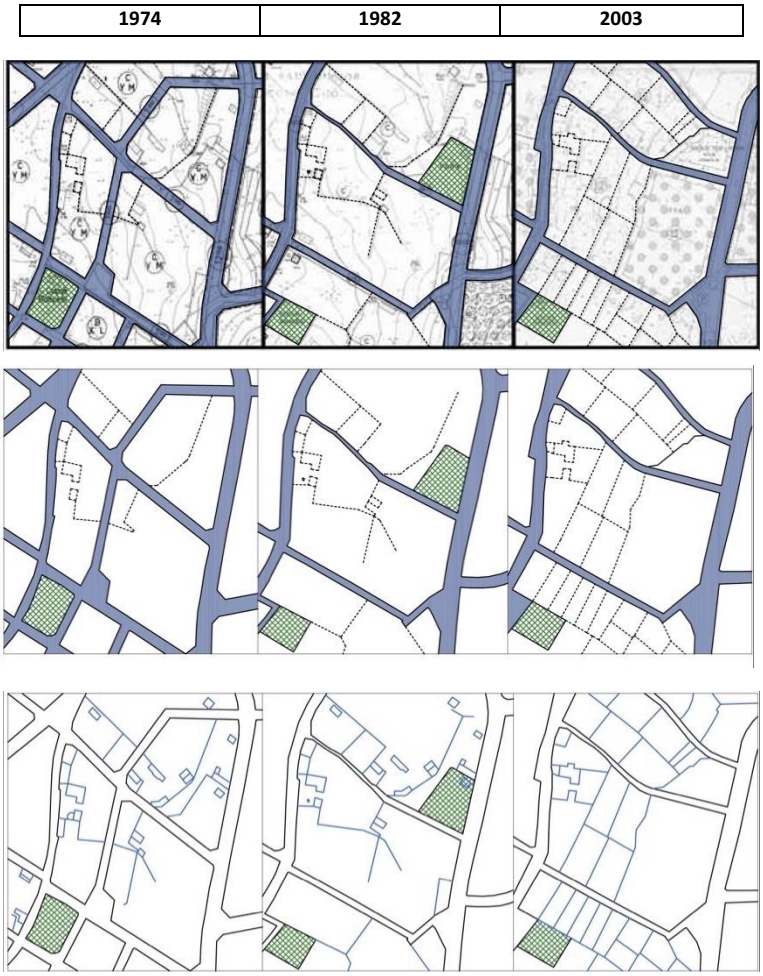


Figure 4.40. The coloured plan, road, greenery and parcel layouts of Zone (3) in 1974, 1982 and 2003; Source: (Drawn by the author based on the implementation plans)

[75] Turizm Yerleşim Alanı

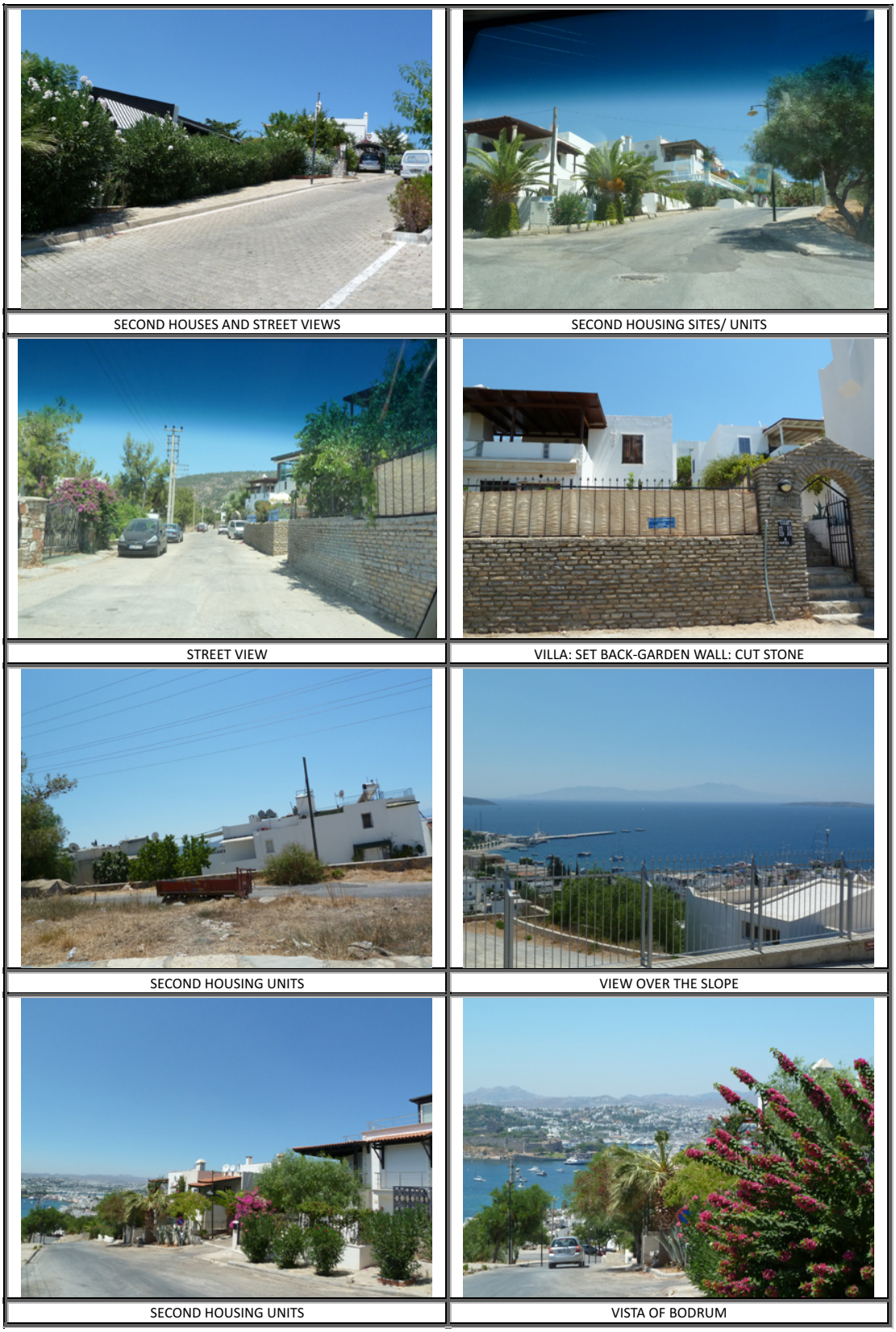


Figure 4.41. The Zone (3) present front views- Second Housing views; Source: (Photographed by the author)

All in all, as they are observed from the photographs, the general characteristics of these three zones are significantly different. One of the main characteristics of Bodrum is that it has topography with a slope. While the first and second zones are almost flat, the slope stars in this zone. Although many architects prefer to dig the topography to gain extra floors, some architects claim that this not only ruins the natural environment but also creates dead floors.

Comparisons of the parts in zone 3 in three years indicate that the idea of smaller parcels of the plot based system has increased the number of building blocks in this zone. Although the zone in 1974 has bigger plots for houses with large gardens, the present zone cover small parcels with the usage of house, second houses, hostel and big hotel. It has not observed private houses but small second housing and holiday resorts.

4.4. Evaluation:

The changes in the politics and economy from the state governance to the neoliberal ones after the 1980s highlight a significant metamorphosis in the built environment of Bodrum. The land of the case area of Bodrum was opened to the developers and investors as a source for construction of the building stock. In this transformation Bodrum housing type set as a commodity in the capitalist production so that an easy concept for the developers due to the low investment requirements of these housing types. The early implementation plan studies have looked into the cultural and social values of the Bodrum vernacular context and housing characteristics. Then, the modern Bodrum housing type coded through the social and typo-morphological characteristics of the traditional village life.

The case area has studied in three zones that are selected to cover examined all genres of the Bodrum housing type built in the vernacular context. There are empirical qualities of the housing types from floor area to window shape, from building height to either door dimensions or roof shape. The evaluation of these implementation plans have shown that these empirical rules do not limit the the typology and types of the buildings that can be designed and created. However, the only significant limitation is the 120 square meters of first the building later the floor area, because the building area based on the limitation of the traditional construction methods. While the traditional houses limited due to the traditional construction methods, the modern ones have more flexibility and availability in any kind of building technology and method. Besides, not only the construction techniques but also the change of the social life has created a complexity on the codes of the housing types between the modern ones and the traditional ones. In this content, the 1982 plan has addressed a significant shift on the design codes that the honest housing blocks were transformed into hostile building blocks of houses, second houses and sites, hotels and tourism facilities, so that the two traditional housing districts were disappeared in the center zone of Bodrum.

Therefore; as the modern design codes for the built environment have created from this cultural context of the traditional life, the design codes for these houses have two important dilemmas.

First, since the design codes have created according to the vernacular architecture characteristics, the modern construction techniques have problems in their effect and result. Second, the socio-economic transformation of the Bodrum context has highlighted a necessary contextual study instead of a formal plot based planning.

First; although the architecture of Bodrum housing type has put codes from traditional villages both in aesthetic and functional criteria, there are challenges in the modern construction of these housing types. The architect Ahmet Berk who lives and practice architecture in Bodrum has significant experience on Bodrum housing type. In his modern construction technique[76], Berk indicates six main challenges in Bodrum housing type; first the problem of the corner, second the stone wall construction, third thickness of the walls, fourth the mass of the Bodrum House, fifth the roof, sixth the functions in the houses for the design and building of Bodrum House.

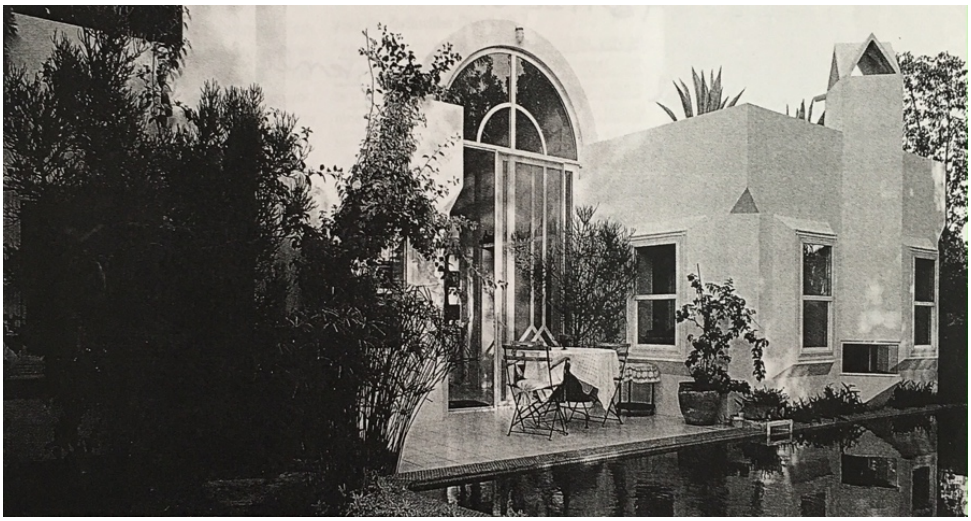


Figure 4.42. Ahmet Berk House; Source: (Cengizkan, 2000a)

[76]The architecture of Ahmet Berk is named as man-built construction in sustainability of the environment. In CRP study, it has observed that the entrances of the Ahmet Berk houses are mostly differentiated for different uses, such as entrance for pedestrians and vechicle-car. Outside material is mostly white colour more than the stone construction. The significant point of his design is scale he uses while designing his buildings. He prefers human scale. It has commented that the buildings he creates is mostly perceived easily and does not cause a sense of being lost under the high and large buildings. He gives importance to the owner of the house so that he tries to get information on the life style of the customer in order to design houses that fit to its owners' desires and necessities.
In the site plan of his designs, topography takes great importance so that he creates different forms of houses in line with the topography. For instance, in one of his first designs owned by his father, it has mentioned that there are three floors and the house is consisted of three separated blocks that creates a great harmony with the topography and slope. Berk also creates an buildings and houses that are in harmony with the natural environment. The integration of house with the environment and other elements of garden such as swimming pools, has an important role in his designs. He locates the houses according to the sun. contrary to mass product second houses and built structure, Berk has the intention to integrate different houses with each other. So the concept of neighbourhood is the main theme-content in his design. All in all, his idea on the architectural element door is interesting. In the study of (Bayrak and Yaşar) it has commented his preferences of a design without door and corridor, since Berk thinks that door causes loss of space and closure in the volumes-corridors of the house.

The first problem that Berk has indicated is about the corners of the houses, due to the dimension difference of the columns and walls. The columns were being able to be built 25x25 or 30x30whereas the walls were 20cm that created non-uniformity, so thatThen Berk decided to move the walls outwards that formed a uniform surface in the inside whereas a 10-cm. projection was formed at the exterior.

The second problem in wall construction has created because all the buildings constructed in stone had water insulation problem for some time later. This problem as Berk mentioned has happened because of the artisans' talent on construction of the walls, since two couple of artisans constructs the wall. He has depicted that one artisan builds the wall on the one-front and the other works on the other-back side of the wall. Hence, the placement and connection of the stones while heightening the wall construction highlights water insulation problems the construction of the walls of Bodrum.

The third problem, the thickness of the walls of 20-25 cm due to the contemporary reinforced concrete technique that was 30-40 cm in the traditional stone houses acknowledged since this modern walls have created insufficient interior effect compared to that of the past. But Berk's innovation of placing window frame with 10-15 cm of projection towards the outwards of the wall has given again the sense to the owner of the house as if he lives in thick walls of 30-40 cm like in the past.

The fourth problem is the mass of the house means that Bodrum House has always composed of a mass of 8 meters to 5 meters, since this dimension restricted due to the maximum length of the trees that people were able to cut. Besides, the width of the windows has restricted to one-meter because of the maximum size of the dimensions of head-stills used at the top of them and the climatic conditions of the vernacular context (Cengizkan, 51). The only feature Berk has found remarkable in Bodrum context was that windows have placed at outer part of the wall whereas the shutters have place at the inner part of the wall, because as he pointed there was not any motorway connection between Bodrum and main Turkish country until the Republic. The challenge of the road transportation has highlighted the value of most of the construction materials in accessibility such as glass and (roof) tile. The valuable tile mud was obtained just for making up of amphora.

As the Marseilles tile could be able to carry by the ships, the result was the *fifth challenge* on the construction of the roof with tile that was flat with soil. In the old photographs of Bodrum it has seen some pitch roof with tile; therefore, it has pointed by Berk that in the first years of the Republic, the few Marseilles tiles that had been brought by road have been used in some of the rich people's houses. Therefore, the construction of a little number of Bodrum Houses with tile would have been highlighted the debate on the building permission of tile pitched roof in the 2007 regional territorial plan.

The sixth debate is on functions of Bodrum house that are separated between two floors as; living room, kitchen-dinner alcove at downstairs and two rooms and stair in the first floor. What Berk proposed was spreading them in one floor in two houses. There are living room,

dining room and kitchen in the first house and there are bedrooms and bathroom in the second house that are connected with a binding element in the middle. Berk claimed that his innovation of this plan layout has well fitted to the present needs and people asked him to build in this scheme. Although he commented that these spaces were sufficient to the contemporary needs, he has criticized that people have started to ask five bedrooms, four living and dining rooms throughout the time. Therefore, has given advice his clients about two blocks of house. He proposed the view that people should separate the house into two instead of searching many spacious rooms. He thought that one block is suitable for parents whereas the other for children. Hence, when the children would have grown up, they had their own territory.

The metamorphosis socio-economic and physical transformation of the Bodrum context has addressed the debate on the procedural, technical and moral in planning and design of the modern housing types in the current production technique. The first design codes creating the Bodrum housing types have strong solid background with the traditional socio-economic context. Likewise, Rapoport[77] mentions his basic hypothesis that "house form is not simply the result of physical forces or any single causal factors, but is the consequence of a whole range of socio-cultural factors seen in their broadest terms". Hence, the built environment has been shaped the constraints including religion, beliefs, customs and socio-cultural forces at large. Rapoport's book is the direct opposite of traditional patterns of study in architectural theory and history where efforts have always been on monuments and "high style" buildings of various civilizations. Nonetheless, Rapoport debunked the many "alternative theories of house form". According to Rapoport, "modern man has lost the mythological and cosmological orientation which was so important to primitive man, or has substituted new mythologies in place of the old".

In his article Engel (2004, p.29) cited from Eisenman that design has linked to the transformation of the selected prototypes. In Bodrum case there is the transformation, but the question is whether this transformation has happened on purpose of the renovation/renewal of the urban environment. In the neo-rationalist discourse the group of Tendenza advocates a deepened understanding of architectural forms/-from structural and linguistics- that is study city as it is.

[77] In view of the logical arrangement of Rapoport's argument, the book naturally divides into two parts: while the chapters 1-3 are for the defence of the primacy of culture; the chapters 4-6 explain the modifying influence of other factors. These latter factors are divided into two as; first, nature and definition of the field, alternative theories of house form such as climate and the need for shelter; materials, construction and technology; site; defence; economics; religion; general criticism of the physical determinist view. Second; the socio-cultural factors and house form like socio-cultural forces and form; criticality and choice; basic needs; the relation of house and settlement; the site and its choice; constancy and change); third the climate as a modifying factor, and the last fourth the construction, materials and technology as modifying factors.

4.5. Epilogue: Non-standard Bodrum houses in autonomous architecture

In the dissertation it has discussed the relationship between the design codes, type and autonomy. The research question is asked as; how design codes define Bodrum housing type in the realm of the autonomy architecture. Design codes of Bodrum can be considered as a rational language but the relationship and the dialectic of this language is significant in the realm of the scope of the discussions. Although the rationalization was favoured by M. Weber, Habermas points that this rationalization may be the tool of the superstructure. Bodrum is a special context within the Turkish planning system since it and history that it has first implementation plan for preservation. And, it has developed and protected the idea and image of "Bodrum Housing Type". In urban design Carmona bring the idea of *"typo-morphology"*, which has European originated approach which responses to urban planning and design in terms of urban morphology and geography (Carmona et al., 2006: 219). On the other hand; Moudon (2006: 257) defines typo-morphology as: "typo-morphology is the study of urban form derived from studies of typical spaces and structures" *(*Moudon, 2006, p. 219). Typo-morphology is based on '*type'* not only as a tool for descriptive classification but also "*generative processes."* In other words, typo-morphology is heavily based on classification and defining types whether it is morphological or generative.

Table.4.3. Autonomy, code, type relationship (Source: Prepared by the author)

AUTONOMY-CODE-TYPE REALTIONSHIP		
Prescriptive Codes	vs	**Performance based codes**
-What is expected of development of the design codes, i.e. traditional plan notes-rules -How something is to be done exactly		-How this is achieved -What the required level of the performance is -Leave it up to the designer
Plan	vs	**Codes**
-Reproduction of models		-Rule about urbanity
Model	vs	**Type**
-What is done -Imitation		-How is done by it -not creating a similar of a thing, not copied
AUTONOMY		
TECHNOLOGY/TECHNE	**In-between**	**MORAL/ETHICS**

Berk critics that, the Bodrum Housing Type is something derived from the plan. However, in Bodrum Peninsula, in spite of the constraints there are examples of all architectural styles of all over the world. This curiosity of Turkey's arabesque life, with the support of fast change of money owners is a reflection on architecture. Therefore, drool in this area is also very easy (Cengizkan, 52). This is in fact what Frampton (2000: 24) favours that, "the liberated architectural form is invariably critical when it is set against the chaotic, exploitative, alienating environment of everyday life. The critics that the limitations of the rules restricts the quality of the architectural product, and the opportunity of "free" will of the architects in an environment without any rule are done by the architects not much in compatible in the profession or other people that have different aims than creating a built environment properly.

On the other hand, as Spiewak (2004) indicated in Perspecta35 that building coding is a system of regulations put into operation by law by a legislative body.

The building type is the subject that is related within the scope of the study. Since Bodrum House is shaped by the codes and creating the distinctive Bodrum context. It is stated by Cengizkan (2000: 50) that "type" is not creating similar of a thing, since it is impossible imitating both the product and producer. Therefore; 'nature' can only be copied taking into the consideration of 'how is done by it', but not 'what is done.' In another definition, "type is a language system and, as such, it too exists half in reason and half in imagination (Cengizkan, 2000: 50). The concerns whether 'typing' is a limitation arouse in discussions. However, both "types and typing" are not only constraining; they are also liberating. In Quatremère's thinking one already finds the germ of the important idea that type is both *limiting* and *liberating*. *Limiting,* because designers cannot avoid the constraints imposed by social use and the physical environment, which are the initial reasons of their work; *Liberating*, because they are not compelled to slavishly repeat historical models. The significance of this thought becomes apparent when dealing with the dilemma designers constantly face: whether to produce forms to which the public is already accustomed and which it presumably "wants" or to invent new forms (Francescato, 1994: 257). Hence, this challenge of limitation mentioned in the prior part can give way to the further discussions on imitation vs. innovation. Despite the restrictions of the codes '*innovation'* is the main prosperity accessed by observing the vernacular architecture in Bodrum in the contemporary houses of architect Ahmet Berk, allowance of the richness of the restrictions, the client. Few designers learn much about how earlier generations used built form (Stilgoe, 20).

Various scholars have discussed the design codes, type and autonomy. In the realm of type, autonomy and code relationship; the city is seen as the finest expression of architecture, in which the knowledge and discipline of an autonomous architecture can be understood by the explanation of the form of the city. For Rossi city is understood as architecture, as it "constructed" by certain rules and forms. And this construction makes the city and architecture as real. For Rossi, the study of the city and its formal problems should be approached from the perspective of a discipline that is best equipped to grasp their meaning; and that discipline is architecture (Rossi, 1982, p.107). so that, architecture for Rossi is fundamentally 'construction'. Modern movement is different than the attitudes of traditional architecture. "What seems of relevance in these ideas is the particular juxtaposition of an autonomy which is developed from an analysis of the structure of the city" (Rossi, 1982, p.105). The winning project of Aldo Rossi for the competition of Modena Cemetery, has brought a system of thought that confront the problem of design and its realization in built form. There is the role of Rossi's for the development of this thought favoured as neo-rationalist discourse by with the idea of Tendenza (group). Rossi's idea- in the neo-rationalist discourse- two ideas are observed. The first idea is the relationship of architecture to the city and second one is the concept of autonomous architecture expressed in the development of a typology of relationships between architecture and the city. Monuments insofar as they also embody the current moment- the city's present. The city is understood as a homogeneous continuum which

is appropriate to its roots; and history; the city's memory, takes care of the given sense to that diversity. Although, Rossi considers the plan as a primary element; each situation, each event whose recollection is retained in memory, has a corresponding architectonic answer.

