IMPROVEMENT OF ATATÜRK STREET IN ANTALYA AS A
PROBLEM OF SPATIAL CONTINUITY

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OYA SAYDAM

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Prof. Dr. Canan ÖZGEN
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arch.

Assoc. Prof. Dr. Selahattin ÖNÜR
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arch.

Prof.Dr. Vacit İMAMOĞLU
Supervisor

Examining Committee Members:

Assoc. Prof.Dr. Mualla ERKILIÇ   (METU, ARCH)   ——————————

Prof. Dr. Vacit İMAMOĞLU   (METU, ARCH)   ——————————

Assoc. Prof.Dr. Baykan GÜNAY   (METU, ARCH)   ——————————

Inst. Dr. Fuat GÖKÇE   (METU, ARCH)   ——————————

Inst. Dr. Vuslat DEMİRÇAY   (METU, ARCH)   ——————————

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Oya SAYDAM

ABSTRACT

**IMPROVEMENT OF ATATÜRK STREET IN ANTALYA AS A
PROBLEM OF SPATIAL CONTINUITY**

SAYDAM, Oya

M.Arch., Department of Architecture

Supervisor: Prof. Dr. Vacit İMAMOĞLU

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The city is a fundamental and universal human creation. It is a unique centre for social life as well as individual and collective fulfillment. However, cities have been shaped and reshaped by mere functionalistic, stylistic and materialistic aspects rather than developmental ones that incorporate social, cultural and environmental variables. The frantic, irreversible urban growth that societies throughout the world have experienced over the past few decades has caused a transformation of urban spaces and agglomerations, which rarely corresponds to expectations, and aspirations. Especially public spaces have played a key role within this transformation of the cities. In this context, conserving local public places, as a reminder of the past and an echo of the spirit of culture, is a matter of a great concern to reinstating identity and character.

The thesis supports this argument by the case study of Atatürk Street in Antalya, which suffers from disintegration and confusion because of haphazard growth, dense building, visual pollution, and degradation of the physical environment qualities. The thesis provides a detailed account of the project from initiation through problem identification, development of conceptual framework, and finally planning and architectural proposal. The case study highlights the need for a sensitive developmental approach, which harmonises the interactions between pedestrians, traffic and street furniture as well as cultural, physical environment and technical considerations.

Within the scope of these criteria, the main objective of this thesis is to bring forth a project for designing new urban design components in historic context through the interpretation of objects of historical heritage and the existing qualities. Considering the critical problems affecting physical environment and causing imbalance in the lives of inhabitants in the city of Antalya, a project proposal is presented. The project has been prepared to provide solutions with simple and easy implementation, providing better harmony between man and his environment.

Key words: urban spaces, identity, Antalya Atatürk Street, street furniture, historical heritage.

ÖZ

MEKANSAL SÜREKLİLİK BAĞLAMINDA ANTALYA ATATÜRK CADDESİNİN GELİŞİMİ

SAYDAM, Oya

Yüksek Lisans, Mimarlık Bölümü,

Tez Yöneticisi: Prof. Dr. Vacit İMAMOĞLU

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Şehir, insan yaratıcılığının temel ve evrensel simgesidir. Sosyal yaşamın yanısıra bireysel ve ortak paylaşımların yaşandığı tek merkezdir. Ama şehirler; sosyal, kültürel ve çevresel değişkenleri birleştiren gelişim görüşlerinden ziyade, işlevsel, stilist ve materyalist kavramlarla tekrar tekrar şekillendirilmiştir. Geçen birkaç yüzyılda dünyanın çeşitli yerlerindeki toplumların tecrübe ettiği karşı konulamaz kentsel büyüme, kentsel alan ve yığınlarda beklenti ve isteklere nadiren cevap verebilen dönüşümlere sebep olmuştur. Şehirlerin bu dönüşümünde özellikle kamusal alanlar rol oynamıştır. Bu içerikte, kültür ruhunun aksettiricileri ve geçmişin hatırlatıcıları olarak yerel kamusal alanların korunması, eski kimlik ve karakterin geri verilmesinde önemli bir endişe konusu olacaktır.

Tez, bu düşünceyi; gelişigüzel büyüme, yoğun yapılaşma, görsel kirlilik ve fiziksel çevre kalitesindeki düşüş nedeniyle bütünleşemeyen ve

karışıklık çeken Antalya'daki Atatürk Caddesi için yapılan çalışmalarla destekler. Tez, başlangıcından problem tanımlamasına, kavramsal iskelet yapının gelişmesine ve son olarak planlama ve mimari öneriye kadar projenin detaylı açıklamasını kapsar. Çalışma; yayalarla trafik ve kent mobilyası arasındaki etkileşimlerle beraber kültürel, fiziksel çevre ve teknik düşünceleri de düzenleyen, duyarlı bir gelişim yaklaşımına olan ihtiyaca dikkat çeker.

Bu kriterlerin ışığında bu tezin ana amacı; tarihi mirasa ve mevcut değerlere ait objeleri yorumlayarak, tarihi doku içinde yeni kentsel tasarım elemanlarının planlanacağı bir projeyi hayata geçirmek olacaktır. Antalya şehri sakinlerinin hayatlarında dengesizliğe yol açan ve fiziksel çevreyi etkileyen kritik sorunlar göz önüne alınarak bir proje önerisi sunulmuştur. İnsan ve çevresi arasında daha iyi bir uyum sağlayan basit ve kolay uygulamalar ile çözüm sağlamak için bu proje hazırlanmıştır.

Anahtar kelimeler: kentsel alanlar, kimlik, Antalya Atatürk Caddesi, kent mobilyaları, tarihi miras.

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CHAPTER I

INTRODUCTION

1.1. Definition of the Problem, the Aim and the Scope of the Study

In the long history, different civilizations left the signs of their cultures in cities they established. These cultures affected architectural forms as well as planning and design of open public spaces. On the other hand the main problem of today's cities is to look like each other and become without identity in modern life. Characterless building without any concern to the existing qualities causes the demolition of the historic fabric. In the twentieth century the main solutions for the basic problems of urban living went a step further, based on the theories of how to create the good city. Problems emphasized not only how a city might be shaped physically but also what could improve people's lived experience of cities. Cities should reflect a powerful independent image for which people can develop identification and sense of place. Basically, the urban experience is the collective experience of places and spaces, through which people could have links and create a vital social life. Public spaces are the primary sites of public culture, and important means of framing a vision of social life in the city. However, modern urban developments are usually oriented towards creating a

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monotonous and standard image that is against the older cities of strong identity.

The terrain we inhabit has essentially become a single, generic, atomized city; although we can now live and work anywhere, everywhere is strangely the same. Thus, public spaces are designed with little concern for their relationship to each other or for the overall effect of the city. Faced with this disturbing condition, how can we maintain the *genius loci*[1] while "all that is solid melts into air?[2]" In this context, most public spaces are devoid of life and meaning, and this retreat from public interaction, in turn, brings about all the economic structures that attend it. Each mistake made in the historical district, erases the physical marks from the past civilizations and creates a social environment without memory or identity. Conservation in historical districts must have objectives to pass forward the physical and cultural heritage to future generations.

In line with these views and discussions, Atatürk Street in Antalya is examined in terms of its urban identity and its physical environment playing an effective role over its transformation process with its historical, natural and social aspects. Antalya has an exceptionally rich heritage. The unique inclusion of several epochs and cultures, concentrated within a relatively small area, constitutes a national heritage of great value to Antalya. In the past decades this heritage has been largely neglected. The case study area is faced with incredible urban challenges as the interfaces of the new and old urban settings -

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[1] Norberg-Schulz, C., 1976. Genius Loci, Towards a Phenomonology of Architecture, Architectural Association Quarterly 8, n: 4.
[2] Berman, Marshall., 1982. All That is Solid Melts into Air: The Experience of Modernity, New York: Simon and Schuster.

including high levels of congestion, skyrocketing land values, economic instability, and increased dependency on tourism.

In particular the urban fabric of the historical centre, has suffered from traffic intrusion with the opening of new access roads or the widening of existing streets causing grave visual conflicts and restricting pedestrian movement. Loss of traditional character results from various changes to the old fabric: incompatible uses, penetration of facades for retail, inappropriate commercial signs and shop fronts, alien materials and decorative motifs, omnipresent electricity and telephone cables strung carelessly on ancient walls and across intimate spaces, and the destruction of rear spaces by over development.

The rapid building development that has taken place outside the main historical area has led to its general deterioration as residents moved out. The number of vacant, underutilised, and dilapidated buildings within this area is high, although they still retain their role as an important focus of the social fabric due to the location of retail facilities, cafes, and other community facilities. Any further deterioration of the urban fabric and built environment must be prevented. A policy of rehabilitation and revitalisation aimed to slow down the spread of development into undeveloped site, and retain historical urban character.

This thesis will try to cover following statements:

- to focus on the definitions and relations between historical district, urban design memory concepts and urban design, in order to bring adequate interpretation to them

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- to examine the re-vitalization of a historical urban setting with new design approaches by studying multiple components included in this process

- to determine a sustainable life culture of that context

- to embody a potential for healthy interconnection between the design components of the project and sustained historical heritage within an urban context

- to create urban design concepts and projects with a view of identity and creativity in the public realm

Planned, contemporary and identical cities have characteristic properties, which define themselves. With creating individuality and the characteristics, identity distinguishes urban places from each other and brings up their originalities.

There are a number of components that create identity of urban spaces such as; physical dimensions of the public space, and street furniture. The rapid life style connected with the recreation necessity points out the importance of city furniture in community's life. In the content of the project proposal street furniture plays an essential role in revitalizing and giving new radiance to the physical environment of Atatürk Street. To do so, street furniture should be used functionally and aesthetically and should also reflect the identity of the space where it is used. In this thesis, changes on the urban space elements and street furniture have been evaluated in connection with spatial development process. The concept and the structure of the design proposal introduced here are based on the experience of the author, participated in the

redevelopment of the case study area of Antalya for the last year. Some of these proposed projects will also be included in this thesis.

1.2. Layering Old and New

Today, the term of new is the just become or on the verge of becoming. The new loses its newness, the longer it remains present in the present. As a first question, we may ask if it is possible to combine or integrate the words new and old in architectural means.

Conficius said that 'Make it new'. 'Make' is to fashion. 'It's the tradition, or the craft, or the history. And, 'new' means constantly making it new... To make it new one must be in touch with a tradition while knowing exactly who you are and what is happening in your time. Those are the beginnings and they are the hard part.[3]

Architecture, on the other hand has traditionally attempted to transcend time, to stand outside the linear stream of new into old. Since architecture is not a fashion or a style, it rejects linear relation between the new and old and to assume the existence that old can be renewed.[4] In fact, architecture recycles values and ideas as old as those found in Vitrivius, but it also, if allowed, can engage with contemporary values.[5]

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[3]Confucius, (as cited in Kemal Aran,(1996)), <u>Confrontation of the Contemporary with The Traditional,</u> Stüdyolar Dergisi, ODTÜ Mimarlık Fakültesi Basım İşliği. p. 49.
[4]Hagan, S.,June 1998. <u>"The New" and the Ethics of the Materials,</u> ***Proceedings af PLEA' 98 on Environmentally Friendly Cities***, Lisbon, Portugal. p. 509.
[5] Ibid.

This study investigates finding some kind of equilibrium between "new" and "old" whereby both can sustain simultaneously. Kenneth Frampton, in his book *Studies in Tectonic Culture,* discusses the Portugese architect, Alvaro Siza, who once declared, "architects don't invent anything, they transform reality.[6]"

Here "transforming reality" suggests a re-presenting, or even re-cycling of the given. The 'given' can be considered as the past that influence the present and the future.[7]

We can never free ourselves from the 'conditions of emergence', the past and present that influence the formation of the future. As we can never escape what has gone before, no matter how determined and self-conscious our efforts to do so. This does not imply a rejection, but reconsideration of the new, and of how one might justify its pursuit. The new design approaches should help us to find the complex middle ground that would enable us to use the renewed and the new, and the renewed *as* the new.

New design approaches in old settlements require a creative process that can be achieved through a detailed study of the existing urban fabric, its spatial organizations, construction techniques and the factors that form its character. It should not be forgotten that every artifact is a product of its time, being a reflection of requirements and technologies of its period. Yet, at the same time, the new holds its own validity from which, as Kahn stresses, "the sense of truth can be drawn to inspire a

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[6] Frampton, K., 1995. <u>Studies in Tectonic Culture:</u> *The Poetics of Construction in Nineteenth and Twentieth Century Architecture,* In J. Cava (Ed.), The MIT Press, Cambridge. p. 10-11.

work of another time."[8] Therefore, every "new" is, in one aspect, the rework of an "old", and it is essential to know the existing one well, in order to create and integrate the "new".

A critical interpretation can be traced out in detail through the works of contemporary designers from the historic urban setting that the characteristics of the fabric, customs, norms and styles are all responsive to human needs and desires. These have endured through a process of natural selection. The creator, while realizing all of these in the formation of the new, can contribute towards maintaining or changing a conception of the world, as Gramsci adds "towards encouraging new modes of thought".[9]

1.3. Suspending Judgment: The Cities Have Transformed

Capitalism and neo-capitalism have produced an abstract space that is a reflection of the world of business both in a national and international level, as well as the power of money and the politique of the state. This abstract space depends on vast networks of banks, businesses and great centers of production. "There is also the spatial intervention of highways, airports and information networks. In this space, the cradle of accumulation, the place of richness, the subject of history, the centre of historical space, in other words, the city has exploded."[10]

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[7]Hagan, S., June 1998. "The New" and the Ethics of the Materials, **Proceedings af PLEA' 98 on Environmentally Friendly Cities**, Lisbon, Portugal. p. 510.

[8] Kahn, (as cited in Kemal Aran,(1996)), Confrontation of the Contemporary with The Traditional, Stüdyolar Dergisi, ODTÜ Mimarlık Fakültesi Basım İşliği. p. 51.

[9] Gramsci, (as cited in Zambonini, G. (1984)), Notes of Making in a Time of Necessity, *Perspecta,* n: 24,p.19.

[10] Lefebvre, H., 1996. **Writings On Cities**, trans. and ed. E. Kofman and E. Lebas, Blackwell, Cambridge, Massachusetts. p.103.

Before most of us have been able to detect it, what we have been calling a city has already changed. It is not referred to the medieval walled city, which has been long dead. Discussion is on the modern or contemporary city, which has culturally, politically, and physically metamorphosed beyond previous standards for recognition. To some, this transformation has warranted the creation of new terms. In the past, the word metropolis was used to describe the extended twentieth century gridiron, which bristled with skyscrapers.

"Today the term megalopolis is used to describe the bewildering sprawl of mass transit systems, touristic and entertainment complexes, strip malls, and bedroom communities which extend from older city edges, annihilating previous physical distinctions between city and hinterland, as well as previous geopolitical boundaries."[11] To the majority, however, the elusive word city still suffices to describe any settlement of particular size and socio-economic significance. "The irony is that what we call a city is no longer inherently urban, or suburban, or even exurban. It is all these things and more. We would perhaps do better to describe the countryside, like the goatherd in Calvino's Cecilia, or whatever is antithetical to the city. In any case, what we must realize is that our old definition of city has been modified to address new forms of human development." [12]

It goes without saying that the technological instruments of physical and virtual mobility, the automobile and telematics have driven this transformation, allowing unprecedented levels of freedom and

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[11] Ibid.
[12] Calvino, I.,1972. *Invisible Cities,* Trans. William Weaveer (Hrvest / HBJ). p.152-153.

connection, as well as urban fragmentation and atomization.[13] "Today, we are bombarded with the trite image of a corporate executive leaving her downtown office for a quiet pasture in the country, powered by an off-road vehicle, laptop computer, and cellular phone. Indeed, these technological developments (and the infrastructures required to power them) have made this image possible, but it is unreal. Despite popular notions about exurban mobility and the resulting decay of cities, evidence suggests that cities are not only here to stay; they are growing at an unparalleled rate."[14]

Capitalist production on the service of consumption demands the continual titillation of novelty. This reliance on the novelty is based on a linear view of time in which the new is the just-become or the on the verge of becoming. The new loses its newness the longer it remains present in the present. Different objects lose their novelty at different rates. What constitutes the society is the existence and togetherness of people composed of different cultural, religious and economic groups. These diversities are defined by behavioral patterns, belief systems, forms of thinking, life styles as well as modes of relationship and activities. However, these diversities cannot be interpreted as belonging only to one socio-cultural system, since they are distinct groups interwoven with each other.

Henri Lefebvre distinguishes the concept of "urban" from the "city", as "the *city*, [is] a present and immediate reality, a practice-material and architectural fact, and the urban, [is] a social reality made up of relations which are to be conceived of, constructed or reconstructed by

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[13] Lefebvre, H., 1996. **Writings On Cities**, trans. and ed. E. Kofman and E. Lebas, Blackwell, Cambridge, Massachusetts. p.103.
[14] Ibid.

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thought."[15] What is urban cannot exist without its material base and morphology, which is city as physical and immediate reality. Urban refers to social reality consisting of the existence of thoughts, relations, interactions, that is "a kind of imaginary transcendence"[16]. However, the distinction should be made also between the urban and the public in terms of their meaning and constitution.

Existence of urbanity is the essential condition for the constitution of citizenship, according to Lefebvre. While the urban that forms urban life/space requires grounding itself on physical reality, it has to be determined by social relations. The existence of public, however, requires more conditions than the urban. Participation of the society in the determination of her physical/social environment, which is called as [urban space], and consciousness of having rights in social life are essential in the constitution of [public life]. Thus, while citizenship finds its place within the public, urbanity is constituted by urban life/space.

1.3.1. Generic City

The post-industrial urbanized world has all begun to look very similar. With the mass dissemination of capitalism and the widespread adaptation of similar urban development techniques, regional and geopolitical distinctions have succumbed to the generic.

Ironically, this ultra-homogenization has occurred at the same time that tourism has reached an unprecedented level; according to some sources it is the largest industry in the world. Like Italo Calvino's description of Marco Polo's perpetual visit to the city of Trude, the

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[15] Ibid.
[16] Ibid.

international traveler today harbors a slight disappointment. Cities, and especially heavily touristed sites, all seem uncannily similar. This quality is only exacerbated by the exploding tourist industry itself, which sells the same weekend excursions and souvenirs everywhere.

Nowhere is this similarity more evident than in the exurban megalopolis or the sprawling continuum of transportation corridors, office parks, and suburbs evolving outside of traditional city cores. Manuel Castells describes the familiar image of this post-industrial phenomenon, compared to the picture of the industrial-age city:

> There is an image of the nineteenth-century industrial economy, familiar from a hundred history textbooks: the coal mine and its neighboring iron foundry, belching forth black smoke into the sky, and illuminating the night heavens with its lurid red glare. There is a corresponding image for the new economy that has taken its place in the last years of the twentieth century, but it is only just imprinting itself on our consciousness. It consists of a series of low, discreet buildings, usually displaying a certain air of quiet good taste, and set amidst impeccable landscaping in that standard real-estate cliché, a campus-like atmosphere... Scenes like these are now legion on the periphery of virtually every dynamic urban area in the world. They appear so physically similar – outside Cambridge, England or Cambridge, Massachusetts; Mountain View, California or Munich, Germany – that the hapless traveler, dropped by parachute, would hardly guess the identity of the country, let alone the city. [17]

In his article "Cityscape and Landscape," Victor Gruen describes four species of cityscape which now prevail over the traditional notion of the city as "an orderly pattern of substantial buildings, avenues, boulevards, filled with hustling people."[18]

> There is **technoscape**; an environment shaped nearly exclusively by the apparatus of technology in its respectable and less reputable

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[17] Castells, Manuel and Hall, Peter, 1993. Technopoles of the World: The Making of 21st Century Industrial Complexes, London: Routledge Press. p. 1
[18] Gruen, V. "Cityscape and Landscape" in Architecture Culture: 1943-1968, Ed. Joan Ockman, New York: Rizzoli. p. 194.

forms. It is a cityscape dotted with oil wells, refineries, high voltage lines, derricks, chimneys, conveyors, dump heaps, auto cemeteries.

There is **transportationscape**– featuring the tinny surfaces of miles of cars on the concrete deserts of highways, freeways, expressways, parking lots, clover leaves, tastefully trimmed with traffic signs, garlands of power lines, and other dangling wire. Transportationscape also includes vast arid lands of airplane runways and railroad yards.

There is **suburbscape**– in all its manifestations from plush settlements of more or less historic mansions to the parade grounds of the anonymous mass housing industry where dingbats are lined up for inspection. Suburbia with phony respectability and genuine boredom effectively isolated from the world by traffic jams.

And there is **subcityscape**– a category covering probably more acreage than all the others combined, a collection of the worst elements of cityscape, technoscape, and transportationscape–the 'red and green light district' of our major cities–the degrading facade of suburbia, the shameful introduction to our cities, the scourge of the metropolis... Subcityscape consists of elements which cling like leeches to all our roads, accompanying them far out to where there was, once upon a time, something called landscape; subcityscape– consisting of gas stations, shacks, shanties, car lots, posters, billboards, dump heaps, roadside stands, rubbish, dirt, and trash.[19]

Although 'master planning' has purportedly been battling this 'subcityscape', the realities of the impotence and homogeneity of master planning have only contributed to its growth. The 'subcityscape' is connecting all cities, and becoming all cities. In his article titled "The Generic City," from which this chapter gets its name, Rem Koolhaas addresses the homogenization of cities, asking "Is the contemporary city like the contemporary airport – 'all the same'? Is it possible to theorize this convergence? And if so, to what ultimate configuration is it aspiring?"[20] Despite the fact that urban design as a profession has dissolved, cities have become ruthlessly standardized. The developer

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[19] Ibid.
[20] Koolhaas, R., 1996. "The Generic City" in *S, M, L, XL*, New York: The Monacelli Press. p. 1248.

and city planner live and breathe the same economic language, which subsequently gives form to the same physical language. Ironically, however, this similarity exists despite the fact that no individual, developer or planner or politician, has total control over urban evolutionary processes. Thus, the challenge of urban design today is not to establish a 'universal language' which would accommodate similar global technologies and lifestyles, but to generate dissimilarities and disjunctions in the megalopolitan field, based on some remaining hint of cultural or geographical difference. Koolhaas declares, however, that "The Generic City presents the final death of planning. Why? Not because it is not planned – in fact, huge complementary universes of bureaucrats and developers funnel unimaginable flows of energy and money into its completion; for the same money, its plains can be fertilized by diamonds, its mud fields paved in gold bricks... But its most dangerous *and* most exhilarating discovery is that planning makes no difference whatsoever."[21] His point is further justified in this description:

> Buildings may be placed well (a tower near a metro station) or badly (whole sale centers miles away from any road). They flourish/perish unpredictably. Networks become over-stretched, age, rot, become obsolescent; populations double, triple, quadruple, suddenly disappear. The surface of the city explodes; the economy accelerates, slows down, bursts, and collapses. Like ancient mothers that still nourish titanic embryos, whole cities are built on colonial infrastructures of which the oppressors took the blueprints back home. Nobody knows where, how, since when the sewers run, the exact location of the telephone lines, what the reason was for the position of the center, where monumental axes end. All it proves is that there are infinite hidden margins, colossal reservoirs of slack, a perpetual, organic process of adjustment, standards, behavior; expectations change with the biological intelligence of the most alert animal. In this apotheosis of multiple choices it will never be possible again to reconstruct cause and effect. They work – that is all.[22]

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[21] Ibid.
[22] Ibid.

1.3.2. Genius Loci

One aspect of main interdisciplinary issues is the reliance of architectural theory on the philosophical method of inquiry known as phenomenology.[23] Phenomenology as "a paradigm defining architectural theory"[24] is "a method of inquiry that underlies postmodern attitudes towards the site, place, landscape, and making". The Roman concept of "Genius Loci" is another approach for new designs in a historical fabric that searches also the spirit of the place. The concept of the Genius Loci introduced to the terminology of architecture by Christian Norberg-Schulz, within the Phenomenology of Architecture. Genius Loci is mainly based on the concept of "place" that constitute for human beings a meaningful totality, an "existential foothold". [25]

Schulz explains the place as a totality made up of concrete things having material substance, shape, texture and color which determine altogether an environmental character. This environmental character is the essence of place. The place is an integral part of the existence.[26]

The concept of place has been studied by Heidegger, a well known philosopher. He criticized the positivist scientific logic and its optimism about the benefits that extension of scientific method could bring to humanity.[27] Heidegger concerned about modern man's inability to

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[23]Nesbitt, K., 1996. Theorizing a New Agenda for Architecture, *An Anthology of Architectural Theory,* New York: Princeton Architectural Press. p. 28.
[24] Ibid.
[25]Norberg-Schulz, C., 1976. Genius Loci, Towards a Phenomonology of Architecture, Architectural Association Quarterly 8, n: 4. p. 6.
[26] Ibid.
[27]Nesbitt, K., 1996. Theorizing a New Agenda for Architecture, *An Anthology of Architectural Theory,* New York: Princeton Architectural Press. p. 28.

reflect on being or existence. He explains being as a special term that is being in time.[28]

Heidegger defines the relationship between building and dwelling, being, constructing, cultivating, and sparing in his book "Building Dwelling Thinking".[29] In his book dwelling is defined as "a staying with things" here, things are elements which mean the fourfold of earth, sky, mortals and divinities. According to him language forms the thoughts, and thinking and poetry which are required for dwelling.[30] Heidegger states that place always opens a region in which it gathers the things in their belonging together. In other words, gathering comes to play in the place in the sense of releasing sheltering of things in their region.[31]

According to Norberg-Schulz, place is the three dimensional organization of the elements and it is a qualitative phenomenon. It can be analyzed in terms of a character that is the most comprehensive property of it. Qualities of the elements that form the place determine character. Similar spatial organizations may have totally different characters due to the material and formal constitution of a place that means the concrete form and substance of space defining elements. These elements are the boundaries of a place.[32] The spatial forms that

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[28]Heidegger, M., 1927. Sein un Zeit Tübingen: Niemeyer. From John Macquarrie & Edward Robinson (1962). Being in Time, New York: Harper & Row.
[29]Heidegger, M., 1971. Building Dwelling Thinking from Poetry, Language, Thought, Albert Hofstadter, trans. New York: Harper & Row.
[30]Heidegger, M., 1971. Building Dwelling Thinking from Poetry, Language, Thought, Albert Hofstadter, trans. New York: Harper & Row. p. 145-229.
[31]Leach, N., 1996. Rethinking Architecture: A Reader in Cultural Theory, London: Routledge. p. 123.
[32]Norberg-Schulz, C.,1976. Genius Loci, Towards a Phenomonology of Architecture, Architectural Association Quarterly 8, n: 4. p. 14.

remained the same have been interpreted through new characterizations in history.[33]

In fact place is not only related with its immediate surrounding but to a whole region. Also Norberg-Schulz defines that direction; "rhythm and centralization are the important features of concrete space. Space extends from center to different directions with a varying degree of continuity." [34]

The phenomenology on the other hand deals with character which defines the identity, the uniqueness of a place is a more concrete and qualitative aspect. Human identity is in connection with the identity of a place. Two physical functions orientation and identification are employed when a man dwells. One has to be able to orient himself in order to gain an existential foothold that he has to know where he is. Since environment is a certain place one has to identify himself with the environment.[35]

Norberg-Schulz states that:

> "the meaning of any object consists in its relationships to other objects, that is, it consists in what the object 'gathers'… In general, meaning is a physic function. It depends on 'identification' and implies a sense of belonging. It therefore constitutes the basis of dwelling. We ought to repeat that man's most fundamental need is to experience his existence as meaningful… The meanings are inherent in the world, and are in each case to a high extent derived from the locality as a particular manifestation of the world."[36]

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[33] Norberg-Schulz, C., 1976. The Phenomen of Place, <u>Architectural Association Quarterly</u> 8, n: 4. p. 11.
[34] Norberg-Schulz, C., 1979. Genius Loci, Towards a Phenomonology of Architecture, NewYork: Rizzoli. p. 12.
[35] Norberg-Schulz, C., 1979. Genius Loci, Towards a Phenomonology of Architecture, NewYork: Rizzoli. p. 19.
[36] Norberg-Schulz, C., 1979. Genius Loci, Towards a Phenomonology of Architecture, NewYork: Rizzoli. p. 166.

Therefore, architecture became regardless of local characteristics, and meanings, beside a loss of identification of man with natural and man made things. Human identity is in connection with the identity of a place, and certain stability in the place. The meanings which are gathered by the place, in other words, it is genius loci. In order to gain an existential foothold, one has to be able to orient himself, that is, he has to know how that environment is a certain place.[37]

Phenomenological approach implies that each historic urban fabric has its own individual spirit of place that can be preserved. The preservation of the identity of a place requires a detailed sensitive study on its location, landscape-settlement relationship, the spatial configuration and characterizing articulations. The continuity of the genius loci based on theme and variation allows the expression of individual identity.

1.3.3. History and Memory in the Contemporary City

Clarifying the role of collective memory in the constitution of public realm requires the understanding of memory in terms of its nature and its individual character. Christine Boyer in *The City of Collective Memory*[38] places memory that refers to different theories related to its intimate character and changing role within society. In our contemporary life, multiplicity and complexity of all kind of relations are depicted as a reason for "the swift and continuous shift of external and internal stimuli" within the routine of everyday experiences on the human perception. As a reaction, man tries to resist over-stimulation by

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[37] Norberg-Schulz, C., 1979. Genius Loci, Towards a Phenomonology of Architecture, NewYork: Rizzoli. p. 12.
[38] Boyer, M.C., 1994. **The City of Collective Memory**, The MIT Press.

demonstrating less reaction to external effect. George Simmel calls this kind of behaviour as "blase attitude"[39]. All these symptoms are directly related with perception of man, that is, recollection of perceptions as memory fragments. Walter Benjamin points out a kind of reaction of individual to external effects, as "time and space in the nineteenth-century industrial city no longer offered a reassuring correspondence between external experience and interior perception, and hence exterior events no longer entered directly into memory"[40].