Since the idea of autonomy depends on the understanding of the form of the city based on architecture (Rossi, 1982, p.109). Rossi favours the city to be understood as architecture. He refers to the construction of city through time. And in the discipline of architecture forming its autonomous status, he points the analysis of political, social and economic systems in order to understand how the city has constructed and now it produced from architecture. His fundamental hypothesis is the study of typology of buildings in relation to the city in the subject of autonomous architecture.

> Architecture becomes a determining factor in the constitution of urban facts when it is able to assume the entire civil and political dimension of an era when it is highly rational, comprehensible and transmissible. In other words, when it is judged as style.

Because of the fact that; the concept of typology allows Rossi to establish a continuity between type and form; so that one is able to understand the formation of the city in terms of what he calls 'areas' or 'sectors' through such a concept of type. In Rossi's thought; “plan” is the primary element; “monument” is something permanent because it is already in a dialectic position with urban development; “place” is something more than environment, since it acquires meaning; “symbol” is the summary of architecture and its principles, “site” is the concrete sign of space, “city” is a homogeneous continuum.

However, in the content of the dissertation it has observed that economy is the subject that has infuses in each subject area. The value of the memory has transformed into use value, so the cultural values of Bodrum housing type has turn into a value of commodity. The success of the end result that is the modern housing type is in the debate of the economy, since the environmental, social and cultural context is in the contradiction and complexity. The architecture should protect in real built and cultural environment.

In the dissertation, the autonomy has discussed in the realm of the modernity, postmodernity and modern architecture. These debates have widely discussed within the Western context and colonialism, whereas they are different than those in the Turkish context. The Modernity highlights a scholastic knowledge, however in the Turkish context is there a complexity in the modernism that the ideas may used as a new way of life. Therefore, the modernism in Turkey is different than the ones in the Western context having the Industrial Revolution and the ones in the colonial places. The destructive capitalist production has affected the built environment of Bodrum negatively. In modernism the myth of Bodrum housing type has remarked in the content of the design codes and autonomy debates. Though it may not fit to the Utopia of the modernism, the intend to create an authentic environment or the project of National Park plans are debatable.

The first approved plan has determined the Bodrum housing type generated from the socio-cultural context. Then, during the transformation and development of the Bodrum natural and built environment, the design codes and physical plans have generated a new kind of socio-cultural environment based on the transformative forces of tourism under the power of the neoliberal policies and economics. If we think the autonomy of the architecture via the design codes, we encountered various challenges and dilemmas.

In the theoretical debate, it has discussed the mechanical reproduction of the commodities (Benjamin). Whether it is the same analogy may have linked to this concept, it is clear that almost all the houses of the Bodrum are reproduced with low quality technical and construction details to increase the number of buildings. Besides, the use of culture as the use value is significant problem in the context of the case area, since the codes let buildings esasy to construct. Though it has mentioned that the codes have brought the minimum standards, it has observed that all types of buildings, in all kind of form and in any function could be observed in the neoliberal economy. In this content, the autonomy of architecture and architect is a difficult problematic., since whether the architect or the investors are the responsible parties for the destructed built environment of Bodrum. Besides, the question whether the planning tool by an architectural point of view is enough to protect the natural environment.

Though the first plan was based on the cultural and social structure of the traditional and natural life of Bodrum, the change in the socio-cultural life through the years make this study does not fit into the current context. The dual cultural life of Muslims and Cretans has transferred into the local vs. tourist life using the image and aesthetic of the houses for tourist attraction. In the end, Bodrum housing type concept has become a commodity as a marketing project for the Turkish neoliberalism. The traditional life has de-composed and de-structured and then re-formed and re-structured via the modern codes of the architecture. Everything is re-ordered to codify the architectural project into a practice based on the distinction between the building elements and the process of its composition (Durand, P:56). One of the issue of autonomy of architecture may be the debate is that both how to create these codes and how to re-create the built environment via these codes.

Design codes are the standardized vocabulary of the architectural elements that architects are using in their creativity. In the modern planning hierarchy, architects are the professionals that are using these codes in the formation of the buildings. So in this standardization how the aesthetic is formed is the significant in the disciplines values. Since, it has observed that it has not answered the problem on what the added value of the modern Bodrum housing typology is after excluding from the vernacular context. Although there are counter views, it is neither any concept nor sustainability of the housing types, but it is the production of the commodity. However, the critical and responsible attitude of architects may have likely linked to autonomy discussions. Eisenman has mentioned that architecture has internal possibilities that constitutes the critical. In Bodrum case area, some responsible and creative architects are being critical to natural and built environment that they are designing and constructing.

CHAPTER 5

CONCLUSION

"Increasingly subject to the imperatives of a continuously expanding consumer economy, the city has largely lost its capacity to maintain its significance as a whole".
(K. Frampton, "Modern Architecture: A Critical History",
London: Thames and Hudson, 1980, p.9)

The main subject of this dissertation on the autonomy of architecture with design codes and types has acknowledged that design codes validated by the physical plans of Bodrum have created the characteristics of the built environment, in terms of the image of the Bodrum type of housing. This dissertation was set out to discuss the autonomy of architecture in relation with the housing types of Bodrum, which have been structured by the design codes of the physical plans highlighting the concepts of the transformations in architecture in technique, aesthetic and function due to Modernism, the challenges of the discipline in the realms not only of technology and construction methods but also the social, economic and political impacts. The general theoretical literature on autonomy and the context of Bodrum in Turkey is inconclusive on several vital questions within the discourse. This study has asked to discover the main question as to what extent the autonomy of architecture has been achieved in the realm of building codes that are set under the hegemony of political and economic impacts. Then, the study sought to answer the following two questions. First, what does autonomous architecture look like within Modernism and capitalism and what is the evidence of autonomous architecture in the realm of design codes and housing (building) types? Second, what is the relation between type, autonomy and code in the discipline of architecture?

The main argument of this dissertation is that reading autonomy in architecture is relative due to the challenges of its definition in the architectural discipline. The literature review reveals a strong argument that autonomous architecture has sought as "semi and quasi" (Anderson, 2002). However, the hypothesis of this work holds the view that autonomy in architecture is relative due to the dependence of the discipline to the various factors, such as either construction methods and technology or social, political and economic factors, so that the study advocates that the autonomy of architecture, including challenges about an agreed definition in the literature, can be acknowledged by the design codes that are rules in the creation process of the construction of buildings.

The autonomy of architecture is thought of as relative to the techne/technology within the disciplinary constraints, on one side, and the morality of both the architect and the ethics of the architecture, considering the relationship of the discipline with the social, political and economic factors. While the codes are the technical part of the discipline, the social, political

and economic impacts are the external factors that have impact on the architecture in terms of technical and ethical criteria. The design codes stand for the technical part of the architecture, whereas the morality/ethics of the architect within the discipline stand for the opposition of the hegemony to the economics and politics of capitalism.

In this thesis, Bodrum's spatial transformation has been analysed, acknowledging its housing codes in physical plans in line with the autonomy of the architecture. Although the concept of autonomous architecture was challenging, the attempt to understand the autonomy debate, considering the social, political and economic impacts, is very likely significant in the case area of Bodrum, because of the Bodrum design codes for the physical plans that were structured under the neoliberal policies and economies of Turkey and the building typology. After the literature review on the meaning of the autonomy of architecture, the thesis has investigated the design codes of the Bodrum peninsula and its centre village as a case study area. The study has sought the design codes of the Bodrum Housing type in the implementation plans of 1974, 1982 and 2003. The codes of Bodrum's built environment have been created according to the principles and characteristics within the vernacular architecture, which were a base for the first master plan of Bodrum approved in 1974. Although they were structured by the research and field work of Akçuras, they were approved by this and following master and implementation plans. The comparisons of the design codes of the implementation plans reveal that while the design codes of the built environment and modern housing types have been formulated by the first implementation plan, these traditional rules were further legitimated by the two consecutive implementation plans.

The perception has been acquired of Bodrum housing types being divided into two: first, the ones in the traditional context; and second, the ones in the modern context. While the former, traditional Bodrum housing type is a source of inspiration for modern buildings, the latter includes either successful modern typologies and constructions or the myth as to what extent they are compatible with the characteristics of the Bodrum housing type, since these design codes have ruled for all kinds of building typology aside from housing types. Two main categories of traditional housing units have been identified within this socio-cultural context in the centre of Bodrum for reference to the design codes of modern housing types. The first category was the '*typical Bodrum houses'*, with the two levels of this group divided into two, '*houses with musandra'* and '*sakız types',* the latter type having a balcony in later periods. The second category was the *'tower houses',* which have been built outside the fortifications of the castle. In order to understand the difference between the modern buildings and traditional ones in considering the formal qualities and cultural characteristics of Bodrum's traditional houses, we need to articulate both how the construction techniques were in the vernacular context and how the socio-cultural relations in the life of small village linked with the built environment. In small traditional villages and communities, the socio-cultural codes of conduct have significant impact on the shaping of the built environment. For instance, the religious beliefs, attitudes to privacy, methods of earning income, the relationships with these were some of the characteristics of the socio-cultural context of vernacular life of Bodrum. Since the cultural properties determine the housing typology, such as the different living habits of either people

from Crete or Muslims, it was through a socio-cultural view-point that the Bodrum housing type is interpreted in its more cognitive realm.

The limitations in the construction techniques in the vernacular architecture of Bodrum has set the physical characteristics of the traditional Bodrum housing type. In small cities, the basic premise of the construction of the built environment and the buildings is the impossibility of some of the building techniques, the challenges of the construction of some of the architectural details and methods and access to all materials and products. Besides, the formal qualities of the traditional examples of the housing types are the limitations of the physical dimensions of construction in the architectural elements such as depth, width, and height. On the other hand, while the traditional life has left significant traces on the modern life in the aesthetic realm, the functions are varied from house to hotel, which has created a complexity when using the same codes unnecessarily in various different building typologies. The traces of the traditional life have shaped the modern life in the aesthetic realm, though the cultural values of the housing types were used for all types of functions, specifically the tourism facilities that have created a complexity in the built environment. So considering the usages of the design codes, there is a contradiction between the traditional examples and the modern ones. Considering the complexity of the modern urban context, the better thing is the traces of the traditional constructions from the modern ones. However, a significant number of modern constructions in the current context have deteriorated due to the fact that they were illegally constructed and the traces of the traditional context have gone.

The analysis of the modern Bodrum housing type has been based on more empirical analysis in which the design codes have been observed, analysed and evaluated through the theoretical discussions and empirical data focusing on the houses in the traditional central part of the Bodrum peninsula. The reason to look into the built environment in this central zone is that not only are the design codes - which historically and vernacularly originated from there - almost legally constructed in this central zone, they have also protected most of the cultural properties and examples of the traditional housing types of the 1970s due to preservation rules. The study has discussed the modern built environment and housing development for the central zone through the matrix of these design codes that were prepared and analysed by the author of this study and then evaluated in relation with the urban morphology and housing types of the case area, because in considering traditional Bodrum housing type the case area covers the most preserved examples of the traditional housing types.

When analysing the Bodrum housing typology in terms of autonomy in architecture, it is noteworthy to point to the underlying causes of the design that shapes the built environment and housing types under the hegemony of social, political and economic factors. The morphological analysis of the case area, Bodrum centre, and its building types in a socio-spatial context is worthwhile, considering the physical plans and design codes, since the typo-morphological analysis of Bodrum is based on the hypothesis that the building context and its transformation have connections with the socio-political, economic and cultural constraints in the realm of the argument of this study. For instance, the book of Mansur (1972) has pointed

out that the poorest interior lands in the middle of the Bodrum centre have turned to higher income ownership after the 1980s, and finally they have been almost totally changed by the hotel and restaurant usages. Since throughout the study it has observed that the myth of Bodrum housing type in terms of commodity has spread all over the peninsula to increase the land and building property prices. Although the end product has expected to cover the characteristics of the traditional built environment, the use of traditional design codes in modern architecture and construction techniques has swept away the initial goal significantly. The spatial emphasis in this study is based on the premise that it is the hegemony of the capitalist mode of the production which has accelerated the transformation of the built environment of Bodrum significantly after the development of tourism was introduced in the peninsula and the traditional and vernacular characteristics of the village have been lost. It has been known that the vernacular characteristics of the Bodrum village have transformed into a global tourism destination under the hegemony capitalist production of Turkey. Regarding this transformation, the analysis of the case area in Bodrum's centre reveals that the design codes are almost the most significant means of upper structure of the state governance in neoliberal policies and economy.

Throughout the content analysis of the design codes of the physical plans, it was observed that the Bodrum Peninsula has been the core interest of the industries of property management, land development and building production since 1970. However, Bodrum is one of the seaside cities of Turkey that has been transformed from a small-scale city to a big global tourist destination via the design codes; hence, they are important agents of the state's upper structure to lead the neoliberal policies and economics. The interaction of the state and private market economy has highlighted the earning capital from acknowledging the property development by the creation of new building typologies and land development and after the rise of the neoliberal economy since the 1980s, both in the world and in Turkey, showing that the transformation throughout the peninsula has caused a significant destruction.

Before analysing the design codes, it was observed that two types of physical plans were linked with the codes. The first one is the regional territorial plan and the second the implementation [and master] plans. The emphasis of these plans places significant focus on the principles of Western planning development concepts such as zoning and differentiation of the functions. In this dissertation, first, the regional territorial plans and their design codes have been studied and analysed, considering their impacts on the natural and built environments, because these upper-scale plans have likely shaped the architectural, environmental and structural characteristics since 1970s; for instance, the "local historical context" and "local planning context" within the development of the physical plans may have been linked to the first implementation plan for the central zone and the "Halicarnassus Sea Shore National Park". Although there were claims that the plan acknowledged the contextual characteristics of a National Park design, it was shown that the plan was structured by Western - that is US - planning schemes. The regulatory political power was outsourced to the US National Park Committee, so that the hegemony of the political policy addressed the territorial control by the tourism development. For instance, the land use typologies, such as agriculture or housing,

had to be changed to tourism usage, or the land ownership governed by the state - the public lands reserved for tourism developments.

The second group is the implementation plans that are the tools for the content analysis of the design codes. As shown in Table.5.1, it has been observed that the socio-political changes are directly related with the approval of three implementation plans subject to the analysis. The clarification and in-depth understanding of the content analysis of design codes have increased with the aforementioned Bodrum housing type investigation after the general presentation of all building types in the form of matrix that is categorized according to the genre of codes that were discussed in Chapter 3. The discussion of design codes has covered three time periods: first, the period between 1960 until the end of the 1970s; second, the period from the beginning of 1980 until the end of the 1990s; and third, the period from the year 2000 up to the present. Each time period indicates a turning point in terms of politics and the economy in the Turkish context. While the first period highlighted the state governance, the second period - that has seen almost all the transformation of the peninsula - was linked with neoliberal policies and economics, in which housing units being the dominant product of the former era were overtaken by the second houses and hotels in the latter one. In the last period after 2003, the metamorphosis was more drastic than in the previous terms, though this period structurally adjusted these changes in regards to the neoliberalism; it has tripartite characteristics in itself. First, the former period covers the start of the millennium term until the middle of 2007[78], and the later term follows after this year with the rise of the power of the globalization in a new dimension that has covered new concepts, such as post-neoliberalism.

Table.5.1. The design codes, planning approach and the end product in each period considering the implementation plans based on the economy and politics (Source: Prepared by the author)

9,5	Phase	Authority	Design codes/ Planning approach	End product/ Building type
before	Underdevelopment	People	Traditional/vernacular	
1974	Research and development	İller Bankası (Bank of Province)	-Cultural values -Local values -Planning in the site	-House
1982	Fast planning and development of tourism	Ministry of Construction and Settlement Ministry of Tourism	-Tourism development -Development of second housing plots -Additional buildings in the same parcel -Use value and commodity -Illegal buildings	-Second/Summer houses (*Yazlık*) -Hostel -Bar, café and restaurants
2003	Contradictions and (international) investments	State/Government Private research Private Architectural and planning offices Bodrum Municipality	-Legalization of the illegal buildings -Approval of the existing layout development -Anti-democratic -Use value and commodity	- Hotel -Tourism complexes -Luxurious housing units -Property development, i.e. shopping malls
after	Re-structuring	Architect-planners	Modern	Mix

[78] This year is remarkable since it has been observed that the economic crisis in the World and the rise of the power of secular thought in Turkey have developed simultaneously.

In the planning terms these periods were conceptualized in line with the aforementioned political and economic turnovers as: first, the underdevelopment phase; second, research and development phase; third, the fast planning and development of tourism; fourth, the contradictions and (international) investments; and fifth, the re-structuring phase that is the opposition to the preservation of the existing traditional context to the opening of new lands. Although having similar codes, the end products in the built and social environments in the third period were significantly different than the ones in the earlier periods; for instance, while the third period has to deal with global brands and companies, the earlier ones have to struggle with local and national marketing.

After the discussions of the literature review and the analysis of the physical plans, the analysis of the design codes content has been analysed using two methods: first, content analysis in terms of the housing types; and second, socio-morphological analysis of the design codes and housing types in three zones of the case area. First, the content analysis of the plans and their design codes were performed over three comparative time periods within a matrix. After the general analysis of design codes, the ones featuring the Bodrum housing type were analysed and their results were evaluated using the content analysis in three groups; first, procedural codes that are legislative and juridical; second, contextual codes that are environmental, involving physical planning and special project design; and third, architectural codes that are functional, dimensional, visual and construction ones. It has been observed that while the procedural codes determine the legislative and juridical rules of the built environment, the typology of Bodrum houses has usually been defined by the contextual and architectural codes, as shown in Table 5.2.

Table 5.2. The matrix of the design codes that are highlighted significantly to form the Bodrum housing type

	1974	**1982**	**2003**
Procedural Rules/ Codes			
Legislative Codes	Na	Na	Na
1.2. Juridical codes	Na	Na	Na
2) Contextual Rules/ Codes			
2.1. Environmental Codes	Na	Na	Na
2.2. Physical Planning Codes	**X**	**X**	**X**
2.3. Special Project Design Codes	Na	Na	Na
3) Architectural Rules / Codes			
3.1. Functional Codes	House	House	House
3.2. Dimensional Codes	**X**	**X**	**X**
3.3. Visual Codes	**X**	**X**	**X**
3.4. Construction Codes	**X**	**X**	**X**

Second, the socio-morphological analysis of the selected case area has covered the evaluation of the design codes of Bodrum housing types, both via the comparison of the developments in master, implementation and cadastral plans in the aforementioned time periods of 1974, 1983 and 2003. The section of the case area of Bodrum's centre is divided into three zones: first, zone 1 at the shore; second, zone 2 in the middle; and third, zone 3 at the back, close to

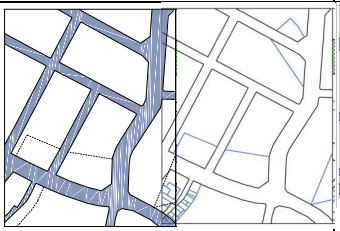
Bodrum's main road. The case analysed by selecting these three regions moving from the shore at the south towards the main road in the north had presented a unique characteristic in the vernacular architecture in the past, which Mansur has mentioned, with this longitudinal section pointing to a decrease in the income of the families from the shore to the inner parts.

Not only in the past but also in the current context, the selected three plot zones are significantly different from each other in their planning characteristics. The first region is likely filled up mostly with the traditional Bodrum housing types that were preserved with the legislation of the site area; however, with the changes in the usage and function from house to café, restaurant, market or hotel/hostel, a significantly different social and cultural transformation is presented, and thus a physical formation from the other two zones. The traces and impacts of the Cretan socio-cultural life were observed in this zone due to the fact that the conservation rule preserved the general characteristics of the traditional context of Bodrum.

The second and third zones through the inner parts of the centre have shown different characteristics from the first zone in their housing types. While the first zone has been a site area since the end of 1990, covering mostly the Cretan houses, the second and third zones have typical Bodrum houses with gardens, which likely belong to Muslims who have been living the traditional village life. On the other hand, the second and third zones are the areas with large housing units, so they have more green areas. While the second zone, placed in the middle of the first and third zones, is the most deteriorated region and has the traditional examples of the Bodrum housing type that cover both the traditional village life influences and vernacular architecture properties. Finally, the third zone has developed its second houses and hotels since the 1980s.

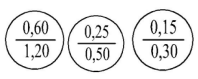
All in all, it has been observed that the built environment of the three zones in the case area has changed significantly, mostly due to the development of tourism. While the houses in first zone have ended as cafes and restaurants, houses in the second zone have turned into the sites of small trade, markets, shops, small hotels and motels. Finally, the structure of the third zone has changed into second housing units and big luxurious hotels; hence, the most significant transformation has likely been seen in this zone. The development of a shopping street with cafes and restaurants as the significant public area and tourist route started in the very beginning at the edge of first zone. These functional changes observed in the case area analysis have indicated that the declaration of Bodrum as a site area has likely seemed significant for the preservation of the usage of the traditional houses. On the contrary to these functional transformations, the general morphological characteristics of the zones have covered the similar physical lay-out and land use patterns since 1970, such as zone 1 having dense building blocks with narrow streets, whereas zones 2 and 3 cover large gardens with small houses in the middle. However, the morphology of the parcels of land has differentiated by 2003, being divided into smaller parcels and areas. The debate within the area of autonomy of architecture concerns the extent to which the architect could oppose and manifest morally in the discipline.

Table.5.3. Urban morphology of three zones of the case area in Bodrum centre in 1974, 1983 and 2003.

Zones/ Year	Z1	Z2	Z3
1974			
1982			
2003			

As summarized in Table 5.3, the results of the design codes considering the modern housing development have been analysed for the years of 1974, 1982 and 2003 and compared in three zones within each year. As a result, it has been observed that the main constraint of the design codes is the definition of the building block, so that the building blocks are shaped considering not only the plot-based rules, like the area of parcel and the area of the construction of the housing block, but also the architectural rules like the function, aesthetic and technique of the housing unit. It has been found that although 1974 and 2003 plans have similar building block typology, since the latter is the legitimization of the existing conditions, only the 1982 plan has introduced new tourism usage as second housing and tourist buildings, either in the same parcel or in the new plot developments. It has been observed that the denser and larger ratio is in the 1982 plan, as not only is the building area larger than the parcel area, but also the additional housing units could be as big as the main building. The proof of this condition can be seen in the diagram of the type of building blocks that are created by design codes in Table 5.5. The increased building block may have reflected the tourism developments in this period. However, there may be a contradiction in terms of the property development since the big parcels are divided into smaller square-meter areas in zones 2 and 3. At the same time, the total gross area of the buildings has increased in order to compensate for the redevelopment of hospitality functions, such as big hotel chains and luxurious hotels.

Table.5.4. The design codes that have determined the Bodrum housing type in 1974-1982-2003 plans.

	Design Codes/Year	1974	1982	2003
2-2 Physical Planning Codes		A-B-C	A-B- C	NA
	Facades of parcel	X-X-Y	9- 15- 20	8- 15- 10
	Areas of Parcels (İfraz ve Tevhid)	A:200- B:350- C:500	200- 500- 800	200- 200- 300
	Base area ratio	K: 0.60- L:0.34- M:0.24	0.60- 0.40- 0.25	0.60- 0.25- 0.15
	Floor area ratio	K- L- M	1.20- 0.80- 0.50	1.20
	plan ratio label			
	Max. construction area	120 m2	240- 200- 400	240- 120- 150
	Building base area	120 m2	120 m2	120 m2
	Min. set back from the road	3 mt	3 mt	10- 5 mt.
	Min. set back from the gardens	0 mt	following the traces of previous buildings	NA/ on plan
	Back garden distance	0 mt	following the traces of previous buildings	3 mt
	Min distance btw. Houses	NA	6 mt.	6 mt.
	slope	NA	NA	No type building perpendicular to slope> 20%
	3- Architectural Codes			
3.2.Dimensional	Building heights	9 mt. → 6.5 mt.	6.5 mt.	6.5 mt.
	Max floor height	NA	3 mt.	Levelling: In the building
	Bedrock height	NA	0.50 mt	0.50 mt
	Min bld.facade	NA	4 mt.	4 mt.
	Max. bld.facade	5 mt.	14 mt.	16 mt.
	Max. window area	1 m2	1 m2	1 m2
	Ratio of window width/height	3/5	3/5	3/5
	Max. distance btw. windows	NA	0.60 mt	NA
	Solid void ratio	25%	25%	15%
	Width of out door	NA	1.60 / 0.90	Traditional dimensions
	roof	Flat	Flat	Flat
	Roof parapet	1 mt.	0.90 mt.	0.90 mt.
	Roof storeys	5% of the roof area, max height 2.40 mt	5% of the roof area	Not upper than max. bld. Height (6.5)
	Eaves	NA	-	No eave
	Skylight	NA	W/H: 1/3, 0.008 m2 and 2% façade area	NA
	Stairs	NA	Not at the outer façade	Can be at the outer façade
	Movement on façade	5mt.	5mt.	16 mt.
3.3.Visual	Window sun Breaking	NA	-	-
	Sun collection	NA	Hidden behind the parapet	Hidden behind the parapet
	Water storage	NA	Hidden behind the parapet	Hidden behind the parapet
	Vista	NA	-	-
3.4.Construction	Outside bld.materials	Flat Plaster & white	Flat Plaster & white	Flat Plaster & White/ façade: Natural local materials, colour and cladding
	Garden walls mat.	Stone &/or white	Stone &/or white	Stone &/or white
	Construction relation to adjacent parcel	Till adjacent parcel	NA	NA

The complexity of modern construction techniques has brought standardization of the design codes for architecture and the built environment in modern life. Some of the design criteria of houses are technically and aesthetically embedded as stone, white, rectangle, and glass,

reminiscent of the housing types in the traditional context that were observed and studied throughout the 1970s. If the formal qualities of the modern housing types represent the vernacular/traditional examples, the modern ones do not necessarily cover these characteristics due to the change of function from accommodation to hospitality. Besides, the reinforced concrete construction technique of modern examples is not compatible with the spatial and tectonic characteristics created in the vernacular architecture.

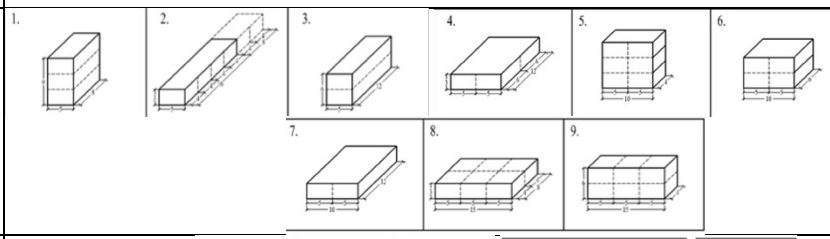
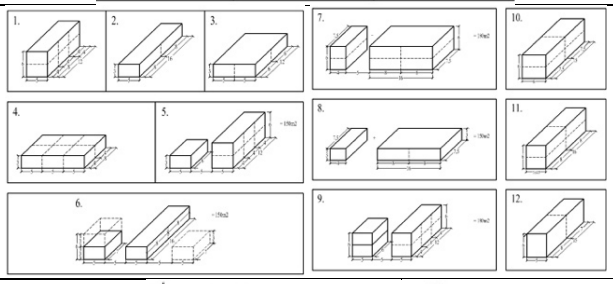
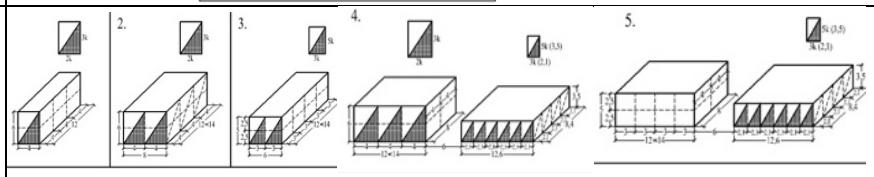
The dimensional codes are the architectural characteristics such as window, roof, parapet, floor height, façade, window and door areas and material and some other visual properties, which are for the extensions and external features of the buildings. In the construction codes, not only is the type of the plaster coded as flat and white but also the construction of garden walls as stone and white. It is known that the modern construction technique is reinforced concrete, whereas it was stone in the traditional construction, so the differences between the traditional and modern construction create in the architectural characteristics different spatial results and tastes in traditional and modern architecture, as discussed in the study. Table 5.4 shows that the urban morphology follows the parcel lay-outs (shapes) and areas. The building blocks that are rectangles are formed based on these parcel areas. The building base area and the building floor area are the two significant terms used in the design codes. One of the most significant design codes of Bodrum, which has been complained about by the practice architects as a limitation, is the restriction of the building base area to 120m2, though this was given as the restriction for the total building area in 1974 plans. The facades of the parcels may have not seem to have an impact on the building block at first, but they significantly affect the shape and form of the building blocks as they frame the short and long sides of blocks, restricting the area of the buildings. Besides this, they define the typo-morphological character of the plans that in turn form the housing units.

Therefore, the main critical argument against these codes is that they are restricted within dimensional limits of 120 m2. The Agrest disciplinary code is a necessity in the determination of the design, whether it is designed or not, and its quality. In the modern period, the codes were the necessary tools for the physical, technical and sanitary specifications. But on the other hand, it has been seen in the historical evolution that the codes are the utility tools - called parametric modelling by Bernstein (2004) - rather than the technical specifications, such as exerting traditions, power, evolutionary habit, etc. (Picon, 2004). Therefore, the architecture exhibits its disciplinary intentions under these constraints. The main view of codes in terms of physical and technical considerations has addressed the critical views of the codes that they limit the design. However, from an opposing view, Culf and Sherman has mentioned the potentiality for code as choice and freedom, in the case of correct design. This suggests a potential debate that Bodrum does not have in its codes structures for a well-designed environment in practice since the natural and built environments have created a deteriorated environment in the end.

On the other side, as debated in the concepts type and model, Quatremère (Vidler, 1992) addresses type as both *limiting* and *liberating,* due to the constraints imposed by social use and

the physical environment and freedom from the historical models. It has been mentioned that type links how the architecture is done, so that the generation of modern codes from the traditional examples can be better understood, and so that the first 1974 implementation plan was more successful than the latter ones. Quatremère states that "all is precise and given in the model; all is more or less vague in type" In his view, the *model* is clearly a form to be repeated, copied, and imitated, and therefore more appropriate to the crafts or, in our time, to the technologies of industrial production than to architecture. In line with the definition of Condon (1994, p.79), that is "type is a language system and, as such, it too exists half in reason and half in imagination", the study holds the view that type is the innovation and creation of a thing. In the most significant view, type has been mentioned as imitation from nature in the realm of thinking, communicating, and acting in the organization of all domains of life (Condon, 1994), so that the relationship between type and code is meaningful in terms of the autonomy discussions.

Table.5.5. The housing types that can be produced by the design codes in 1974, 1983 and 2003 plans.

YEAR/ TYPES	Types of building blocks that can be built
1974	
1982	
2003	

The codes are the rationalisation tools of the built environment considering function, aesthetic, technical norms, environment and sustainable development. The reason for code (the reason codes are present in the disciplinary course and for the presence of their own existence) is the interpretation of theory and practice. Building on Frampton (2004), it demands a recognition of the work archive on the tectonics of the architecture. Hays is useful for the architecture of

the theory and practice. Eisenman (1992) and Rossi (1982) help to reconceptualise architecture from a fixed physical and aesthetic viewpoint with the architecture of the city at the interface of the building and the city. The design codes perpetuate the context of city life. On the other hand, it has described codes as language. The coding system that is external to the discipline has technical criteria, while the discipline of architecture has special scientific methodologies in line with its intrinsic qualities. Eisenman (2004, pp.40-53) has differentiated the idea from index to codex: that is, an architectural representation in linguistic terms. Design codes are the order as language that the order of architecture has its own linguistics.

"Design codes" in this language, Eisenman indicates, are the index that is the remainder of a former presence. This may have been likely highlighting a broader perspective and interesting interpretations of Bodrum coding and housing types. When it is thought the traditional Bodrum housing type is "a trace of something", then it can be named as an "index/type". So, traditional housing typology as an index has been linked with the type-model discussions. The codes of the Bodrum context have already been indexed in terms of these traditional characteristics. Design codes may be an excellent means of structuring the architecture of Bodrum. The critics consider whether they are necessary and useful tools that create the aesthetic, function and technique of the housing types or whether they copy and imitate the model of the traditional Bodrum houses. It has been observed that there is a strong relationship between the architecture and the city. In this framework, the concepts of Rossi (1982)regarding the artefacts and monuments in the city and the collective memory have significant impacts on the architectural literature on autonomy and structured proper discussions of the case context.

In order to elucidate the design codes in the Bodrum built environment and its housing types, the type, autonomy, and design codes relationship have been examined. The main argument - that is structured on a more theoretical and analytical basis than historical debate - of this research is that the issue of codes is of fundamental importance, which has gone beyond an assessment of the physical plan rules of urban and/or city planning. Therefore, the extent to which the design codes and autonomy have a relationship is the main question for research, and may likely be linked to historical evolution. There are connections between type, design code and autonomy, and most design codes are synonymous with technical rules, standards and regulations. Design codes are structured on the basis of both physically and socially constructed rules. If there is a certain rationalization imposed by the empirical conditions in evaluations of the design criteria such as height, colour, or roof type, then the design typology is likely defined by these criteria.

The design codes and planning have been tied to larger processes and external factors, not only to politics and the economy but also the techniques in architecture - that are both liberal and modernist, in modernity and modern architecture debates. In the context of Bodrum this has addressed three relational concepts: first, the hegemony of the state with neoliberal political and economic characteristics that caused the peninsula to become urbanized without industrialisation; second, an aesthetic and functional discourse that stressed the Bodrum housing type as a commercial commodity; and myth in urban and architectural realm. The

relationship between the mass media and culture industry and the architecture and built environment is significant. Looking further, Adorno (1970, 1991) and Benjamin (1982, 1968)were discussed and their points of view and architectural experiences were added. Adorno points out the developments around mechanization and industrialization, and thus, mechanical representation in mass production. In the theoretical debate, the modern movement considers that avant-garde art has the strongest advocacy for the autonomy of architecture.

While modernity and modernism have been included in significant discussions on the autonomy of architecture, mostly grounded on avant-garde art and utopianism in modernism, the discussions have moved to the typology and policy impacts from postmodernism. Modernism has brought the theme of utopianism into the autonomous discussions. On the other hand, some scholars have mentioned architecture as either art or science but rarely both (Watson, 1997, p.121It can be said that modernity (and modernism) is a Western concept the appropriateness of which is debatable in the Bodrum context, but which does give more attention to scientific facts. Therefore, the discussions have likely been linked with Bodrum in terms of the technical aspects of housing types.

The modernist movement in the Western context has been shaped and legitimized by the Industrial Revolution and modernity, as discussed in the study, whereas the modernism in the Turkish context is different from that of the West. Turkish modernism has been surmounted by its own intrinsic characteristics, and modernisation in Turkey has shaped its context by the state's role in guidance and practice since the late Ottoman and early Republican periods. The modernisation started at the end of the Ottoman Empire, its new momentum gained with the declaration of a new republic in 1923 and the transformation into the new neoliberal phase that may be debated as either more secular or as post-neoliberal governance highlighting the oppression of the state more than ever. Therefore, Bodrum has been designed by the state via the design planning tools, the initial principles of which were akin to the capitalist mode of production. They were the tools of the hegemony of power that have created the product and commodity in forming a physical built environment for the neoliberal policy economic agents. The neoliberal policies of capitalist production have increased the hegemony of the upper structure - that is the central government - and transformed the Bodrum housing type into a commodity and myth. So the codes are the strong agent between the upper structure and the product - that is, a built environment in capitalism.

The use of design codes as a politically and economically discursive tool in capitalist production in sustaining the property development in the social and political power relationships (Rabinow, 1989; Wright, 1991; Vale, 2008). The first codes were erased by the codes of the subsequent physical plans in terms of land and property development via encouraging tourism. Although Bodrum design codes were defined/structured starting from the early seventies, considering the social, economic and political life of traditional village life, the Turkish neoliberal policies - that may be seen as Turkish [post]modernism after 1980 - have replaced and converted the goals of the first design codes, so that the global land property market in Bodrum's centre and throughout the peninsula has been created. Therefore,

Bodrum's built environment has manifested itself under the hegemony of political and economic building and property production in entering into a global tourism circuit of cultural economies that has resulted in complexity and the destruction of the natural environment. Considering restructuring the institutions and politics, Madanipour (1996) has mentioned the commodification of spaces and the flow of resources into the built environment.

It may be also this social and economic transformation has likely reflected the liberal policies in each term, from the free market economy in the liberal structuring of the 1980s to global market relations in the form of the model of neoliberal Islam (Karaman, 2013). The start of this neoliberal hegemony is known as taking place at the end of the 1980s; however, its evolution has continued and, as Karaman (2013) has pointed out, the Islamic policy economy has included the current context. Therefore, it can be pointed out that the state policy was also transformed from national state policy to (global) secular liberal policies that transformed the society with all the socio-economic tools. No matter what social discourse is, such as planning, they have all framed the economy under the capitalist hegemony in the Turkish Bodrum case. The capitalist system of accumulation in the Turkey context has almost all the hegemony to construct its political, social and economic system. It has been observed that transformation of the Bodrum housing type to modern white cubes has not just transformed and been experienced through the impacts of the neoliberal policy economics, but it has been accelerated by the architects' unethical positions in the discipline.

Table.5.6. The relationship between the design codes, autonomy and external social economic factors. Source; (Prepared by the author)

Technique: Design Codes	Autonomy	External Socio-Economic Factors
From traditional 'prescriptive' type of codes to 'modern or performance based' type of codes	From 'morality' and 'self-consciousness' to the 'disciplinary ethics'	From 'state neoliberal' role to 'secular post-neoliberalism'

As the power of external factors has increased the transformation of the formal and physical qualities of the environment, the question is what kind of resistance there should be to withstand this impact. The interpretation of Hap and Kodog is that the necessity of autonomy and codes is the resistance/opposition as a counter-argument against a system of ideology. Considering this transformation, Habermas's (1985, 1971) idea of crisis has significant relevance to this issue. This crisis centred on the social identity of the society, because the society's safety and securities are felt as threatened due to the business cycles' upturns and downturns. This way of conceptualising the design codes of the built environment and housing types prevents us from understanding the autonomy debate in architecture better but also allows us to argue that built form and type are part of the theoretical meaning of the codes and autonomy. However, the relationship between the design codes, autonomy and exogenous socio-economic and political factors is conceptualized in Table 5.6. It has been strongly argued that the autonomous architecture and design codes within the Bodrum context have been

linked with neoliberal policy economics. So, although these classifications have found a place in the analysis of the case area, discussions of theoretical debate on autonomy has the necessary tool from a renewed point of view since the exogenous factors, such as politics and economy, constraining architecture are likely very significant, in that each of the prior items should be structured within these factors.

If looking into concept of the autonomy in architecture, the study has discussed the meanings of autonomy in philosophy before any deduction of ontological meaning, based on the empirical evidence of the case area. The meanings of autonomy are listed as: "freedom, will of one's actions, right of self-government, self-governing", which were originated in Kant's ideas. In moral philosophy, Kant developed the argument of autonomy based on the emphasis on the freedom of the will as the basic premise. Although it is pointed out that Kant's idea of moral agents as autonomous sovereign legislators does not bind to any external authority, it is often believed that they belong to a "higher order norm of universal validity" (Reath, 2006, pp.173-174). And as asserted by Reath (2006, p.175) these norms are "socially applied constraints". So, if we apply the conceptual debate to the architecture of Bodrum, considering the theoretical debate, to what extent can the free will of the architects and the freedom of the discipline be placed in the existence of autonomy of architecture? Since, despite the criticism that design codes limit the design quality and inspiration of architects, it has been observed in the end results that the variety and options of building blocks are not limited to small number. It has been observed in field trips to the case area and the observation and studies of the case area, that there are not only good quality architecture examples and innovative solutions but also a significant number of kitsch and mass-construction houses and buildings. So the question is what the limitations of codes or the architects' talent and ethics in their discipline are. Autonomy facilitates efficient design, because design codes define the building type. So, the argument is whether or not design codes encourage the least talented architects.

Relative autonomy in architecture: There is a debate that some scholars favour architecture as autonomous, whereas some barely favour the idea that there is autonomy in the discipline of architecture in these aforementioned constraints and impacts. Autonomy has been posited as morality since the philosopher Kant to the concept of techne from the modern scholars Frampton, Hays and Eisenman. Although Frampton (1999) supports the idea of "relative autonomy", Anderson (2002, pp.30-47) has discussed the "semi-autonomy" concept. Since there are arguments that architecture is not an isolated medium (Somol and Whiting, 2002), it can be advocated by some scholars that autonomy in architecture is inaccessible. Anderson's (2002) view of autonomous architecture as "quasi-autonomy" that is in its incipient form of "semi-autonomy" has significant impact on the argument of this study. While many studies seem to privilege the aesthetic as representative of autonomous architecture, the debate of this study has evidenced that autonomy architecture has been highlighted in modern architecture and modernity, which have been structured under the hegemony of the capitalist politics and economy. It has been advocated that the idea of autonomous architecture as a moral value has been positioned between the policies and economic forces and the techne of the discipline of architecture (Frampton, 1999; Anderson, 1977). So, this study has favoured the idea that

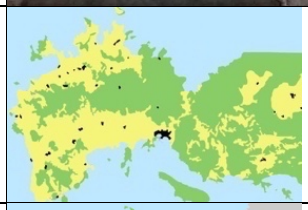
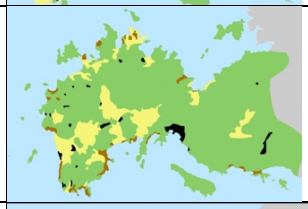
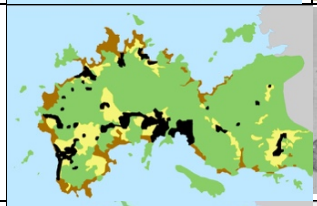
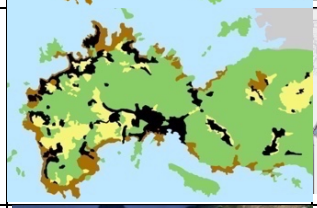
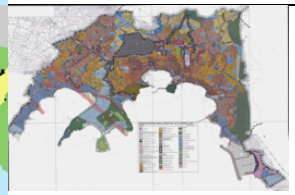
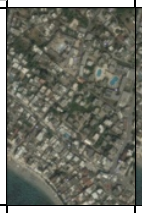
relative autonomous premises, based on the ethics of the discipline, may be shaped as an opposition to the excess productions in capitalism.

If it is necessary to understand the meanings of autonomy, it is useful to explore the entire complex of epistemological, conceptual and descriptive paths/concepts including architecture, built environments, urban architecture and design codes. In discussions, the meanings of autonomy are categorized on the basis of their existence, their semantically meaningful parts and their relationship with the city. It has been examined that the understanding of autonomy in architecture has been classified into four categories: first, formal values and aesthetics (Lum, 2000; Colquhoun,1989, 1981, 1998; Eisenman, 2000, 2004; Rossi, 1982); second, the relationship of architecture with the city (Gandelsonas, 1998; Rossi, 1982; Hays, 1998); third, semiotics in terms of writing history and theory (Nalbantoğlu, 1998; Oackman, 2000; Eisenman, 2004); and fourth, the discussions of autonomy in the modernity debate. Formal characteristics of the present housing types are important in the current physical plans, since they are structured from the design codes of the built environment that originated from the traditional context; however, the discussions in autonomy have included the form and aesthetic and architectural typologies in the discipline.

However, this study has worked from the belief that autonomy is relative due to the external factors and the relationship of design codes and type discussed in the literature review. Similarly, Frampton's relative autonomy represents similar remarks on the idea that autonomy in architecture is not alone and it belongs to other "socio-cultural discourses" that unites it with the world. However, this drawback was not only linked with the architects' own decisions and will, but also addressed the profession solidly in terms of technical variables. Therefore, it has been argued in this study that autonomous architecture has 'relative' characteristics in-between the technical constraints and external factors.