Maurice Halbwachs states that memory is social by nature rather than individualistic. Forgetting is not necessarily related with the obstacles in one's mind, but the existing impressions, situations are fragmentary and "producing inadequate stimuli to prompt awareness"[41]. He states that it is necessary to place individual perceptions into the collective experiences so as to reconstruct his/her individual memory into shared whole as collective memory. What carries utmost importance is the assertion of that the remembrances should be integrated within social space to keep memories alive:

> Memory had to be linked to lived experience; otherwise it was reduced to "history", becoming abstract or intellectualized reconstructions debased or faked recollections. (...) And memory always unfolded in space, for when memories could not be located in the social space of a group, then remembrance would fail. Consequently, the activity of recollection must be based on spatial reconstruction.[42]

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[39] The life of metropolis life and its deep and unconscious effects are depicted very well in G. Simmel, Summer 1996. "Metropol ve Zihinsel Yaşam", **Cogito**. p. 81-89.

[40] Benjamin, W., 1969. "Motifs", **Illuminations,** trans. H. Zohn, Schocken Books, New York. (cited in M.C. Boyer, 1994: 483)

[41] Boyer, M.C., 1994. **The City of Collective Memory**, The MIT Press. p.26.

[42] Ibid.

While memory as a social act is constituted from series of experiences, the memory as an individual act is opposed to social act, is constituted, according to Boyer, from fragmentary perceptions, details of life, vague impressions and conscious remembering to unconscious accumulation of images. If momentary perceptions and fragments depending on the state of the individual at that moment could not complete and support each other, they could not constitute coherent integrity.

According to Halbwachs, memory as meaningful association of experiences is a more objective fact as a social act than subjective fragmentary perceptions. His main claim on the relation of memory to society can be summarised by his statement, "What makes recent memories hang together is not that they are contiguous in time: it is rather that they are part of a totality of thoughts common to a group"[43]. Society sometimes obligates people to relate individual events of their lives to the collective ones in order to gain individualistic memories a status and prestige at the level of group that one belongs. Constitution of collective memory within society can be provided by relating them to collective experiences, for he stated "the memory of the same fact can be placed within many frameworks, which result from distinct collective memories"[44].

To understand the relation of memory with time and space in contemporary life, constitutions and models of previous periods in which the roots of these concepts lay should be revised. Contemporary city having multiplicity and complexity of all kinds of relations reveals its inner structure in built realm in the form of juxtaposed and stratified

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[43] Halbwachs, M., 1992. The Localization of Memories, **On Collective Memory**, ed. and trans. L.A. Coser, The University of Chicago Press, Chicago. p.52

levels, in which machine-affected structures stand side by side with ancient structures.[45] The fragmented and isolated urban elements in the memory of the city can be seen similarly as fragmentary impressions in the memory of human. The city can be seen as a product of the expression of human perception. Boyer evaluates these fragments in postmodern city in this way: "When juxtaposed against the contemporary city of disruption and disarray, the detached appearance of these historically detailed compositions becomes even more exaggerated and attenuated"[46].

Architectural residues from earlier times give pleasure for their elusive quality, precarious state of existence, reawakening forgotten memories, erosion of original function and purpose, substitution of imaginary narration and state of slowing the fast-paced tempo of city, with the words of Boyer. They also cause "unexpected shift of attention, allowing a reappraisal of their presence in the city"[47]. Role of these fragments cannot be thought only in formal and functional terms but with interpretative systems of their presence as mentioned below:

By placing these objects in unique contexts and configurations, they became a new form of "shock experience" used to reawaken memory. They enabled the spectator to think through dream images and to achieve a critical awareness of the present.[48]

According to Boyer, discontinuity and ruptures in urban fabric as postmodernists celebrate, create severe consequences on the public

[44] Ibid.
[45] Ibid.
[46] Boyer, M.C., 1994. **The City of Collective Memory**, The MIT Press. p.1.
[47] Boyer, M.C., 1994. **The City of Collective Memory**, The MIT Press. p.19.
[48] Boyer, M.C., 1994. **The City of Collective Memory**, The MIT Press. p.24.

realm. She stresses different points in understanding of collective memory, which is elaborated on previous discussions. It is stated that memory crisis and loss of public realm in contemporary city are not only related with the loss of links to our ancestors in the form of physical and symbolic traditions. But more importantly, it is related with the psychic perceptions of modern man within the present time.

Contemporary life creates continuous shift of external and internal stimuli within routine everyday experiences on the perception of individual; thereof, the necessity of collective memory comes into existence both for continuation of past through future and unification of fragments in the memory of citizen and city.

1.4. Historical Continuity and Contemporary Consciousness in Architecture

1.4.1. The Relations between Past and Present:

Culture is a complex entity that consists of a persons' owned knowledge, belief, art, tradition. The constitution of the cultural content is possible with the components of history by quoting historical continuity from past to present, and also to the future. It would be easy to understand that components making up culture can be traced out by architecture. Architecture has an important role in preparing the cultural environment of the future.

The understanding of architecture whether it is a form or a content of an entity that belongs to an object or an essence of that entity that is obtained from the experience of man-kind.

Descartes understood tradition as "determination in advance" [49] and claims that architecture is based on functional determination, in which function is used like a 'telos' in teleology. Homogeneity is another aspect of tradition, defined as unity, identity and the same. Plurality and affirmation of heterogeneity rises from the rejection of homogeneity. If the distortion and displacement of elements located in our memory are situated in a radical manner, new aesthetic reception and response to the earlier ones can be obtained. While heterogeneity is put forward to reject the homogeneity tradition, three phases of development of modern architecture are introduced as destruction, construction and movement, by Christian Norberg Schulz.[50]

If destruction is the breaking of the forms of the past; building up the new ones and establishing the new base through destruction constitute the construction. And the movement means to express the pluralistic and heterogeneous situation of our time.

Architectural works produced through homogeneity of traditional production modes do not facilitate different experiences. It is only through criticism of the sameness and the continuity of content that can reach the creation (production) of the new (original). Thus the new (original) can no longer be part of the tradition, because its roots can no longer dwell in tradition.[51]

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[49] Descartes cited in Andrew Benjamin (1997) Eisenman and the Housing of Tradition, in **Rethinking Architecture: A Reader in Cultural Theory,** ed by Neil Leach, Routledge , p 288.
[50] Norberg-Schulz, C., 1991. A New Spirit in Architecture, **Architectural Design,** n:61. p 92-96.
[51] Colquhoun, A., 1989. Traditions and Displacements: Three Studies of Le Corbusier, in **Modernity and Classical Tradition,** Architectural Essays 1980-1987, MIT Pres. p. 95.

On the other hand, the new if it legitimizes itself establishing its own set of rules, it becomes institutional, and it becomes conservative and begins to resist criticism, for it has to constitute its own dominance, its own continuity. Only the newly emerging entities may accept criticism to improve themselves, to dominate the old tradition, to possess the newly owned domain.

Architecture should perceive tradition (history) as more than a strict moral principle that is conveyed through ages.[52] Rather, it should be treated as a factor in communication, transferring knowledge, without being a regressive and retarding element itself. While dwelling on urban theories, Rowe and Kotter stated that the city should be based on memory, tradition and prophecy.[53] They claim that modern movement excluded the approaches concerned with the traditional and the past. Rowe and Kotter refer Popper's understanding of tradition which focuses on the double function of it. Tradition creates an order, or a social system, which is established. It also offers us a base which we can criticize and change, or which we can operate on.[54]

Tradition emerges as the site that occasions both an understanding of dominance- the categories and concepts which are handed down and which thus determine thinking within and as tradition- and the possibility of a thinking which, while it maintains (houses) the dominant, is neither reducible to nor explicable in terms of it. In sum, tradition

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[52] Colquhoun, A., 1989. Traditions and Displacements: Three Studies of Le Corbusier, in **Modernity and Classical Tradition,** Architectural Essays 1980-1987, MIT Pres. p. 95.
[53] Rowe, C., 1978. Collage City/ Colin Rowe & Fred Koetter, **Urban Theory after Modernism,** Cambridge, Mass. p. 272.
[54] Ibid.

allows for history to be thought within philosophy.[55] "To start once again from foundations" the possibility of this new beginning that defines the relations to as well as the conception of tradition at work. Tradition here, within this framework, is presented as the other. The other is the already present. The other here is the history. The self becomes the possibility that emerges within the break from that conception of the self/other relation that views both parts as inextricably linked. The self must emerge as new –in a perpetual state of renewal- from this linkage. Therefore refusal of the tradition is connected to the emergence of the individual subject.[56] In fact, the conception of tradition is to be understood that it allows for a critical understanding of what is stake in the claim that absolute break with tradition is impossible. Tradition involves a repetition in which concepts and categories are handed down. The resistance to, or refusal of tradition must take place in relation to the conceptual and categorical. If the repetition is rethought then what has to emerge as central is the repetition in which what comes to be repeated is at the same time same and different. [57]

Architectural theory has been dominated by various forms of determinism or populism, neither of which recognizes architecture as constituting a cultural entity in its own right. But the raw material of architecture is, to a large extent, the architectural culture at any one moment in history. Unless those aspects of architectural creation aspects which involve the transformation of an existing culture- are

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[55]Benjamin, A., 1997. Eisenman and the Housing of Tradition, in **Rethinking Architecture: A Reader in Cultural Theory,** ed by Neil Leach, Routledge. p 288.
[56] Ibid.
[57] Ibid.

understood, are not going to achieve an architecture by which cultural meanings can be carried.[58]

Architecture is an artistic not a scientific discipline. Architectural activity has its own object of knowledge, which is different from the object of science. The object of architectural knowledge is architecture itself, as it has been historically constituted. It does not consist of abstract functions but of concrete forms. [59]

Meaning can only exist within an already existing cultural context. At any one moment in history, there is a fully articulated structure of meanings. If we want to understand any given cultural situation, we must investigate its synchronic structure rather try to explain it exclusively in terms of diachronic development. The synchronic situation always contains traces of the past. These traces are not, as they seem to be from an evolutionist point of view, mere vestiges and survivals; they are the constitutive elements which give to the cultural situation its possibility of meaning. Cultural norms, instead of being seen as obscuring some reality outside them, are seen to represent the only reality to which we have access: the reality which becomes visible in signs and symbolic forms.[60]

Architecture can be thought of a struggle to give meaning to reality as it appears, though this meaning which has become embedded in the cultural tradition. It is affected both by the present and the past which thus coexist in peculiar state of tension.

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[58] Frampton, K., 1981. Essays in Architectural Critisicm: Modern Architecture and Historical Change, MIT Press. p. 10.
[59] Frampton, K., 1981. Essays in Architectural Critisicm: Modern Architecture and Historical Change, MIT Press. p. 14.
[60] Ibid.

1.4.2. Contemporary Consciousness of History:

History progressed dialectically by transcending itself, each successive period absorbing the previous one and producing a new synthesis. What is important is the idea of the history as an intelligible process with a predictable future. The language of architecture rests on dialectic between memory of past cultural forms and the experiences of the present.

The famous French philosopher Bergson explains the benefits of history to present as that our continuity is not being by leaving one moment to another. If it was like that, except present nothing could exist and history could not be projected in time we are being, and by the same time there wouldn't be any evolution and would be no word on real continuity.[61] The volume of history by this way is continuously becoming larger and larger and that is why there is no border of protecting it. Bergson continues that explaining an organism's existing situation is not possible by knowing only its recent time; its whole past must be added to the existing time.[62]

Architectural heritage also consist some datum for future in the meaning of historical continuity principles. However, architecture from its beginning is an organism that has its own character and its own life time.[63]

The architectural heritage having successful examples gives light to the society for having a balance in their life by knowing what to do and not

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[61] Bergson, H. <u>Creative Evolution</u>, Henry Holt and Co., New York. p. 20.
[62] Ibid.
[63] Giedion, S., 1967. <u>Space Time and Architecture,</u> Harvard Press, Cambridge. p. 20.

to do. Thus, dynamic interpretation of historical values created by past societies will contribute present creative environment and give healthy attitude against contemporary urban problems. [64] However, while doing this the aim is not to look at past by yearning; it must be for enlarging our present time and shape dimensions.[65]

"Architecture, as a cultural whole, will flourish again. Capable of distinguishing the authentic from the imitation, the past from the present, our life from the life of the yesterday… in the light of the criticism, theories of contemporary architecture should enrich themselves."[66]

1.4.   Interface

It is crucial at this level of engagement that cities can be read, made tangible, and understood. It is at this confluence of dynamic and static forces that architecture finds its greatest potential. To artists, critics, and scientists alike, this juncture is called the *interface*.[67]

Interface can be suggested that a large percentage of the design/build community which shapes our physical environment, including developers, planners, engineers, and architects, is likewise eager "to

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[64]Kuban, D., 1975. Derginin Soruşturması, **Sanat Dergisi**, n: 136. p. 16.
[65] Ibid.
[66] Zevi, B., 1957. Architecture As Space, Horizon Press, New York. p. 241.
[67]This word has received so much use that by now it is a cliché. *The Random House Dictionary* gives these two definitions for interface: "1. a surface regarded as the common boundary of two bodies or spaces, 2. a common boundary between systems or human beings." I am enhancing the definition to include "a common boundary between matter and energy, or the physical and the virtual, or atoms and bits."

vindicate its inability to deliver a good interface at reasonable cost... or at the expense of some imagination."[68]

If the first place of engagement between a city and its visitor in antiquity was the city wall, then what is the border that stands between the modern city and its occupant? With the development and proliferation of transportation and communications technologies, walls and other physical territorial markers have given way to other proprietary lines, which are often invisible or subject to rapid fluctuations. In his article "The Overexposed City," Virilio addresses this change:

> ...since men began using enclosures, the notion of what a boundary is has undergone transformations which concern both the façade and what it faces, its vis-à-vis. From the fence to the screen, by way of the rampart's stone walls, the boundary-surface has been continually transformed, perceptibly or imperceptibly. Its most recent transformation is perhaps that of the interface. The question of access to the city, then, should be asked in a new way: Does a greater metropolis still have a façade? At what moment can the city be said to face us?[69]

Clearly inscribed stone walls have given way to temporary/portable structures, transparent and reflective glass, neon and flashing lights, and most importantly, a new variability in the distance between boundaries and edges which indicates the dissolution of the former territory of the wall. "Thus, differences in positions blur, resulting in unavoidable fusion and confusion... If... the city from now on is to be deprived of doors, it is due to the fact that the urban wall has given way to infinity of openings and ruptured enclosures."[70] According to Wim Nijenhuis, it is precisely the "dissipated and immanent frontier that

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[68]Negraponte, N., 1995. Being Digital, New York: Vintage. p.89-90.
[69] Virilio, P., 1986. "The Overexposed City" in *Zone* 1/2, New York: Urzone. p.17.
[70] Ibid.

informs the 'urban' together with the fusion of reality and nonreality in perception [which] signify the rise of a new world frontier, namely, the *interface*."[71] This 'new world frontier' is manifest in the new media which define the urban threshold:

> The representation of the contemporary city is thus no longer determined by a ceremonial opening of gates, by a ritual of processions and parades, nor by a succession of streets and avenues. From now on, urban architecture must deal with the advent of a 'technological space-time.' The access protocol of telematics replaces that of the doorway. The revolving door is succeeded by 'data banks,' by new rites of passage of a technical culture masked by the immateriality of its components: its networks, highway systems and diverse reticulations whose threads are no longer woven into the space of a constructed fabric, but into the sequences of an imperceptible planning of time in which the interface man/machine replaces the façades of buildings and the surfaces of ground on which they stand.[72]

Thus, the modern gateway to the city is the internet access terminal, the money machine, the dashboard, the cellular phone, and the ticket counter. We live in a paradoxical age in which the city has simultaneously reached its ultimate dissolution and its ultimate ubiquity. In other words, it is nowhere and everywhere at once.

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[71]Nijenhuis, W., 1992. "City Frontiers and Their Disappearance", in *Assemblage* 16, Cambridge, Massachusetts: The MIT Press. p. 53.

[72]Virilio, P., 1986. "The Overexposed City" in *Zone* 1/2, New York: Urzone. p.18.

CHAPTER 2

GENERAL INFORMATION ABOUT THE CITY OF ANTALYA

The Plain of Antalya is a broad and fertile arch of land hugging the northern coast of the Gulf of Antalya. The Taurus Mountains surround it on three sides, rising to a spectacularly beautiful snow-bound range in the southwest. The plain spreads like a flat shelf at the altitude of 30 meters (100 feet) above sea level. At its edge, a rocky cliff drops sharply to the seashore.

Fig. 2.1. Map of The City of Antalya.

Small and large streams emerging from the west side of the Taurus Mountains water the plains on their journey to the Mediterranean. The

running water, cascading into the sea at points along the coast, is another attractive sight.

The plant life of Antalya is extremely varied. Every kind of tropical plant can be found along the coast. Visitors to Antalya are struck by the size attained by the different species of cactus. When you reach the foothills of the Taurus, you will see they are covered in the typical Mediterranean maquis, while the forests are full of thriving oaks and pine trees.[73] Recent developments in the tourism sector, starting in the 1970s, accentuated the place of the town as an international resort centre. Due to its attractive aspects, the city has been subject to ever-increasing migratory movements from inland regions of Turkey. The last twenty years constitute a period of transformation for Antalya[74]. This has become a transformation that is recalling a continuous regeneration process. Günay lists the following subjects as important regeneration issues currently taking place in Antalya:

> • The population of the city has been almost doubled every ten years since 1970's.
> • The largest two tourism development projects have been implemented within the province of Antalya and later on, the largest bed capacities were created within this zone.
> • Due to the increasing demand, single family detached housing districts in the west have transformed into high-rise residential areas for high-income groups preferring to acquire a flat in Antalya. This development has created enormous density increases in those low-lying lands in front of which the natural protection belt of the cliffs take place.
> • New residential districts of the middle-income groups have developed inland to the north. But some of those co-operative

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[73] Belge, M., 1990. Zoom in: Antalya and Environs, published by Boyut Group, İstanbul. p:19.

[74] Altaban, Ö., 1998. *An Introduction to Antalya "A Unique Mediterranean City"*, paper presented at <u>International Seminar Antalya – Turkey 25-29 march: Coastal Area Management- Integrating Enviromental into Regional Planning</u>, jointly organized with International Association of Impact Assessment, published by The International Society and Regional Planners, METU-Ankara, p.40-44.

housing sites occupied agricultural land due to the affordable land prices.

- The city centre developed towards the old fabric of Balbey in a rather negative way of the renewal process. The centre bordering the citadel declined, transforming into a transition zone to inhabit mostly newcomers to the city.
- Rapid developments, alongside the coast both in the east and west, have endangered the cliffs.
- The old harbor, which was regenerated with a successful project, opened to a rather limited usage of tourism activities in high season.
- The cultural and historical assets of the city were, at some points, threatened by new developments and the city began to lose its original identity to some extent. [75]

While there were 31.099 inhabitants in the year 1950, there were 1.719.751 inhabitants in 2000[76] census in Antalya. There were four neighborhoods in the old city during 1930 and now there are 124.[77]

There is migration to Antalya, consisting of qualified people for the tourism sector and unqualified people migrating for job opportunities. The rapidly growing population is the major cause of destruction. "The actual housing production rate is increasing in Antalya. Existing one or two-storey buildings are being replaced by the apartment flats. Also, valuable agricultural land has been converted into concrete mass districts."[78]

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[75]Günay, B., 1991. Coastal Communities and Harbor Cities in Change Exchange of Experiences and Cooperation: Regeneration of a Coastal Town: Antalya, unpublished seminar report.

[76] Due to the census results of the government in the year 2000 cited in http://www.antaya.gov.tr.(viewed in May 2003)

[77] İşbir, S.,1998. *An Introduction to Antalya "A Unique Mediterranean City"*, paper presented at International Seminar Antalya – Turkey 25-29 march: Coastal Area Management- Integrating Enviromental into Regional Planning, jointly organized with International Association of Impact Assessment, published by The International Society and Regional Planners, METU-Ankara. p.59-62.

2.1. A Brief History of The Province Of Antalya

Attelia, the ancient name of Antalya, is derived from that of the Pergamun king Attalos II Philadelphus, who founded the city on the Pamhylia seacoast around 150 B.C. Settlement of Antalya and environs stretches back to the dawn of humanity however as attested by Paleolithic finds discovered in the nearby Karain and Beldibi caves and Early Bronze Age finds discovered at Semahöyük. Today it is part on Today's "Golden Coast", an exquisite land of sun, sea, and history. In 133 B.C. Antalya, together Pergamon's other possessions in Asia Minor, were taken over by Rome. Antalya (or "Attalia" as the Bible calls it) is where Paul set sail from together with Barnabas on his first missionary journey: "They passed through Psidia and reached Pamphylia. Then after proclaiming the word at Perge they went down to Attalia and from there sailed for Antioch. In 130 A.D., Hadrian visited the city during his peregrinations of his empire and to this the monumental arch built in his honor. During Byzantine times Antalya was an archdiocese. Following the Seljuk capture of the city, Antalya continued to be an important commercial and military port. Because the modern city sits atop the remains of its predecessors, very little remains of old Antalya. Of the fortifications that once surrounded the city, only Hıdırlık tower is still standing. Hadrian's Gate was originally constructed as a victory arch.[79]

The ancient city of Antalya was protected by two walls, in the shape of a horseshoe (Fig. 2.2; 2.3), one running along the shoreline and the other inland. There were also walls built specifically to separate settlements

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[78] Ibid.
[79] Akşit, İ., 1997. Southern Coast of Turkey, ANTALYA, published by Akşit Kültür Turizm, Cağaloğlu- İstanbul.

from each other and watch towers were built along the outer walls. These walls date back to ancient times and existing walls were built by the Romans on the Hellenic foundations. Eventually these were widened and repaired by the Seljukids.[80]

Many stone blocks with ancient inscriptions were used and the walls were well protected until the 19th century. Some remains of the walls can still be seen today as well as a few turrets, Hadrian's Gate (Fig.2.4; 2.5), the Julia Sancta Tower (Fig.2.6) and the Northern Tower (Fig.2.7).
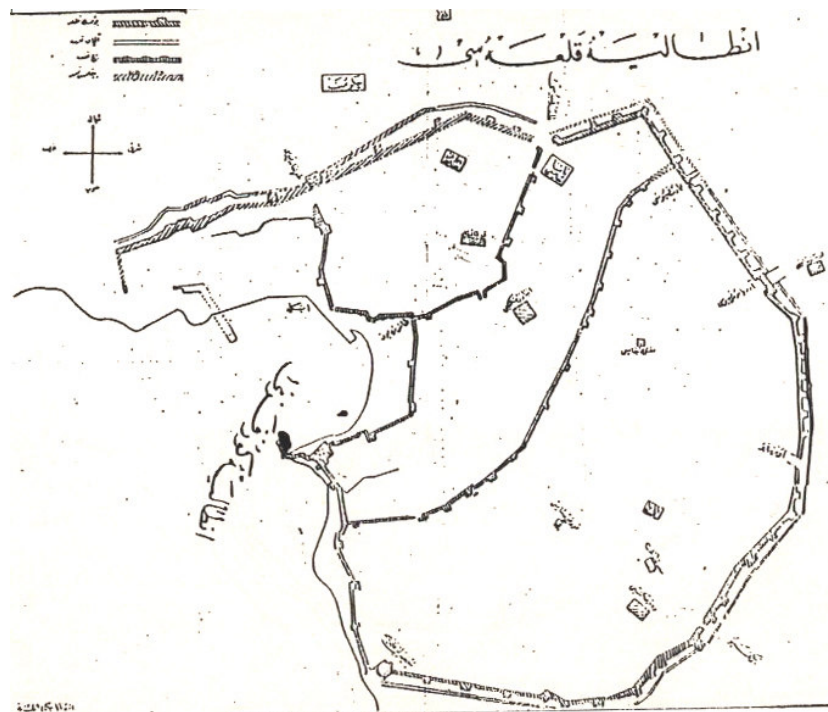
Fig.2.2. Horseshoe Plan drawn in 1338.

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[80] Ibid.
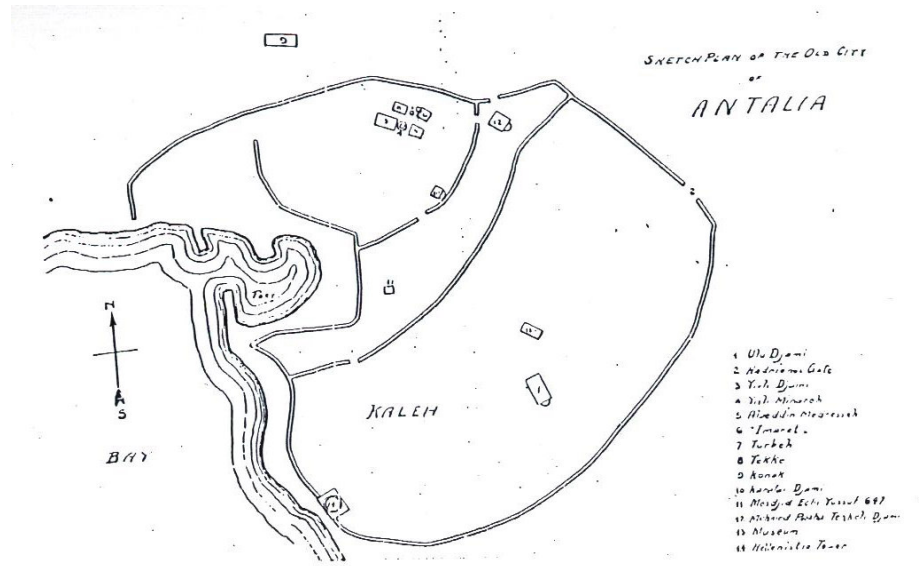
Fig.2.3. Horseshoe Plan drawn in 1941.

Hadrian's Gate is one of the best preserved monuments in Antalya. This Roman edifice was built in 130 A.D. to honor the Emperor Hadrian. Formerly the city walls enclosed the outside of the gate and it was not used for many years. This may be the reason why it has not been destroyed, and it was only revealed when the walls collapsed. It is considered as Pamphylia's most beautiful Gate. The upper part has three apertures in the shape of a vault, and except for the pillars is built entirely of white marble. The ornamentation is very striking. The original Gate was two storeys but little is known of the top storey.

Fig.2.4. Hadrian's Gate in 1935.

Fig.2.5. Hadrian's Gate in 2005.

On either side of the Gate are towers, which are known not to have been built at the same time. The southern one is known as the Julia Sancta tower and is a work of the Hadrian era. It was constructed of plain stone blocks. While the base of the northern tower belongs to antiquity, the upper part is left over from the Seljuks.

Fig.2.6. Julia Sancta Tower   Fig.2.7. Northern Tower

On the one hand you are standing on Antalya's single directed carriageway, lined with palm and orange trees, Ataturk Caddesi, while behind you is ancient Attaleia, the past and the present separated by Pamphylia's most beautiful Gate, which itself has on either side towers representing the art and civilization of two different epochs. This blending of the epochs is something peculiar to Antalya.

Hıdırlık tower (Fig.2.8), which has a square base surmounted by a cylindrical edifice, can be seen at the southern most point of the land walls. Belonging to ancient times, there is a large square block in the interior. The tower is a very solid building and, from the shape of the

inside, it is thought to have been used for defence or to send out signals by lighting a fire.

Fig.2.8. Hıdırlık Tower

The streets and buildings still bear the marks of Antalya's history (Fig.2 .9.). The characteristics of the old houses in Kaleiçi tell not only a tale of architecture but also reflect the social lives, customs and habits of the people who dwelled in old Antalya and provide us with much valuable information about that time.

The streets in the old town are narrow and slope upwards from the harbour. Some very interesting historical sites to visit within the old town are the mosque with the truncated minaret, the fluted minaret (Yivli Minare) the Keyhusrev Medrese, the Karatay Medrese, the Iskele Mosque and the Tekeli Mehmet Pasa Mosque and various old chapels especially the Church of St. George which has been restored by the Suna-Inan Kıraç foundation. During the 19th century there were many inhabitants of Greek and Armenian origin who lived and traded in harmony with alongside their Turkish counterparts. And it is this

multicultural aspect of the old town that gives it its very distinctive atmosphere.

Fig.2.9. Partial Photograph from the inner street of Citadel.

2.2. Geographical Characteristics[81]

• Over three quarters of the region is covered by mountainous terrain called the Tauraus Mountains[82], ten of these mountains are over 2500 metres high with two exceeding 3000 meters.

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[81] Antalya Guide, http:// www.antalyaguide.org.(viewed in July 2005)

[82] Antalya is surrounded with high mountains from east to west. On Tauraus Mountains at Saklıkent Ski-Center skiing and on Beydağları Jeep Safari-Trekking-Mountaineering are possible. In some seasons, hunting is also allowed. Names of mountains in the area are: Akdağ, Susuz Dağlar, Alacadağ, Beydağları, Tahtalı Dağ, Geyik Dağları.The highest peaks are: Kızlar Sivrisi (3086 meters), Akdağ (3024 meters)

- About 60 % of the region is covered within pine forest and Mediterranean plant life.