Potential for Future Research: The thesis is important, because it has discussed the autonomy debate in architecture in relation to code and type within the realm of modernism and capitalism. It has analysed the textual, visual and empirical material of the spatial transformation of Bodrum as a mid-scale urban frontier in terms of the debate of relative autonomy in architecture. This dissertation aimed to bring a new viewpoint and debates into the concepts of autonomy, architecture, built environment, design codes and type. For research purposes, the dissertation has covered a wide range of sources from books, articles and the archives of various sources such as physical plans and maps, any available copies of which are difficult to find in current Turkish institutions and public bodies for various reasons, such as the closure of the institution or the demolition of the archive. At present, it is a challenge to find, access and compile most of the copies of these data; for instance, the archive of the Bank of Province had a flood that meant almost all the material of the bank covering Bodrum plans has been lost. So, this dissertation is a valuable source for the remains of the Bodrum design codes, built environment and housing types since 1970.

Table5.7. The historical development of the spatial development of the peninsula and case area at the centre. Source; (Prepared by the author)

	REGIONAL	CENTER	Z1	Z2	Z3
Under-develop-ment					
1970					
1980 - 1990 - 2000					
2000 - - 2007					
2007 - 2016					
Over-develop ment					

For understanding the design codes of the built environment and the mixed methodology of content analysis, case study analysis served for the understanding and analysis of the case area. Therefore, this dissertation is not only a source for studies on autonomy, design and type relationships in the case area of the Bodrum context, it is also a contribution to the methodological and theoretical fields about the analysis of the design codes and understanding of the Bodrum context. The study can be further developed by attention to the typo-morphological analysis of selected or all districts of the Bodrum peninsula. Besides, the content analysis of the design codes can be analysed for the tourist buildings within the realm of the autonomy discussions. As shown in Table 5.7, it has been observed that the change and

deterioration of the peninsula are faster than in the central zone in terms of the property development of tourist and hospitality buildings, such as second houses and star hotels. The comparative cases from the eleven districts, such as Ortaköy, Yalıkavak and Gümüşlük, according to their spatial characteristics in terms of tourism usages will present significant contributions to the theory and practice in the concepts of the autonomy, type and design codes. Moreover, a similar analysis and research methodology to that of the dissertation can be extended for the Eskiçeşme district at the centre - that is, the traditional context - and transposed over the west side of the Bodrum region. However, these contents and cases exceed the scope of this dissertation.

In the discussions of the relationships between the design codes and autonomy, the content can be further deepened and widened in relation to the discussions on technology and innovation in the autonomy of architecture. What the changing dilemmas on the autonomy discussions of the architecture will be within the realm of the technological advances is debatable, including the design codes, aesthetic, design, innovation, architecture and architects' ethics, and the capitalist crisis. The evaluation of the research on the theory of autonomy and codes could be extended to consider the debates on the post-neoliberal policies and economics in the transformed policy, since post-neoliberalism and changes in technology after this post-crisis of capitalism will determine new debates among scholars. The discussions on the autonomy of architecture can be further deepened following the Marxist readings that Harvey (2003, 2005, 2007, 2012) focused on in his late-term studies. Harvey supports the view that the only alternative in response to the crisis in capitalism is to focus Marx more deeply.

This dissertation has focused on the case of the Turkish context. The cultural sites of the central area and their relationship with the central government will be another subject of enquiry for further research. On the other hand, further study into the comparative case analyses of various European and Chinese urban developments, politics and economics considering the background knowledge of tourism and architecture, urbanism and post-modernism could be useful for the literature. China entered the liberal economy at the beginning of the 1980s - that is almost the same time period as the neoliberal transformation in Turkish politics and the economy. It has been observed that the two contexts have developed similar tools in the development in tourism and urbanization. For instance, the state government has a strong influence in both China and Turkey over economic development; however, the result is significantly different for the two contexts in the current global economic context.

It is believed that the urbanization and transformation of the small cities of China and Turkey are not as competitive and resilient as in the European context in terms of sustainability, economy and development, since the European context in urbanism has always been significant throughout history as it accomplished its cultural, scholastic and economic developments since the Enlightenment and modern times. All in all, the further aim is to do a comparative research including the opposition of the small city to global urban centre via the industrial sea-front cities of Shanghai and Mersin, based on the knowledge debated in this dissertation.

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APPENDIX A

SUMMARY OF THE AUTHORS' AUTONOMY CONCEPT IN THE ASSEMBLAGE'S POCKET AUTONOMY DICTIONARY

Table A.1. Summary of the autonomy concept; Source (Prepared by the author)

#	AUTHOR	ADVOCACY OF "AUTONOMY"
1	**Allen, Stanley**	Architectural autonomy creates a state of distraction, which is not problematic because distraction is inherent within the field of architecture.
2	**Anderson, Stanford**	Architecture is semi-autonomous in that its conventions can relate to its own disciplinary traditions, while it must critically question its own conventions within a larger cultural context in which its inhabitants live.
3	**Cohen, Preston Scott**	Architecture is not completely autonomous because it is always subject to the changing demands of modernity.
4	**Colquhoun, Alan**	Function relates architecture to the context in which it was built and to outside factors, but yet its form should be informed by its own formal traditions.
5	**Eisenman, Peter**	By eliminating context and subject, architecture is reduced to it's own elements: points, lines, and planes. Criticality is a manifestation of the autonomy of the discipline of architecture. By completely divorcing function from architecture, the concept of the autonomy of architecture is pushed to its maximum condition.
6	**Gandelsonas, Mario**	Architecture is autonomous in that its projects have the most impact when architects think they can restructure the city, rather than when they think that the city is only subject to economic and political forces.
7	**Hays, K. Michael**	Architecture is autonomous, but it is impossible to separate an architectural object from its sociohistorical context. Theory encompasses the totality of architecture, contributing the idea that social, historical, and ideological frameworks are embedded within architecture.
8	**Heynen, Hilde**	Boundaries between autonomous and non-autonomous architecture are blurry, but there are elements of both within the field of architecture. Architects act autonomously in the design process but are also subject to outside factors that affect the outcome.
9	**Huber, Dorothy**	Architecture is autonomous but this does not mean it is inaccessible. Architecture can communicate and cultural experiences can echo in the work itself.
10	**Koolhaas, Rem**	Rather than viewing architecture as autonomous, it is more relevant to consider that form does not have to follow function and that there is not a prescribed definition of the connection between a building and its image.
11	**Lum, Eric**	There are autonomous elements of architecture but the discipline cannot conceal the influences of and similarities to those of painting
12	**McLeod, Mary**	Autonomy in architecture cannot be reduced to a formal essence. Architecture is never independent of the commercial society in which it operates and is therefore always subject to economic and political influences.
13	**Mertins, Detlef**	Autonomy in architecture is not possible given the current disolvement of the field into varioius practices, each with distinct ideas of what makes up the discipline and how it relates to art, craft, tradition, technology, and business.
14	**Nalbantoglu., Gülsüm**	The writing of architectural history should engage the supposition of the cultural and disciplinary boundaries of architecture, a practice even more important when considering post-colonial architecture that has often been designated as outside of the canon of architecture
15	**Ockman, Joan**	Architectural theory has developed to the point of being almost autonomous, but would benefit from being deconstructed.
16	**Olmo, Carlo**	According to the texts of Aldo Rossi examined in this article, architecture's autonomy is based on the ability to evaluate the legitimacy of a design in reference to architecture's enduring formal typologies.
17	**Robbins, Bruce**	Since architecture plays a role in constructing social space, it cannot view itself as fully autonomous, distict, or closed off.
18	**Rose, Gillian**	Architecture is autonomous in that typifies the city.
19	**Sherer, Daniel**	The autonomy of architecture lies in its aesthetics.
20	**Somol, R.E.**	Architecture is an autonomous discipline, but expands beyond Eisenman's reduction of architecture to points, lines, and columns. Included within architecture is disciplinary discourse, as theory cannot be considered outside of that which is distinctly architectural.
21	**Taylor, Mark C.**	Architectural autonomy cannot be exclusive of architectural writing.
22	**Vidler, Anthony**	In the case of museums, architecture must remain autonomous and unaffected by the historical context of the artifacts it is designed to contain.
23	**Whiting, Sarah**	Architecture is an autonomous discipline, but expands beyond Eisenman's reduction of architecture to points, lines, and columns. Included within architecture is disciplinary discourse, as theory cannot be considered outside of that which is distinctly architectural.

APPENDIX B

LIST OF THE AUTHORS' AUTONOMY CONCEPT IN THE ASSEMBLAGE'S POCKET AUTONOMY DICTIONARY

Table B.1. Summary of the autonomy concept; Source (Prepared by the author based on Assemblage's Pocket Dictionary)

NO	AUTHOR	ADVOCACY OF "AUTONOMY"	ORIGIN	EXERPT FROM	CITATION
1	Allen, Stanley	Architectural autonomy creates a state of distraction, which is not problematic because distraction is inherent within the field of architecture.	(1)* Allen, Stanley. "Piranesi's 'Campo Marzio': An Experimental Design." Assemblage 10 (1989): 70-109. (2) * Allen, Stanley. "Dazed and Confused." Assemblage 27 (1995): 47-54.	Dazed and Confuse	*"Now if we agree that distraction destabilizes artifacts by calling into question the autonomy of architecture's subjects, then, in fact, something like what Eisenman describes could be a productive the designer as author) - the shears, superpositions, or foldings - are intended to be read back from the final state of the artifact. And while this architecture may desire a hermeneutic subject, under a mediated reality, what it gets is a distracted subject who reads the architecture as a sign, not very much differently than the projected information on a Jean Nouvel façade." strategy...(I)n practice, Eisenman's objects function according to a logic of defamiliarization, declaring their difference from what exists and soliciting a hermeneutic reading whereby the formal operations of design (the operations of*
2	Anderson, Stanford	Architecture is semi-autonomous in that its conventions can relate to its own disciplinary traditions, while it must critically question its own conventions within a larger cultural context in which its inhabitants live.	Anderson, Stanford. "Critical Conventionalism in Architecture." Assemblage 1 (1986): 6-23. & Anderson, Stanford. "The Legacy of German Neoclassicism and Biedermeier:Behrens, Tessenow, Loos, and Mies." Assemblage 15 (1991): 62-87.	Critical Conventionalism in Architecture	*"Any social practice, such as architecture, takes place in a field of overlapping, often competing conventions. Sound practice recognizes the quasi-autonomy of these conventions and thus their claims on us for their own beauty and order and for their possible perpetuation. But sound practice also requires that these conventions recognize limits and discover potentials within their domain of practice. Conventions and practice criticize one another. They thus can sustain a reasoned and empirically based practice within societies that maintain discourse."*
3	Cohen, Preston Scott	Architecture is not completely autonomous because it is always subject to the changing demands of modernity.	Cohen, Preston Scott, and Robert Levit. "Bona Fide Modernity." Assemblage 41 (2000): 18.	Bona Fide Modernity	*"The autonomy of form "discovered" by Aldo Rossi, along with all the erudite expeditions into architectural language of the ensuing decades, now lie beneath a cloud of suspicion...Now architecture seeks to be determined by "performative" standards: traffic patterns, solar patterns, zoning regulations, and the operations of programs and scrutinized sociabilities. By establishing itself as a porous field, it opens itself to the denouements of city life. Architecture may now give rise to strange forms but not for form's sake - neither on behalf of those intellectual confections of erudite syntax nor those distillations of history's typological proprieties."*
4	Colquhoun, Alan	Function relates architecture to the context in which it was built and to outside factors, but yet its form should be informed by its own formal traditions.	Colquhoun, Alan. "Postmodernism and Structrualism: A Retrospective Glance." Assemblage 5 (1988): 6-15.	Postmodernsim and Structrualism: A Retrospective Glance	*"There is no direct translation between function and form. Their relation is always mediated by custom and history. The architectural imagination should be free to choose from the entire cause of architectural forms without being constrained by a priori theories about the dictates of the spirit of the age. On the other hand, we should not think that this choice is unlimited. Architecture derives its meaning from the circumstances of its creation; and this implies that what is external to architecture—what can broadly be called its set of functions—is of vital importance...Structure and function are false opposites; they must be reconciled."*
5	Eisenman, Peter	By eliminating context and subject, architecture is reduced to it's own elements: points, lines, and planes. Criticality is a manifestation of the autonomy of the discipline of architecture. By completely divorcing function from architecture, the concept of the autonomy of architecture is pushed to its maximum condition.	Eisenman, Peter. "Autonomy and the Will to the Critical." Assemblage 41 (2000): 90-91.	Autonomy and the Will to the Critical"	*"Singularity does not displace the thing itself—a column, for example—nor deny its usefulness, but rather, denies that which formerly legitimated the thing's being—the sign of the column's structuring function. It is this possible singularity that evolves from the cutting off of the sign function—in other words, architecture's sedimented history as meaning—that begins to suggest architecture's autonomy. While traditionally any project of autonomy was primarily formal, autonomy is being proposed here as a means of unmotivating the architectural sign; that is, as a means of cutting the sign off from its previous value in function and meaning. This autonomy is neither formal nor semiotic per se; rather, it opens the internal processes of architecture to their own internal possibilities."*
6	Gandelsonas, Mario	Architecture is autonomous in that its projects have the most impact when architects think they can restructure the city, rather than when they think that the city is only subject to economic and political forces.	Gandelsonas, Mario. "The City as the Object of Architecture." Assemblage 37 (1998): 128-144.	The City as the Object of Architecture	"Modernist architecture's notion of objet-type starts to weaken the creative subject with the idea of an anonymous collective subject. But perhaps as important as that is the idea of an autonomy of architectural form, of an architectural signifier that locates the architect as its subject, as determined by it and not determining

Table B.1. Continued

7	Hays, K. Michael	Architecture is autonomous, but it is impossible to separate an architectural object from its sociohistorical context. Theory encompasses the totality of architecture, contributing the idea that social, historical, and ideological frameworks are embedded within architecture.	Hays, K. Michael. "Architecture Theory, Media, and Question of Audience." Assemblage 27 (1995): 41-46. & Hays, K. Michael. "Editorial." Assemblage 30 (1996): 6-11. & Hays, K. Michael. "Not Architecture but Evidence That It Exists: A Note on Lauretta Vinciarelli's Watercolors." Assemblage 38 (1999): 48-57.	Editorial	*"Any theory that talks about architecture only, that does not relate architecture to the larger social, material field, is utterly useless. At the same time, any theory that does not articulate the concrete specificity and semiautonomy of architecture's codes and operations misses a major medium of social practice. The two parts of this assertion - that architecture is autonomous and heteronomous - are not contradictory; they are, however, dialectical and I, for one, maintain a commitment to dialects, even though I understand that it is not with-out certain problems. For dialectics has always sought to invent not just syntheses but genuinely new ways of thinking, however tentative, however worrisome."*
8	Heynen, Hilde	Boundaries between autonomous and non-autonomous architecture are blurry, but there are elements of both within the field of architecture. Architects act autonomously in the design process but are also subject to outside factors that affect the outcome.	Heynen, Hilde. "Architecture between Modernity and Dwelling: Reflections on Adorno's 'Aesthetic Theory.'" Assemblage 17 (1992): 78-91.	Architecture between Modernity and Dwelling: Reflections on Adorno's 'Aesthetic Theory'	*"Architecture between Modernity and Dwelling: Reflections on Adorno's 'Aesthetic Theory'": "(A) strict autonomy has to be assigned to the architectural artistic process as a process. As a discipline that specializes in articulating space in order to give shape to people's living, architecture is unmistakably autonomous. Design is not simply the management of heteronomous principles such as functional or constructive requirements, psychological needs of the consumers, representational demands, and the like. There is always an autonomous moment in the design process in which an architect is occupied with architecture as such. At the same time, this irreducible architectural moment cannot possibly be detached from all the other factors determining the final result presented in the form of a building or some other artifact."*
9	Huber, Dorothy	Architecture is autonomous but this does not mean it is inaccessible. Architecture can communicate and cultural experiences can echo in the work itself.	Huber, Dorothy. "The Hidden and the Apparent: Comments on the Work of Jacues Herzog and Pierre de Meuron." Assemblage 9 (1989): 114-117.	The Hidden and the Apparent: Comments on the Work of Jacues Herzog and Pierre de Meuron	*"The Hidden and the Apparent: Comments on the Work of Jacues Herzog and Pierre de Meuron": "In discussing their position in today's architectual scene, Jacques Herzog and Pierre de Meuron refer to...that time, around 1970, (when) architectural education in European schools was largely determined by disciplines related to architecture (from economics across the technical fields to sociology and psychology), which to a certain extent had established the theories of the new architecture as constitutive of the social legitimation of architects. The change that subsequently took place...could be described as the new formation of a value system that would be registered by the architectural project: rather than the value analytically won by the instruments of the related disciplines, the appeal would be to an "internal architectonic reality," the insistence on the autonomy of architecture."*
10	Koolhaas, Rem	Rather than viewing architecture as autonomous, it is more relevant to consider that form does not have to follow function and that there is not a prescribed definition of the connection between a building and its image.	Koolhaas, Rem and Sarah Whiting. "Spot Check: A Conversation between Rem Koolhaas and Sarah Whiting." Assemblage 40 (1999): 36-55.	Sarah Whiting: "So you see it as a false or misdirected desire to maintain architectural autonomy?" Sarah Whiting: "So you see it as a false or misdirected desire to maintain architectural autonomy?"	*"That was my argument. I saw a hidden claim to a kind of justification, mystifica- tion, and legitimization and for a kind of strictly architectural task that has proved the undoing of so much architectural thinking. Another kind of issue - and that was more Van Berkel than the others - was that he really claimed a kind of vast operational competence or effectiveness for the work. That, for me, is simply the return of a very rigid form-follows-function kind of reading: the opposite of operational. To be opera- tional today, you have to abstain from large claims, including being operational."*
11	Lum, Eric	There are autonomous elements of architecture but the discipline cannot conceal the influences of and similarities to those of painting	Lum, Eric. "Pollock's Promise: Toward an Abstract Expressionist Architecture." Assemblage 39 (1999): 62-93.	Pollock's Promise: Toward an Abstract Expressionist Architecture	*"Pollock's Promise: Toward an Abstract Expressionist Architecture": "In the postwar period, it is architecture that increasingly aims toward both a real and conceptual flatness, toward a degree-zero condition of optical and formal transparency that cannot be actualized, leaving instead an object that appears merely vacuous, empty. Meanwhile, abstract painting, working toward absolute two-dimensionality, finds itself faced with the reverse phenomena of edge, depth, space, and tactility. The Roman still life displays reality only to defy it, whereas abstraction seeks escape in the fictional autonomy of pure form. Perhaps this is also why, through drawing, architects have found it so easy to occupy this terrain, from the time of Alberti onward, in reducing architecture to an essence of lines, planes, and symbols."*

Table B.1. Continued

12	McLeod, Mary	Autonomy in architecture cannot be reduced to a formal essence. Architecture is never independent of the commercial society in which it operates and is therefore always subject to economic and political influences.	McLeod, Mary. "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism." Assemblage 8 (1989): 22-59.	Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism	*"Although modern architects were frequently engaged in highly sophisticated, abstract formal explorations, modernism in architecture was never commonly conceived...as implying autonomy of the discipline. The modern movement was seen by both its early practitioners and its historians as intrinsically involving new techniques, mass culture, and a broader social role. And if postmodern advocates have produced their own more reductive, monolithic version of modern architecture, it is one that asserts, even exaggerates, the modern movement's social concerns. Thus the commonly assumed polarity of modernism/artistic autonomy and postmodernism/mass culture (cultural "contamination") simply does not hold. Indeed, postmodern currents, whether historicist or poststructuralist, can be viewed as a return to architecture as a primarily formal and artistic pursuit, one that rejects the social engagement of the modern movement; with few exceptions, the eclecticism and pluralism of post-modern architecture have operated almost entirely in the*
13	Mertins, Detlef	Autonomy in architecture is not possible given the current disolvement of the field into varioius practices, each with distinct ideas of what makes up the discipline and how it relates to art, craft, tradition, technology, and business.	Mertins, Detlef. "Architecture Dissolving?" Assemblage 41 (2000): 52.	Architecture Dissolving?	"Focusing on the technical support for the multiplic- ity, complexity, and contingency of emerging con- structive practices rearticulates architecture as a medium no longer quite itself but now compounded, hybrid, and self-differing - already incorporated in and immanent to the material processes of world for- mation. Reopening the question of the architecture of architecture in this way avoids both the codifica- tion and transcendentalist claims associated with the discourse of architectural autonomy in the 1970s and 1980s against which the *Assemblage* generation quite rightly reacted."
14	Nalbantoglu., Gülsüm	The writing of architectural history should engage the supposition of the cultural and disciplinary boundaries of architecture, a practice even more important when considering post-colonial architecture that has often been designated as outside of the canon of architecture	Baydar, Gulsum, and Nalbantoglu. "Toward Postcolonial Openings: Rereading Sir Banister Fletcher's 'History of Architecture.'" Assemblage 35 (1998): 6-17.	Toward Postcolonial Openings: Rereading Sir Banister Fletcher's 'History of Architecture	*"Architecture, as a fixed category, becomes a burden." Nalbantoglu looks at Sir Banister Fletcher's writings on the history of architecture to question the perceived Western canonical conception of what is inside and outside architecture."*
15	Ockman, Joan	Architectural theory has developed to the point of being almost autonomous, but would benefit from being deconstructed.	Ockman, Joan. "[Article by Joan Ockman]." Assemblage 41 (2000): 61.	*	*"Manfredo Tafuri (read) the white architecture of the New York Five and the neorationalism of the Italian Tendenza as manifestations of an architecture dans le boudoir, a last-ditch attempt to construct myths of architecture's potency and autonomy in order to ward off the anguish provoked by its increasingly apparent status as a "negligible object" and their own marginality."*
16	Olmo, Carlo	According to the texts of Aldo Rossi examined in this article, architecture's autonomy is based on the ability to evaluate the legitimacy of a design in reference to architecture's enduring formal typologies.	Olmo, Carlo. "Across the Texts." Assemblage 5 (1988): 90-121.	Across the Texts	*"...a city more and better defined in its urban morphologies and in its constructional typologies and whose constructional typologies and whose construction could only emerge from a simultaneously quantitative and serial study of the architectural and urban heritage, of the area where intervention was to take place. Such was the crux around which gravitated many of the problems for which Rossi would eventually find very different solutions...(including) a rapport between knowledge and intervention, increasingly confined to the architectural heritage...to suggest architecture's autonomy from the social realm; a historicity of places based upon endurance and on minimal disorientations, defined by continuities and not by formal or symbolic exigencies."*
17	Robbins, Bruce	Since architecture plays a role in constructing social space, it cannot view itself as fully autonomous, distict, or closed off.	Robbins, Bruce. "Pathetic Substitutes." Assemblage 23 (1994): 86-91.	*	*"Nothing could be less autonomous than architecture: could we, I wonder, read this as a kind of boast, a claim to social significance registered not by our degree of proud separation, as all the cliches have it, but on the contrary, by our degree of social dependence, dependence on the social forces that for better or worse are setting the limits and the agendas? If so, we would have to reinterpret the politics of the charge that architects and other professionals have typically wanted, above all, to hold themselves apart from laymen."*