- There are many streams and rivers flowing down from the mountains into the sea such as; Bogaçay, Arapsuyu, Düden and Akçay, Alakir, Acisu. [83]

- The Antalya plains offer fertile soil for agriculture.[84]

- 290 km of the 590 km coast is natural beach.

- There are many high plateaus.[85]

- The geographical richness of Antalya has attracted many diverse civilizations over the centuries.

2.2.1. Main Beaches[86]

Antalya is famous for its long stretches of beach, most of them awarded with the Blue Flag. [87] Phaselis and Adrasan beaches are famous for their natural beauty and ancient ruins. Konyaalti beach within the city

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[83] The rivers in the area are: Esen, Demre, Aksu, Köprü, Manavgat, Alara, Sedir The streams are: Varsak, Karpuz, Çolakli, Çavusköy, Delice, Dim, Biçki, Ince Agri, Kalediran.

[84] The vast plains of the area are ideal for the cultivation of citrus fruits and greenhouse produce. Along the coast are the plains of: Kumluca, Finike, Tekirova, Manavgat, Alanya, Gazipasa. Inland: Tekeli ve Taseli Plateaux, Elmali, Mügren, Kizilcadag, Korkuteli

[85] In the west the plateaux are: Ördübek, Uçarsu, Gömbe, Gödene, Yesilyayla. Taskesik In the east the pleteaux are: Akçaalan, Kesikbel, Avason, Gücer, Ikiz, Dumanli, Derme, Aliç, Topalceviz, Beloluk, Güglenpinari, Geris, Güzelsu, Mesat, Sülek, Dereköy, Mahmutseydi, Pinarbasi, Gedevet.

[86] Antalya Guide (viewed in june 2005) http:// www.antalyaguide.org.

[87] Beaches to the east are: Patara, Kaputas, Çayagzi, Finike, Kumluca, Çirali, Adrasan, Tekirova, Phaselis, Çalticak, Topçam, Sarisu, Konyaalti. To the west are: Lara, Belek, Kumköy, Kadriye, Ahmediye, Alara, Incekum, Alanya, Kaledran, Biçki, Koru Meydani, Hacimusa

boundary is a pebble beach and has also been awarded the Blue Flag. It has recently undergone a transformation and is now a popular hotspot for beach clubs and bars. Side Incekum in the west is a very well-known sandy beach.

2.3. Economy[88]

Antalya has seen the fastest population growth in Turkey in recent years. There has been a significant increase in immigration to the area from other cities depending on regional development. Tourism, agriculture and all industry involved in agriculture are the economic mainstays of the region. The current pace of development is expected to continue into the coming years. According to statistics collated in 1996, of the 81 cities in Turkey Antalya is the 7th most developed.

- In terms of population and national income it is the 8th

- In terms of income per head it is the 18th

- It is the 15th in terms of supplementary income per person,

- The 7th in agricultural output and

- The 3rd in the ratio of vehicles per head.

- 32% of regional income comes from trade, 21% from agriculture, 7% from industry and 9% from construction.

- **2.4. Agriculture[89]**

- 21% of agricultural terrain is taken up with vegetation.

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[88] Ibid.

• Small and medium sized agriculture businesses account for 90% of all enterprises and cover 76% of the land.

• 58% of all agricultural production is grain-based, 13 % is fruit cultivation and 9% is vegetable growing.

2.5. Industry[90]

• Industry has less of an impact on the local economy compared with other sectors.

• Industry accounts for only 4.3% of regional income.

• The number of industrial based businesses is on the increase. In 1965 there were just 19 such businesses. This increased to 79 in 1985, and reached to about 200 today. Sixty three of these are members of AKORSAN[91].

• The Antalya Organized Industry Zone is spread over 195 sites. 97 sites are already in production, 38 sites have been allocated for different sectors and 16 of these are under construction.

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[89] Ibid.
[90] Ibid.
[91] Antalya Organized Industry Area Administration: Antalya Organized Industry Area is administered by the Initiative Committee of which the president is the Governor of city Province. The Initiative Committee in which Antalya Chamber of Commerce and Industry is represented with 8 persons and the Province Private Administration is represented with 3 persons, makes decisions on every kind of financial and technical issues and provides the execution and inspection.

2.6. Trade[92]

• Trade in the area accounts for the largest slice of total income with 34%.

• 20 000 of the 27 000 firms within ATSO[93] are based in the city centre.

• 67 % of exports and 60 % of imports are to and from members of the European Union.

• The Antalya Free Trade Zone has gained significance with the development of foreign trade since 1988.

2.7. Tourism[94]

• The tourism sector in the region of Antalya had small beginnings in the 1960s.

• The development of tourism soon gained momentum due to the wide variety of touristic attractions of the region had to offer.

• Tourism in the area was confined mainly to the domestic market, but it was in the mid 1980s that the fledgling international tourism sector started to take off.

• Domestic tourism has also become a major player in the tourism game with locals concentrating on their 'holiday homes' and spending their vacations in 'state holiday camps'.

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[92] Antalya Guide, http:// www.antalyaguide.org.(viewed in July 2005)
[93] Antalya Trade and Industry Chamber. (Antalya Ticaret ve Sanayi Odası)
[94] Antalya Guide, http:// www.antalyaguide.org.(viewed in July 2005)

- An important feature of regional tourism is the provision of sufficient hotels which are purpose-built and of high standard to keep ahead of foreign competition.

- ## 2.8. Climate[95]

Both the Aegean and Mediterranean coasts have a typical Mediterranean climate with mild winters and hot summers, with temperature often rising above 30ºC (86ºF) in July and August. Showers are unlikely in the summer months, but the rainfall is quite high in winter.

Table1. Climatic Variations due to the months.

AVERAGE TEMPERATURES

	jan	feb	march	apr	may	june	july	agust	sept	oct	nov	dec	Annual average
ANTALYA	9,9	10,5	12,6	16,2	20,4	25	28,2	27,8	24,7	19,9	15,2	11,5	18,5

MAXIMUM AVERAGE TEMPERATURES

	jan	feb	march	apr	may	june	july	agust	sept	oct	nov	dec	Annual average
ANTALYA	14,8	15,4	17,7	21,1	25,2	30,2	33,7	33,6	30,9	26,3	21,2	16,7	23,9

MINIMUM AVERAGE TEMPERATURES

	jan	feb	march	apr	may	june	july	agust	sept	oct	nov	dec	Annual average
ANTALYA	6	6,4	7,9	11,1	14,9	19,3	22,4	22,2	19,1	15	11	7,6	13,6

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[95] Ibid.

In winter temperature rarely drops below zero. During the last 40 years the highest recorded temperature was 44.6 C, in Antalya. The average humidity rate is 64%. Whereas the sea temperatures are 17.6 C in January, 18.0 C. in April, 27 C. in August and 24.5 C. in October. The average precipitation is 143 mm.[96]

2.9. Employment and Population Projections [97]

The 2015 population of Greater Antalya and its immediately surrounding settlements are estimated as approximately more than 2,500,000. It should be underlined that to make precise projections for settlements like Antalya, where growth rate is too high, is extremely difficult. To overcome the mentioned uncertainty, the population of Antalya in the year 2015 could be assumed to be 2,500,000 as the lower margin and 3,000,000 as the upper margin. Using the possibilities of the mentioned theory, the sectoral labour capacity for the year 2015 has also been estimated. It is found that a figure of 1000,000 could be employed in Greater Antalya; this figure indicates approximately a 35% activity ratio (employment/population).

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[96] Asbaş Antalya, http://www.asbas.com.tr (viewed in July 2005)
[97] Atik, S., 1998. *Utta Consultants Ltd.*, paper presented at International Seminar Antalya – Turkey 25-29 march: Coastal Area Management-Integrating Enviromental into Regional Planning, jointly organized with International Association of Impact Assessment, published by The International Society and Regional Planners, METU-Ankara. p.46.

2.10. "The City of Antalya Has Transformed"

2.10.1. Legal and Regulatory Structure[98]

In Turkey existing urbanization, events and problems are being experienced to a hitherto-unseen degree. The shanty-town developments begun innocently in the 1950s by the people who saw a need to meet their own accommodation needs with their own hands have turned into a "mafia"- controlled illegal construction business. Income from land has come to mean profit and insurance for all strata of the economy, construction has this aim and the cities have engulfed rural and coastal areas.

Today in Turkey there are principal problem areas of urbanization and migration:
1. Industrialized urban areas in İstanbul and around it.
2. The southeastern problem, migration from the villages and rural areas to the major cities of the southeast and their urbanization.
3. Coastal cities like Antalya which have historical and natural beauties and which have been developed by the tourism sector.

The primary reason for the period of destruction of historical and natural treasures in our country is the turning over of authority for planning to local administrations. This decision, which has highly correct in the beginning, has prepared the ground for historical and natural treasures to be lost as can be seen from numerous examples. The initial usefulness has been lost because Municipal Councils see themselves

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as organizations which make plans rather approve them, because mayors and Councils are not legally responsible and because in preparing law, democratic control measures were not established.

Another principal reason for the loss of historical treasures is the "Tourism Encouragement Law" which went into effect on 12 March 1982 under the protection of the 12 September Constitution the administrative order opening forested areas to allocation for other purposes which was the result of this law. In the name of tourism, our forests, creeks, coasts, protected historical sites and, in general, all our natural and cultural treasures which had created the abundance of historical and natural environment were surrendered to the claims of privileged building conditions and expectations of unjust profit in a way totally outside the science of urban planning, public benefit the universal principles of architecture.[99]

In fact, one more factor affecting coastal settlement in Turkey comprised the mistakes in the Coastline Law and erroneous applications of this defective law by local administrations. It was not enough to acquire a revised statue by changing certain articles in the Coastline Law. In the law it was not possible to bring about corrections establishing the use of the beach hinterlands, which have the quality of being an extension of the coastline, for the benefit of the public or realizing their widest potential. Coastal settlements were negatively affected by the emphasis on certain statistical criteria in the definition of the depth of the beach hinterlands as well as the failure to define

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[98] Ibid.
[99] Chamber of Architects Section I.U..: In Turkey-Antalya, Habitat II İstanbul 1996 Study of Chamber of Architects of Antalya, published by Chamber of Architects of Antalya.

specific situations on specific coastlines through regional assessments according to criteria emphasizing the use of the coastline by the community, the leaving of local administrations completely outside the decisions made by Governorships and Ministries relating to the planning of the establishment of coastal boundary lines and, in this way, the creation of an application period in which the local population did not use its authority in struggling for democratic rights regarding the beaches.[100]

The expected benefits of establishing conservation areas were not realized because of the failure to admit the principle of public benefit in the Special Conservation Zones; disregard for the decisions of the Cultural and Natural Riches High Council and the Protection Councils; the organization of conservation in limited and restricted areas; the acceleration of the negative trend in the country in general; the lack of clarity of the principles of planning and conservation; ignoring of existing plans; the appreciation of the investments which were begun; and the failure to prevent illegal construction in these conservation areas.[101]

Antalya and its close environment come at the head of the coastal cities which have experienced most intensely the problems of urbanization and migration.

2.10.2. The Residential Formation of the City of Antalya, the Factors Affecting It and Problems during the Planning Period

Antalya's development began from the castle and the city centre in the castle's environment which was an ancient focus for settlement. The

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[100] Ibid.

general shape of the city is made up of a mass of settlement concentrated in the central region and larger or smaller settlements developed independently along the main roads radiating out from the centre. The city's points of attraction for settlement are the northern part of the Konyaaltı coastal strip, the Arapsuyu district and the area between Lara and Güzeloba.

Antalya's present conditions:[102]

1. The city is undergoing major changes in its history;

2. This change is being realized without planning;

3. Solutions to problems are being sought without taking in hand the community structure and human component in the city, the functional structure within the country of the city and its close surrounding, its historical and cultural values, its identity or its natural values with all their components, only through self-interested, piecemeal and day-to-day decisions. Measures are being taken only in response to pressure.

4. Mounting problems such as unbalanced urbanisation, disturbance of the social structure and social balances, squatter housing developments caused by migrations, intensive construction caused by speculation, structural pollution, and environmental pollution are being encountered.

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[101] Ibid.
[102] Chamber of Architects Section I.U..: In Turkey-Antalya, Habitat II İstanbul 1996 Study of Chamber of Architects of Antalya, published by Chamber of Architects of Antalya.

5. Inside the city there are intensive demands for construction on the very few remaining open areas. Everybody is putting pressure on the local administration for an increase in the permitted height of buildings. The built-up area, after swallowing the citrus gardens, is now rapidly swallowing agricultural lands. While structural pollution on the horizontal plane is destroying vegetation, open spaces and the city's natural texture, on the vertical plane it is destroying its air, its sunlight, its views of nature and the appearance of the city. Pollution is threatening the sea, water sources and the air.

6. Parts of the city which are without infrastructure, without social equipment, without respect for nature or the community and without character have affected the city and are endangering the definition of its identity. The lost of natural, cultural, historical and architectural characteristics is a loss of the city's memory.

7. Because of both the negative aspects of the Coastal Law and the incorrect application of that law, cliffs which have taken a period of around 7 million years to create are being destroyed by piecemeal development modifications.

8. Certain of the lower municipalities are predisposed to the opening to construction of social recreation areas.

2.10.3. Definition of the Problems and Indications of Future Problems[103]

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[103] Chamber of Architects Section I.U..: In Turkey-Antalya, Habitat II İstanbul 1996 Study of Chamber of Architects of Antalya, published by Chamber of Architects of Antalya.

1. The historical fabric of the city is being destroyed.

2. The green texture and natural values are suffering losses.

3. Agricultural areas are being lost by being made available for construction.

4. Water sources are being polluted.

5. There is a danger of sea pollution.

6. Air pollution has begun.

7. Structural pollution and unchecked spreading of concrete structures is at an advanced level.

8. There is administrative inability to prevent shanty-town housing developments.

9. In the future, the transport system will be unable to carry the city's load.

10. The city is growing in an uncontrolled manner in all directions to an extent which will damage all its balances.

11. An uncultured community without arts is being created in a city which does not have sufficient facilities, health conditions are incapable of being met, and social balances are being damaged because of the lack of urban open spaces (or their closure to the public.)[104]

Problems during the planning Period in Antalya:

1) Problems within the municipal boundaries

2) Alterations made by local authorities in planning decisions

* Negative alterations relating to social and technical infrastructure

* Negative alterations affecting the building density

* Alterations in the development plan directed to alteration of land uses

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[104] Ibid.

2.10.3.1. The Planning Period of The Antalya-Lara Coastline and Changes Occuring to Coastal Usage[105]

The Lara region to the east of the city has the two different charasteristics of beaches and cliffs in its structural make up and is a coastal region of around 18.5 km. The "Lara Beach" region is a region of coastline 10 km. long, with beaches up to 250 m. in width in some parts and with forested areas behind it, including the Kundu Forest Group. The "Lara Falez" (Lara Cliffs) region is about 8.5 km. in length with cliffs varying between 10 m. and 35 m. in height above the sea and a mixture of large and small villages plus beach areas where the sea is approachable via stopes. The cliffs are natural phenomena worth preserving because of their sandy construction and their creation of the beach. The Planning Period:

Because during the 1960s tourism was not developed in its full meaning, the Antalya coastline was divorced from the city in development plans and a decision was arrived at for the use of other beaches besides Lara and Konyaaltı for the benefit of the public.
The Lara region to the east of the city has the two different characteristics of beaches and cliffs in its structural make up and is a coastal region of around 18.5 km. The "Lara Beach" region is a region of coastline 10 km. long, with beaches up to 250 m. in width in some parts and with forested areas behind it, including the Kundu Forest Group. The "Lara Falez" (Lara Cliffs) region is about 8.5 km. in length with cliffs varying between 10 m. and 35 m. in height above the sea and a mixture of large and small villages plus beach areas where the sea is approachable via stops. The cliffs are natural phenomena worth

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[105] Ibid.

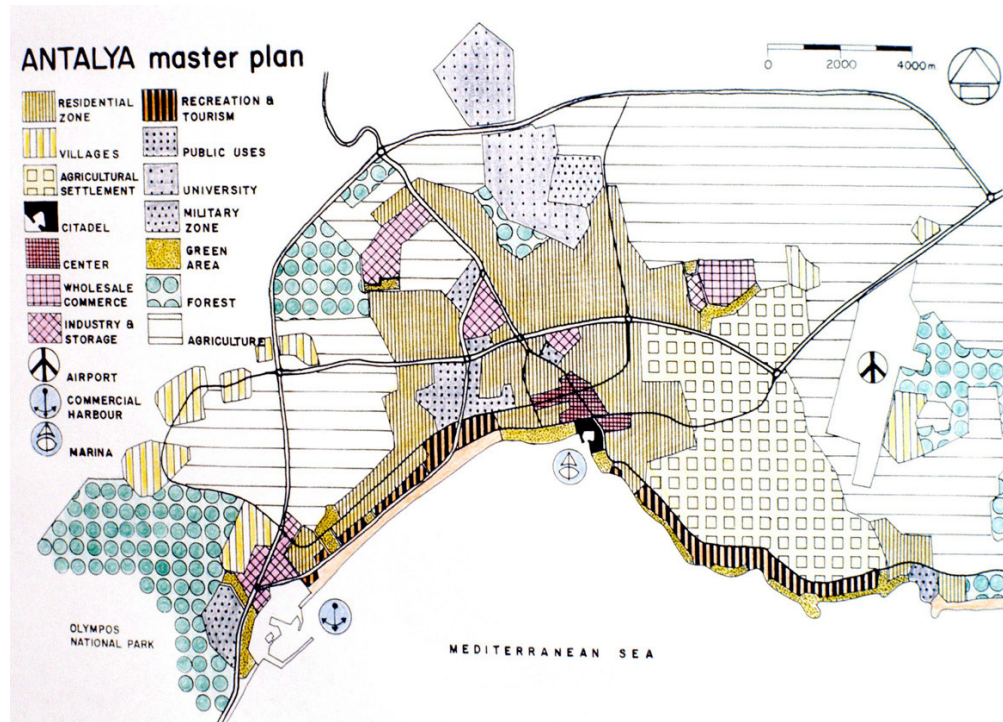preserving because of their sandy construction and their creation of the beaches.

Fig.2.10. 1980 Antalya Master Plan.

The first general planning decisions came about wtih the 1/5000 scale Antalya Master Development Plan in 1980 (Fig.2.6.). From 1980 to the present, Lara has been constructed as it is today with countless modifications to the plan. Changes to Coastal usage during the planning period:

1. Changes made in the Basic Decisions on Coastal Usage Defined by the Lara Development Plan and the Regulatory Plan (Fig.2.7.;2. 8.);

2. Changes made to the regulations of the Development Applications carried out by the Local Administrations.

- The changes to the Ground Floor Level
- The leaving out of Account of the Enclosed Extension and Staircases Construction Area
- The change to the Usage Type of Plots of Land on the Lara Coastal Strip (Appendix A.1.)
- The Transformation of Residental Areas to Areas Allocated to Touristic Facilities (Appendix A.2.)
- The Transformation of Areas of Touristic Facilities to Residental Areas (Appendix A.3.)
- The Addition to Touristic Facilities of an Extra Floor
- The Establishemnt of the Ground Floor Level in Development Blocks

3. Changes in the Boundaries of Natural Conservation Areas and the damage to the Cliffs and their immediate environment (Fig.2.9.).

permitted settling area
due to public
improvement regulations

old Lara Way

public improvement way

building conditions due to public
improvement regulations

sea

illegal roof usage

2.floor

permitted floor due to
Minister Committe notice

1.floor

ground
floor

building formed by wrong
regulations of Municipality

ld Lara Way
Basemenet level is given +2.50)

1.basement

settling parts

2.basement

public improvement way

3.basement

building block leveled from old
Lara Way and given extra storey by Municipality
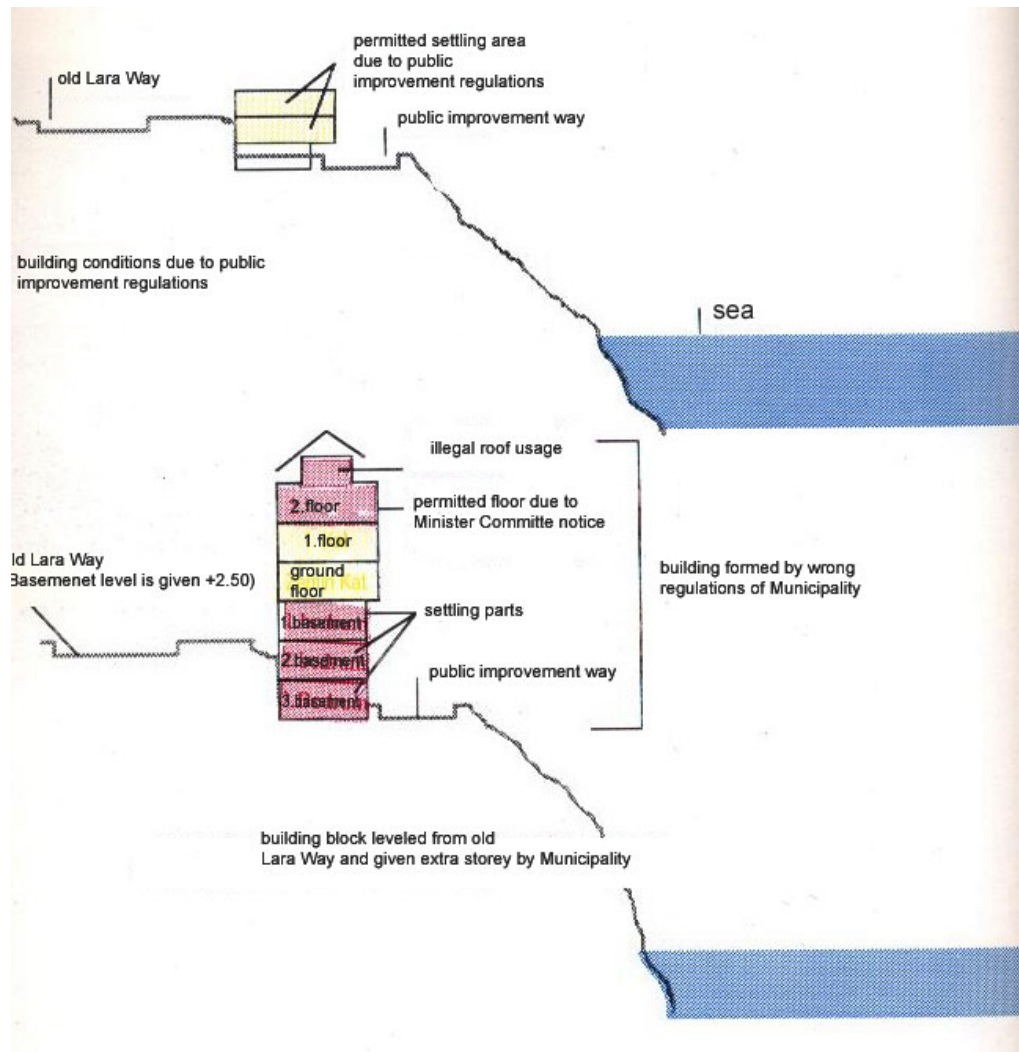
Fig.2. 11. Changes made in the Basic Decisions on Coastal Usage Defined by
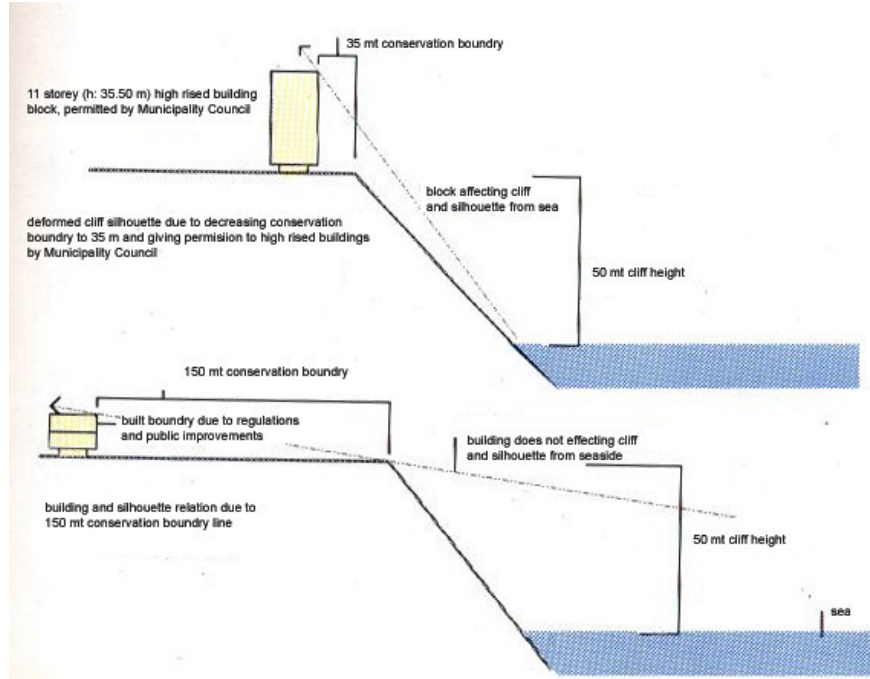the Lara Development Plan and the Regulatory Plan

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Fig.2. 12. Changes made in the Basic Decisions on Coastal Usage Defined by
the Lara Development Plan and the Regulatory Plan

Fig.2. 13. Changes in the Boundaries of Natural Conservation Areas and the
damage to the Cliffs as in the case of Dedeman Hotel

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As a conclusion to the above overview of the Antalya case, which was mostly compiled from the studies of many sources, we can make few additional statements.[106] Planners, urbanists and other concerned experts, as well as local administrators, are just beginning to understand that planning, protection, conservation and urban design in built-up city sections and in open coastal areas which require more co-operative policies and actions than experienced before. Although still few in numbers, some localities have started to search for the protection of their community character by objecting to the standard type of development plans prepared without a sense of place. Therefore, planners, designers and officials responsible for such plans, have to take a renewed interest incorporating those planning and design features that characterize the traditional and modern in harmony.[107]

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[106]Altaban, Ö., 1998. *An Introduction to Antalya "A Unique Mediterranean City"*, paper presented at <u>International Seminar Antalya – Turkey 25-29 march: Coastal Area Management- Integrating Enviromental into Regional Planning</u>, jointly organized with International Association of Impact Assessment, published by The International Society and Regional Planners, METU-Ankara. p.40-44.
[107] Ibid.

CHAPTER 3

PROPOSAL

Following the general information of Antalya given in Chapter 2; a brief description of the study area, the formation phases of the proposal for the rehabilitation of the chosen district, the statements about the project and street furniture designed within this frame will be put forward in this chapter.

3.1. Description of The Study Area

The relations between historical identity and contemporary development became the priority subject of discussions in Antalya. The common prospect of the urban areas of Antalya, as in the case of Atatürk Street, can be defined as growth accompanied by the dwindling of historical textures, which was verified by the observations of the branch offices of the Municipality of Antalya and the Chamber of Architects of Antalya as well. Loss of the old architectural values of the area is aggravated by the nullification of the historical identity and scenery of the area by architectural works erected not only in illegal areas, but also in the planned and licensed regions of development as in the case study area.

The growth process of urban areas like Atatürk Street that take necessary measures for the protection of the existing parts of the old

texture confronts another problem: Historical textures remain between neighborhoods where construction rights that increase construction revenues are very high and this fact has a negative impact on the social consciousness of people. Differences in the construction rights of almost adjacent plots in the centre are seen as injustices inflicted on historical textures.

In this respect, physical environment measures have to be taken in project to maintain the significance of historical neighborhoods within the overall urban prospect. Measures limited to the historical past of the study area create protection areas devoid of life and divide the area into two regions. This means the downfall of the historical area and the emergence of architecture alien to the site in the new growth area.

In growing historical fabrics, adjacent to the new settlements, the evidences of dwindling history can not be stopped simply by reasserting protective measures in construction and planning policies.

Fig. 3.1. Existing physical condition of Atatürk Street.

General architectural and urbanization targets of the new construction and the urban growth area have to be determined by giving great importance to the historical texture and acquisitions of the settlement.

3.2. Formation Phases of The Proposal

Collaboration between the Great Municipality of Antalya and the Chamber of Architects of Antalya, participants had pointed out that the following years of the city of Antalya, as a rapidly growing city, could also witness the deterioration of urban places, if necessary measures were failed to put into effect. In this respect, immediate adoption of a clear policy of urbanization for the development and maintenance of Antalya's historical and cultural riches is of vital importance.

Fig. 3.2. A partial photograph of Atatürk Street that has to be rehabilated.

ATATÜRK STREET PHOTOGRAPH FROM HADRIAN GATE ZONE

HADRIAN GATE

PALM TREE CORRIDOR

KARAKAS MOSQUE

INDEFINITE RUIN

A project council was organized with the participation of different disciplines and also in the fields of architecture, culture, urban life and representatives of municipality. The project council has the members from different disciplines, such as, city planning, civil engineering, mechanical engineering, electrical engineering, and architecture. Council pointed out that the fundamental development plans and practices of Antalya have to be guided by a vision of architecture and urbanization that attach great importance to the enhancement maintenance of the relationships between the urban areas and cultural life. There were a number of urban areas which have to be rehabilitated in the light of urban criteria.