Table B.1. Continued

18	Rose, Gillian	Architecture is autonomous in that typifies the city.	Rose, Gillian. "Archtiecture after Auschwitz." Assemblage 21 (1993): 62-71.	Archtiecture after Auschwitz	*"(I)f van Robert Jan van Pelt's riposte would be that the very unrepresentability of repetition means that it may be harnessed to any evil end, then he has reduced the political meaning of "Auschwitz" to Nazi racist idealism, a represented and realized ideal, by defining the Nazi's architectural design of Auschwitz as ipso facto proof of the meaning of the city throughout history. This is to repeat, on the scale of a totalizing and abject philosophy of history, the architectural illusion that architecture produces the city, when it is the city that produces architecture."*
19	Sherer, Daniel	The autonomy of architecture lies in its aesthetics.	Sherer, Daniel. "Re: The Politics of Formal Autonomy." Assemblage 15 (1991): 99-102. & Sherer, Daniel. "Tafuri's Renaissance: Architecture, Representation, Transgression." Assemblage 28 (1995): 34-45.	Re: The Politics of Formal Autonomy	*"Situated on the boundary between form and image, aesthetic autonomy and social determination, contemporary architecture would appear to be in a unique position among cultural practices to articulate ideological critique. Under present cultural conditions, however, architecture has come to serve as an administrative instrument, a vehicle for the reigning ideology of commodification. Nevertheless, architecture can imply social critique by staking a claim to formal autonomy. In theory, this claim arises more or less spontaneously from the aesthetic moment of architecture, its ambiguous relationship to use-value. In practice, however, this architectural aesthetic becomes reified when form is identified with iconography. If one is to take seriously architecture's claim to possess an aesthetic moment unavailable to commodification, the concept of architectural form must be carefully distinguished from the ideology of the instrumentalized image."*
20	Somol, R.E.	Architecture is an autonomous discipline, but expands beyond Eisenman's reduction of architecture to points, lines, and columns. Included within architecture is disciplinary discourse, as theory cannot be considered outside of that which is distinctly architectural.	Somol, R.E. "No Place Like Home: Domesticating Assemblages."Assemblage 13 (1990): 60-71. & Somol, R.E. "Still Crazy After All These Years." Assemblage 36 (1998): 84-92.	No Place Like Home: Domesticating Assemblages	*"Architecture may no longer be able to intervene (if it ever could) in any consistent way with contemporary configurations of the domestic and may primarily be left...to register the power and repressions of the new media only by confessing its own inability to confront them. It is largely as a heterophobic resistance to this that contemporary architectural thought and design turn variously to the arts and crafts, to a disinfected autonomy, to a fifty-year-old public political history, or to a capitalized 'Assemblage.'"*
21	Taylor, Mark C.	Architectural autonomy cannot be exclusive of architectural writing.	"Nuclear Architecture or Rabulous Architecture or Tragic Architecture or Dionysian Architecture." Assemblage 11 (1990): 6-21.	Nuclear Architecture or Rabulous Architecture or Tragic Architecture or Dionysian Architecture	*"If architecture is textual and texts are architectural, then the relation between text and building (or construction) is transformed....form itself must be interrogated - as if from within. Text can no more explain architecture than architecture can exemplify text...When text no longer explains and construction no longer exemplifies, architecture becomes archetexture. Writing and construction become the same (without being the identical) textual practice. Text and building intersect in writing, which, though it is never about architecture, might be archetextural."*
22	Vidler, Anthony	In the case of museums, architecture must remain autonomous and unaffected by the historical context of the artifacts it is designed to contain.	Vidler, Anthony. "Losing Face: Notes on the Modern Museum." *Assemblage 9* (1989): 40-57.	Losing Face: Notes on the Modern Mueum	*"Against such a bleak future of endless repetition, one easily imagined within the premises of 'collage architecture' and certainly practiced by exponents of postmodernist allegory, the history of the modern museum offers at least one alternative understanding of architectural representation: the recognition that the construction of a contemporary architecture has to remain entirely distinct from the history that it shelters. Architecture would here be denied a representative and allegorical role in order for it to take on a spatial and structural existence independent of its contents."*
23	Whiting, Sarah	Architecture is an autonomous discipline, but expands beyond Eisenman's reduction of architecture to points, lines, and columns. Included within architecture is disciplinary discourse, as theory cannot be considered outside of that which is distinctly architectural.	Whiting, Sarah. "Critical Reflections." *Assemblage 4,1* (2000): 88-89.	Critical Reflections	*"Recent archtiectural writing is laced with the intricacies of a highly personal excursus...(R)eliance upon the personal narrative signals the ultimate strategy of an ever more thorough diversification of architectural possibilities: every person has a voice."*

APPENDIX C

THE GENRES OF 'CODE'

Table C.1. The Genres of 'Code'; Source: (Prepared by the author)

HISTORY/ ANCIENT/	ETHIC/ MORAL	ORDER/ DATA SYSTEM	SCIENCE/ BIOLOGY	MESSAGE/ TRANSMISSION	LANGUAGE	LAW POLITICS POWER
Babel, Babble,	Traditions	Zeitgeist	Pandect	Duplex	Criterion	Orthodoxy
Code Napoleon	Code of Ethics, Code of Morals,	Codification	Sympathetic Ink System,	Receiver-Sender, Set Form	Argot, Axiology,	Ordinance
Napoleonic Code	Behavioural Norm, Customs, New Morality	Regulation, Regulations	Universal Law, Value System	Closed-Circuit, Electricity, Single-Current, Transmitter	Tenet	Penal Code
Aesopian Language	Working Principle, Working Rule Business Ethics	Settled Principle	Table, Table of Organization	Cryptoanalysis, Cryptoanalytics, Cryptograph, Cryptographer, Cryptography	Census, Cipher, Cypher	Corpus Juris
Ten Commandments Commandment	Ethic, Ethical System, Ethics, Ethos, Equity,	Practices, Organization	Norm, Norma, Normative System, Order of Nature	Encrypt, Encode, Encipher, Coded Message Criterion	Gibberish, Slang,	Canon, Cant, Capitulary,
Greek Code	Moral, Moral Climate, Moral Code, Moral Principles, Morals	Inventory, Maxim,	Body of Law, Digest, Digest of Law	Telex, Teleprinter, Teletypewriter, Teletype writing,	Glossolalia, Gobbledygook, Jargon,	Procrustean Law, Code Of Laws
Convention, Conventions	Legal Ethics, Medical Ethics, Social Ethics, Professional Ethics, Legal Ethics, Maxim, Medical Ethics,	Law, Law of Nature, Laws,	Form, Formality, Formula, Formulary, Garble,	Wire Service, Sounder, Stock Ticker News Ticker, Noise, Ticker, Invisible Ink, Interrupter.	Rubric, Rule, Scramble, Secret Language, Secret Writing,	Protocol, Jumble, Jurisprudence, Key,
Decalogue, Dictum		Standard, Standards, Standing Order, Structure,	Prescribed Form, Prescription, Principium, Principle, Principles,	Telegraphy, Telegraphic, Simplex Telegraphy, Multiplex Telegraphy, Submarine Telegraphy Railroad Telegraphy, Quadruplex Telegraphy Facsimile Telegraph		
		General Principle Golden Rule, Guideline, Guiding Principle, Imperative, Index,		Teletype, Teletype Network Teletyping, Typotelegraph, Typotelegraphy Telautography,		

Continuity	Autonomy	Ordering	Environment	Transmitting	Communication	Juridical

APPENDIX D

THE TIMELINE OF 'CODE'

Table D.1. The Timeline of 'Code'; Source: Summarised from (Ben Joseph, 2005)

1st GROUP/ PERIOD:
2000BC: The religious writings of the Vedas specify the city law of the Indus Valley civilization.
2000 to 1000 BC: The towns of Kahun and Tel El-Amarna İn Egypt arc laid out in a formal pattern.
1700 BC: Hammurabi's Code is issued.
1400BC: Clay tablets from Sumerian culture show records of land measurements and plans for agri-cultural and built areas.
350 BC: The Chinese Code of Li k'vei is formulated.
350 BC: Greek dries pass bylaws to secure the public order of markets and streets.
104 to 43BC: The charter of the municipality of Tarenrum (present-day Italy) deals with the unlawful destruction of buildings, typical of design guidelines of the time.
40 BC: Architect Marcus Vitruvius Polio writes the handbook De architecture Ubri decem (Ten Books on Architecture), covering both good architecture and design standards.
31 BC to 64 AD: The Roman Emperors (Augustus Caesar and Nero) limits the height of buildings to avoid dark, narrow passages and the height of dwellings to 70 feet.
1100 to 1200: Islamic cities are regulated by Islamic law emphasizing social behavior.
2nd GROUP/ PERIOD:
1262: Siena (as well as other European cities) enacts statutes to control building in a defensive zone adjacent co the city's defensive wall.
1548: A Paris law is enacted to contain development within the city, forbidding the construction of new homes in the faubourgs (outlined areas).
1667: The London Building Act is passed imposing restrictions on building height after the Great Fire devastated London in 1666.
1766: Governor Luis Antonio de Souza of Portugal stipulates uniformity and order in the laying out of new towns and cities.
1835: The Paris boulevards are created by Napoleon III and Georges-Eugene Haussmann.
1844: The Building Act establishes town-planning principles in England.
1848: The Public Health Act is passed and the General Board of Health is established in England.
1855: The first "model tenement" is built in New York City.
1865: Italian regulations (piano regolatore and piano di ampliamento) are introduced, required for the design of existing and new areas in cities with a population of 10,000 or more.

Table D.1. Continued

3rd GROUP/ PERIOD:
1909: The first city planning conference is held in Washington, D.C.
1909: Los Angeles adopts an ordinance creating seven industrial districts and zoning the rest as residential districts; it becomes the first municipality to apply zoning to undeveloped land.
1909: The Housing, Town Planning, (Etc.) act is passed in England.
1916: New York City enacts the first modern, comprehensive zoning ordinance— the first zoning ordinance to contain land-use, density, and building-bulk controls.
1931: President Herbert Hoover's Conference on Home Building and Home Ownership takes place.
1934: The U.S. Federal Housing Administration (FHA) is established.
1935: Standards for the Insurance of Mortgages on Properties Located in Undeveloped Subdivisions—Title II of the National Housing Act—become law.
1936: The Model Subdivision Regulations, Advisory Committee on City Planning and Zoning, United States, is produced.
1938: The FHA's Subdivision Standards are introduced.
1939: Standards for Modern Housing, Public Health Association, are introduced.
1942: The Subdivision of Land: A Guide for Municipal Officials, American Society of Planning Officials, is issued.
1947: The Town and Country Planning Act, England, is passed.
1948: Planning the Neighborhood, American Public Health Association, is issued.
1949: Housing Act, United States—the use of eminent domain is introduced.
1952: The Manual of the U.S. Housing and Home Finance Agency calls for more widespread subdivision controls.
1962: In France, "Loi Malraux" is the first of the historic preservation laws to protect historic cores from urban renewal. It is followed by Englands Civic Amenities Act of 1967 and the U.S. National Historic Preservation Act of 1966.
1970: The National Environmental Policy Act (NEPA) is signed in the United States.
1972: The U.S. Federal Water Pollution Control Act amendment is passed to subsidize construction of local treatment works.
1976 The Model Land Development Code, American Law Institute, is formulated.
1991: The Planning and Compensation Act, England, is passed.
1994: The International Code Council (ICC) is established.
2000: ICC's International Residential Code (IRC), an International Private Sewage Disposal Code (IPSDC), an International Property Maintenance Code (IPMC), an International Zoning Code (IZC), and even an International Urban-Wild land Interface Code (ILTWIC) are formulated.
2002: The Growing Smart Legislative Guidebook, American Planning Association (APA), is published.
2002: Context Sensitive Design, U.S. Federal Highway Administration (FHWA) Memorandum, is issued.
2002: Form Based Codes are approved in Columbia Pike, Arlington, Virginia.
2005: Smart Code User's Manual, published by Duany Plater-Zyberk & Company.

APPENDIX E

THE HALICARNASSUS SEASHORE NATIONAL PARK PLANS

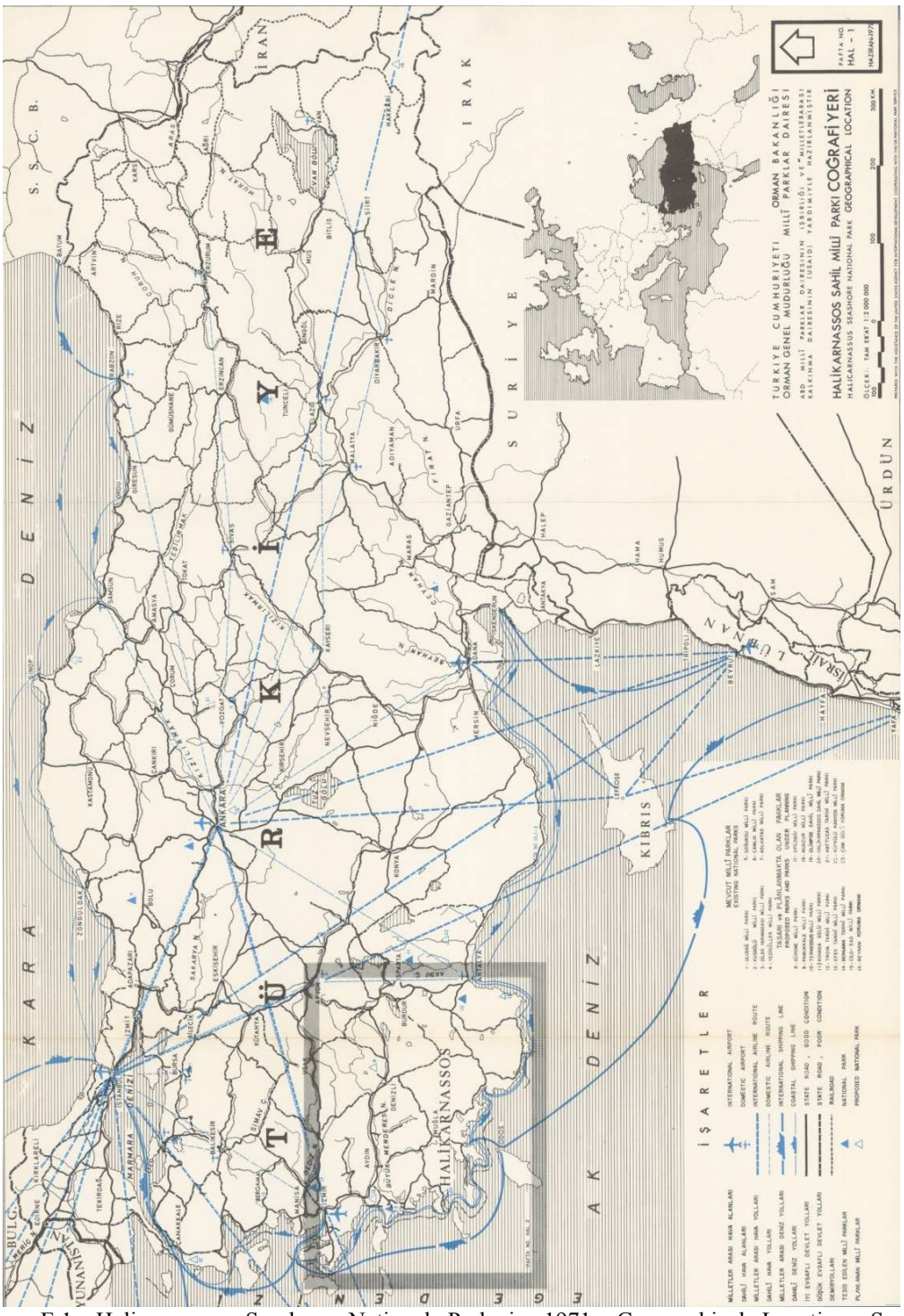


Figure E.1. Halicarnassus Seashore National Park in 1971- Geographical Location; Source: (Halicarnassus seashore national park, 1972)

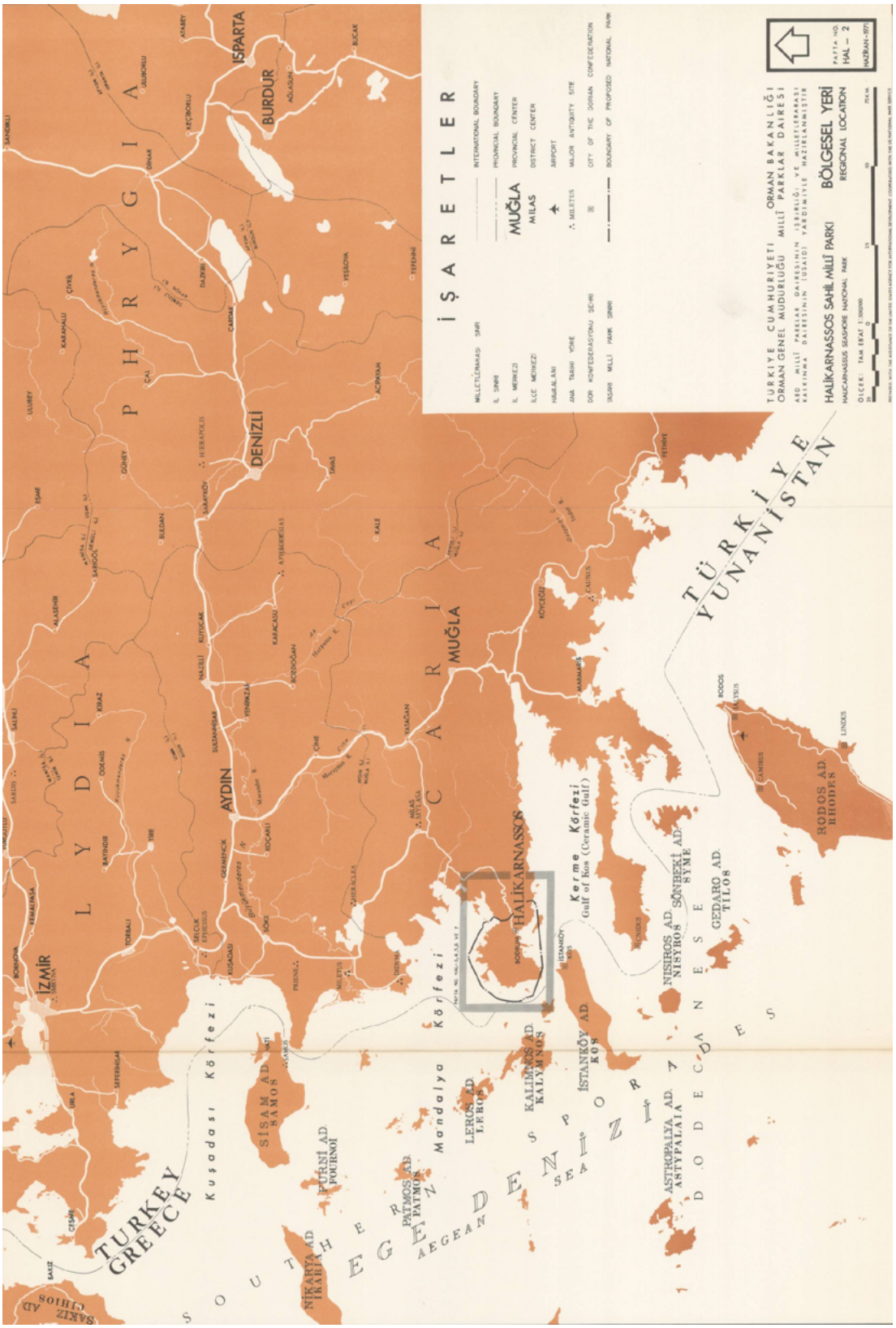


Figure E.2. Halicarnassus Seashore National Park in 1971- Regional Location; Source: (Halicarnassus seashore national park, 1972)

Figure E.3. Halicarnassus Seashore National Park in 1971- Archaeology; Source: (Halicarnassus seashore national park, 1972)