Rehabilitation and renewal projects are long term and require funding. Since priority action is being focused initially on Atatürk Street, a pilot project of renewal in one of the small historical area should be established. This would be a proposal project which would involve Municipality together with project council. A project team would be set up to be responsible for the execution of the project and to seek input from other community interests. The project team members, three architects[108] determined by the Chamber of Architects of Antalya, were invited in order to propose a solution to the chaotic situation, as mentioned in previous descriptions, seen at Atatürk Street: acting as a buffer zone [interface] between two distinct areas; historical district and newly emerged one. Since the meanings of interface were mentioned before in Chapter 1; it was thought in line with the ideas of Virilio,' …if the first place of engagement between a city and its visitor in antiquity was the city wall, then what is the border that stands between the

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[108]The name of the architects are Ümit Yetgin, Oya Saydam and Serdar Oruç, all registered at the Chamber of Architects of Antalya.

modern city and its occupants and old city.'[109] (Fig.3.4.) Atatürk Street
has a powerful impact on this abstract issue. It has the potential of
bounding occupants to existing old city (Citadel) with integration of new
settlement. The main problem seen through this multi functional[110] and
long street is the misfits and the chaotic situation originated by the
elements built in different periods with distinct characteristics. To
overcome this chaos, new synchronous designs with a common
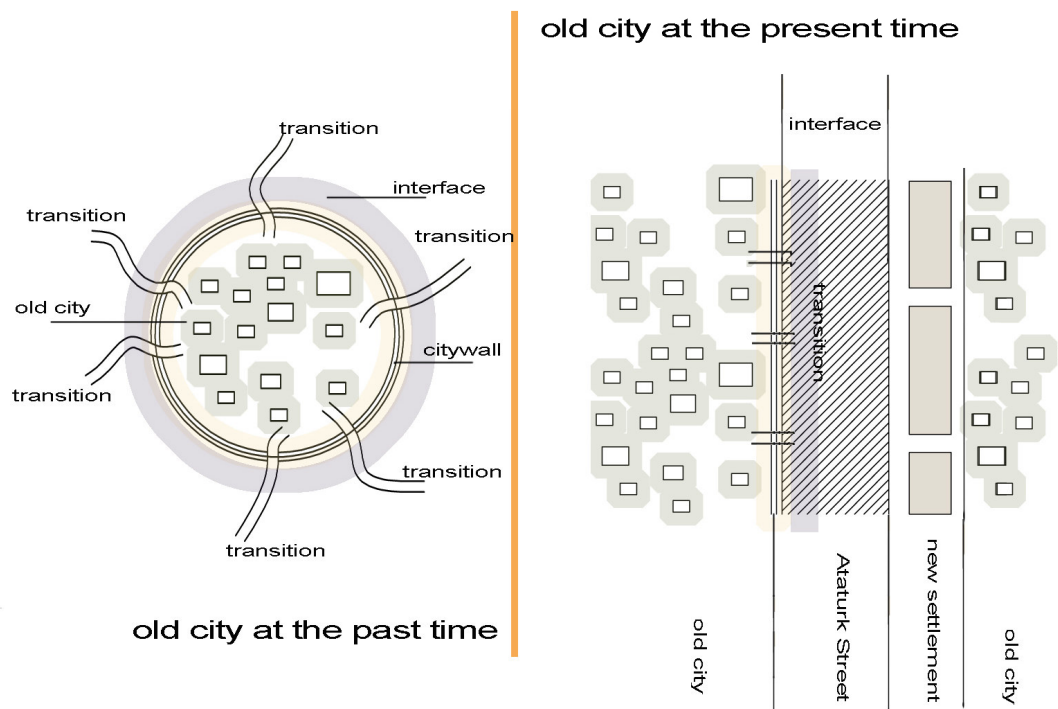language must be created to meet the needs of the public.

Fig.3.4. Reinterpretation of the meaning of [Interface]

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[109] Virilio, P., 1986. "The Overexposed City" in Zone ½, New York: Urzone.
p.17.
[110] Atatürk Street occupies multi function at the same time, such as; vehicular
traffic, pedestrain movement, tramway, water canal, and also green corridor
alongside the street.

A project has been developed by project team which will be a functional solution for today and will be an interface between two distinct places. The data and drawings showing the progressive stages in this project are presented in this chapter. Many detailed information including the reports[111] prepared for the project are given in the following topics. At first background of the project process, and historical face of the Antalya's city centre, the project area will be emphasized. Then, changes on the urban space elements and street furniture will be evaluated in connection with spatial development process.

Fig.3.5. Visual Pollution Example (historical city wall and a characterless building just behind the wall)

Finally examples will be given about the street furniture used in spaces where Antalya's historical city centre gets integrated with its

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[111]These reports presented one by one to the project council at the meetings

neighborhood. The study will also include the conceptual and practical innovations created in the fields of street furniture and landscape elements by means of research reports, which were presented weekly to the project council.

3.2.1. Background of The Project

The Great Antalya Municipality and Chamber of Architects of Antalya structured a project team to develop a project proposal for a better future identity of Antalya. After a number of reviews with the municipality and chamber who had different approaches, expectations and personalities the project team finalized the proposal in 14 months. The project was reviewed and critiqued by the project council during the planning process, then presented to the public after its approval. Finally the project council approved the proposal for developing a plan for Atatürk Street through an inclusive process, providing an involvement opportunity to all members of the community. The master plan objectives were to:

• Define the project area and identify future land uses and development opportunities in the area;

• Develop visions to enhance the environmental quality and preserve the historic aspects of the street under current environmental regulations;

• Coordinate the project with economic revitalization and neighborhood redevelopment efforts of the municipality;

• Provide conceptual design proposal for selected street.

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weekly until the end of the project submission date.

About the project:

1. Officially started in mid-March 2004 upon signing the contract,

2. A steering committee was established, composed of five council and three municipality members,

3. The project team completed data collection, mapping, and analyses on an area along Atatürk Street,

4. A number of inconsistent maps and land use information were corrected and a digital archive was created,

5. Data related topography, circulation, and property ownership surveys were analysed and archived in digital database,

6. The project boundary was defined according to the synthesis of the findings,

7. The following characteristic were identified: business, shopping, food core and residential uses within a 2.5 km long stretch.

The project and establishments were presented to the council and public for the first time in June 2004 in a conference room at Antalya Trade Industry Centre headquarters. More than 30 people attended this meeting. Aerial photographs, scaled maps of the area were presented and a moderator from the project team made necessary explanations.

Some of the participant discussed the existing conditions and potential developments in the area, pointed out to issues that were open to discussion. The results from these meetings clarified public interests which would influence the refinement of project goals and objectives.

Public participation helped the project team refine the goals and objectives and identify the issues. In light of public input meetings, the core team developed a final project and work program. In order to set an example; the participants of the meetings, (%10 of residents of the site and administrators of the firms located, tradesmen located at Atatürk Street), stressed the importance of the water canal. The water canal existing at Atatürk Street naturally has been shaped and integrated to daily life as a physical element giving environmental quality at the past time before palms grow up. The visual quality of Atatürk Street was also depended on the usage of water canal (Fig.3.6.) as a physical quality and then with integration of palms in following years of past strengthen its visual effect (Fig.3.7.). At the present time water canal lost its identity, it was ignored for a long time and in 1986 it had been closed.
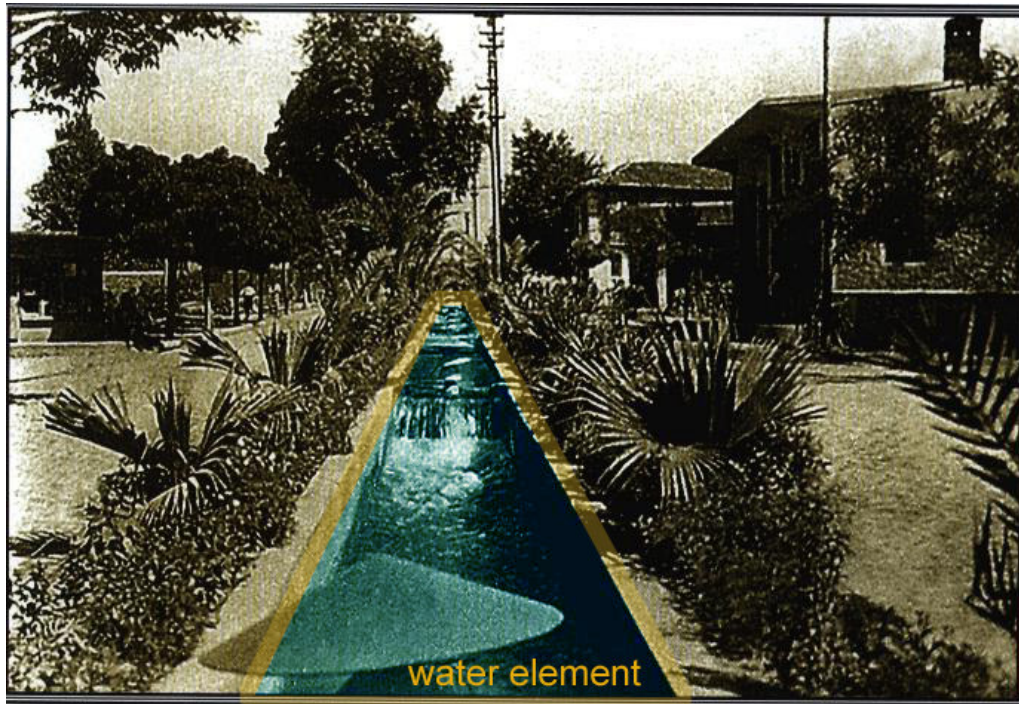

Fig. 3.6. Water Canal in 1944.

Fig. 3.7. Water Canal in 1956.

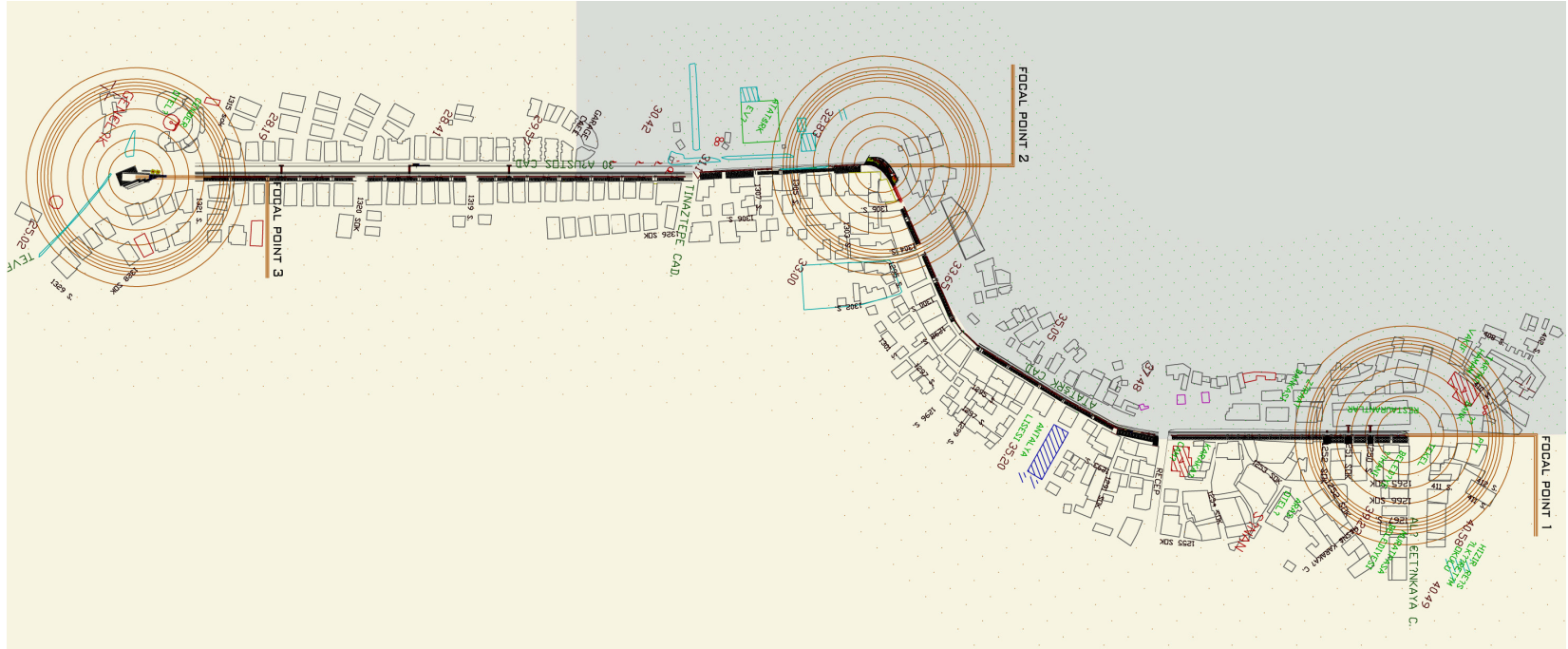Fig. 3.8. Water Canal in 2005.

Fig.3.9. Digital drawing of Atatürk Street with Focal Points and decomposition of Historic Fabric.

Three members of the team (Ümit Yetgin, Oya Saydam, Serdar Oruç) undertook the design of the master plan by consulting a number of professionals during process. First, a hypothetical model was developed for correspondence in the 2.5 km long street, and then the model was applied to the site to connect neighborhoods, parks, and nodes with secondary streets, sidewalks, and walking trails. Major challenges were related with project administration and creating a common ground between conflicting ideas. Surveys indicated that some uses (or rather misuses) unfortunately undermined the sense of place and sense of history in Atatürk Street. Adding some new functions due to dynamics of economic progress and urban development in time, the situation in Atatürk Street got worst.

Project team completed a set of tasks that included site reconnaissance, site analyses, literature review, interviews, public meetings, and development of the concept as a group. Interviews were conducted either individually or in small groups. In some of the interviews and group meetings, team members sought opportunities to bring people together for the purpose of building a common base of support. Many of the interviews revealed a perspective on loss of identity, grieving, memory, and heritage shared by all citizens.

Planning and design issues, goals, and objectives were shaped and the project program was developed in light of the interviews with community members, city officials, and teams' own research and analyses. Based upon the program, three main planning areas were identified in a design charrette and each of the team members was assigned to work on one of these zones (focal points). Periodic review meetings during the

planning and design process brought community groups and council together and provided opportunities for the exchange of ideas.

The final plan used a comprehensive approach to master planning and direct community participation to suggest preservation of the existing historical layouts and solutions for future needs identified by the community.

3.2.2. The Historical Urban Core of The City of Antalya

The existence of the historical urban core in the heart of the metropolitan city of Antalya has important historical, cultural, and commercial elements and activities of the city and plays a major role in the urban, local as well as regional and cultural heritage. The historic urban core along the street changes as societies change. As a result of continuous transformations these changes leave behind scars and marks for those who attempt to contribute to the city. Antalya is a harsh city devoid of decent public spaces but it is above all a historically generous city.[112]

This is evident in the physical dimensions of a few of its empty urban spaces that clearly hold unexpressed potential. Kaleiçi district being in the central location of the city of Antalya has undergone extensive urban transformations, which threatens its urban image, identity and could result in serious damages to its old urban as well as social structure.

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[112] The related topic 'Historical Continuity and Contemporary Consciousness in Architecture' was mentioned at Chapter 1.
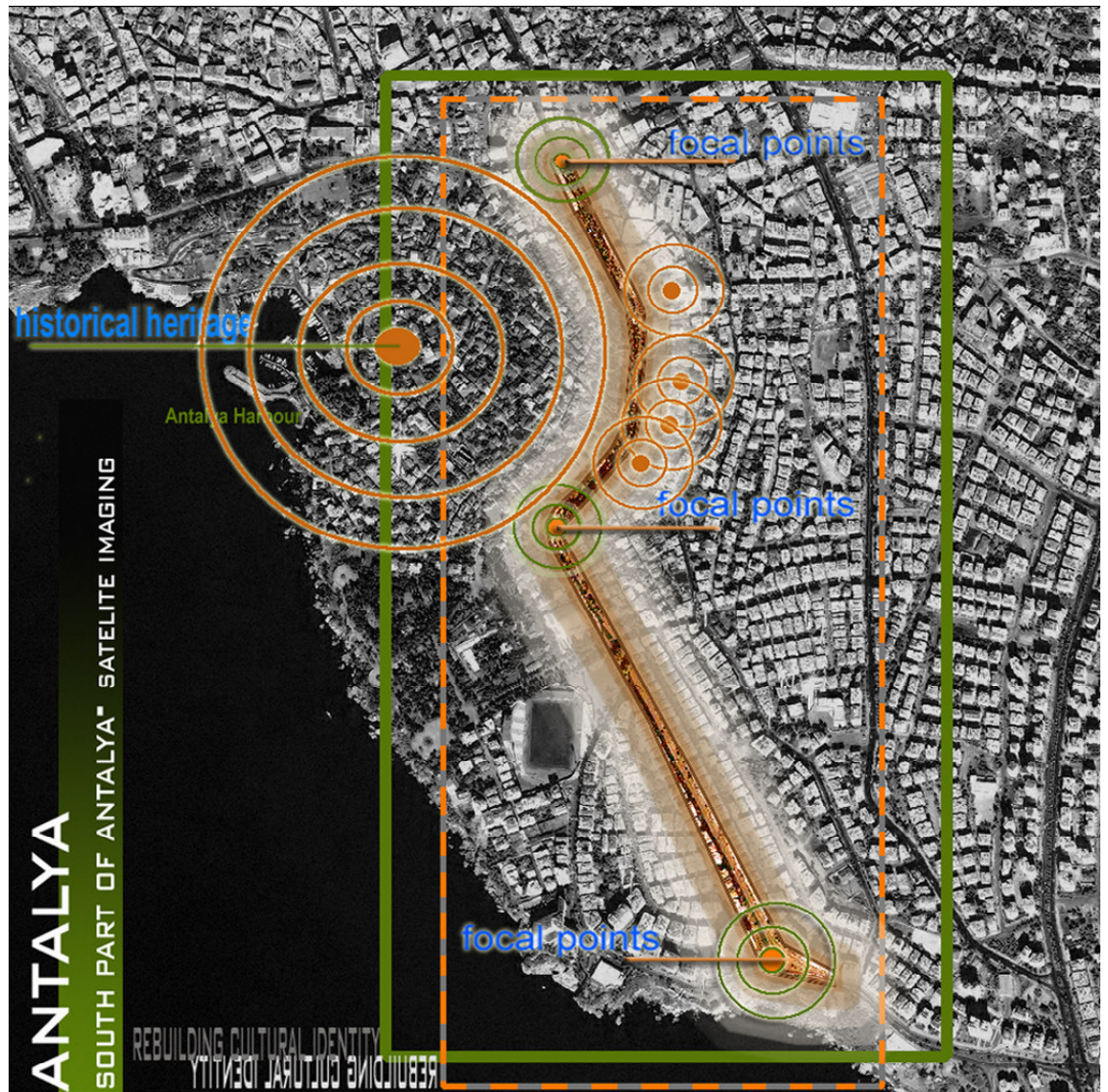
Fig. 3.10.Satellite Photograph of Kaleiçi and Atatürk Street

Due to its importance in the recent years, different kinds of redevelopment plans and designs have been proposed for this area with various concepts and ideas, every one of which might have different kinds of implementation and outcomes.

There is urgency for the professionals to concentrate on these aspects of the case study area. It is highly desirable that methods of intervention and projects be developed- with all the necessary precautions for chosen area.

3.3. The Aim and The Scope of The Project

Urbanization in our century causes the loss of public outdoor areas at urban level. The open spaces tried to be created within the city, do not have the potential of attracting public use. This brings to mind that in the treatment of urban outdoor space and architectural built form that defines it; sensitive solutions have not been applied. Most of the applications have remained unsatisfactory and the definition of urban outdoor space is still vague.

In order to achieve defined and livable public open spaces and to increase use of outdoor space in the city centre, proposing a project to Atatürk Street adjacent to the historical fabric and newly emerged one is essential. Such a proposal will help determine the relations, the factors and the physical elements that support and encourage the use of urban outdoor space.

The proposed project of this thesis is an approach towards preparing a comprehensive redevelopment design principles for historic urban texture; engaging the population of the core with the redevelopment plan with an idea of making it an inherent process in the daily life of the district. So that, this process while improving the physical conditions of the fabric at the same time, will have an impact on the social as well as the economical conditions of the area.

This project will create a common bound between the socio-economic interests of the local population and the quality of their surrounding; therefore by improving the urban texture they would benefit more. At the same time as the local population here is aimed to be the auxiliary work force for this renovation process, this fact would create a mutual interest and benefit both for the site as well as the inhabitants. In other words this project aims to create a bond between the interests of the local inhabitants and their physical conditions of the neighborhood, and create an interest for them in the urban renovation process by gaining identity of both the place and themselves. This may create a series of positive outcomes[113] in long term, which encourages social life as well as commerce in relation with the neighboring tourism facilities.

The project, cooperated with the Greater Antalya Municipality starting in January 2004, aimed to target architects to undertake actions to support the city of Antalya and the minor municipalities through concrete projects designed to improve the local lifestyles and renew the qualities of the city of Antalya, its capacity to improve communication, solidarity, and creativity. The project started with the objective to collect the ideas and create a global database of inventive ways to repair and heal the nerve points of the city, which is the pilot project at first stages.

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[113] The term of phenomenology will be convenient at this level. Since human identity is in connection with the identity of a place, two physical functions orientation and identification are employed. One has to be able to know where he is by gaining an existential foothold. (All related terms are mentioned at Chapter 1 under the topic of Genius Loci)

Fig. 3.11. General Design Elements Within Atatürk Street .

The project was to be simple and have an immediate effect, while remaining economical. The actions may touch on problems relating environment, communication, commerce, basic amenities, transportation, or public services. Project should integrate the notion of sustainability.

3.4. Design Proposal

3.4.1. Atatürk Street

Antalya's Atatürk Street separates the area into two distinct entities, two cities of different periods. It was used in this project as a resource, a valuable potential that stretches along 2.5 km, with a variable width

between 20-25 m, covering a total surface area of 30000 m2. Urban road network of Antalya Atatürk Street is a partially forgotten resource despite being visible. It is one of the oldest streets in Antalya. Beside its historic background there are many different qualified spaces adjacent to it. In order to set an example some of them are; 'Dönerciler Çarşi' at the edge from north direction, famous and well known place despite poor visual character; and the Old City Walls of Citadel alongside of the street; 'Karaalioğlan Park' which is also a well known park at the middle of the Atatürk Street.(Fig.3.12.)

Fig.3.12. Area Photograph of The Project area.

Sidewalks surround a proposed mixed-use building with retail at ground level, offices on the first floor, and residences on the upper floors. And a stepped pedestrian promenade with plazas through the northern direction and inconvenient outdoor sitting places. The street, determined as channels of movement, lost its gathering quality. Therefore urban outdoor space between the buildings became unlivable.[114]

Fig. 3.13. Stepped promenade.

In the interface of the built form and the street, there are many variables which influence the use of space. One of them is the configuration of the open public space by street furniture. It must arouse the sense of access and clear direction on the pedestrian this can be determined again by the configuration of street furniture. At this stage, street design

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[114] Önür, S., 1992. Architectural Experiences and Experiments in the Public Sphere, METU, Ankara.

study, especially with small scale considerations become important. The proposed solution is modular, a sequence punctuated with elements of street furniture, that unites the two urban fabrics through the road markings that resemble an interface of the two separate sides, symbol of both union and openness. A clearly defined urban space becomes the link between two parts of the city. The street is a specific connector between two distinct goals.

The spatial definition of Atatürk Street Project designed with three dimensional compositions of the elements of built environment, horizontal elements such as; reinterpretation of water canal, pavement as a ground, vertical elements such as; free standing signboards, again with water canal levelling it from horizontal direction to vertical one by water-wall, and also planting and street furniture as considering continuity and rhythm of open space with street enclosure.

3.4.2. Resources and Restrictions

Atatürk Street today acts as a boundary zone between two different sides which originated from different periods. Its presence hampers the interaction between these two sides that communicate with difficulty but almost never. (Fig.3.14.) But still it represents a great occasion.

Fig. 3.14. The new settlement acting as a city wall!!

Project requires intervention with regards to issues such as the quality of the environment, sustainable choices and recycling. Along the street there are points of interests; famous palm tress, gardens, historical ruins and misused areas, as well as sites of new projects. It extends for 2-3 kilometers with a variable section of 20-25 meters. The structural ties of the ground and the subsoil are essential elements for a well planned scheme. Hence the feasibility of the project is depended on a phased implementation plan occurring over a length of time and in different areas according to necessity.

3.4.3. Spatial Use

Atatürk Street survives through conflicts of functions and architectural forms, keeping a fragile balance in between them. The borderline

between public and private space is becoming rigid and impenetrable, producing a feeling of defense against this environment. Antalya Atatürk Street neighbors the increasing need in free space of a densely populated area, the traffic stress on pedestrians and vehicles, as well as the already burdened and irreversible built environment. In this central district those conflicts are intensely sensed, and the way they balance makes the area appealing and worth observation.

Through observation, thus project team discovered that behind that apparently chaotic synthesis of this street, there are certain basic features, such as, placement of trees (Fig.3.15.), green borders, water canal, and tram (Fig.3.16.). People however, hardly notice them, as they tend to identify the specific details and fail to grasp the general whole especially with the conditions under which they experience this space. Atatürk Street becomes full of grand buildings including many shops and restaurants which are not harmonious.

There are many objects that make us feel tired, such as; incompatible uses, penetration of facades for retail, inappropriate commercial signs and shop fronts, alien materials and decorative motifs, omnipresent electricity and telephone cables strung carelessly on ancient walls and across intimate spaces, and the destruction of rear spaces by over development.

Fig.3.15. Placement of palms is one of the basic features.

For achieving lively outdoor spaces, pedestrian use is a necessity. For the participation of pedestrian, the requirement is to arouse the wish for walking. Such a wish can be aroused by maintaining high levels of interest and this is achieved through high levels of perceptual complexity. Besides 'the dynamic pedestrian behavior' such as sitting, eating, watching must be supported for attracting people.[115] To undertake these, street furniture would be extended repetitions and continuity of objects, forms and materials, which dress the vertical and horizontal planes of public space, exhibiting uniformity in size, material, form and use, in extended lengths.

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[115]Rapoport, A., 1987. "Pedestrain Street Use: Culture and Perception", in Public Streets for Public Use, ed. A.V. Moudon, Van Reinhold Company, New York, p.83.

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Fig.3.16. Placement of tram is one of the basic features.

Continuity[116] is an essential issue in Atatürk Street Project that is
provided by a series of coherent parts. The parts will be related by
keeping a common form, scale, texture or color for space or area with
the help of street furniture. As regard to Schulz explanation mentioned
at Chapter 1 that '…the place as a totality made up of concrete things
having material substance, shape, texture and color which determine
altogether an environment character.' In the formation of street

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[116] The term of continuity was mentioned at Chapter 1 under the topic of
Genius Loci.

furniture, the built form provides continuity of the literal space, not only physically but also experientially.[117]

The city itself is a product of layers in depth of time. Every material or sociopolitical change has withheld or exposed selected parts of the respective state of affairs. Project team decided to involve the project of the street furniture, accordingly, possibly exaggerating the effect of the architectural forms, in order to demonstrate the sequence of the traits of public space, moderate the impression of chaos and permit (psychologically at least) the potential of intervention, transformation or reversal of the current situation.

We thought that the vastness and complexity of the site demands for a modular project response, an abacus of project elements, used from time to time according to a functional mix and depending on the specific section being addressed. The abacus is theoretically unlimited and the urban environment with its continuous modifications and its different characters, suggests a precise use. The elements occur rhythmically as cultured episodes in slow progression, clarifying the perception of the new connective structure. Tree lines, carriage ways, sidewalks, but especially the central green buffer zone is freed of vehicular movement. These elements are maintained, rationalized, and integrated without substantial modifications to the linear street skeleton, but now expressing a new powerful force. Through the materials, metal, wood, glass and water, the silhouettes of the street furniture is evoked.

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[117] Rawn, W.L., Spring 1981. "The Asymmetrical Spine", The Harvard Architecture Review, Iss.2. p. 116-128.

The project translates the natural spirit of the site into a new geometrical and abstract vocabulary. The idea presented shows that important changes can be made with a minimum of intervention. Street furniture plays an essential role in revitalizing and giving new radiance to the area.

3.5. Preserving The Commons[118]

3.5.1. Public Realm and Public Spaces

The manifestation of public realm is hidden in the notion of being public. It reflects two interrelated phenomena according to Arendt; firstly it signifies appearances that are being seen and heard by everyone and secondly, the common world itself that is the "common meeting ground of all".[119] As long as appearances are shared by everyone within the society, they become public appearances. Thoughts, personal emotions, subjective perceptions and senses of human beings need to be transformed and de-individualized in order to reveal themselves within public appearances. Since these elements constitute the individual memories, they have to be transformed to construct collective memory in community as well as to connect these appearances with the common world in the way of constituting the urbanity/citizenship.

The meaning of the term "public" as a common world is closer to the man-made artefacts than earth or nature, and affairs that exist between those who share these human artefacts. The world as a "world of things" between people, who have those in common, relates and

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[118] These topics have been reported and presented one by one to the project council at the meetings weekly until the end of the project submission date.

separates them at the same time.[120] The second meaning of the word more related with our physical world: society finds common ground to co-exist so that individual can feel belonging to the same group sharing the same experience. Constitution of public space within the physical environment is one of the main conditions for the existence of public realm, but not the adequate one. The common world survives, not only with people belonging to the same generation, but also with generations before and after us. This can only be achieved by permanence since the immediate physical world relating generations to each other is not only constructed for the service of a generation, but they are destined to transcend the life of a man. As stated by Arendt "without this transcendence into a potential earthly immortality, no politics, strictly speaking, no common world and no public realm, is possible"[121].

In our cities and towns, public spaces are the primary source of local identity and vital components of the commons of public realm -- those areas of the civic realm that are shared by all citizens. In the case study of the project the urban centre, the commons include public lands and scenic vistas that give character and identity to the place. Increasingly, these two distinct aspects of shared wealth --public spaces and scenic landscapes -- face a common threat in the study area: Commercial intrusion and usurpation of the public rights. Following the observations on the case study area, it is seen every day in commercial events that restrict access to specific areas, and in the

[119] Arendt, H., 1958. **The Human Condition**, The University of Chicago Press, Chicago and London. p.50-58.
[120] Arendt, H., 1958. **The Human Condition**, The University of Chicago Press, Chicago and London. p.52.
[121] Arendt, H., 1958. **The Human Condition**, The University of Chicago Press, Chicago and London. p.55.

proliferation of billboards that obscure natural beauty and destroy the character of the historic and scenic side of the district.

Fig.3.17. Overscale signages on the buildings.

It is crucial that the commons be preserved for the public good; so that people know their public spaces and public lands do indeed belong to them. On the site commercial interests gain too much influence over the commons, which destroy our sense of shared stewardship and further erode our civic identity.

With this urgent task in mind, the projects' purpose was to preserve the commons from invasive commercialization. Through this vision, the aim was to show how unchecked commercial activity threatens our public spaces and scenic vistas -- and what can be done to fight it.

Project design team explored how places can reap the benefits of commercial activity without sacrificing accessibility, community involvement, or local identity. The next steps had to be about billboards,

scenic blight and more information on how to preserve the visual character of the site's historic face and scenic vistas.

3.5.2. Keeping the 'Public' in Public Space

Public spaces have always gone hand in hand with commerce. Markets, vendors, and retailers are essential components of many a great place. Too often, it seems, commercial interests take advantage of our public spaces at the expense of people who regularly use them. The scene in Antalya is singularly shocking for its sheer scope and audacity, but it was not an isolated incident. Excessive commercialization has struck public spaces everywhere.

The trend of over-commercialization is apparent in Atatürk Street that the design of retail kiosks and storefronts are in and around public spaces. The street is bordered by chain franchises that don't respect the local context, it sends a signal that the space no longer represents the surrounding community. Project team thought that the best public space provide its users with a sense of ownership and identity. But Atatürk Street is surrounded by generic franchise architecture and aggressive commercial signage, the street becomes less distinctive and its users feel no personal connection to it.

Fig. 3.18. Disrespectful location to the site & existing historic fabric.

It is recognized by project team that the revitalizing affects of economic activity, but how one can separate healthy commerce from harmful intrusion. One of the key points of the project is to identify activity that will strengthen the image and identity of the street. When the project was being developed recommendations to improve the street, one of the first questions was asked by the project council that which local businesses and institutions can contribute to the place in question. When we brought these partners into the process, we ended up with vendors, retailers, and events that better represented the surrounding community.

Fig.3.19. Disrespectfurl Intrusion.

Atatürk Street in Antalya is an example of a community-based approach to commercial events. The promotion of local assets is one component of the criteria our project team has drawn up to judge when commercial activity is beneficial to a public space, and when it is a detriment.

3.5.2.1. Accessibility

The commercial activity in Atatürk Street diminishes the essentially public nature of the place where it is staged. Goods in public spaces like in the case of Atatürk Street (Fig. 3.20.; 3.21.) should remain accessible to all users. This is especially true of smaller spaces like our

case study area, where a major event can render the rest of the street unusable.

Since accessibility means keeping spaces visually open, project team decided to open the space more visually than close it. Indicating access points regularly is essential with identical space definers such as; a concrete wall in low high, distanced repeating barriers, and planting low high. The parts of access points will be related by keeping a common form, scale, texture or color for space or area.
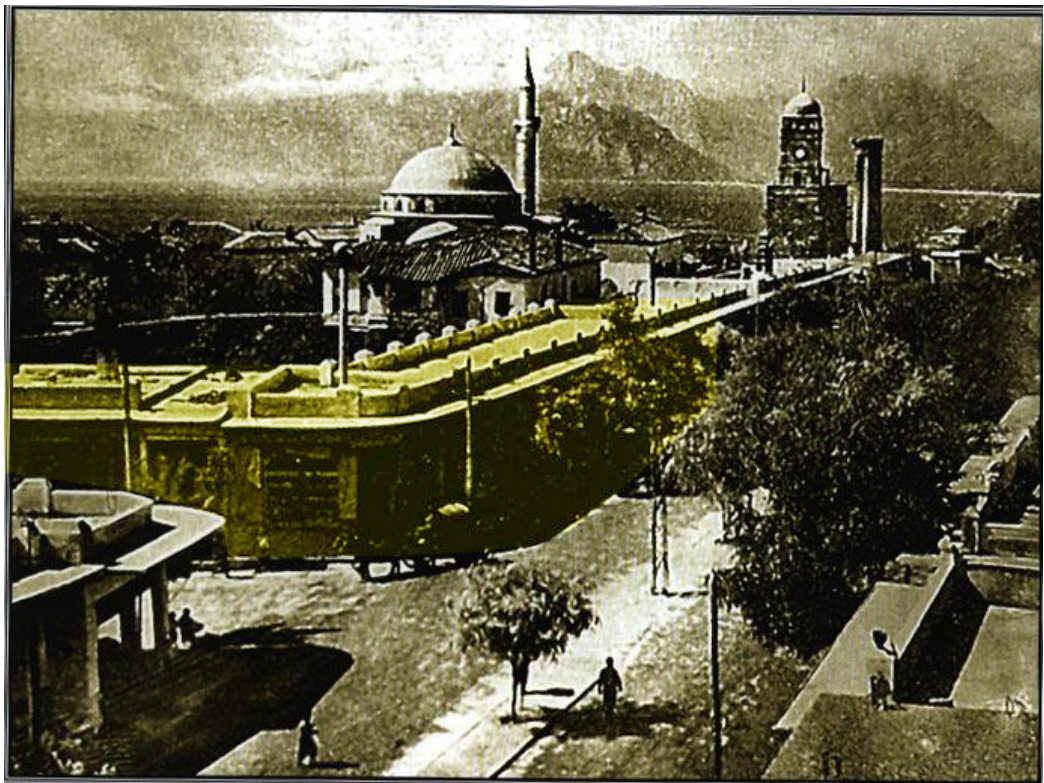

Fig. 3.20. A photograph from north direction of Atatürk Street (Dönerciler Zone) in 1940-1945.

Fig. 3.21. A photograph from north direction of Atatürk Street (Dönerciler Zone) in 2005.(Many obstacles to access and visual openness)
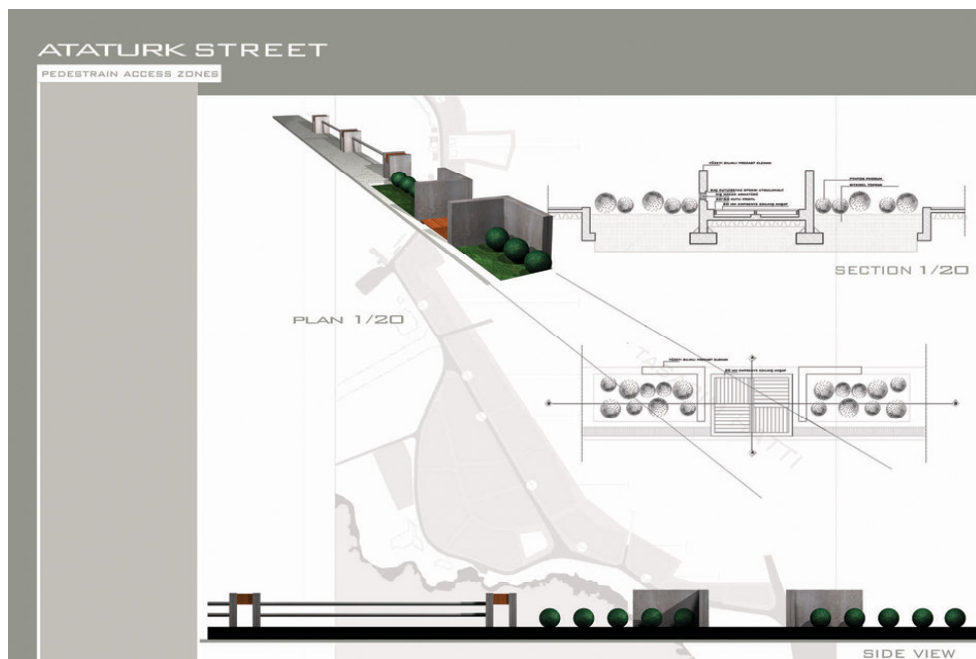
Fig. 3.22. Pedestrain Access Points

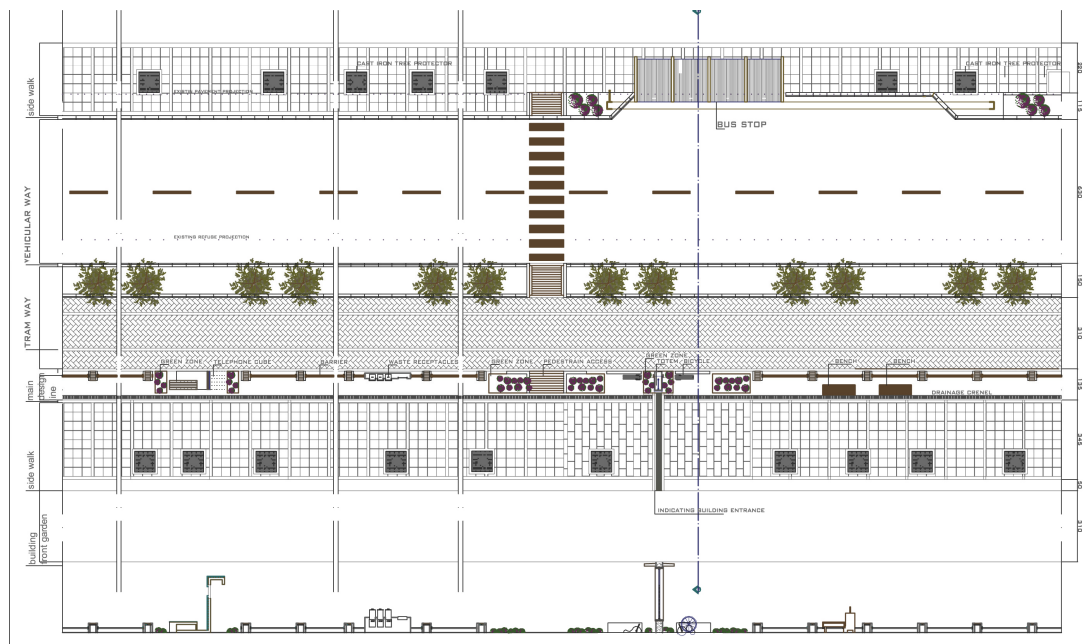Fig. 3.23. Existing Pedestrain Access Points Facing with Obstacles

Fig.3.24. Clearly Defined Acces Points in Partial Plan of Project

3.5.2.2. Image

A good street should project a strong image that reflects the surrounding community. Bringing commercial activity into the space may be a safe way to strengthen its image -- or perhaps weaken it. Local food vendors, farmers markets, and events that promote entrepreneurs in the area reinforce the connection between a place and the surrounding community. This connection is diminished in Atatürk Street, though, by the presence of generic designs or events where sponsors' logos dominate. Alongside the street the corporate images are too strong; they come at the expense of the place's image: The Street will lack a strong identity and users will not feel they have a common stake in it.

Fig. 3.25. Partial Photograph of Atatürk Street

3.5.2.3. Participation

When people are given a chance to participate, even in a small way like conversing with local growers at a farmers' market, it lets them know they are more than vessels of consumption. Participatory commercial activity can be elusive, but when done successfully it is extremely rewarding. People know a place is their own when they are an active part of what happens there. To overcome these project team determine places, installed within the structure of the project to create participation of the users of the street. In the design boundaries lowering the signboards level to the eye level will make the first connection with the commercial activity. Placement of the sitting zones also decided through the interactions between occupants and the street users. On the design line placement of the special basements will help artists to exhibit their works.
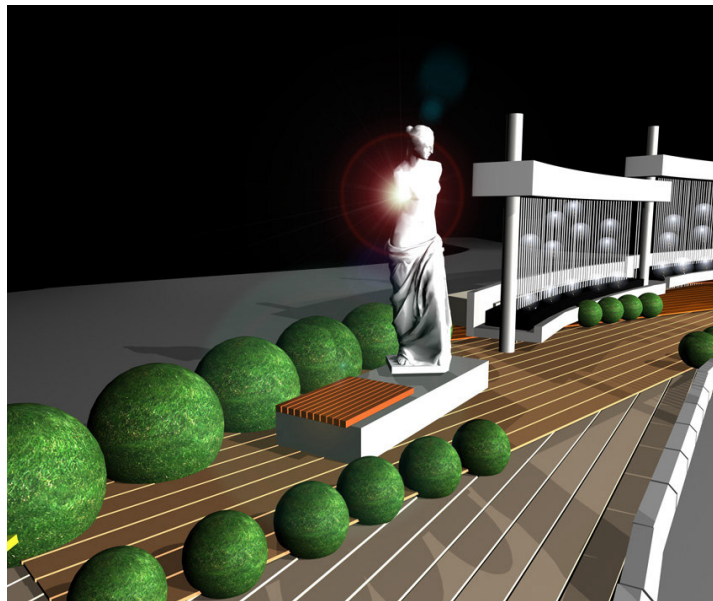

Fig.3.26. Exhibition Basement placed to Focal Point 2.

3.6. Creating "Places" that Work

Today, there is more and more discussion about the importance of "places." For example, good maintenance and effective security are obviously important but so is good access by foot and public transportation. Amenities such as comfortable seating, well located waste receptacles, effective signage, public bathrooms, amenities to buy food etc. are all important qualities of successful places. And it is beyond the experience of any one profession to deal with all of these issues. If the new mission is to "create a successful well-used place" then the role of the professionals, including the design professional, is as a resource for communities. They should work to implement the community's vision.

From project team experience in this project, place making requires a radically different approach than is used by most designers today. In contrast to the traditional design or planning process, a place-oriented approach is necessarily broader than one that is primarily design driven.

Our design team had to meet community representatives from both public and private sectors to identify the range of issues that the various groups face regarding a particular place. At the end of these meetings[122] we constituted many steps to help giving right decisions:

• Formulate hypotheses about issues that merit further data collection and develop a work plan for how to collect this information.

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[122] During the development of the Project (May 2004-March 2005), there have been many meetings between designers and representatives from both public and private sectors under the control of the project council.

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• Collect data that we need to better understand the situation.

• Analyze the data, review community input, and identify potential ideas for implementation.

• Conduct a public forum for community representatives and interested members of the larger community at which we present issues, get feedback and develop, with the community, a vision for the space.

• Translate the results of the meetings and the observations into an outline of issues and a conceptual plan that reflects the community's vision.

• Refine and discuss these recommendations with the community.

• Develop an implementation strategy.

• Develop design ideas that reflect the vision and the implementation strategy to each other at a bus stop, or the entrance to a market or park, create synergy because there are more chances for activity than if the element were isolated.

Place making is about doing more than planning. And many great plans get bogged down because they are too big, too expensive, and simply take too long to happen. Short-term actions, like to stay involved throughout the improvement effort so that they become owners or stewards of the place as it evolves.

Tapping into the ideas and talents of the community is crucial in deciding what we can do to improve the street. "The community" is

anyone who has an interest or stake in a particular place. It is made up of the people who live near a particular place (whether they use it or not), own businesses or work in the area, or attend institutions.

3.6.1. Triangulate

Triangulation, when used as a technique for planning public spaces, means locating elements in a way that greatly increases the chances of activity occurring around them.

The idea is to situate them so that the use of each defines the other. For example, we thought that a bench, a trash receptacle and a telephone placed near planting petunias, can be a way of not only testing ideas, but also giving people the confidence that change is occurring – that their ideas matter. In creating or changing a public space, small improvements help to garner support along the way to the end result. They indicate visible change and show that someone is in charge.

Petunias, which are low cost and easy to plant, have an immediate visible impact. On the other hand, once planted, they must be watered and cared for. Therefore, these flowers give a clear message that someone must be looking after the space.
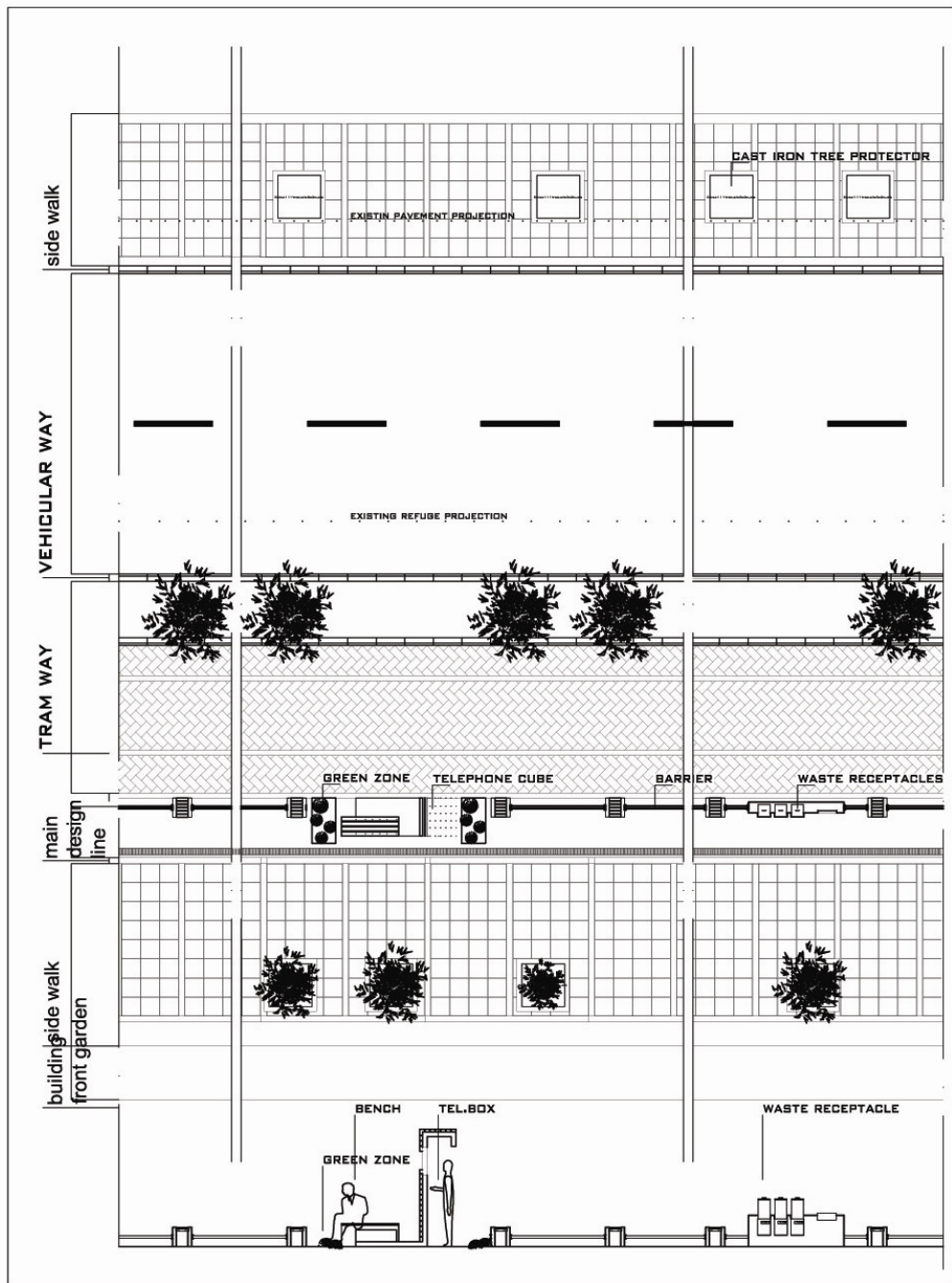
Fig. 3.27. Triangulation of Street Amenities

3.6.2. Creating Community Spaces

The problems of sprawl are by now familiar to most of us: Its propensity for eating up our land, destroying our environment, and creating neighborhoods with little or no sense of place.

On a macro level, one of the most important steps in counteracting sprawl is to improve existing built-up areas with compact patterns of development. By building livable, sustainable communities upon this existing framework, we can give people a good reason to stay put in - or come back to - older areas, and provide development opportunities that reduce the need to spread out.

On a micro level, communities are successfully combating sprawl by creating and restoring special places that bring people together and energize community life. These places - plazas, central squares, transit stations, main streets - can both support and spur the renewal of compact communities that many people have begun gravitating to, searching for the comfort, convenience and connection they find missing in spread-out, isolated developments.

Communities like in our countries allow people to mingle in parks and other public spaces; walk to shopping, schools, and other daily destinations on attractive, lively streets; and use public transit instead of constantly bucking stop-and-go-traffic.
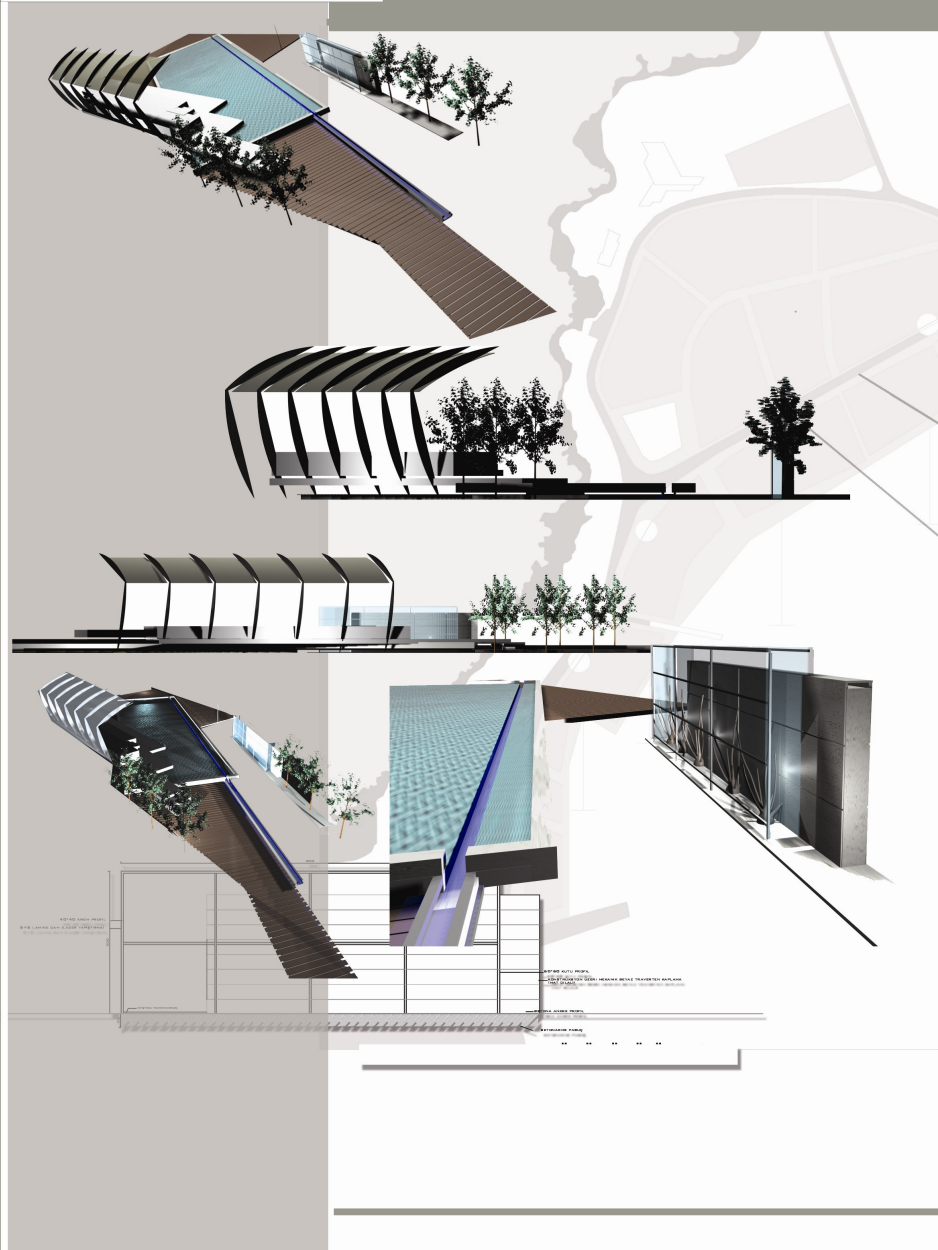
Fig. 3.28. Focal Point 3 as an Example for Creating Community Spaces

Our approach with the project was creating anti-sprawl, community-building places which involve looking at, listening to, and asking questions of the people in a community. We learned something about their problems and aspirations, and worked with them to create a vision for the places they view as important, both to community life and their daily experience. We then helped them to implement their ideas, beginning with short-term, often experimental improvements that can quickly added value to a place while demonstrating its future potential. Our experience was consistently shown that if the community was asked to define its problems from the start the process became meaningful and efficient.

The outcomes of this approach were many and varied:

• streets and transit facilities that increase pedestrian activity, economic development and community livability

• parks, plazas and central squares that become focal points for a community

• commercial districts enlivened with local business opportunities, public markets, vending and other entrepreneurial activities and events

3.6.3. Coping with Sprawl

More traditional approaches to eliminating sprawl include land use plans, land preservation through acquisition, growth boundaries and development of new traditional neighborhoods. These tools were important, but they brought us only halfway to a solution. For all the far-flung new-towning, it was old-towning we needed. This "old-towning" must start at the basic, human-scale, daily life level: the street corner or transit plaza, a neighborhood park or main street.

One of the most important things we can do to combat sprawl is to reclaim our existing communities and rejuvenate public environments. What were the substantial obstacles we faced in re-building our communities?

• Entire communities and downtowns are choked by traffic, which makes neighborhoods less safe for residents and pedestrians, less conducive to walking, and discourages easily accessible destinations.

• Public transit facilities are disconnected from the needs of the communities in which they are located - less convenience means less ridership.

• Bland and lifeless-looking architecture in downtown areas, which often replaces well-scaled historic buildings and places having real life and vitality.

• A lack of opportunities to incubate new businesses and encourage entrepreneurial activity in communities especially disadvantaged ones.

In combating sprawl, one of the most important things we can do is reclaim our existing communities and rejuvenate crucial public environments. By restoring a basic people-friendly infrastructure, creating walk ability and attractiveness and promoting "mixed-use" activities - living, working, playing - we can create communities where people want to be. It's a much more livable alternative to the search for "greener pastures" that turn out to be not so green - or great - after all. The concept of project stemmed from an increasing awareness that growth and development, although inevitable, could be channeled to contain sprawl. In this view, growth, rather than being cut off

completely, needed to be planned from the bottom up and balanced within a regional context. This required the recognition that development could be economically viable and at the same time protects the environment, promotes livability, and preserved open space and natural resources. It also required government policies that support this view, such as regulations that allow for greater density, recycling of existing infrastructure and development of transportation alternatives.

3.6.4. Street

To manage livable street environments, project focused on achieving an equitable balance among pedestrian, bicycle, vehicle and other uses, while developing a mix of amenities and activities that contribute to pedestrian convenience and enjoyment. Traffic calming strategies, such as sidewalk extensions, traffic signal and parking changes, are applied to create more pedestrian-friendly street and sidewalks. At the same time, project suggests to simplify the perceived circulation system for both motorists and pedestrians, as well as to improve transit access and use.

Atatürk Street improvement project has included simple streetscape improvements, analysis of complex intersections, removal of pedestrian malls; light rail corridors, mixed vehicle/transit streets, bridge approaches, as well as plans for the street environments. In all of these concerns, project concentrates on responding to the needs of users, employing careful study to determine the kinds of street improvements people actually require and want.
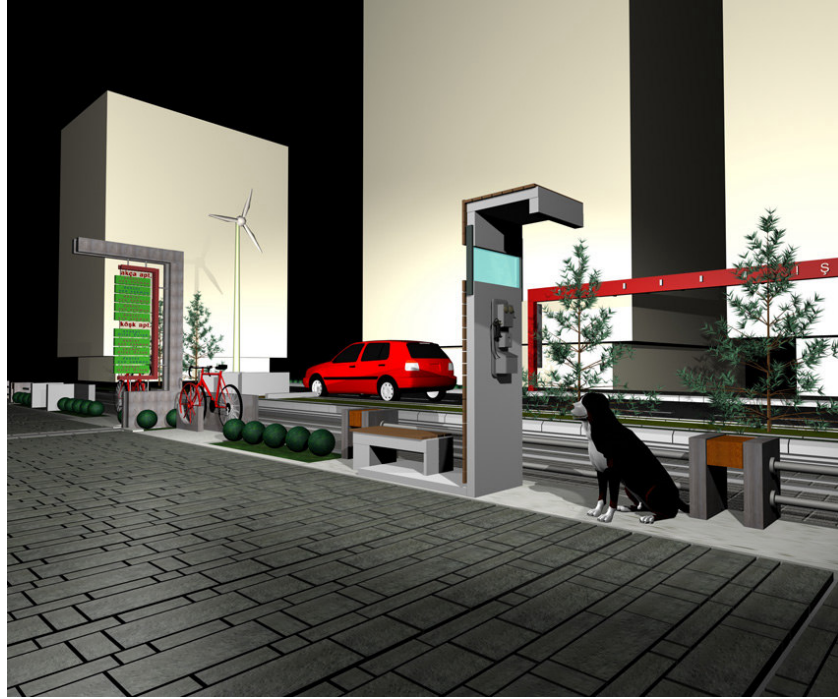
Fig.3.29. Improve sidewalks with pavement and variable street amenities.