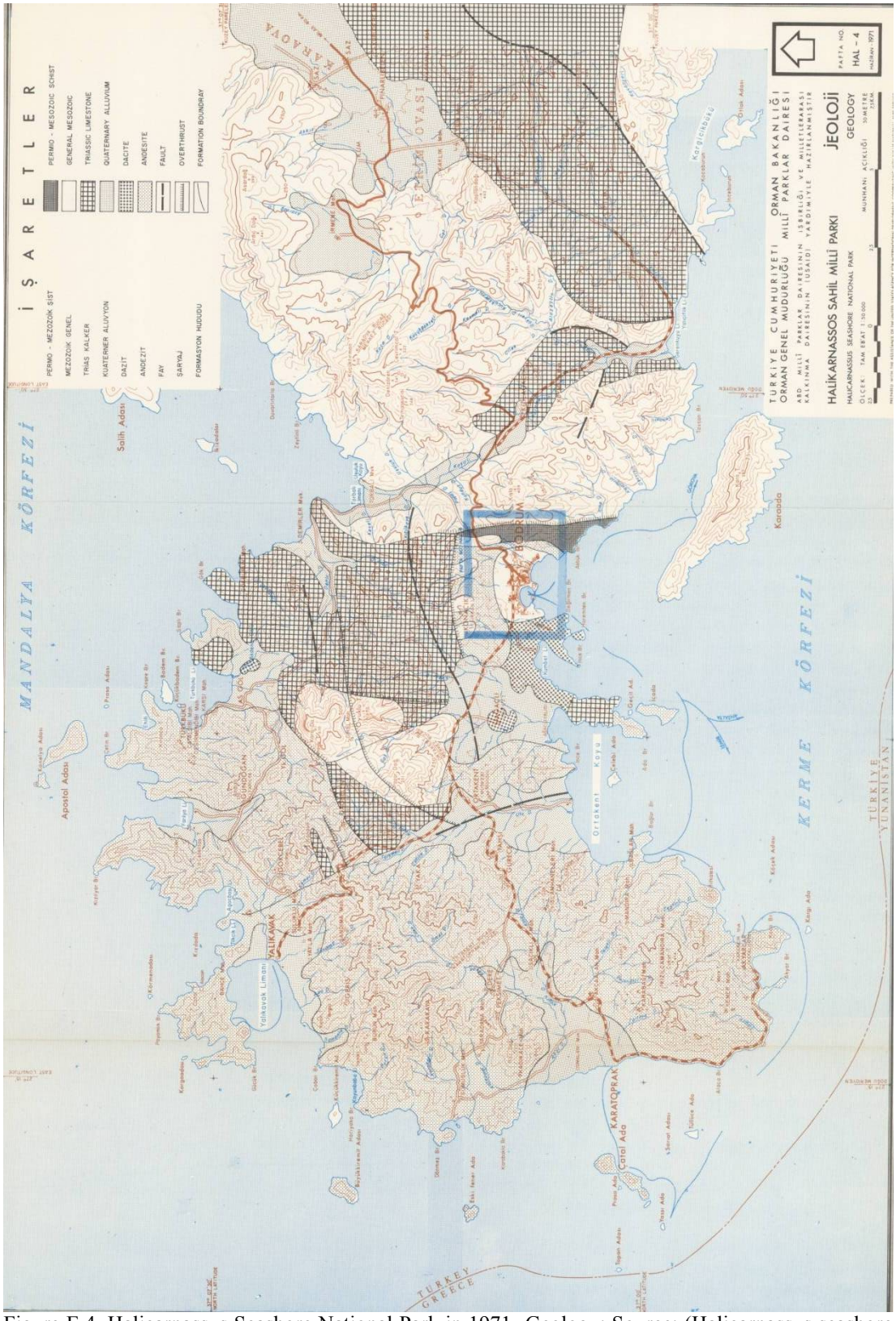


Figure E.4. Halicarnassus Seashore National Park in 1971- Geology; Source: (Halicarnassus seashore national park, 1972)

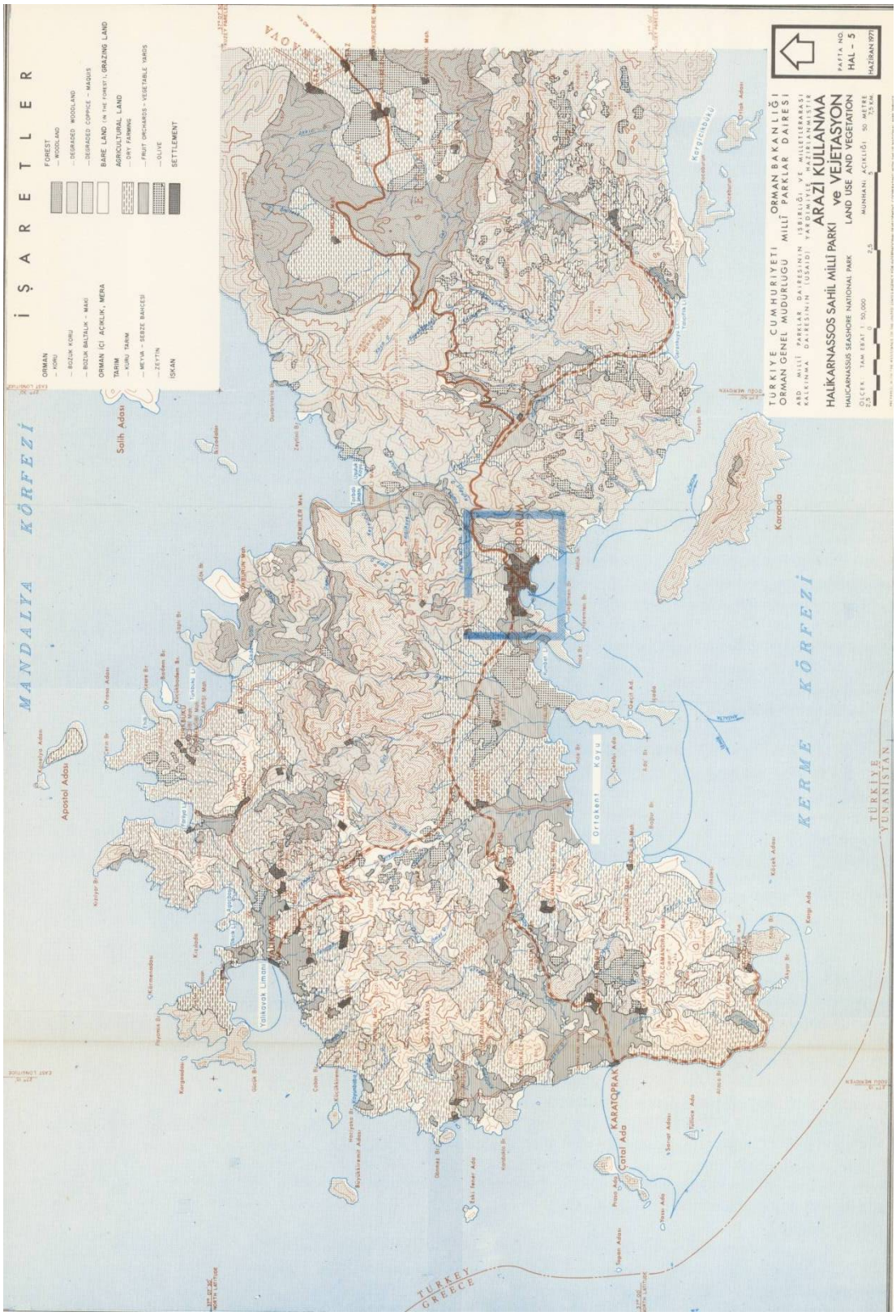


Figure E.5. Halicarnassus Seashore National Park in 1971- Land Use and Vegetation; Source: (Halicarnassus seashore national park, 1972)

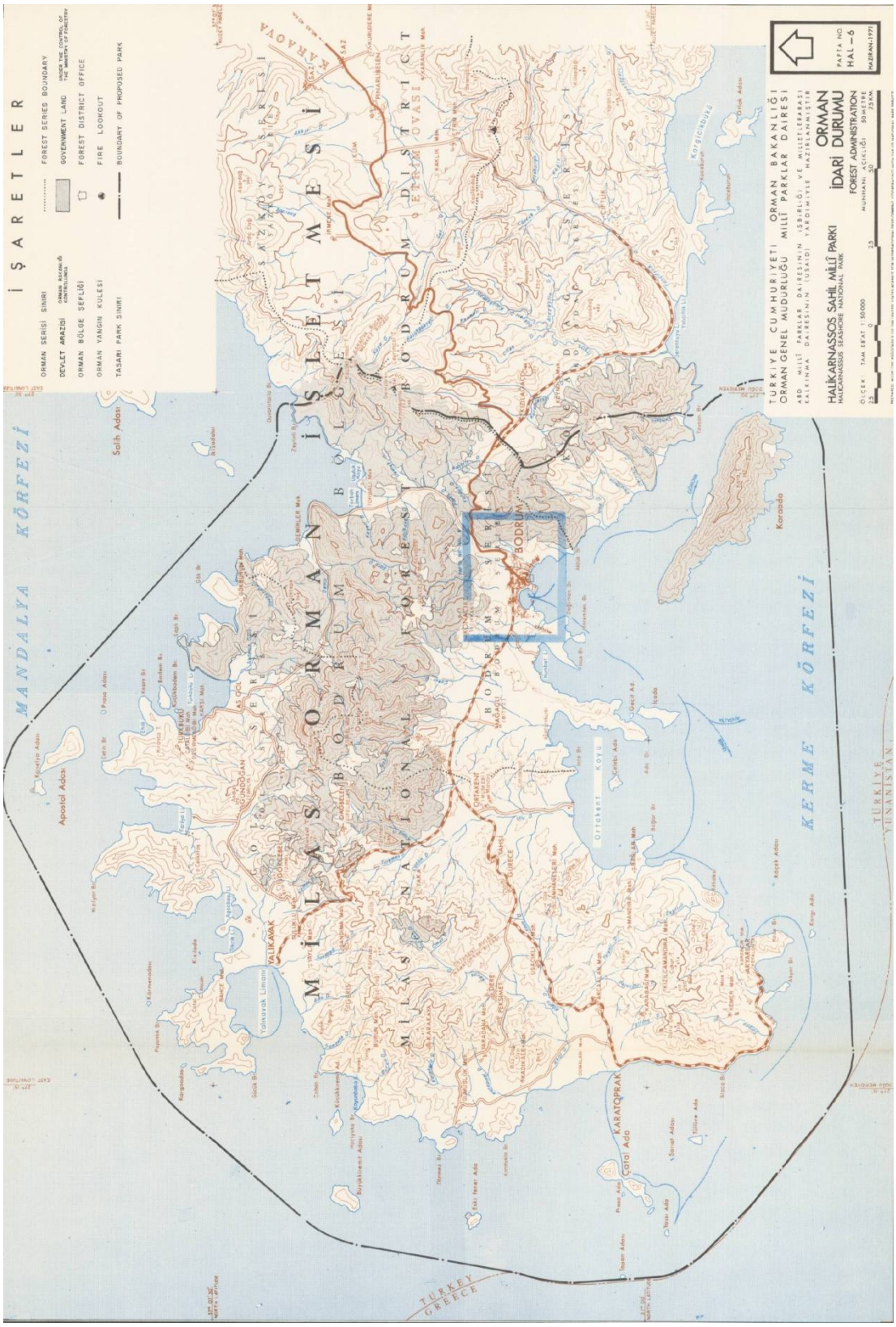


Figure E.6. Halicarnassus Seashore National Park in 1971- Forest Administration; Source: (Halicarnassus seashore national park, 1972)

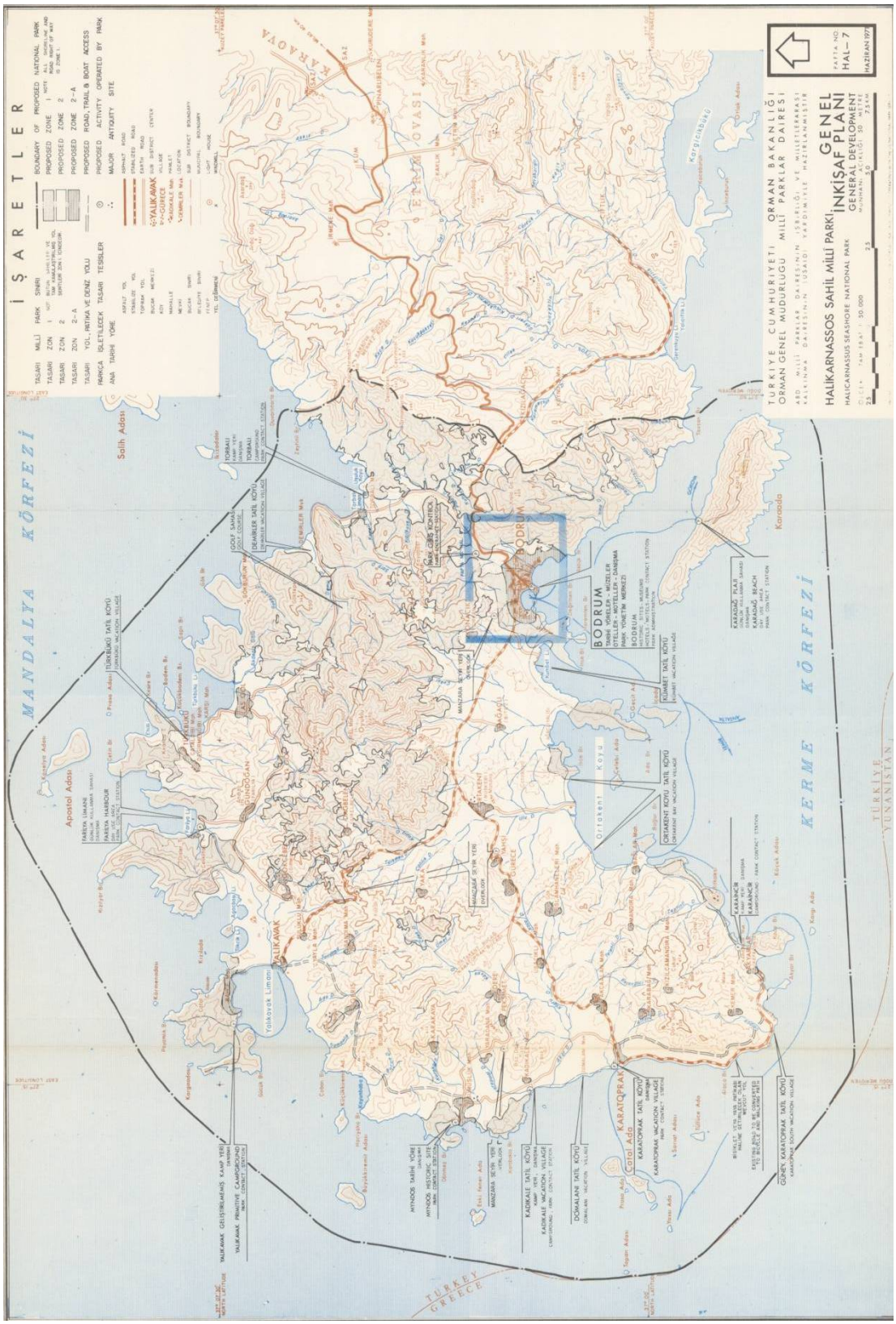


Figure E.7. Halicarnassus Seashore National Park in 1971- General Development; Source: (Halicarnassus seashore national park, 1972)

Figure E.8. Halicarnassus Seashore National Park in 1971- Bodrum Development; Source: (Halicarnassus seashore national park, 1972)

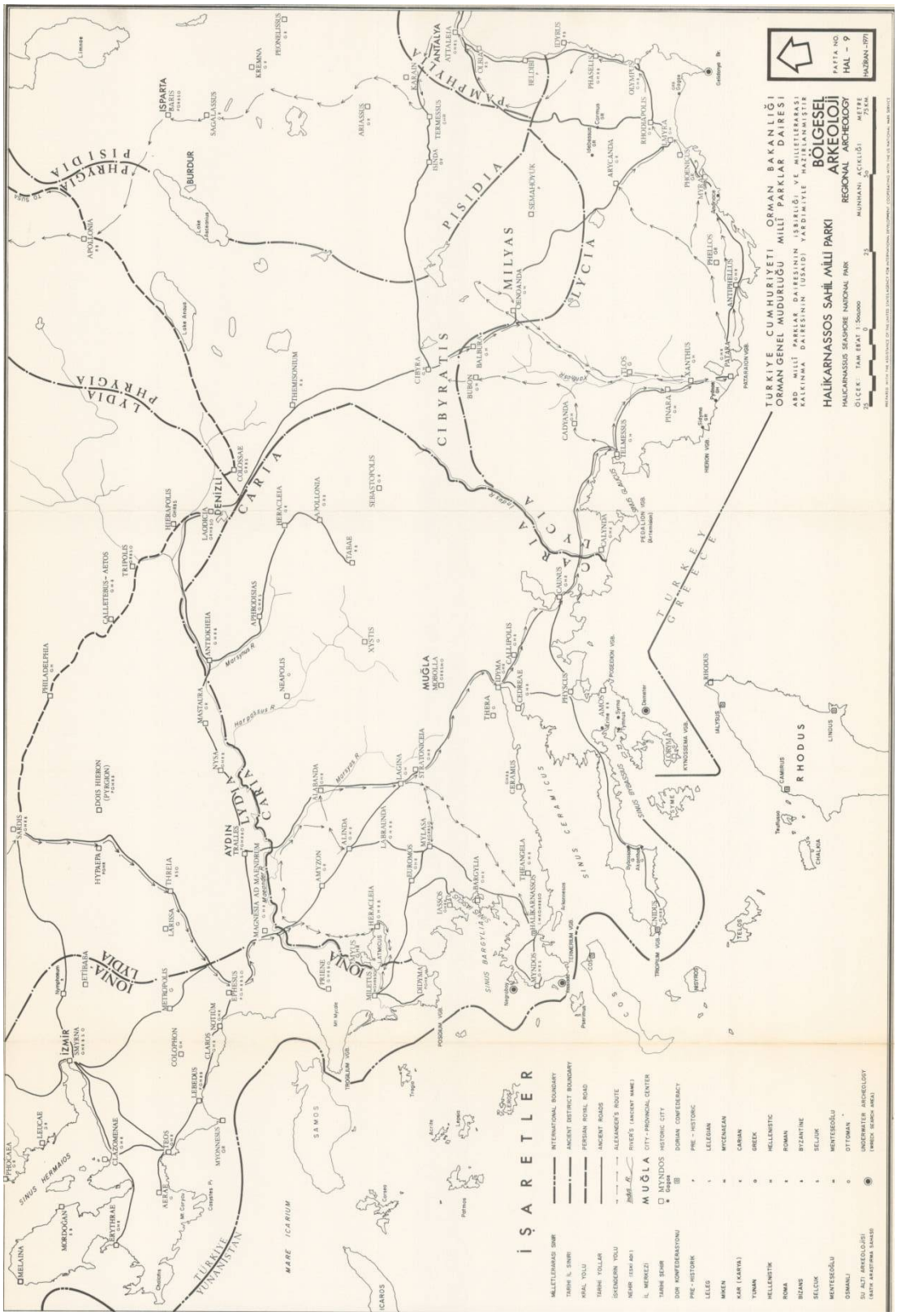


Figure E.9. Halicarnassus Seashore National Park in 1971- Regional Archaeology; Source: (Halicarnassus seashore national park, 1972)

APPENDIX F

THE TABLE OF THE PLAN CODES OF THE REGIONAL TERRITERIOAL PLANS APPROVED IN 1991, 1998, 2002, 2003, 2007

Table F.1. The Regional Territorial Plans of Bodrum, Part: 1-8; Source: (Prepared by the author based on the plan notes of 1991, 1998, 2002, 2003, 2007 plans)

URBAN AND RURAL DISTRICTS **BUILDING TYPOLOGIES**	MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 10.06.1991 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 25.02.1998 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2002 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2003 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA CTPDR 1/25.000 SCALE PHYSICAL PLAN approved in 10.10.2007 MINISTRY OF CULTURE AND TOURISM
CITY RESIDENTIAL DISTRICTS *(KENTSEL MESKUN ALANLAR)*	CONDITIONS ACCOR.TO APPROVED IMPLEMENTATION PLAN	MORE THAN 1 BLDG.IN PARCEL: 120M2 BASE AREA,6,50mt DST	MORE THAN 1 BLDG.IN PARCEL: 100M2 BASE AREA,6,50mt DST	MORE THAN 1 BLDG.IN PARCEL: 100M2 BASE AREA,6,50mt DST	THE IMPLEMENTATION PLANS APPROVED ACC.TO RULES OF THAT PERIOD ARE IN FORCE
ALLOTMENT (MIN)	-	-	-	-	-
LCR or FAR/BAR	-	0,20/0,40	0,20/0,40	0,15/0,30	-
HMAX	-	-	2 FLOOR	2 FLOOR	-
BASE FLOOR AREA (MAX)	-	-	-	-	-
SET BACKS (MIN)	-	ROAD:10 MT; PARCEL BORDER:5MT	ROAD:10 MT; PARCEL BORDER:5MT	ROAD:10 MT; PARCEL BORDER:5MT	-
CITY DEVELOPMENT DISTRICTS *(KENTSEL GELİŞME ALANLARI)*	NA				MORE THAN 1 BLDG.IN PARCEL: 100M2 BASE AREA
ALLOTMENT (MIN)	-	1000 m2	1000 m2	1000 m2	1000 m2
LCR or FAR/BAR	-	0,10/0,20	0,10/0,20	0,10/0,20	0,15 (BC)
HMAX	-	-	2 FLOOR	2 FLOOR	2 FLOOR
BASE FLOOR AREA (MAX)	-	120 m2	100 m2	100 m2	100 m2
SET BACKS (MIN)	-	ROAD:10 MT; PARCEL BORDER:5MT	ROAD:10 MT; PARCEL BORDER:5MT	ROAD:10 MT; PARCEL BORDER:5MT	ROAD:10 MT; PARCEL BORDER:5MT
CENTRAL BUSINESS DISTRICTS *(MERKEZİ İŞ ALANLARI)*	NA	NA	MORE THAN 1 BLDG.IN PARCEL: 20X25MT; BLDG: DIMENSIONS/25,00mtDST.	MORE THAN 1 BLDG.IN PARCEL: 20X25MT. BLDG: DIMENSIONS/25,00mtDST.	NA
ALLOTMENT (MIN)	-	-	2000 m2	2000 m2	-
LCR or FAR/BAR	-	-	0,20	0,20	-
HMAX	-	-	ACC.TO TOPOGRAPHY&RELATED INST.	ACC.TO TOPOGRAPHY&RELATED INST.	-
BASE FLOOR AREA (MAX)	-	-	-	-	-
SET BACKS (MIN)	-	-	ROAD:20 MT; PARCEL BORDER:5MT	ROAD:20 MT; PARCEL BORDER:5MT	-
RURAL RESIDENTIAL DISTRICTS *(KIRSAL MESKUN ALANLAR)*	IN CASE OF TOURIS.FLCR: 0,30 B.C./ HMAX: 3FLR./ MIN.ALLOT:1500M2				
ALLOTMENT (MIN)	200 m2/ 10 MT WIDE *ONLY FLAT ROOF CAN BE BUILT*	500 m2 (ALLOTMENT)/ 10 MT WIDE	500 m2	500 m2	500 m2 (ALLOTMENT)
LCR or FAR/BAR	0,50/1,00 *GARDEN WALLS:* *STONE+WHITE FLAT PLASTER*	0,15/0,30	0,15/0,30	0,10/0,20	0,40 (VILLAGE CENTER)/0,20 (OTHER)
HMAX	7,00 MT (2 FLOOR)/*OUTSIDE MATERIAL:* *WHITE WASH&FLAT PLASTER*	7,00 MT (2 FLOOR)	2 FLOOR	2 FLOOR	-
BASE FLOOR AREA (MAX)	75 m2 *ONLY TRADITIONAL/VERNACULAR CHIMNEY TYPE CAN BE BUILT*	120 m2	75 m2	75 m2	-
SET BACKS (MIN)	FRONT GARDEN:5MT/ OTHER 3MT	ROAD:10, FRONT GARDEN:5 & OTHER 3MT	ROAD:10 MT; GARDEN:5MT&3MT	ROAD:10 MT; GARDEN:5MT&3MT	-
RURAL DEVELOPMENT DISTRICTS *(KIRSAL GELİŞME ALANLARI)*	NA	NA	NA	NA	
ALLOTMENT (MIN)	-	-	-	-	1000 m2
LCR or FAR/BAR	-	-	-	-	0,10 (BC)
HMAX	-	-	-	-	-
BASE FLOOR AREA (MAX)	-	-	-	-	-
SET BACKS (MIN)	-	-	-	-	-