Fig.3.30. Partial Plan View of the Atatürk Street with one way vehicle street
decomposed from tram way by green corridor.

After days of battling with traffic engineers over the fate of communities, project has begun a training program in context sensitive design in the local municipality offices.

3.6.4.1. Signage and Totem

A good signage system can perform multiple functions. On the most basic level, it provides effective information and direction for people to find their way around a downtown, a building complex, park, or other public space. It can also encourage learning experiences; create and maintain an image for a place; communicate rules; and provide a sense of place and local pride by incorporating history or cultural details. Signs can meet specific needs and target certain areas. But their location is the key. Placing signage in conjunction with other amenities such as benches, cafes, restrooms, and phones, or places where paths cross, can create mini-"destinations" or places-within-a-place. Elements that are "triangulated" in this way have a bigger impact together than they would separately, and allow users to attend to several needs at the same place. When they are well-located, signs can help to create a comfortable and social place where people can relax and spend time. Totem played an important role of project. The signboards on the buildings destroy the visual character of the environment. In order to cope with this effect totems are designed systematically in between two blocks having signs of the upper floor trade functions or whatever it is. Thus the building facades will be freed from obstacles. In fact totems were not only for information, but also the placement of the bicycle spaces and lighting fixture gave it a multi functional purpose. Below is a step-by-step guide to the way followed in the process of developing and designing a signage system in project:

I. Clarify the project goals

Decide on the aims and purposes for the signage system wanted to develop. Determine what functions the signage is to serve, whom it is to serve, and the kinds of information we want to communicate.
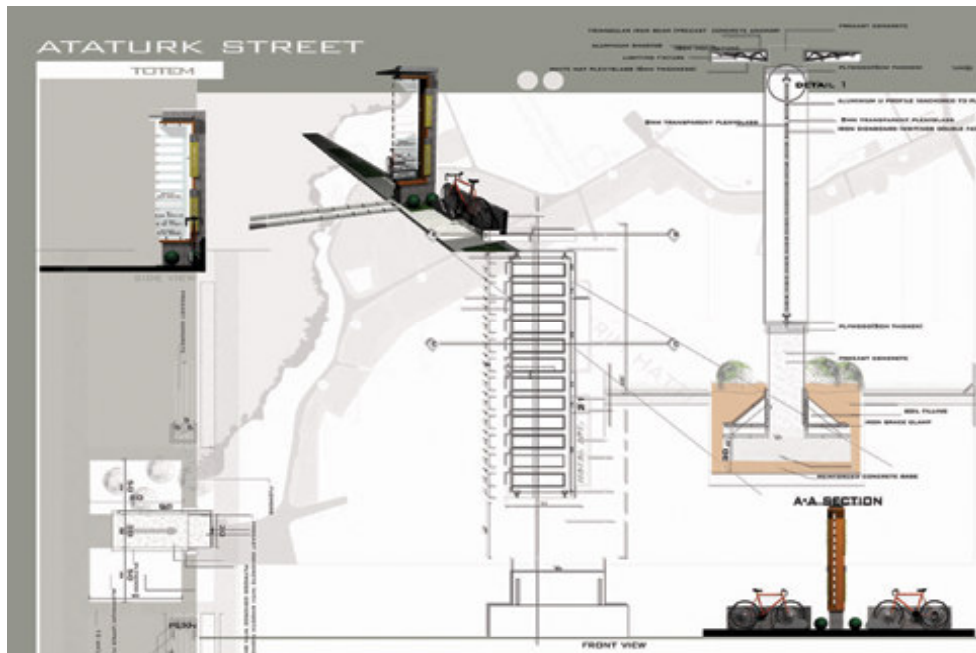

Fig. 3.31. Drawing of Signage which is integrated with bicycle and lighting fixture

II. Survey existing signage conditions

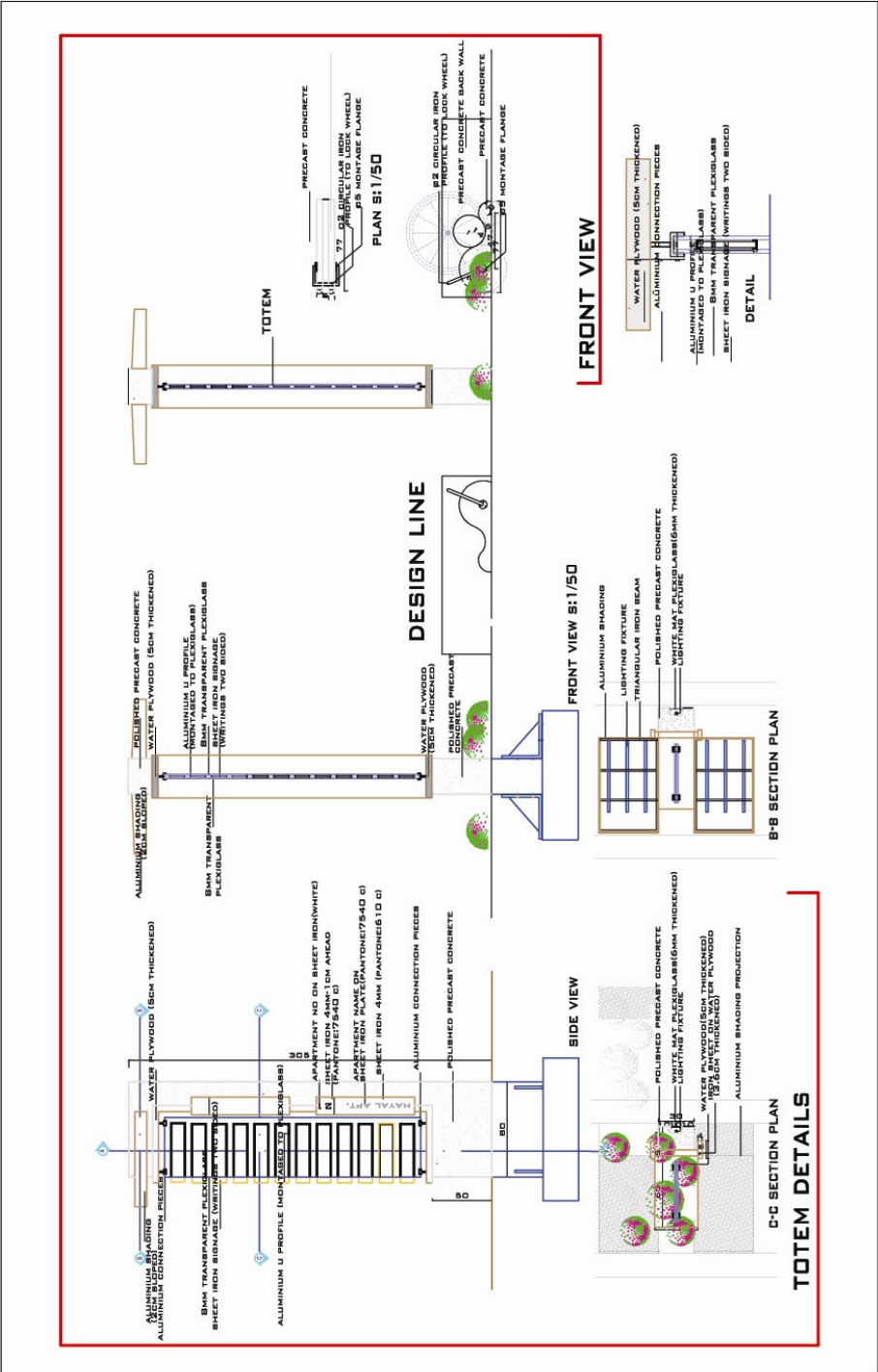Build upon what already exists by using what works well and improving on that which does not. Using existing elements or variations upon

Fig. 3.32. Detailed Drawing of a Totem

those elements can build users' familiarity with signs and their meanings. A survey of the existing signage may include:

• reviewing standards and guidelines

• evaluation studies

• surveying the physical signs by type, condition, and placement

• interviewing staff concerning information relevant to the place

III. Understand the users and decision points

Talk to people about areas, facilities, or features that they find difficult to locate; ask them about the overall image of the place, and difficulties they might have in using it.[123]

IV. Identify any historic or cultural aspects

Consider and identify any unique aspects of the history or culture in and around the site that might contribute to a sense of place, nurture local pride and stimulate learning about the place. This could include historical events, elements of architectural interest, or natural features. The placement of the information wall integrated with a clock placed at the top of North side of Atatürk Street as indicating an abstract entrance feature. The entrance of Atatürk Street is impressed by information wall referencing to the Clock Tower and the Hadrian Gate through the entrance of the Old City.

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[123] %10 of residents of the site and administrators of the firms located at Atatürk Street were invited by the Project Council to the meetings hold weekly during the Project development.
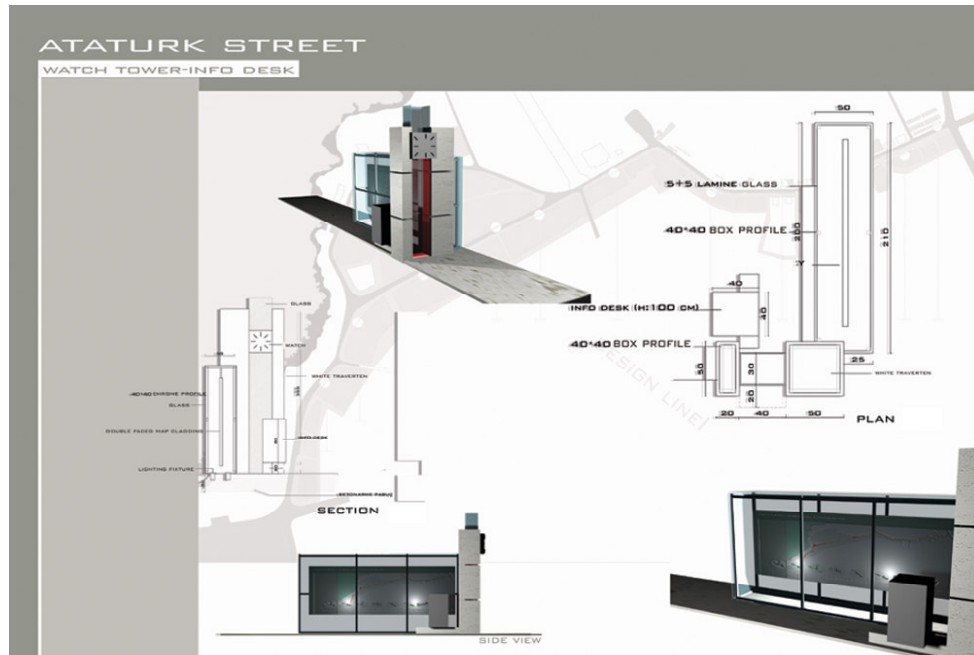
Fig. 3.33. Information Wall integrated with a clock placed top the North side Atatürk Street

V. Outline guidelines for the overall information system

Assemble the information we have gathered and organize it both in writing and in a graphic communication. Include information on signage goals, audiences, and tone of the information to be conveyed.

In many situations, particularly when people are concerned about security, there is a tendency to over-light a park, plaza, street, or other public space. But in fact, too much lighting can be just as bad as too little lighting. The key to developing a good plan is to relate lighting to the evening functions of a particular space, because in the larger view, street lighting is more than just a technical requirement, a security need, or a design element. It can be thought of and utilized in terms of how the type, placement, and wattage affect how a street is perceived and used.
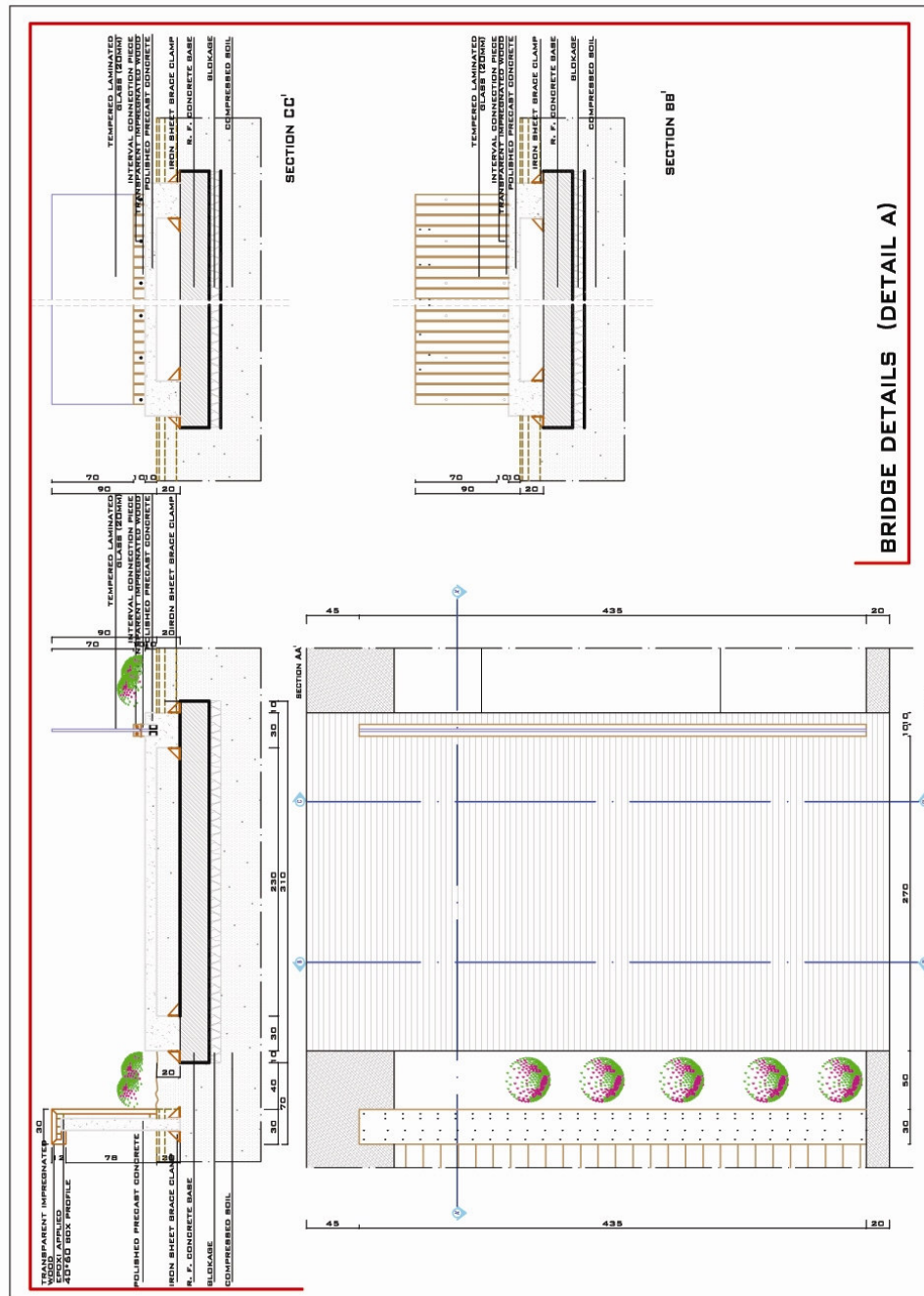
Fig. 3.51. Detailed Drawing of Bridge integrated with Waterwall
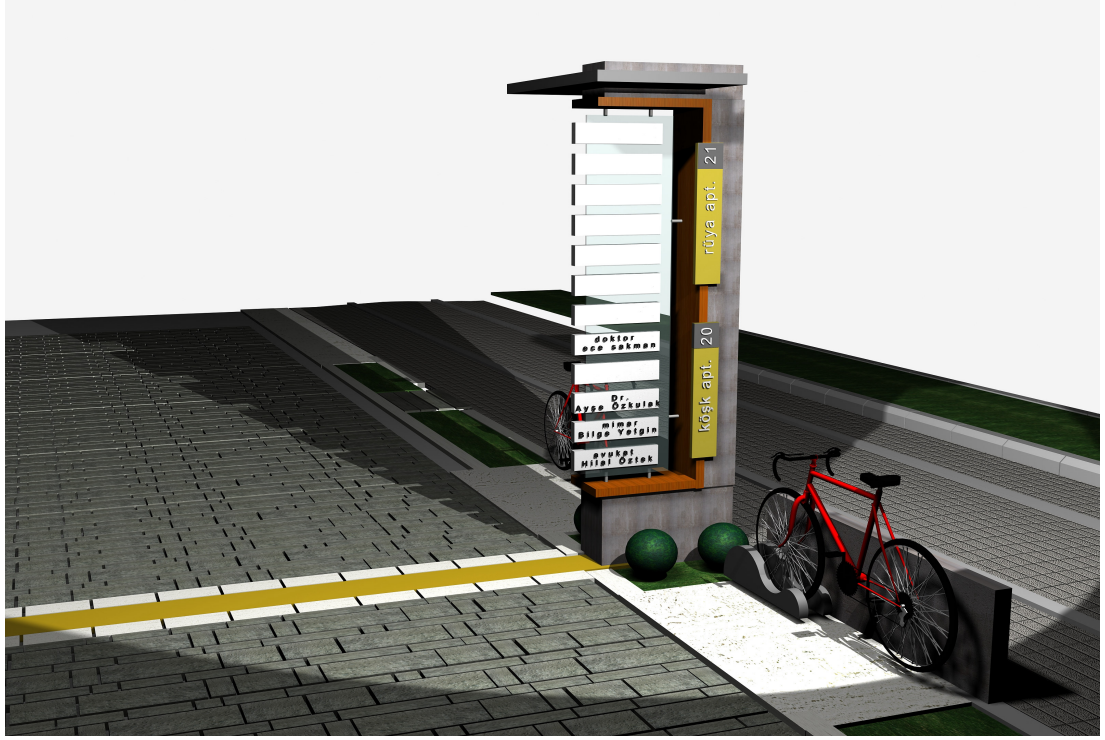
110

Fig.3.35. 3D Drawing of the Totem adjacent to tram way.

3.6.4.2. Lighting Use & Design

Street scale is an important factor in determining the appropriate configuration of street light fixtures. Broad avenues require fixtures of a different scale from narrow side streets, because the arc of light created by a source varies with its height from the ground. Very wide streets may also require that the light source be extended further over the roadbed. Getting light back onto the sidewalk, on the other hand, requires a pedestrian fixture at a lower height. In order not cause crowdedness on street the lighting fixtures were fixed on the signage within project, thus with a single design object two problems were solved at the same place and time.

3.6.4.3. Benches

A well-designed bench in the right location can be a real hub of activity along a sidewalk. Even though the primary purpose of a bench should be the convenience and comfort of the person using it, many benches are not used because they are cold, hard, uncomfortable, or located in the wrong place. Unfortunately, in many sites, benches are also the source of problems. For example, benches located in isolated areas sometimes are subject to vandalism or are used as places to sleep. These problems usually occur because one or more of the following mistakes are made. One mistake is thinking that more is better. All too often, many more benches are purchased than are actually needed. Another mistake is that benches are often placed at regular intervals along a street rather than in relation to how they will be used, or without considering how the bench will function in relation to adjacent land uses and other amenities along the street. We considered benches that have multi functional purposes. While a telephone cube is used on the street, a bench is placed adjacent to this street furniture component.

Comfort was an important factor in designing a bench. But how comfortable a bench needs to be depends on how it will be used. For example, on a shopping street where people will stop briefly with packages, comfort is not as important as in a park where people may spend an entire afternoon. Concern for comfort must be combined with other considerations. For example, in an area where teenagers may sit on the backs of the benches, a bench with large slats, which is stronger, should be used, even though for sitting large slats are less comfortable than smaller ones.

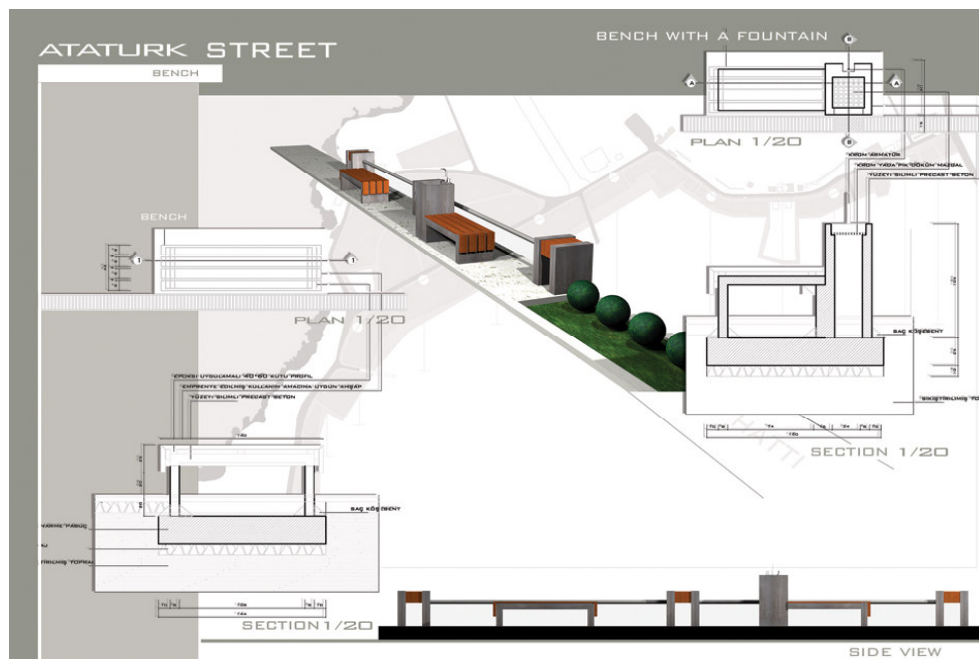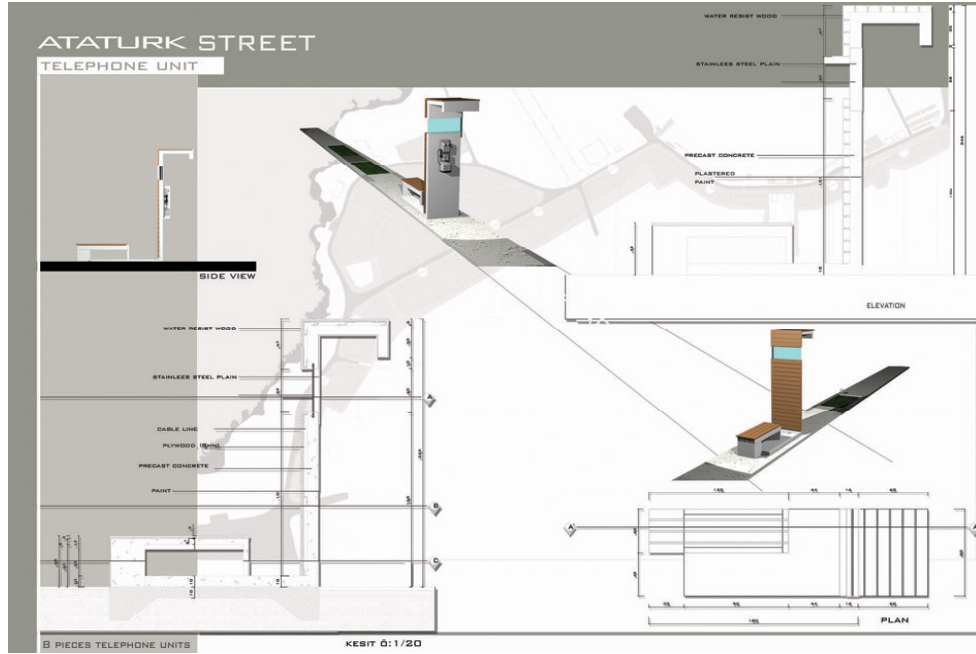Fig. 3.36. Inappropriate Existing Sitting Conditions

Fig.3.37. Bench Proposals

Fig.3.38. Telephone Box unit integrated with A Bench

The general lesson to be kept in mind was that all factors must be considered together in choosing or designing a bench for a particular location. Benches should be constructed of durable materials that are resistant to weather, vandalism, and rusting.

Benches can be made of concrete, wood, iron, steel, or fiberglass, but the most comfortable and durable material is wood and concrete. Due to this fact for sustainable use, we chose these materials for the project.
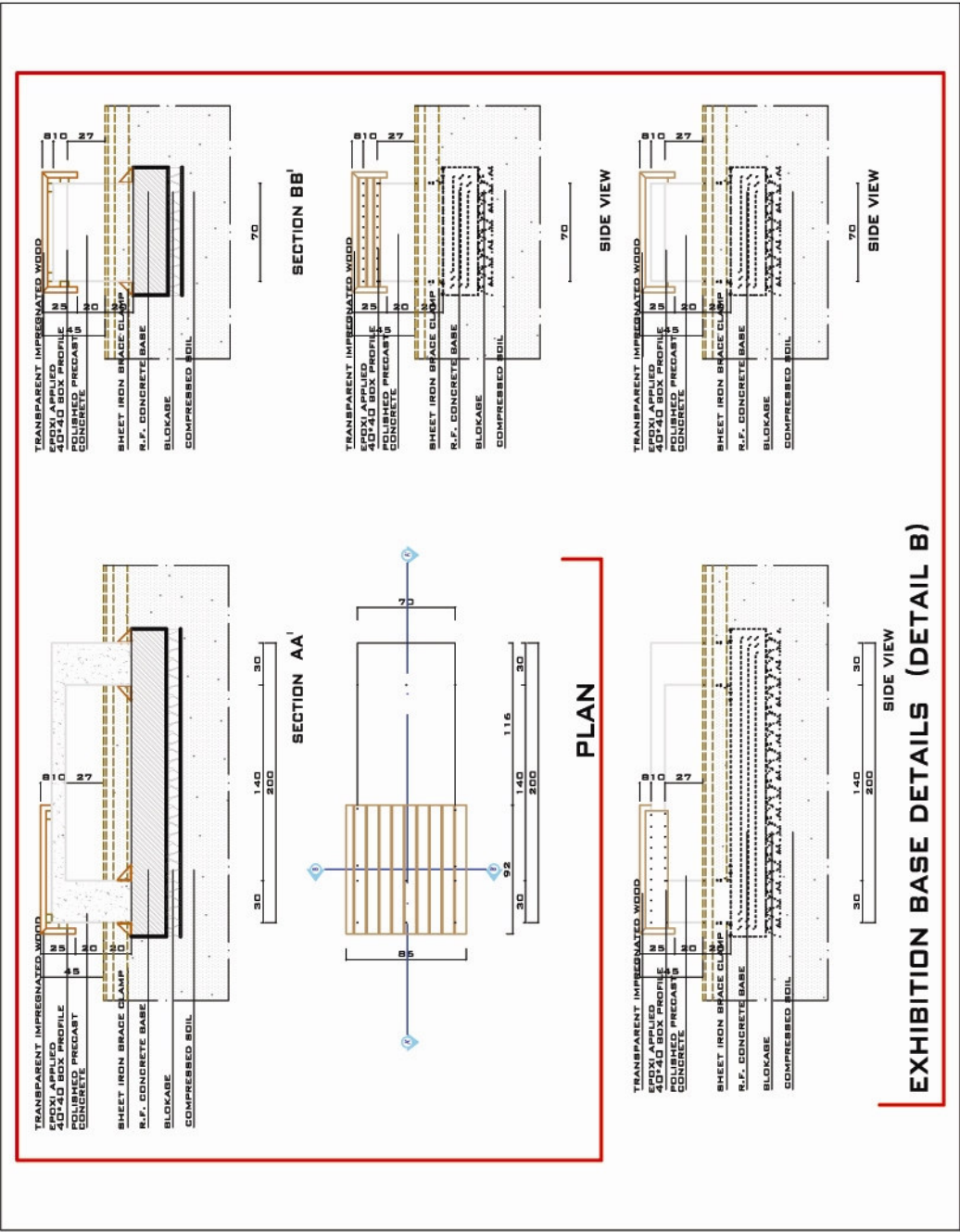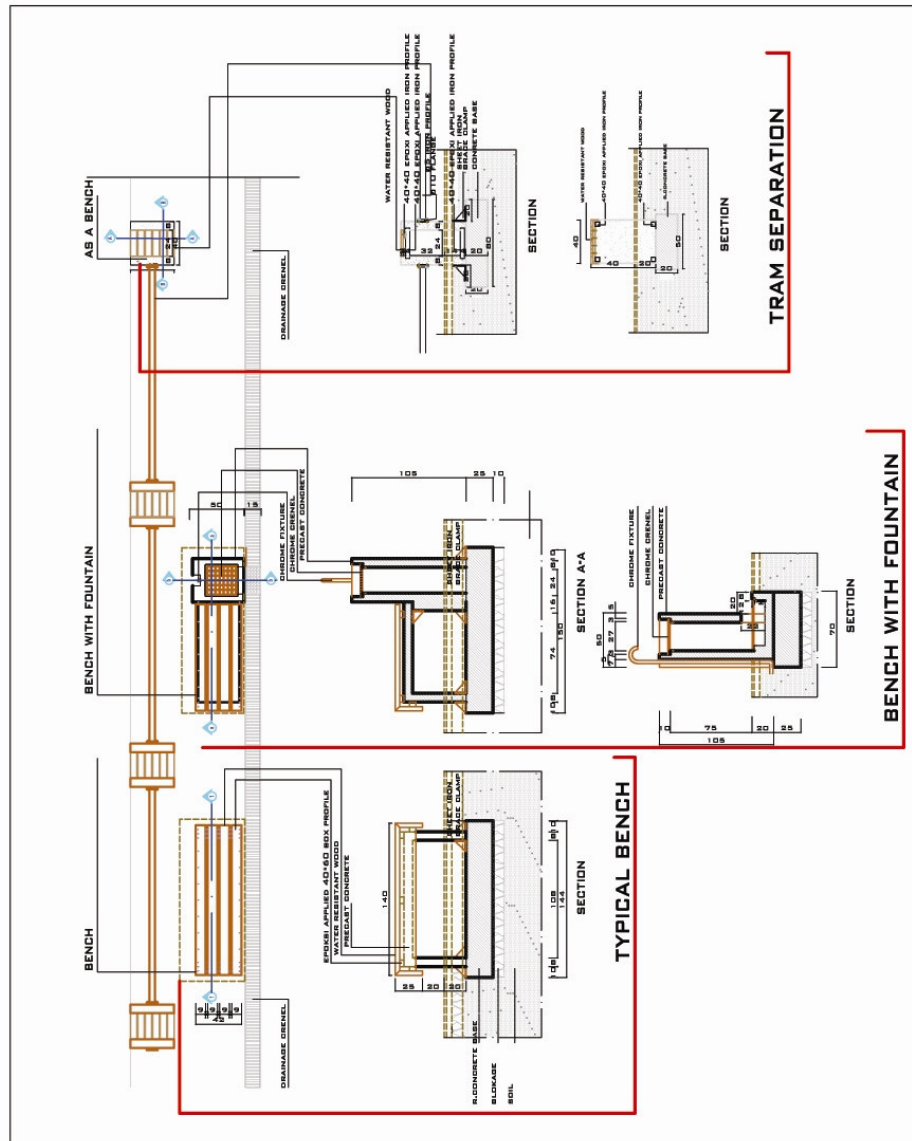
EXHIBITION BASE DETAILS (DETAIL B)