Table F.2. The Regional Territorial Plans of Bodrum, Part: 2-8; Source: (Prepared by the author based on the plan notes of 1991, 1998, 2002, 2003, 2007 plans)

COMMERCIAL AND MANAGEMENT DIST.	**COMMERCIAL DISTRICTS** *(TİCRET ALANLARI)*	NA	MORE THAN 1 BLDG.IN PARCEL: 20x25mtBASE AREA,25,000mt DST	NA	NA	MORETHAN 1 BLDG.IN PARCEL: MIN 10 MT. BTW. BLDGS
	ALLOTMENT (MIN)	-	5000 m2	-	-	2000 m2 (ALLOTMENT)
	LCR or FAR/BAR	-	0,20	-	-	0,30 (BC)
	HMAX	-	6,5 MT (2 FLOOR)	-	-	7,50 (2 FLOOR)
	BASE FLOOR AREA (MAX)	-	120 m2	-	-	-
	SET BACKS (MIN)	-	ROAD:20 &10MT, PARCEL BORDER:5MT	-	-	-
	URBAN DISTRICTS EXC.HOUSING *(KONUT DIŞI KENTSEL ÇALIŞMA ALANLARI)*	NA	MORE THAN 1 BLDG.IN PARCEL: 20x25mtBASE AREA,25,000mt DST	NA	NA	MORETHAN 1 BLDG.IN PARCEL: MIN 10 MT. BTW. BLDGS
	ALLOTMENT (MIN)	-	2000 m2	-	-	2000 m2 (ALLOTMENT)
	LCR or FAR/BAR	-	0,20	-	-	0,30 (BC)
	HMAX	-	6,5 MT (2 FLOOR)	-	-	7,50 (2 FLOOR)
	BASE FLOOR AREA (MAX)	-	120 m2	-	-	-
	SET BACKS (MIN)	-	ROAD:20 &10MT, PARCEL BORDER:5MT	-	-	-
	PUBIC INSTUTION OF BIG SCALE DISTRICTS *(BÜYÜK ALAN KULLANIMI GEREKTİREN KAMU KURULUŞ ALANLARI)*	NA	NA	NA	NA	
	ALLOTMENT (MIN)	-	-	-	-	2000 m2 (ALLOTMENT)
	LCR or FAR/BAR	-	-	-	-	0,40 (BC)
	HMAX	-	-	-	-	10,50 (3 FLOOR)
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-

INDUSTRY & SMALL SCALE INDUSTRY	**TRADITIONAL YACTH MANUFACTURE & SLIP DISTRICTS** *(GELENEKSEL YAT YAPIM, BAKIM VE CEKEK*	NA	NA	NA	NA	WILL BE DEFINED IN 1/1000&1/5000 PLANNING
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	AGRICULTURAL MANAGEMENT DISTRICTS *(TARIMSAL İŞLETME ALANLARI)*	NA	NA	NA	NA	
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	0,10 (BC)
	HMAX	-	-	-	-	7,50 (2 FLOOR)
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	SMALL SCALE INDUSTRY DIST. *(KÜÇÜK SANAYİ SİTESİ ALANLARI)*	NA	PRODUCTION AND STORAGE DISTRICTS	NA	NA	WILL BE DEFINED IN 1/1000&1/5000 PLANNING & RELATED INSTUTIONS
	ALLOTMENT (MIN)	-	5000 m2	-	-	
	LCR or FAR/BAR	-	0,50	-	-	
	HMAX	-	6,5 MT	-	-	
	BASE FLOOR AREA (MAX)	-	-	-	-	
	SET BACKS (MIN)	-	-	-	-	

Table F.3. The Regional Territorial Plans of Bodrum, Part: 3-8; Source: (Prepared by the author based on the plan notes of

		MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 10.06.1991 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 25.02.1998 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2002 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2003 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA CTPDR 1/25.000 SCALE PHYSICAL PLAN approved in 10.10.2007 MINISTRY OF CULTURE AND TOURISM
TOURISM DISTRICTS	**TOURISM FACILITIES DISTRICTS** *(TURİZM TESİS ALANLARI)*	HMINBEDR.=2,60/HMINGR.FL.=3,50MT/6,50 (WITH SUSPENDED FLOOR)	HMINBEDR.=2,60/HMINGR.FL.=3,50MT/5,50 (WITH SUSPENDED FLOOR)	HMINBEDR.=2,60/HMINGR.FL.=3,50MT MORE THAN 1 BLDG.IN PARCEL= NO RESTRICTIONS	HMINBEDR.=2,60/HMINGR.FL.=3,50MT MORE THAN 1 BLDG.IN PARCEL= NO RESTRICTIONS	HMINBEDR.=2,60/HMINGR.FL.=3,50MT MORE THAN 1 BLDG.IN PARCEL= NO RESTRICTIONS
	ALLOTMENT (MIN)	-	-	-	-	7500 M2 (ALLOTMENT)
	LCR or FAR/BAR	HOTEL:0,45/HOLIDAYVILLAGE:0,30	HOTEL/HOLIDAYVILLAGE:0,30	HOTEL:0,45/HOLIDAYVILLAGE:0,30	HOTEL:0,45/HOLIDAYVILLAGE:0,30	0,30 (BC) /0,15=APART HOTEL-PENSION
	HMAX	HOTEL: 3FLOOR/ OTHR: 2 FLOOR	2FLOOR	2 FLOOR	ACC.TO TOPOGRAPHY BY RELATED INST.	10,50 MT(3FL)/7,50 MT(3FL-IN SITE A.)
	BASE FLOOR AREA (MAX)	- COLOR, ROOF CLADDING, SOLID/VOID FACADE PROPORTIONS AND	-	-	-	-
	SET BACKS (MIN)	- BULDING UNIT DIMENSIONS SHOULD SUITABLE WITH THE ENVIRT.	-	GARDENS&ROAD:10MT	GARDENS&ROAD:10MT	-
	TOURISM +II HOUSING *(TURİZM+II. KONUT ALANLARI)*	IN CASE OF TOURISTIC PURPOSE= THE CONDITIONS FOR TOURISM FACILITIES	IN CASE OF TOURISTIC PURPOSE= THE CONDITIONS FOR TOURISM FACILITIES	IN CASE OF TOURISTIC PURPOSE= THE CONDITIONS FOR TOURISM FACILITIES	IN CASE OF TOURISTIC PURPOSE= THE CONDITIONS FOR TOURISM FACILITIES	NA
	ALLOTMENT (MIN)	300 M2 (ALLOTMENT)	1000 M2 (ALLOTMENT)	1000 M2 (ALLOTMENT)	1000 M2 (ALLOTMENT)	-
	LCR or FAR/BAR	0,15/0,30	0,15	0,15	0,15	-
	HMAX	6,50MT/2 FLOOR	6,50MT/2 FLOOR	6,50MT/2 FLOOR	6,50MT/2 FLOOR	-
	BASE FLOOR AREA (MAX)	-	120 M2	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	CAMPING DISTRICTS *(KAMPİNG ALANLARI)*					
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	0,05	0,05	0,05	0,05	80 m2 (MAX. BLDG.AREA)
	HMAX	4,50 or 5,50 MT (1 FLOOR)	4,50 MT (1 FLOOR)	4,50 or 5,50 MT	4,50 or 5,50 MT	3,50 MT(1 FLOOR)
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	DAILY FACILITY DISTRICTS *(GÜNÜBİRLİK TESİS ALANLARI)*					0,20/0,10 (SITEA.) B.C.=IN CASE OF ADJACENT UNITS FOR TOURISM FACILITIES
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	0,05	0,05	1,05	0,05	0,05/ 0,03=SITE AREAS
	HMAX	4,50 MT (1 FLOOR)	4,50 MT (1 FLOOR)	4,50 (1 FLOOR)/ 5,50 MT:SUSPEND. FLR	4,50 (1 FLOOR)/ 5,50 MT:SUSPEND. FLR	4,50 (1 FLR)/ 5,50 (SUS.FLR)
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	GOLF DISTRICTS *(GOLF ALANLARI)*	NA	NA	NA	NA	BUILDING CONSTRUCTION RULES FOR THE GOLF CLUB
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	0,10 B.C.
	HMAX	-	-	-	-	7,50 (2 FLR)
	BASE FLOOR AREA (MAX)	-	-	-	-	6000 M2 MAX. BUILDING CONST. AREA
	SET BACKS (MIN)	-	-	-	-	-
	THEME PARK DISTRICTS *(TEMALI PARK ALANLARI)*	NA	NA	NA	NA	
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	0,03
	HMAX	-	-	-	-	7,50 MT
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	PREFERRED USAGE DISTRICTS *(TERCİHLİ KULLANIM ALANLARI)*	NA	NA	NA	NA	RULES=APPROVED IMPLEMENTATION PLANS/ HOUSING USAGE RULES=APART HOTEL-PENSION
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-

Table F.4. The Regional Territorial Plans of Bodrum, Part: 4-8; Source: (Prepared by the author based on the plan notes of

BIG AND OPEN AREA USAGES	**SOCIO-CULTURAL CENTERS** *(SOSYO-KÜLTÜREL MERKEZLER)*	NA	NA	NA	NA	COMPLMENTARY AND SPECIAL PROJECTS/ RELATED INSTUTION APPROVAL
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	RECREATION AREAS *(REKREASYON ALANLARI)*					
	ALLOTMENT (MIN)	5000 M2 (MIN. ALLOTMENT)	5000 M2 (MIN. ALLOTMENT)	-	-	-
	LCR or FAR/BAR	-	-	0,05	0,05	0,05/ 0,01 (IN SITE AREAS)
	HMAX	-	-	4,50=1 FLOOR	4,50=1 FLOOR	4,50 (1 FLR)/ 5,50 (SUS.FLR)
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	NATIONAL PARK DISTRICTS *(DOĞA PARKI ALANI)*	NA	NA	NA	NA	MEDITERRENEAN LAKE= NATIONAL PARK AND PRESERVED THE NATURAL CHARACTER
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	ARKEOLOGICAL PARKS *(ARKEOPARK ALANLARI)*	NA	NA	NA	NA	ACDG.TO RULES BY MUĞLA PCNAHC
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	UNIVERSITY CAMPUS ZONES *(ÜNİVERSİTE KAMPUS ALANLARI)*	NA	NA	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	CITY SOCIAL INFRASTRUCTURE D *(KENTSEL SOSYAL ALTYAPI A.)*	NA				WILL BE DEFINED IN 1/1000&1/5000 PLANNING
	ALLOTMENT (MIN)	-	1000 m2	-	-	-
	LCR or FAR/BAR	-	0,50	0,30	0,30	-
	HMAX	-	6,50 (2 FLOOR)	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-

Table F.5. The Regional Territorial Plans of Bodrum, Part: 5-8; Source: (Prepared by the author based on the plan notes of

		MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 10.06.1991 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 25.02.1998 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2002 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2003 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA CTPDR 1/25.000 SCALE PHYSICAL PLAN approved in 10.10.2007 MINISTRY OF CULTURE AND TOURISM
AGRICULTURE AND FOREST DISTRICTS,AREAS THAT WILL BE PRESERVED THE NATURAL CHARACTER USAGES BY PROTECTING THE PRESENT LAND	**SPECIAL PRODUCT DISTRICTS WITH AGRICULTURAL CHARACTER** *(TARIMSAL N. KORUNACAK ÖZEL MAHSUL A.)*			NOT ALLOWED TO CONSTRUCT ANY BUILDING	NOT ALLOWED TO CONSTRUCT ANY BUILDING	NA
	ALLOTMENT (MIN)	10.000,00 (MIN. ALLOT.)	10.000,00 (MIN. ALLOT.)	–	–	–
	LCR or FAR/BAR	0,05 (B.C.)/MAX. 250 M2 BLDG	0,05 (B.C.)/MAX. 250 M2 BLDG	–	–	–
	HMAX	6,50=2 FLOOR	6,50=2 FLOOR	–	–	–
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	FRONT GARDEN:5MT& OTHER 5MT	FRONT GARDEN:5MT& OTHER 5MT	–	–	–
	DISTRICTS WITH AGRICULTURAL CHARACTER *(TARIMSAL NİTELİĞİ KORUNACAK A.)*			ONLY INDEPENDENT 1 BUILDING	ONLY INDEPENDENT 1 BUILDING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING& RELATED INST.
	ALLOTMENT (MIN)	10.000,00 (MIN. ALLOT.)	10.000,00 (MIN. ALLOT.)	–	5000 M2	–
	LCR or FAR/BAR	0,05/0,55 (OTHER THAN HOUSING) (B.C.)/MAX. 250 M2 BLDG.A.	0,05/0,55 (OTHER THAN HOUSING) (B.C.)/MAX. 250 M2 BLDG.A.	MAX. 250 M2 BLDG	MAX. 250 M2 BLDG	–
	HMAX	6,50=2 FLOOR	6,50=2 FLOOR	5,50=1 FLOOR	5,50=1 FLOOR	–
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	FRONT GARDEN:5MT& OTHER 5MT	FRONT GARDEN:5MT& OTHER 5MT	–	–	–
	UNCONDITIONAL AGRICULTURAL DISTRICTS *(MUTLAK TARIM ALANLARI)*	NA	NA	NA	NA	ONLY INDEPENDENT 1 BUILDING FOR AGRICULTURAL PURPOSES
	ALLOTMENT (MIN)	–	–	–	–	–
	LCR or FAR/BAR	–	–	–	–	120 m2 (MAX. BLDG.AREA)
	HMAX	–	–	–	–	3,50 MT(1 FLOOR)
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	–	–	–	–	–
	MARGINAL AND PLANTED AGRICULTURAL DISTRICTS *(MARJİNAL VE DİKİLİ TARIM ALANLARI)*	NA	NA	NA	NA	ONLY INDEPENDENT 1 BUILDING FOR AGRICULTURAL PURPOSES/RURAL TOURISM FACI.
	ALLOTMENT (MIN)	–	–	–	–	–
	LCR or FAR/BAR	–	–	–	–	150 m2 (MAX. BLDG.AREA)/ 250 M2
	HMAX	–	–	–	–	3,50 MT(1 FLOOR)
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	–	–	–	–	–
	SPECIAL AGRICULTURAL DISTRICTS *(ÖZEL MAHSUL ALANLARI)*	NA	NA	NA	NA	ONLY SINGLE/1 BUILDING AND PENSION/RURAL TOURISM FACILITIES FOR ECO-TOURISM
	ALLOTMENT (MIN)	–	–	–	–	–
	LCR or FAR/BAR	–	–	–	–	–
	HMAX	–	–	–	–	3,50 MT(1 FLOOR)
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	–	–	–	–	–
	PASTURE DISTRICTS *(MERA ALANLARI)*			ACCRDG. TO #4342 PASTURE LAW	ACCRDG. TO #4342 PASTURE LAW	ACCRDG. TO #4342 PASTURE LAW
	ALLOTMENT (MIN)	10.000,00 (MIN. ALLOT.)	10.000,00 (MIN. ALLOT.)	–	–	–
	LCR or FAR/BAR	0,05 (B.C.)/MAX. 250 M2 BLDG	0,05 (B.C.)/MAX. 250 M2 BLDG	–	–	–
	HMAX	6,50=2 FLOOR	6,50=2 FLOOR	–	–	–
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	FRONT GARDEN:5MT& OTHER 5MT	FRONT GARDEN:5MT& OTHER 5MT	–	–	–
	REEDY AND BOG DISTRICTS *(SAZLIK-BATAKLIK ALANLAR)*	NA	NA	NOT ALLOWED TO CONSTRUCT ANY BUILDING	NOT ALLOWED TO CONSTRUCT ANY BUILDING	NA
	ALLOTMENT (MIN)	–	–	–	–	–
	LCR or FAR/BAR	–	–	–	–	–
	HMAX	–	–	–	–	–
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	–	–	–	–	–
	FOREST DISTRICTS *(ORMAN ALANLARI)*	ACCRDG. TO #6831/3373 FOREST LAW &RELATED INST.S	ACCRDG. TO #6831/3373 FOREST LAW &RELATED INST.S	ACCRDG. TO #6831/3373 FOREST LAW &RELATED INST.S	ACCRDG. TO #6831/3373 FOREST LAW &RELATED INST.S	ACCRDG. TO #6831/3373 FOREST LAW &RELATED INST.S
	ALLOTMENT (MIN)	10.000,00 (MIN. ALLOT.)	10.000,00 (MIN. ALLOT.)	–	–	–
	LCR or FAR/BAR	0,05 (B.C.)/MAX. 250 M2 BLDG	0,05 (B.C.)/MAX. 250 M2 BLDG	–	–	–
	HMAX	6,50=2 FLOOR	6,50=2 FLOOR	–	–	–
	BASE FLOOR AREA (MAX)	–	–	–	–	–
	SET BACKS (MIN)	FRONT GARDEN:5MT& OTHER 5MT	FRONT GARDEN:5MT& OTHER 5MT	–	–	–

Table F.6. The Regional Territorial Plans of Bodrum, Part: 6-8; Source: (Prepared by the author based on the plan notes of

		MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 10.06.1991 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 25.02.1998 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2002 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2003 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA CTPDR 1/25.000 SCALE PHYSICAL PLAN approved in 10.10.2007 MINISTRY OF CULTURE AND TOURISM
INFRASTRUCTURE DISTRICTS	**STATION DISTRICTS** *(TERMİNAL ALANLARI)*	NA	NA	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	FUEL OIL AND LPG STATIONS *(AKARYAKIT VE LPG İSTASYONLARI)*	ACDG.TO LEGISLATION OF BLDGS. NEAR MOTORWAY	ACDG.TO LEGISLATION OF BLDGS. NEAR MOTORWAY	ACDG.TO LEGISLATION OF BLDGS. NEAR MOTORWAY	ACDG.TO LEGISLATION OF BLDGS. NEAR MOTORWAY	ACDG.TO LEGISLATION OF BLDGS. NEAR MOTORWAY
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	PORT, DOCKYARDS *(LİMANLAR, YAT LİM., BALIKÇI BARINAKLARI, TERSANELER, ÇEKEK YERLERİ VE İSKELELER)*	NA	NA	ACCRG. TO SHORE LAW &WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	ACDG.TO SHORE LAW
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	SOLID WASTE STORAGE ZONES *(KATI ATIK DEPOLAMA VE BERTARAF)*	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	NA	NA	NA	ACDG.TO RULES BY MUĞLA PCNAHC & RELATED LEGISLATIONS
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	PURIFICATION FACILITIES *(ARITMA TESİSLERİ)*	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	NA	ACDG.TO RULES BY MUĞLA PCNAHC	ACDG.TO RULES BY MUĞLA PCNAHC	ACDG.TO RULES BY MUĞLA PCNAHC & RELATED LEGISLATIONS
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	ANIMAL RESCUE HOME *(HAYVAN BAKIM EVİ)*	NA	NA	NA	NA	NAACDG.TO#5199 ANIMALS' PROTECTION LAW
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-

Table F.7. The Regional Territorial Plans of Bodrum, Part: 7-8; Source: (Prepared by the author based on the plan notes of

SITE AREAS	**1ST DEGREE ARCHEOLOGICALS.A.** *(I. DERECE ARKEOLOJİK SİT ALANLARI)*	ACDG.TO RULES BY MUĞLA PCNAHC NOT ALLOWED TO CONSTRUCT ANY BUILDING	ACDG.TO RULES BY MUĞLA PCNAHC NOT ALLOWED TO CONSTRUCT ANY BUILDING			
	ALLOTMENT (MIN)	- NOT ALLOWED TO AGRICULTURE,PLANTATION	- NOT ALLOWED TO AGRICULTURE,PLANTATION	-	-	-
	LCR or FAR/BAR	- NOT ALLOWED TO ANY EXCAVATION	- NOT ALLOWED TO ANY EXCAVATION	-	-	-
	HMAX	- TEARING THE PRESENT BUILDGS	- TEARING THE PRESENT BUILDGS	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	2ND DEGREE ARCHEOLOGICALS.A. *(II. DERECE ARKEOLOJİK SİT ALANLARI)*	NOT ALLOWED TO CONSTRUCT ANY BUILDING	NOT ALLOWED TO CONSTRUCT ANY BUILDING			
	ALLOTMENT (MIN)	SIMPLE RENOVATIONS UNDER THE CONTROL OF MUSEUM	SIMPLE RENOVATIONS UNDER THE CONTROL OF MUSEUM	-	-	-
	LCR or FAR/BAR	- SEASONAL AGRICULTURE	- SEASONAL AGRICULTURE	-	-	-
	HMAX	- TEARING THE PRESENT BUILDGS	- TEARING THE PRESENT BUILDGS	ACDG.TO RULES BY MUĞLA PCNAHC	ACDG.TO RULES BY MUĞLA PCNAHC	ACDG.TO RULES BY MUĞLA PCNAHC
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	3RD DEGREE ARCHEOLOGICALS.A. *(III. DERECE ARKEOLOJİK SİT ALANLARI)*	ACDG.TO RULES BY MUĞLA PCNAHC PERMISSION OF MUĞLA PCNAHC FOR NEW BUILDINGS	ACDG.TO RULES BY MUĞLA PCNAHC PERMISSION OF MUĞLA PCNAHC FOR NEW BUILDINGS			
	ALLOTMENT (MIN)	USAGE DECISIONS: PRESERVATION	USAGE DECISIONS: PRESERVATION	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-