Fig. 3.52. Detailed Drawing of Exhibition Base integrated with Waterwall

115

Fig. 3.39. Detailed Drawing of Bench Variables

3.6.4.4 Waste Receptacles

Finding a good waste receptacle for a downtown - simple as it may sound - is not an easy task. This is, in part, because of the diverse functions that waste receptacles serve on a street. A waste receptacle, of course, should be convenient to use and easy to maintain, but it also often accommodates a wide variety of other activities. People sit on waste receptacles, rest packages or briefcases on them, meet people next to them, and so on.
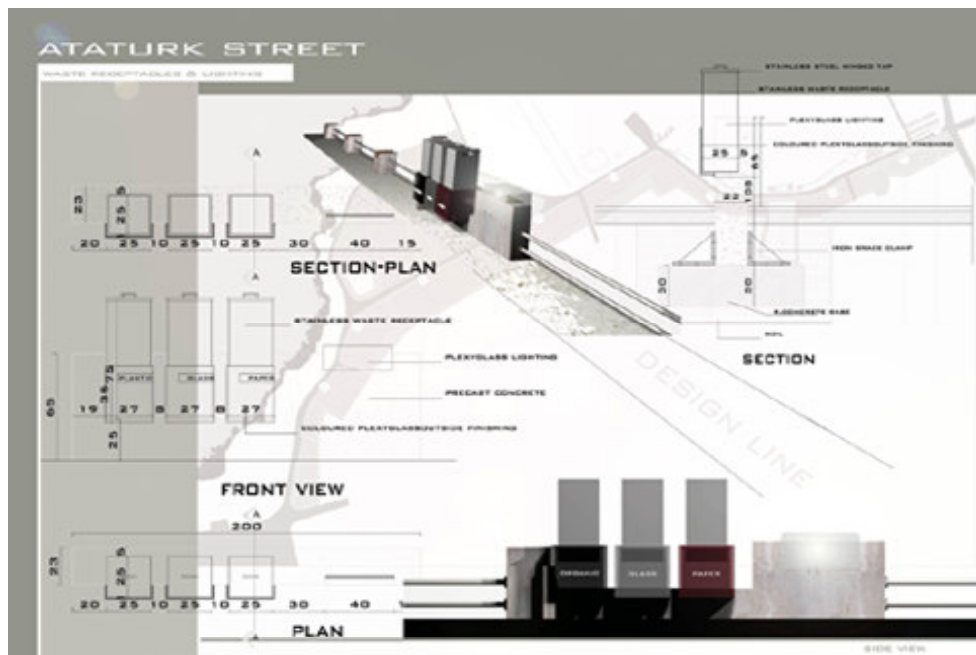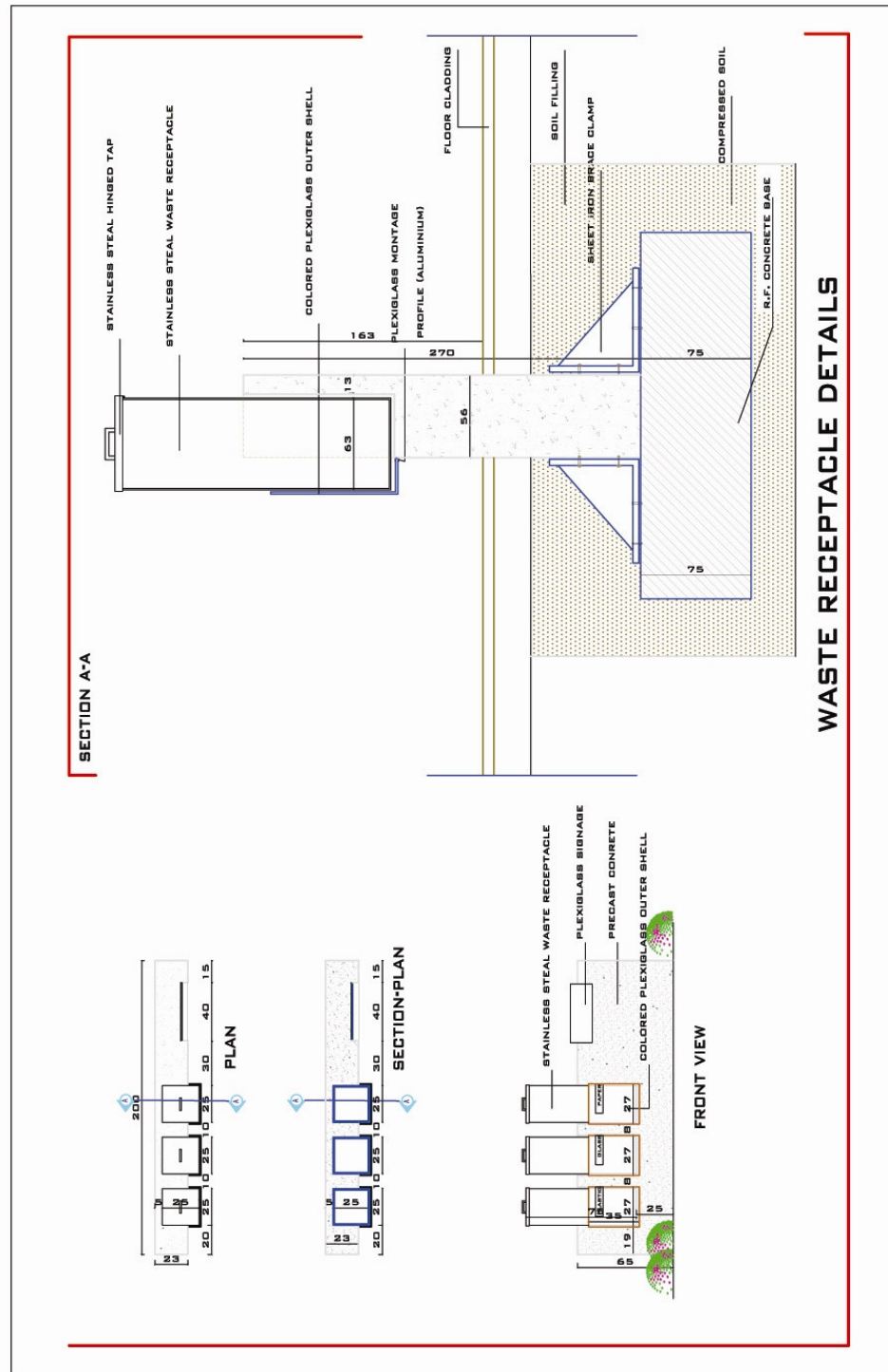

Fig.3.41. Waste Receptacles and The Light Fixture

Fig. 3.42. Detailed Drawing of Waste Receptacle

To decide where a waste receptacle is needed, some simple on-site observations were made by the design team. The locations of existing street features and the type and location of ground-floor land uses (e.g., department stores, fast food, etc.) were recorded on a large-scale map of the area. After doing these initial observations, it should be fairly clear where and how many waste receptacles were needed. In the design process the wastes were distinguished according their types such as; organics, paper, plastics and glass. In addition to these we added a light fixture at lower part of the receptacles.

3.6.4.5. Water Features

Water is another potential element in Atatürk Street for years, and we decided to do some creative things with it. By placing a pool with a new form in a different context and configuration became a shock experience used to reawaken memory (water canal). It is hoped to enable the spectator and user to think through different images and to achieve a critical awareness of the present.[124]

New urban areas and parks provide water in all sorts of forms: Waterfalls, waterwalls, rapids, sluiceways, tranquil pools, water tunnels, meandering brooks, and fountains of all kinds. In only one major respect is something lacking: Access.

We thought about the feature of the water and realized that the main thing of it was to 'reach and touch'; one of the best things about water is the feel of it. (Fig.3.28) People love to touch it: They stick their hands in

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[124] The related issues was mentioned at Chapter 1 under the topic of History and Memory in the Cotemporary city.

it, stick in their toes and feet, and sometimes even splash about in it. However, in many places, water is only to be looked at, as it was the present situation in the case of our project area.

We aimed to let a foot touch it and feel the affect of it. It's not right to put water before people and then keep them away from it. But this is what has been almost happening across the water used areas in the Atatürk Street.

Fig. 3.43. Existing Pool which is unaccessible (Focal Point 3-considered as creating community space).
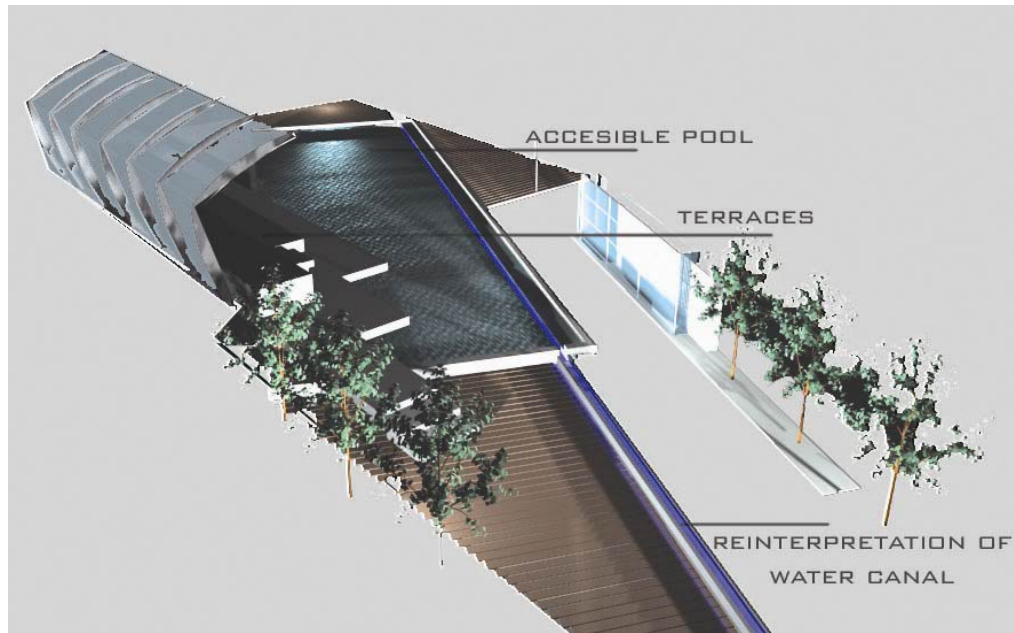
Fig. 3.44. Propesed Pool which is accessible (Focal Point 3-considered as creating community space).

Pools and fountains are installed, then immediately posted with signs admonishing people not to touch. Equally egregious is the zeal, with which the pool continually emptied, refilled, vacuumed, and cleaned, as though the primary function of them was their maintenance.
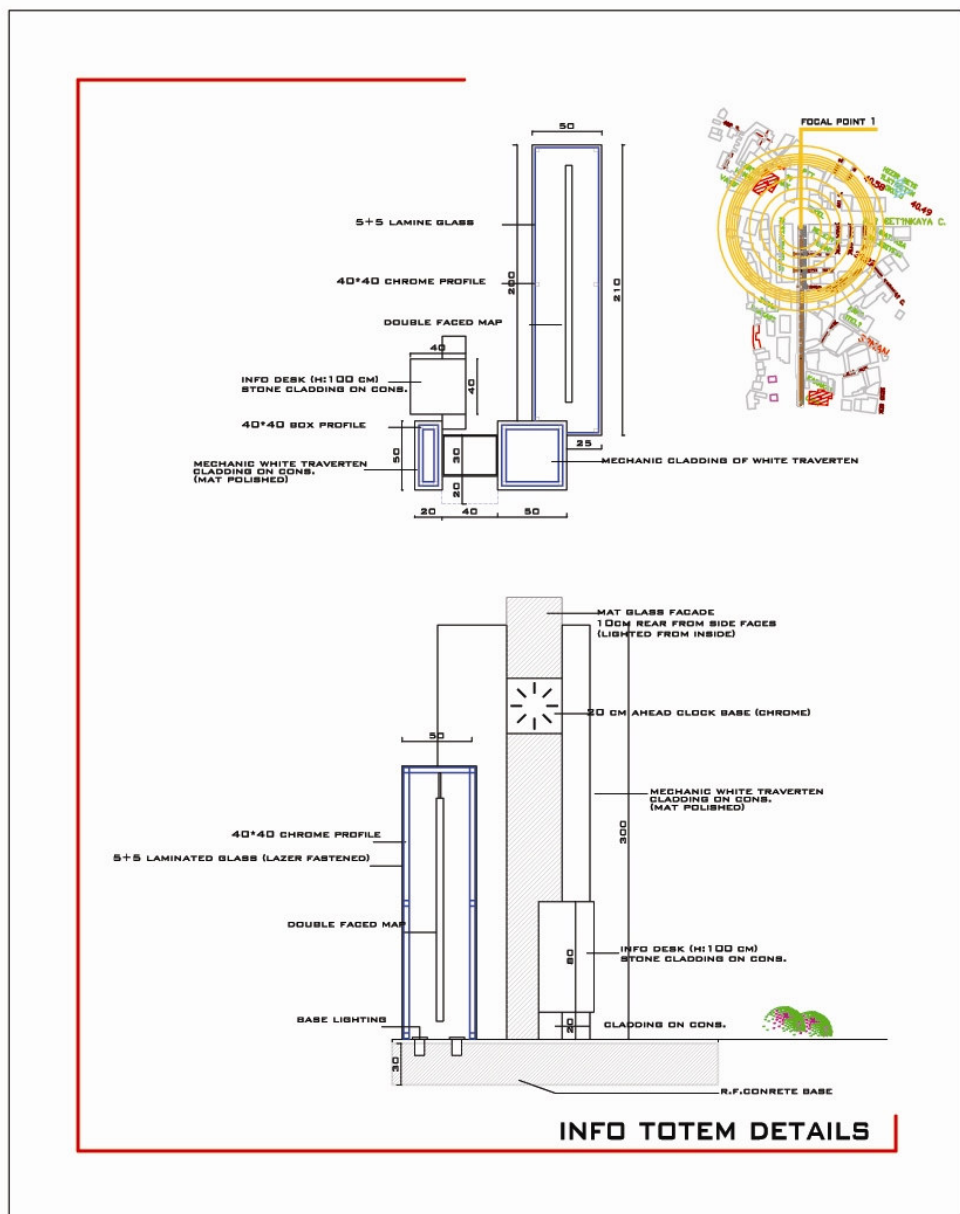
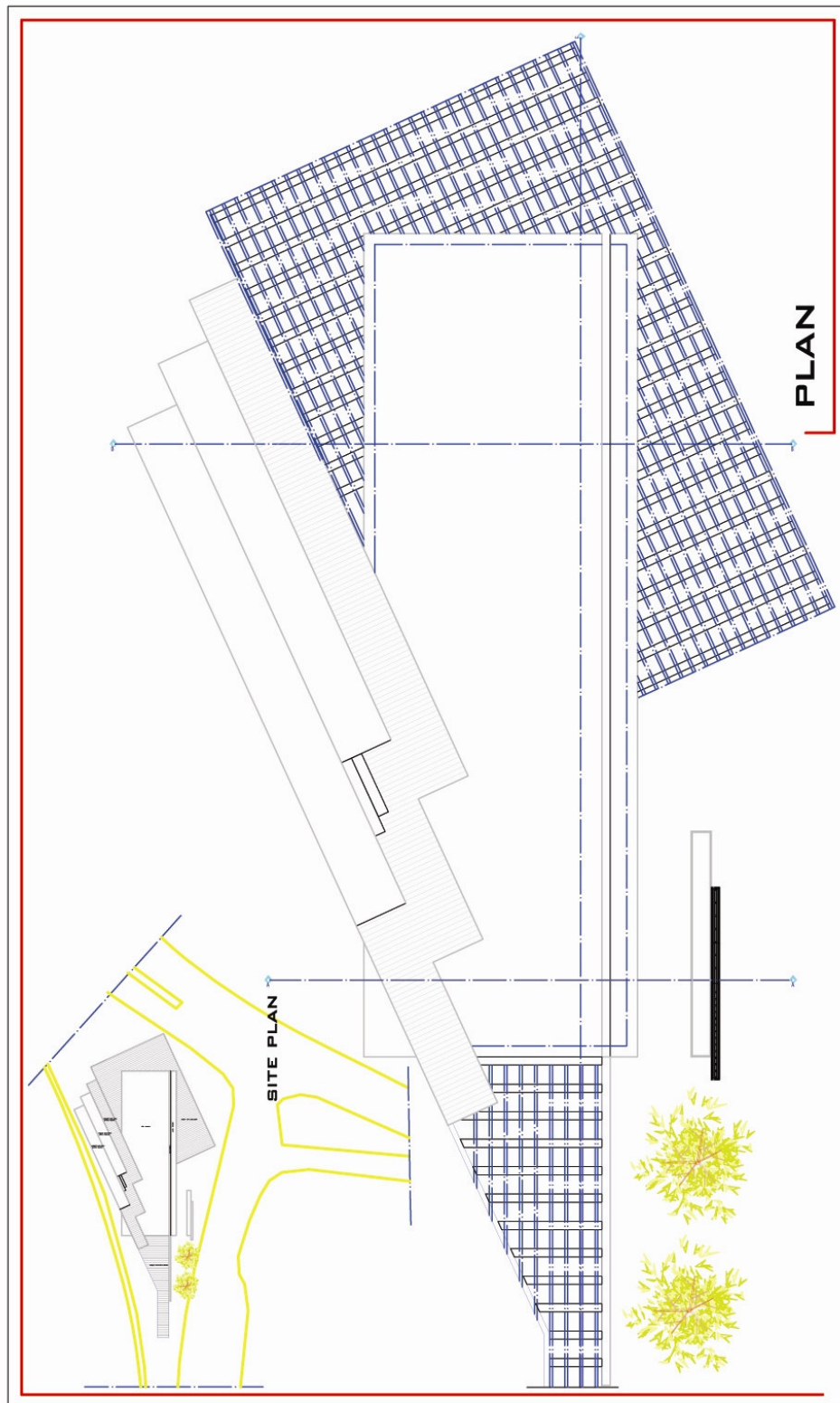Fig. 3.34. Detailed drawing of Signage (Focal Point 1)

PLAN

SITE PLAN

Fig. 3.46. Multi Functional Pool Details

Safety is the usual reason given for keeping people away. The water

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pool at the end zone of Atatürk Street, people expected to climb in and children experience the taste of the fluidity. Progress terraces with shading devices are introduced with project to make people enjoy the vista and rest at different time periods in a day.
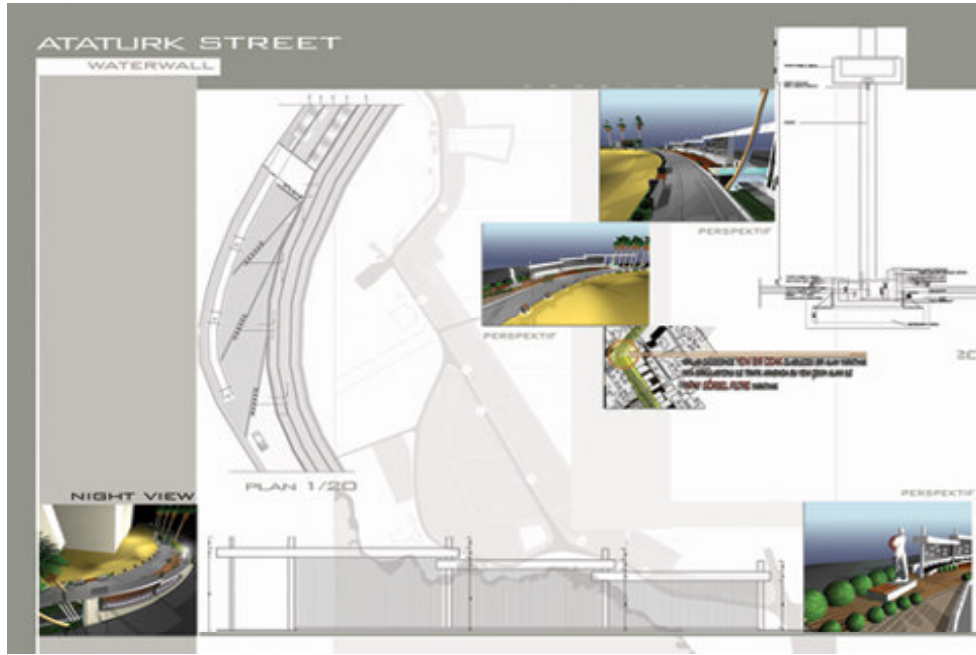

Fig.3.47.   Waterwall located at the middle of Atatürk Street (referring existing canal-Focal Point 2)

Free standing wall is located through reaching way of the pool in order to attract people also at night with light on it and varying color effects. Water play facilities will be held on the pool integrated with classic music at some nights of the week.

Another great thing about water was the sound of it. Participants at meetings stressed the importance of the water canal in past time. Surveying some photographic documentations of the water canal (Fig. 3.6; 3.7) it was recognized that it had a powerful effect on physical environment. In past time it had been visible and touchable for users and spectators. We reawaked this feature of the water canal by give vertical direction that is the waterwall. When people explain why they had found the place so quiet and restful, one of the things they always mentioned was water; and then we placed a waterwall to the curve side of the Atatürk Street (Focal Point 3). In fact, the waterwall was to be quite loud: the noise level is about 75 decibels.[125]

Fig.3.48. Present condition of the placement of Waterwall located at the middle of Atatürk Street .

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[125] The information was given by the company named Hidroset in Antalya.

Furthermore, the sound - taken by it - is not especially pleasant. In the Atatürk Street, however, the sound is expected to be perceived as quite pleasant. It is white sound and masks the intermittent honks and bangs that are the most annoying aspects of street noise. It also masks conversations. Even though there are many others nearby, you can talk quite loudly to a companion - sometimes you almost have to - and enjoy a feeling of privacy.
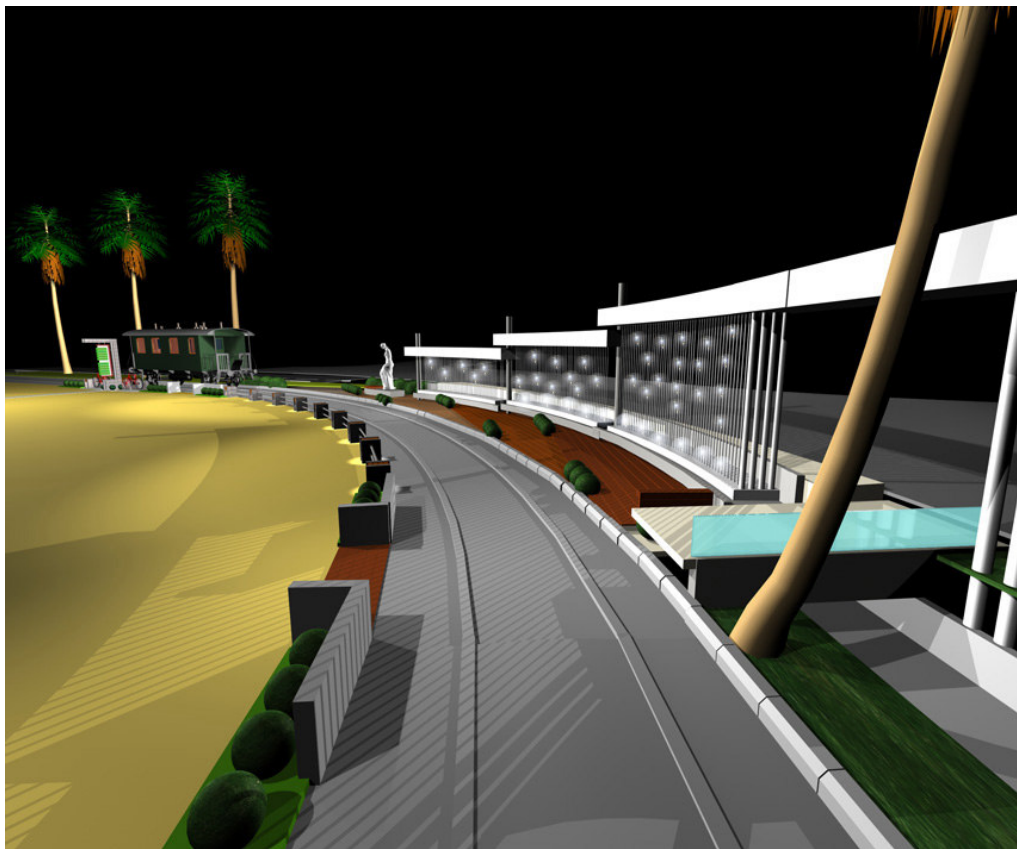

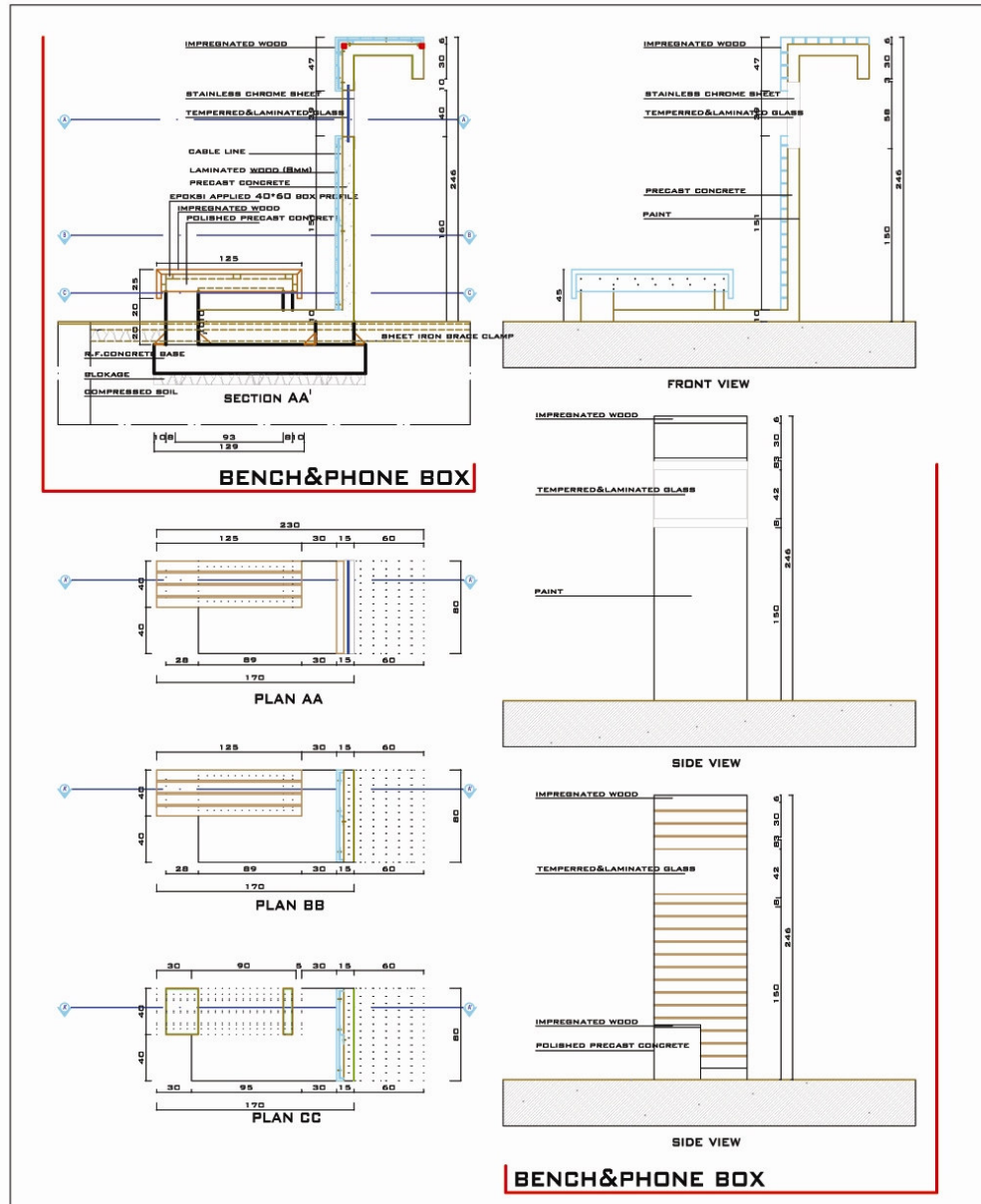Fig.3.49.   Waterwall, bridge, artifact with a base, tram way and access place indicating drawing.