NATURAL SITE AREAS	**1ST DEGREE ARCHEOLOGICALS.A.** *(I. DERECE ARKEOLOJİK SİT ALANLARII)*	UNCONDITIONAL PRESERVATION SITES	UNCONDITIONAL PRESERVATION SITES	NA	NA	NA
	ALLOTMENT (MIN)	TOILET, RESTAURANT, OTOPARK, FISHERMAN CONSTRUCTED BY THE PRESER. CO.DECISIONS	TOILET, RESTAURANT, OTOPARK, FISHERMAN CONSTRUCTED BY THE PRESER. CO.DECISIONS	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	2ND DEGREE ARCHEOLOGICALS.A. *(II. DERECE ARKEOLOJİK SİT ALANLARI)*	BOTH PRESERVATION AND BLDG. IN CASE OF PUBLIC GOOD	BOTH PRESERVATION AND BLDG. IN CASE OF PUBLIC GOOD	NA	NA	NA
	ALLOTMENT (MIN)	IMPLEMENTATION PLAN BY THE APPROVAL OF PRESERVATION COMMISSION DECISION	IMPLEMENTATION PLAN BY THE APPROVAL OF PRESERVATION COMMISSION DECISION	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	3RD DEGREE ARCHEOLOGICALS.A. *(III. DERECE ARKEOLOJİK SİT ALANLARI)*	BOTH PRESERVATION AND BLDG. OF HOUSING	BOTH PRESERVATION AND BLDG. OF HOUSING	NA	NA	NA
	ALLOTMENT (MIN)	USAGE DECISIONS: PRESERVATION	USAGE DECISIONS: PRESERVATION	-	-	-
	LCR or FAR/BAR	IMPLEMENTATION PLAN BY THE APPROVAL OF PRESERVATION COMMISSION DECISION	IMPLEMENTATION PLAN BY THE APPROVAL OF PRESERVATION COMMISSION DECISION	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-

Table F.8. The Regional Territorial Plans of Bodrum, Part: 8-8; Source: (Prepared by the author based on the plan notes of

		MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 10.06.1991 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE REGIONAL TERRITORIAL PLAN approved in 25.02.1998 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2002 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA 1/25.000 SCALE PHYSICAL PLAN approved in 17.09.2003 MINISTRY OF CONSTRUCTION AND SETTLEMENTS	MUĞLA BODRUM PENINSULA CTPDR 1/25.000 SCALE PHYSICAL PLAN approved in 10.10.2007 MINISTRY OF CULTURE AND TOURISM
	AIRPORT AND BARRIER PLANS *(HAVA ALANI VE MANİA PLANI)*	NA	NA	ACDG.TO AEGEAN ARMY COMMANDERSHIP STATEMENT	ACDG.TO AEGEAN ARMY COMMANDERSHIP STATEMENT	ACDG.TO AEGEAN ARMY COMMANDERSHIP STATEMENT
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	STONE QUARRY AREA *(TAŞ OCAĞI YERİ)*	NA	NA	ACDG.TO EVRIVOMENTAL IMPACT VALUE REGULATIONS	ACDG.TO EVRIVOMENTAL IMPACT VALUE REGULATIONS	ACDG.TO EVRIVOMENTAL IMPACT VALUE REGULATIONS
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	PRISON *(CEZAEVİ)*	NA	NA	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	UNDERWATER ARCHEOLOGICAL INS. *(SU ALTI ARKEOLOJİSİ ENS.)*	NA	NA	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING	WILL BE DEFINED IN 1/1000&1/5000 PLANNING
	ALLOTMENT (MIN)	-	-	-	-	-
	LCR or FAR/BAR	-	-	-	-	-
	HMAX	-	-	-	-	-
	BASE FLOOR AREA (MAX)	-	-	-	-	-
	SET BACKS (MIN)	-	-	-	-	-
	ARCHITECTURAL RULES	DEFINED IN TOURISM FACILITIES AND RURAL RESIDENTIAL DISTRICTS				DEFINED IN TOURISM FACILITIES AND RURAL RESIDENTIAL DISTRICTS
	ROOF	FLAT ROOF	FLAT ROOF (ONLY)	FLAT ROOF (ONLY)	FLAT ROOF (ONLY)	FLAT &/ SLOPED ROOF WITH TILE CLADDING
	GARDENS	STONE+WHITE FLAT PLASTER	STONE	STONE	STONE	-
	OUTSIDE MATERIAL	WHITE WASH&FLAT PLASTER	ALL TYPES OF PLASTER+WHITE FLAT PLASTER &STONE	ALL TYPES OF PLASTER+WHITE FLAT PLASTER &STONE	ALL TYPES OF PLASTER+WHITE FLAT PLASTER &STONE	ALL TYPES OF PLASTER+WHITE FLAT PLASTER &STONE
	CHIMNEY	ONLY TRADITIONAL/VERNACULAR CHIMNEY	ONLY TRADITIONAL/VERNACULAR CHIMNEY	ONLY TRADITIONAL/VERNACULAR CHIMNEY	ONLY TRADITIONAL/VERNACULAR CHIMNEY	-
	CHARACTERISTICS	COLOR, ROOF CLADDING, SOLID/VOID FACADE PROPORTIONS AND	APPLICATIONS OF TRADITIONAL ARCHITECTURE & TRADITIONAL URBAN TISSUE	APPLICATIONS OF TRADITIONAL ARCHITECTURE & TRADITIONAL URBAN TISSUE	APPLICATIONS OF TRADITIONAL ARCHITECTURE & TRADITIONAL URBAN TISSUE	APPLICATIONS OF TRADITIONAL ARCHITECTURE & TRADITIONAL URBAN TISSUE
		BULDING UNIT DIMENSIONS SHOULD SUITABLE WITH THE ENVIRT.-	-	-	-	-
	HMAX	DEFINED IN EACH BUILDING TYPOLOGY	DEFINED IN EACH BUILDING TYPOLOGY	DEFINED IN EACH BUILDING TYPOLOGY	DEFINED IN EACH BUILDING TYPOLOGY	UP TO SLOPE %20= 6,50 (2 FLOOR), MORE
	OTHER	-	-	AVOID OF ADJACENT BUILDING TYPOLOGY	AVOID OF ADJACENT BUILDING TYPOLOGY	1 UNDER-BASEMENT FLOOR CAN BE DESIGNED

APPENDIX G

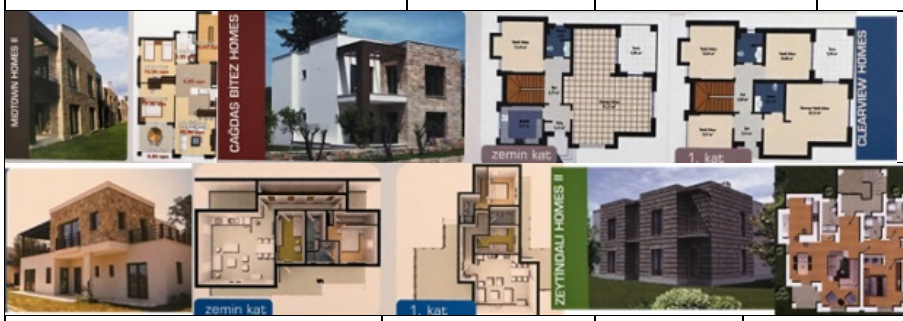
HOUSING TYPES CONSTRUCTED IN THE PENINSULA AFTER 2003

TABLE G.1.Housing Types Constructed in the Peninsula after 2003; Source: (Prepared by the author based on the marketing brochures of houses)

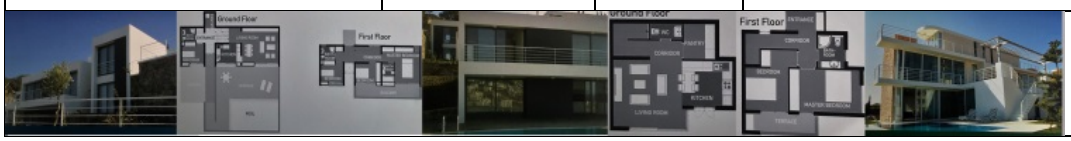
marketing brand:	**name of company**	**context/site**	**total areas/critique**
Green Valley HOMES	*Çağdaş properties*	*Gökçebel/Yalıkavak Bodrum*	*120/ 75/ 82/ 105/ 90m2*
			
Bitez Valley HOMES	*Çağdaş properties*	*Bitez Bodrum*	*98/ 149/ 220m2*
			
Bitez Park Mansions	*Çağdaş properties*	*Bitez Bodrum*	*306/133-118/241*
			
The Olive Hills	*Çağdaş properties*	*Gümüşlük Bodrum*	*100/74/88 m2*

The mandarins	*Çağdaş properties*	*İçmeler Bodrum-*	*120/100/100*

Midtown HOMES II Ortakent bodrum Çağdaş properties- 90m2	*Bitez Homes Bitez bodrum Çağdaş properties- 233 m2*	*Clearview homes Türkbükü Çağdaş properties- 133 m2*	*Zeytindalı homes Centre Çağdaş properties- 125 m2*



Novron Azure Villas: type a 150 m2	*Novron Azure Villas: type b 75 m2*	*Novron ferorina Villas: semidetached- 110m2*	*Novron Platinium Villas: type a 148 m2*



CURRICULUM VITA

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ozgulozhisar@gmail.com

EDUCATION:

Ph.D. in Architecture, *[C.GPA: 3.56/ 4.00]* **September 2013-** (Expected) **June 2016**

MIDLE EAST TECHNICAL UNIVERSITY (METU), Ankara/ Turkey, Faculty of Architecture/ Department of Architecture

Dissertation Title: **"Autonomy of Architecture: Analysis of Socio-Economic Transformation of Bodrum Built Environment via Design Codes"**

Supervisor: Prof. Güven Arif SARGIN, Dean of the Faculty of Architecture

M.Sc. in Globalization and Management, *[Degree: Merit,* *via* Jean Monnet Scholarship***]*** **Sept.2014- 2015**

THE UNIVERSITY OF MANCHESTER, Manchester/ UK, School of Education, Environment and Development

Dissertation Title: **"Tourism Global Value Chains, Economic Upgrading and Local Impacts: The Case of Turkey"**

Supervisor: Dr. Mathew ALFROD, Academic coordinator: Dr. Rory HORNER

M.Sc. in Architecture, *[C.GPA: 4.00/ 4.00]* **September 2000- March 2003**

MIDLE EAST TECHNICAL UNIVERSITY (METU), Ankara/ Turkey, Faculty of Architecture/ Department of Architecture

Dissertation Title: **"Cultural Policies and the Cultural Complexes of the Republican Period of Ankara: A Proposal for a Master Plan for the Atatürk Cultural Centre Site"**

Supervisor: Dr. Ilhan KURAL, Architect, University of California Berkeley

B.Arch. in Architecture, *[C.GPA: 3.54/ 4.00 with Degree:* **High-Honour*]*** **September 1997- June 2000**

MIDLE EAST TECHNICAL UNIVERSITY (METU), Ankara/ Turkey, Faculty of Architecture/ Department of Architecture

Placed on the **3rd ranking** out of 101 students

High School, *[C.GPA: 4.83/ 5.00]* **September 1992- January 1995**

GAZI ANATOLIAN HIGH SCHOOL, Ankara/ Turkey, *Science and Math Division*

ACADEMIC AWARDS, HONORS, & FELLOWSHIPS:

Jean Monnet Scholarship Programme Award **September 2014- September 2015**

Jean Monnet Scholarship Programme is funded by the EU (and implemented by the Ministry for EU Affairs with the technical assistance by the TED, WYG Turkey and WYG International Consortium) allowing to pursue my studies at the University of Manchester.

Exchange (Erasmus) Student and Researcher September 2008- February 2009

The research and study in KATHOLIEKE UNIVERSITY OF LEUVEN- Belgium under supervision of Prof. Hilde Heynen- the Chair of the Department of Architecture, Urban Design and Regional Planning.

"YTONG Special Prize" June 2000

Being awarded for the graduation on the 3rd ranking out of 101 students at B.Arch. in the Architecture Department of METU.

"High Honoured List of Presidency" Certificate Fall 1999/ 2000

Being awarded of the High Honoured List of METU Presidency for the achievements of Fall 1999/2000 Semester.

"High Honoured List of Presidency" Certificate Spring 1998/ 1999

Being awarded of the High Honoured List of METU Presidency for the achievements of Fall 1999/2000 Semester.

"High Honoured List of Presidency" Certificate Spring 1999/ 2000

Being awarded of the High Honoured List of METU Presidency for the achievements of Spring 1999/2000 Semester.

"3rd Prize in the Poster Competition organized by "METU & UNICEF" Fall 1998

Being awarded for the 3rd ranking in the poster competition with theme of *"CHILD & SPACE"* organized by "METU & UNICEF".

"Turkish Government Ministry of Education Higher Education Grant June 2000

Being awarded the fellowship for ranking within the top 1% student in the higher education examination of Turkey.

TEACHING EXPERIENCE:

TEACHING ASSISTANT Fall/Spring 2000

Fourth year "Design Studio" teaching assistant

TEACHING ASSISTANT Fall 2001

"Urban Design Course" part-time student assistant

GUEST JURY MEMBER Fall/Spring 2013- 2014

Guest jury member at two final juries of design courses in Architecture Department of METU

EXPERT TEACHING 2010-2015

Assistance experts and supervising their thesis in the ministry

PROFESSIONEL EXPERIENCE & SKILLS:

MINISTRY OF CULTURE &TOURISM, Ankara/ Turkey December 2004- Present

"Culture and Tourism Expert", May 2008- Present:

Being nominated for the expert position after defending dissertation in the Ministry. Dissertation Title: Ozhisar, H.O., 2008. ***Kent Turizmi ve Yönetimi Açısından Kültürel Değerler: İstanbul Örneğinden Karşılaştırmalı İnceleme (Managing Cultural Values in Urban Tourism: Comparative Analysis from İstanbul)***, Unpublished Expert Thesis, Ministry of Culture and Tourism of Turkish Republic, Ankara.

"Winter Tourism Corridor Project" in cities of Erzurum, Erzincan and Kars, September 2013:

Participation as a consultant in the project funded through a Cooperation Agreement within the scope of 28th Article of the IPA Implementing for the architecture and tourism concepts. It aims to improve the competitiveness of the winter tourism industry and to create a favourable business environment for the tourism enterprises in these three cities located in the Eastern region of Turkey.

Responsibilities in General Directorate of Promotion:

- Design Group Leader and consultancy in tourism promotion, and architectural details of international tourism fairs in London, Madrid, Moscow and designing the interior design project of ITB Berlin Tourism Fair in 2008.
- Administrative organisation of Jenadriye Festival in Saudi Arabia and consultancy for the interior design of the fair

Responsibilities in General Directorate of Enterprises and Investments:

- Group Leader and architectural consultant on sustainable tourism development and reuse of historic buildings for tourism adaptations as; Sinop Prison and Fethiye-Kayaköy site area.
- Translator and editor of various manuscripts and tender documents.

Responsibilities in General Directorate of Foreign Affairs:

Participation in public issues and translation of manuscripts on *"Enterprises and Industrial Policy"* and *"Free Flow of Capitals"* chapters within the framework of Turkey's negotiation process for full membership to the EU.

AYSELCONSTRUCTION CO., Ankara/ Turkey September 2004- December 2004

Responsibilities as a consultant of the architecture of Sheraton Hotel in Ukraine

VEN ARCHITECTURE FIRM, Ankara/ Turkey February 2001- September 2004

Site architect and supervison of UNHCFR Office Building, consulting in design and application in **United Nations High Commissioner for Refugees (UNHCFR) Office Building; Residential units in Kazakhstan**

FREELANCE WORKS June200- February 2001

Designing preliminary and application projects **of Salahaddin Hospital** in North Iraq, **Muna Hotel** in Antalya and **"Land Headquarters of Education and Doctrine Building of Land Forces of Turkish Army"** in Ankara

INTERNSHIP Summer 1997, 1998 and 1999

Internship in Cumalıkızık that is a traditional Ottoman village listed as UNESCO World Heritage Site

Internship in *'Cengiz Bektaş-* Aga-khan Award Winner' Architectural Office in Istanbul

PUBLICATIONS:

Ozhisar, H.O., 2014. ***Autonomous Architecture via Bodrum's Building Codes and Housing Types.*** ACROSS: Architectural Research through to Practice, ACROSS: 48th International Conference of the Architectural Science Association (ANZAScA), 10-13 December 2014, Genoa-Italy.

Ozhisar, H.O., 2014. ***Autonomous Architecture in the Transformation of Bodrum; From Small Coastal Village to Big Touristic Destination.*** Small Societies, Small Business, Small Cities & Villages Abstracts: International Conference on Small Societies, Small Business, Small Cities & Villages, 25-26 August 2014, Athens, Greece.

Ozhisar, H.O., 2015. ***Dönüşen Ekonomi-Politika Kaısında Mimarlığın Özerkliği Olası mı? (Is Autonomous Architecture Possible within the transformation of economy-politics?)*** Arrademento Mimarlık, Tasarım Kültürü dergisi (Turkish monthly Journal for Design) 07-08, Boyut Yayın Grubu Istanbul, Turkey.

Ozhisar, H.O., 2009. **Poster Exhibition in "The New Urban Question- Urbanism Beyond Neoliberalism: 4th Conference of International Forum on Urbanism,** 26th-28th November 2009, Delft University of Technology, Amsterdam"

PROFESSIONAL AFFILIATIONS:
- Academic Member of the Athens Institute for Education and Research (ATINER) belonging to the Tourism Research Unit and the Architecture Research Unit
- ASA, The Architectural Science Association (ANZAScA) membership
- Professional Member of the Chamber of Architects of Turkey

TEACHING AND RESEARCH INTERESTS:
- Architecture and urbanism/ Urbanarchitecture
- Autonomous architecture
- Urban Architecture
- Design codes
- Architectural design and small cities
- Relationship between architectural form, design codes, urbanism, policy and economics
- Neoliberalism and post-neoliberalism
- Tourism development
- China vs. European context
- Economic upgrading (Global Value Chain)

RELEVANT GRADUATE-LEVEL COURSES:
Economy, Globalisation, Development:
Economic Development
Research Skills for Economic Development: Quantitative (Econometrics) Research Strand
Research Skills for Economic Development: Qualitative Research Strand
Computer Programming in Stata
Transformation in the World Economy
Global Institutions: Trade Rules and Development
Industrial Competitiveness and Global Transformation
Civil Society and Public Action
Environment and Development
Climate Change, Disasters and Responses
Dissertation in Globalisation, Trade and Industry
Urbanism, Architecture, Design:
Introduction to Architectural Research
Architectural Research I: Design, Methodology, Evaluation
Architectural Research II: Case Study Approach
Computer Programming and Introduction to Architectural Applications
Socio-cultural Themes in Urban Architecture
Advanced Studies on Urban Architecture
Critical Urban Theories
Legislative Background of Urban Design
Landscape Research
Architecture and Different Mode of Representations
Picturing the Modern City: Visions, Representations
Housing and Discourse

CONFERENCES, WORKSHOPS & CERTIFICATES:
July 2015: Peer review in the **"Reviewers' Board of Athens Journal of Architecture"**
June 2015: Peer review in the **"Reviewers' Board of Athens Journal of Tourism"**
3-8th May 2015: Participation, making presentation and Diploma awarded in **"Kos Spring School in Sustainable Tourism Management" covering "Agile/Smart Tourism**

Marketing, Crisis Management and Continuity, Sustainability/ Responsibility" in Kos (Greece)

10-13th December 2014: Paper Presentation in "**ACROSS- Architectural Research through to Practice: 48th International Conference of the Architectural Science Association (ANZAScA), 10-13 December 2014, Genoa-Italy"**

25-26th August 2014: Paper Presentation in **International Conference on Small Societies, Small Business, Small Cities & Villages, 25-26 August 2014, Athens, Greece**

July, 2014: **Social Science Conference, İstanbul, Turkey**

3-6th November 2014: Attendance at **World Tourism Market London (WTM)** in London (UK)

November 2013: Participation, making presentation and Diploma awarded in *"***The UNWTO-Practicum" on "Social Media in Tourism Destinations- Towards Smart Destinations" by The World Tourism Organisation (UNWTO) and the UNWTO: Themis Foundation** *"* in Madrid (Spain) and Andorra la Vella (Andorra)

May 2010: Trainee of **EU Funded Project Preparation Course** at Ministry of Culture and Tourism

March 2008: Attendance at **ITB Berlin Tourism Fair** in Berlin (Germany)

September 2007: Group leader in architectural design and tourism promotion works and attendance at **Jenadriye Festival** in Riyadh (Saudi Arabia)

Spring 2007: Attendance at **"6th European Forum"** in Algarve (Portugal)

Winter 2006: Participation and making presentation in the conference of **"Agriculture & Tourism" by *EU and TAIEX*** in Laa An der Thaya (Austria)

Spring 2006: Attendance at **Tourism Fair** in Naples (Italy)

October 2006: Attendance at ***BATIMAT* Building Fair** in Paris (France)

Summer 2002: Participation at the **Summer School of AEGEE/THESSALONIKI** in Greece

Summer 1999: Participation at the **Summer School of Architect Cengiz Bektaş** in Güre (Balıkesir/ Turkey)

1998-2003: Participation in the student organizations, activities and meetings at **AEGEE-Ankara** at METU

November 1998: Participation in the workshop of **"Child &Space"** organized by **"METU&UNICEF"** at METU

Springs 1997- 1998: Participation in the workshops with the subjects of **"What is the product of architecture?" "Aim"** and **"Alternative Education** at Gazi University Student Symposiums

1997-1998: Participation in various subjects and discussions in the Student Journal titled **"Eskiz"**

Summer 1997: Participation at the **Summer School and Workshops in Bursa-Cumalıkızık/2007 Project** organized by German Culture Centre and Chamber of Architects of Turkey in Cumalıkızık (Bursa/ Turkey)

1997: Participation at the workshop of "**Green Architecture"** by **Dieter MAGNUS** at METU in Ankara (Turkey)

1996-1997: Participation in the student branch activities of Chamber of Architects of Turkey in Ankara

INTERESTS/ HOBBIES:

2004-(Present): Latin couple dances: Salsa, Cha-Cha, Rumba in advanced level,
1995: Participation in Photographing Club Activities in METU.

STRENGTHS:

Computer Programmes: Autocad-2015 (Good), 3dsmax (Good), Photoshop- Archicad (Intermediate), Office2000 (Word, Excell, Power Point (Good), Stata (Intermediate)

Languages: English (Advanced/ IELTS: 7), German/ Dutch (Beginner), Turkish (Advanced/ Mother).