Fig. 3.40. Detailed drawing of a Telephone Unit integrated with a bench

PARTIAL SITE PLAN OF ATATÜRK STREET

FOCAL POINT 2

1300 S.
1302 S.
1295 S.
1304 S.
33.65
1303 S.
1306 S.
1305 S.
33.00
32.83

DETAIL C

REPAIR MORTAR+PAINT
CHAMFER SPACING
FISHING LINE

ADHESIVE PLASTER±2.5+2.5
GREEN GLASS MOSAIC
6 CM PROTECTION ALUM
R.F.CONCRETE
PGMP ISOLATION
NETTING
CHAMFER

REPAIR MORTAR+PAINT
GALVANIZED BOW
3 CM THICKENED UNDERLAYER
12 V. UNDERWATER
LIGHTING FIXTURE

GENERAL DRAWING OF WATERWALL

75 CM CLADDING
GREEN CORRIDOR
WATER CANAL
GREEN CORRIDOR
TRAM WAY

DETAIL A

BRIDGE

20 CM FLOOR STONE CLADDING
PLANTING
TEAK FLOOR CLADDING

20 CM FLOOR STONE CLADDING
PLANTING
TEAK FLOOR CLADDING
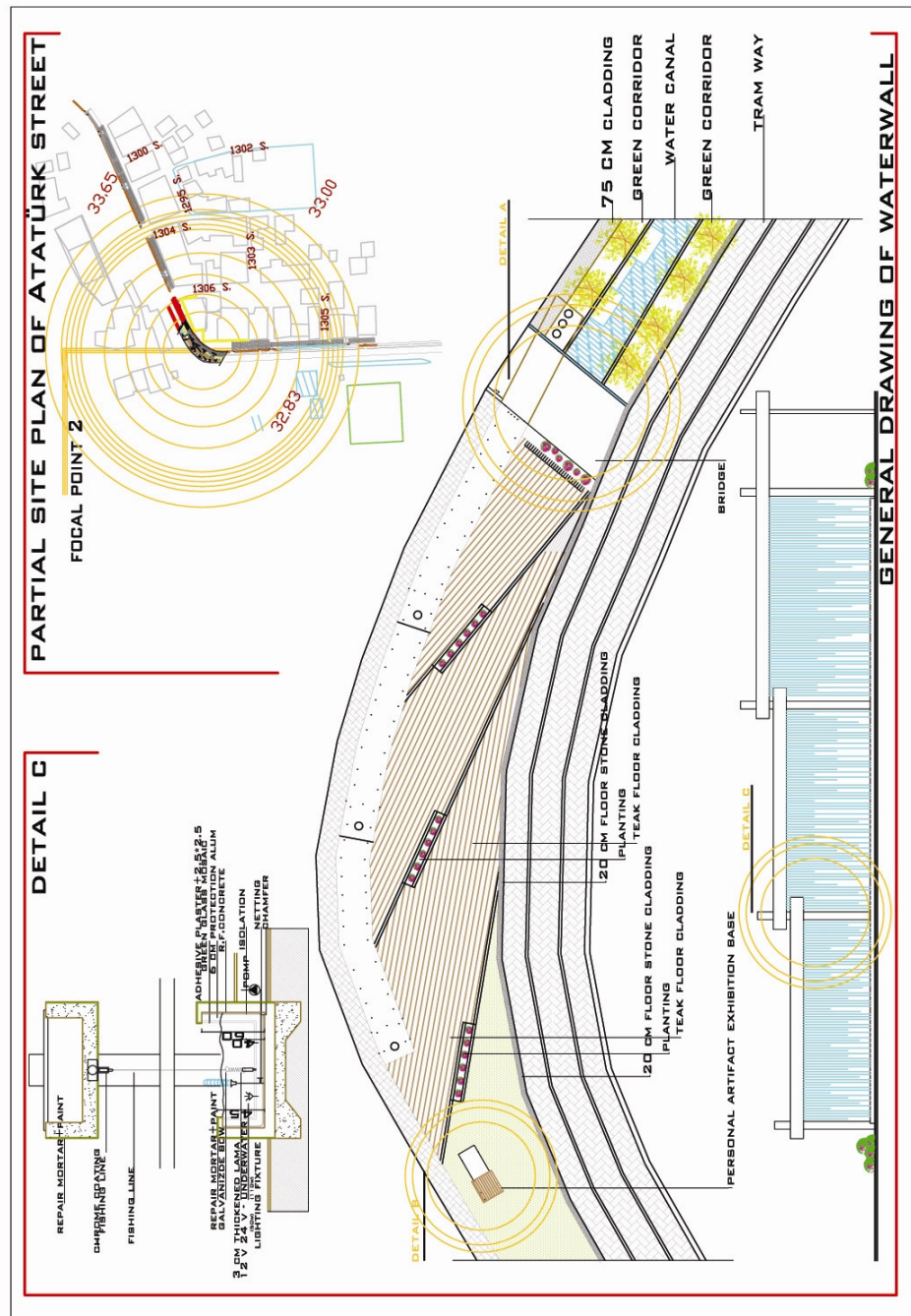
PERSONAL ARTIFACT EXHIBITION BASE

DETAIL C

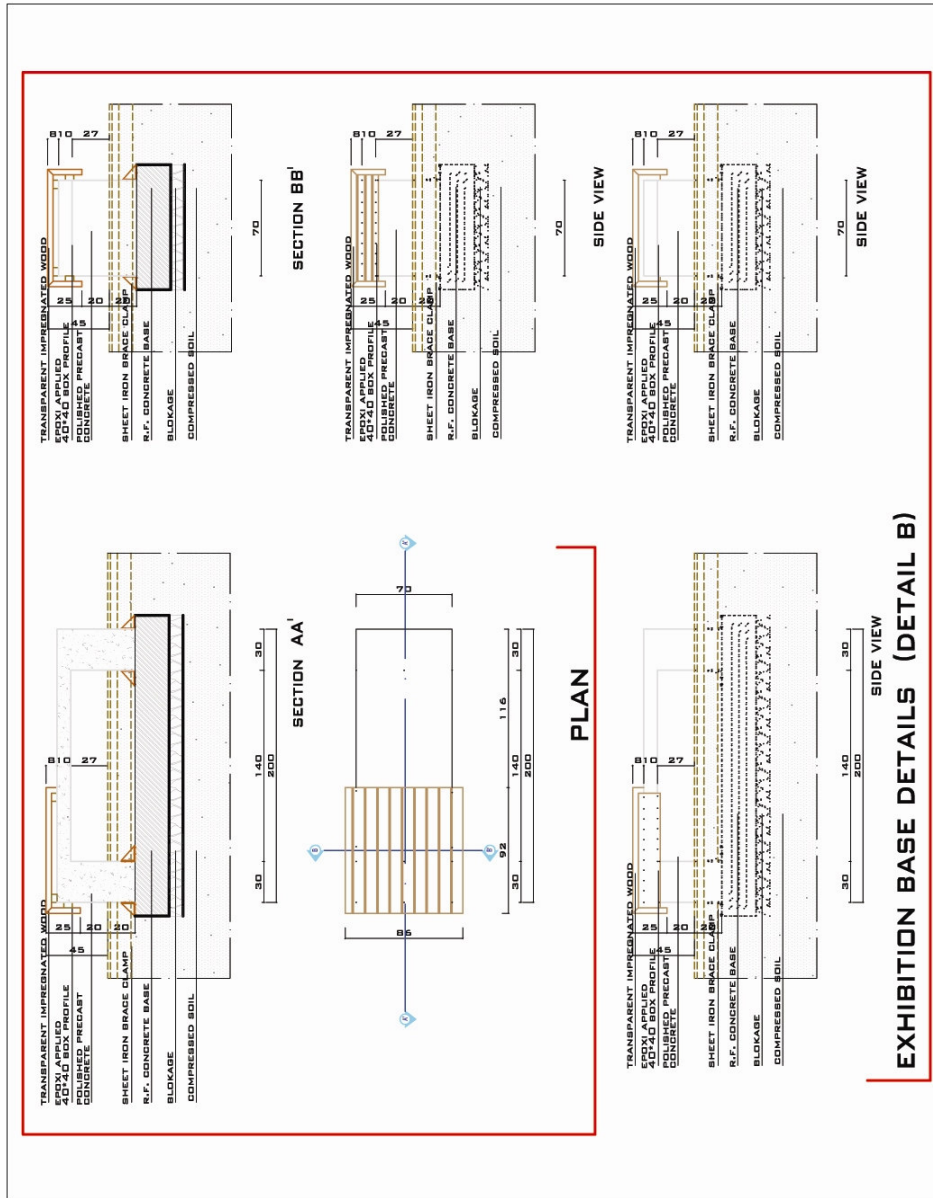Fig. 3.50. Detailed Drawing of Waterwall (Focal Point 2)

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Fig. 3.52. Detailed Drawing of Exhibition Base integrated with Waterwall

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CHAPTER 4

DISCUSSION

Social values of permanent elements come from their role in the constitution of public realm and the production of social and cultural identity. Public space is the medium to construct social interaction and participation by common, shared and permanent values and objects. While the collective memory accommodates these values, public spaces and urban heritage constitutes the "common meeting ground of all" in the words of Arendt[126]. The socio-economic history of a community can be traced back through the central core of a city. From a broader perspective, streets, street patterns and buildings as well as physical environment consist of many variables are the significant elements of the socio-economic past of a city. Therefore testimonies of the past street pattern, take an important part in the constitution of public realm from the perspective of socio-economical history.

Urban heritage is a general concept comprehending the physical elements from the scale of simple pieces up to complex ones. Placing street furniture in the structure of a physical environment in constituting urbanity / citizenship through the sequence of permanence, collective memory and finally public realm assures their role within this context.

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[126] Arendt, H., 1958. **The Human Condition**, The University of Chicago Press, Chicago, London.

Architecture is seen as form of concretising cultural, social and geographical memory into built realm by means of permanent elements such as monuments, streets, street patterns and architectural fragments in the form of reference points that form the collective memory of the city. As Maurice Halbwachs mentioned; '….memory always unfolded in space, for when memories could not be located in the social space of a group,… the activity of recollection must be based on spatial reconstruction.' Architecture is not only a technological fact but also a cultural process.[127] It is part of a larger historical, cultural and economic complex, traces of which can be read in permanent elements of a city. The message that they transmit is also determined with the preservation understanding among other factors. Uğur Tanyeli evaluates the function of preservation as "the re-production of past" by referring to Marx, which could become possible by conceiving past, present and future as an integrated whole. He also stresses that the process of re-production should not be in the form of creating the past exactly in present but of making a synthesis of efficient elements of past with present **possibilities***.[128]* The word "possibilities" can be considered, different from the purposed meaning, as the existing conditions of Atatürk Street.

It should not be ignored that there are multiple collective memories in Atatürk Street. In re-vitalising the traces of history of the community, the distinction between what is ignored or even disguised and what is emphasised is important to reveal different collective memories as an

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[127] Tanyeli, U., January 1979. "Korumanın İşlevi Üzerine Gözlemler", **Mimarlık**, p.33.
[128] Tanyeli, U., January 1979: 33.

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essential feature of a multicultural society. Memories belonging to individual groups have to be connected to collective ones. Re-functioning treatment is a way of constituting coherent and multi-dimensional past of society.

Change of scale and activity in the physical environment of citizens was the main reasons for incomprehensible '*growth*' of the Atatürk Street. The effect of this process revealed itself in the organisation and scale of buildings and physical environment. Early settlements were domestic in scale because of the scale of street fragments. However, in time people began to be alienated to their physical environment. This was mostly related with rapid growth of cities as well as the superhuman scale of the structures that affected everyday life of people. While kind and scale of traditional production activities were in domestic and human scale, the new range of activities were imposed with their superhuman scale in the city of Antalya as well as in Atatürk Street.

Atatürk Street has some fundamental features that do not change. The high raised blocks have no possibility to be erased by themselves. The possibility of catching early period's visual character of the street can be achieved by intrusion of liveable physical environment qualities. Placing street furniture in the structure of a system in constituting urbanity / citizenship through the sequence of permanence, collective memory and finally public realm assures its role within this structure. At this level street furniture and site improvements charged to change the physical environment from macro scale through micro one.

Touristic and commercial dimension of cultural heritage in Atatürk Street requires special treatment policies with functional dimension. Although tourism aims to introduce cultural heritages of the city into

tourism market as well as make financial profit, but transforming them into images for touristic activities carries the danger of alienating the user to the site as in the case of project area. Feilden and Jokilehto's statement summarises the points that should not be ignored in treatment: "emphasis on tourism could lead to unjustified re-constructions or the destruction of original fabric, causing a loss of non-renewable archaeological evidence"[129]

Social dimension comprehends the constitution of public realm as well as production of a medium for present-day uses. The formation of social identity and interaction is also provided with the social dimension of a street in the community amongst other policies. Society can interact by shared and permanent features and elements constituting collective memory of that society. Urban heritage as permanent elements of this history might be effective in the construction of public realm. The latter one is related with the concept of cultural tourism and to "the awareness of culture and history that it promotes as a means of integrating historic resources in present-day life"[130].

It was seen that the proposed project approach tackled in the thesis, in order to evaluate the characteristics, nature, values and different dimensions of Atatürk Street, can provide the necessary medium to construct variables of physical environment qualities. It is hoped that this thesis will encourage the meeting of the principles of contemporary consciousness of history, and re-vitalization of spatial reconstruction in historic-urban heritage with an innovative understanding and language of architecture.

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[129] Feilden, M.F. and J. Jokilehto, 1993. Management Guidelines for World Cultural Heritage Sites, ICCROM, Rome.
[130] Feilden, M.F. and J. Jokilehto, 1993: 20.

CHAPTER 5

CONCLUSION

The cultural ingenuity and richness may not necessarily correspond to architecture on urbanization today. High population growth rate and the need for more accommodation in the last few decades, transformed the appearance of cities into undesirable scenes, as in the case of Antalya, that manifest severed links with history. Antalya Atatürk Street hosts the traces and accumulations of the historical features, yet regrettably it is suffocated by the encountered spread of amorphous constructions that ignore the historical identity of the site. That is why it is of utmost importance to probe into the reasons of this separation between city and its architecture and to take urgent measures to enable it to acquire its lost identity by way of contemporary urban renewal projects. The current planning concept and accompanying building specifications have long neglected the unique geographical, cultural, historical, social and economic conditions of Antalya and inevitably created typified and unanimous environments.

Antalya, a pleasant city because of its historical heritage, natural beauty and its tourism, is at present researching new ideas and an urban strategy in order to assume a role within the metropolitan area. The research of an identity, an evaluation of the potential forces and the new future image of the city are the main opportunity for the union of concepts and methodologies.

In this thesis an experimental way of new design approach was employed on a number of concepts which have led to the elaboration process of scenarios within the city of Antalya. The weaknesses of urban policies and of land control are the main reasons of the decline of Antalya's urban fabric.

The proposal is a direct approach to a new vision of improving and regenerating the urban fabric. In particular it takes under consideration parts of the city centre and neighbored areas. The urban design process is mainly based on:

• The creation of a mix of uses in order to form an integrate network;

• The re-elaboration of a participatory process for an urban regeneration of public spaces.

During the research stage we considered mainly:

• The design strategy of urban regeneration in the city centre of Antalya Atatürk Street that tries to establish integration between the elements of the past and the present and future elements of this city.

• Emphasizing the old hidden and abandoned spaces in order to create a new urban condition of connection and reintegration within the city (water canal).

The plan responded to such planning issues as pedestrian and vehicular circulation, access, safety, aesthetics, land uses and development phasing, historical consciousness and maintenance. The

street consolidated into a contiguous space and integrated with park and public places, were surrounded with proposed land uses that introduced compatible functions at the edges to facilitate historic preservation.

The shops with their porches and front areas (signboards and totems; uniqueness of pavement cladding, appropriate street furniture placement) were designed to create a visibility on the street across the proposed community green space, while maintaining a buffer between the historical edge and a busy road. Along the southern edge of the street, the project focused on new land uses that would contribute to improvements for the street and creation of new public spaces (pool with terraces and free standing wall for exhibitions). Attractive sidewalks surround a proposed mixed-use building with retail at ground level, offices on the first floor, and residences on the upper floors. And a stepped pedestrian promenade with plazas and outdoor sitting places connects the sidewalks on both sides of the building.

Project for Atatürk Street will help to the development of two sides of the street that responded to the expansion needs, site improvements that respected and enhanced the characteristics of the area. The project also introduced edge amenities such as improvements for traffic circulation and effective boundaries between the street and the surrounding uses. A critical aspect of the master plan, establishing the connection between new and old faces of the street, was accomplished by creating a safe and attractive pedestrian underpass through the street. In this project, the needs of street users and the historical and natural features of the individual design areas dictated the design concepts.

The method used and the plan and guidelines it produced provided different functions in the community with a common vision toward the same goal. In bringing divergent groups as well as local officials and architects together, this project aimed to create a sense of group ownership of the ideas developed in the design process.

Both the planning efforts have been a positive learning experience for the project team and may be beneficial for the community. We hope that emphasis given on Atatürk Street will contribute to the emergence of a renewed concept of urban space, which is capable of accommodating an urban life style dependent on contact and interchange, and of encouraging an urban structure with intense public use.

The interesting character of this project is presented in an urban dimension throughout the regeneration of physical environment. In this way, together with the architectural and social aspects of the design, this project establishes the urban regeneration. As a principal element of urban challenge is to be considered; the public facilities of the street furniture and landscape elements in a relationship between past and future.

Contemporary life can never be constructed upon a rejection of the past heritage. On the contrary, protection and maintenance of historical acquisitions are of utmost importance for the building of the new and of tomorrow as a higher stage of development that appropriated the inheritance of the past.

In architectural and urban terms, it means that a contemporary city is not a rival of history and it is expected to be civilized enough to construct its present and future without assaulting its past

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APPENDICES

A. Related Information from Documented Reports of Great Antalya Municipality about City of Antalya

The general planning decisions came about with the 1/5000 scale. From 1979 to 1995 Antalya Development Plan showing some changes to coastal usage during the planning period.
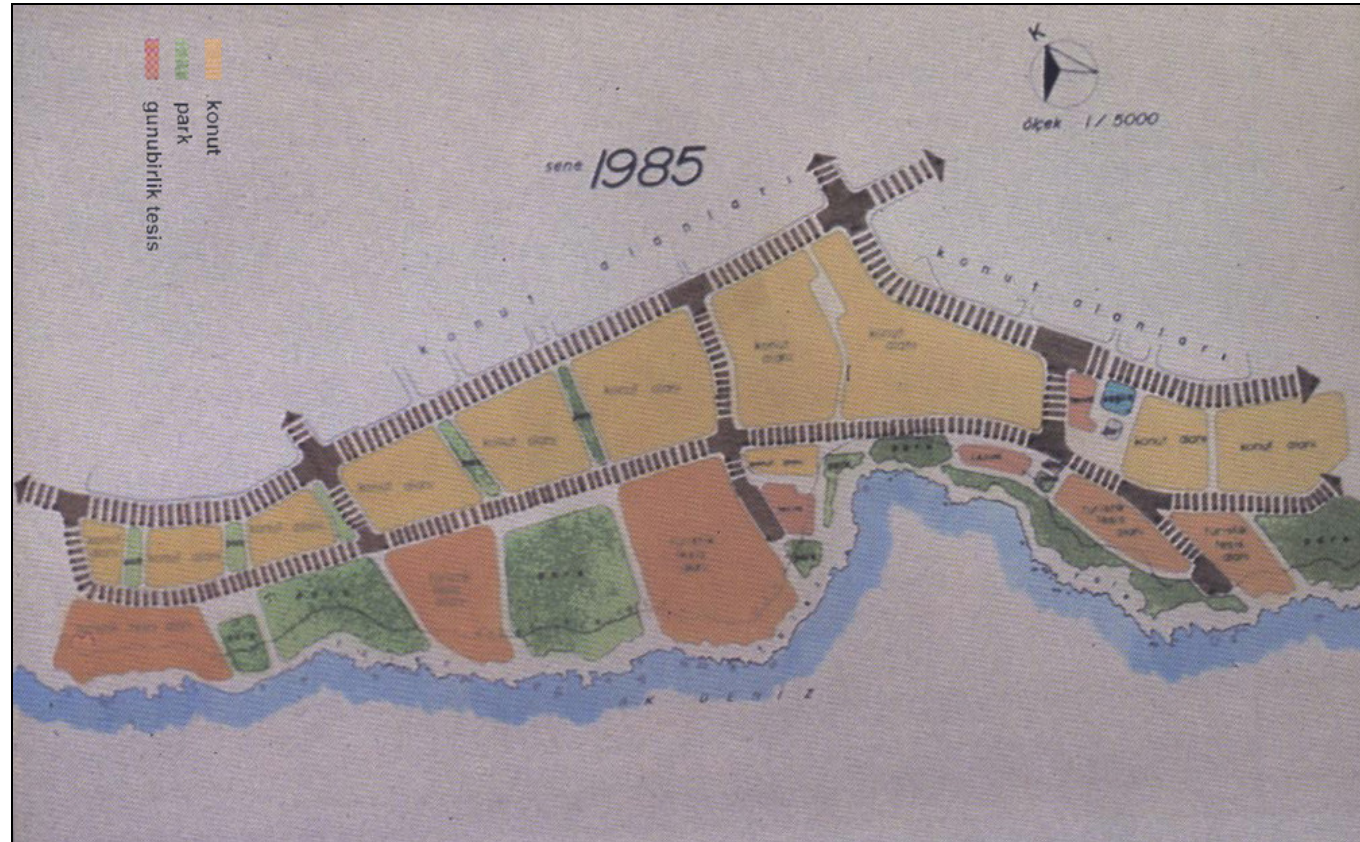
Fig. A. 1. Coastal Development Plan in 1979.

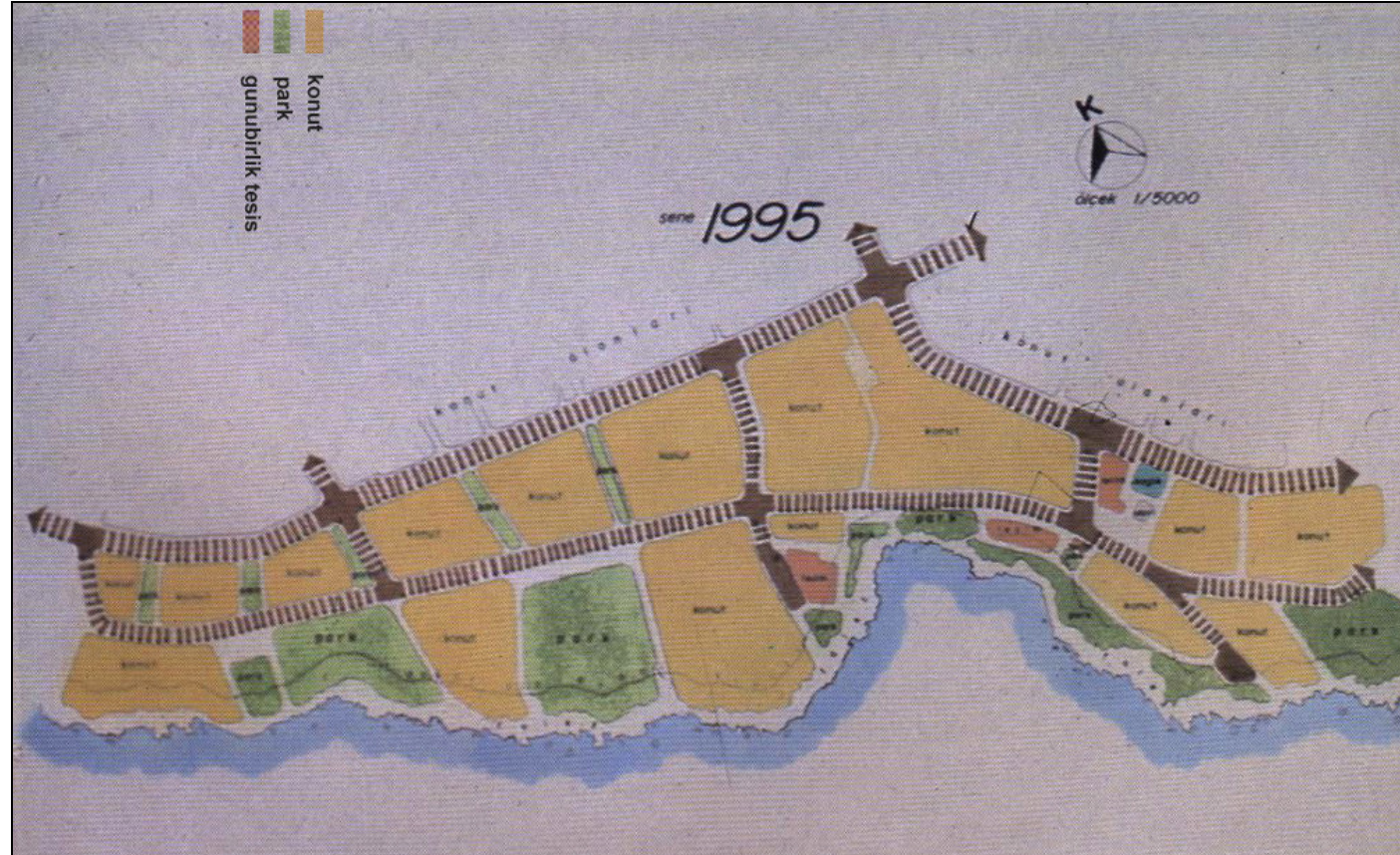**Fig. A. 2.** Coastal Development Plan in 1985.

Fig. A. 3. Coastal Development Plan in 1995.

B. Table of Development Period of Planning and Urbanization of Antalya

Antalya Chamber of Architects published some reports which are related informations about the development decisions of Antalya. Reports includes informations about different issues. The table intruduced below gives knowlodge about the conditions of Antalya between between 1940 and 2004.

DÖNEM	SOSYOPOLİTİK ORTAM	EKONOMİK ORTAM	İNŞAAT KESİMİ	ANTALYA'DA PLANLAMA VE KENTLEŞME
1940 - 50	- 2. Dünya Savaşı sonrası - Tek partili döneminden çok partili döneme geçiş - Demokrasi arayışları (1946-50)	- Devletçi ekonomi - Özel kesim çok zayıf	- Devlet ağırlıklı inşaat yatırımları - İlk gecekondular	- İmar plan çalışmaları başlatıldı
1950 - 60	- Çok partili TBMM (14.5.1950) - Dönem sonuna doğru ekonomik ve politik ortamın sıkıştırılmasıyla antidemokratik adımlar, anayasa - Sonuç: 27 Mayıs ihtilali	- Hükümetin liberal ekonomi arayışları - "Her mahallede bir milyoner yaratacağız" - Savurganlık: ardından ekonomik darboğaz, yokluklar - Türkiye tarihinin en büyük devalüasyonu (1958, %221)	- İçgöçün ve gecekonduların yaygınlaşması - İstanbul'da Menderes'in imar hareketleri (1956) - Mimari proje yarışmaları - Yaygın kamu inşaat yatırımları - Karayolları seferberliği - İmar ve İskan Bakanlığı'nın kurulması (1958)	- İller Bankası'nca hazırlanan ve 1957'de İmar İskan Bakanlığı'nca onaylanan ilk kent planı yapıldı. Konyaaltı Caddesi boyunca yer alan sekiz katlı binalar bu plan sonucu oluştu (sur duvarları).
1960 - 70	- 27 Mayıs 1960 ihtilaliyle başlayan dönem - 1961 Anayasası ile gelen "sosyal adalet" kavramı ve özgürlükler - Siyasal çevrelerde üç değişik görüş: • Plan yol gösterici değil, emredici olmalıdır (sol) • Plan emredici değil, tavsiye edici olmalıdır (liberal) • Bize plan değil, pilav lazım (sağcı oportinist)	- 1962: Ekonomide planlı dönem - DPT'nin kurulması ve 5'er yıllık kalkınma planları dönemi - Karma ekonomi	- Önce kamu yatırımlarına fren, sonraları büyük kamu binaları - Anayasa Md. 49: Devletin konut yükümlülüğü - Konut kooperatifleri (SSK destekli) - Yoğun yapsat (Emlak Kredi Bank. destekli) - Kat Mülkiyeti Yasası (1965) - DPT, yatırımların konut yerine daha üretken alanlara kaydırılmasından yanadır - TÜBİTAK'ın (1963) ve Yapı Araştırma Enstitüsünün (1969) kurulması	- Nazım İmar Plan Revizyonu için çalışmalar başlatıldı - Gecekondulaşma başladı
1970 - 80	- Özel Yüksekokulların Anayasa Mahkemesince kapatılması (1971) - 12 Mart 1971 darbesi - Politik kargaşa ve şiddet yılları - Milliyetçi Cephe hükümetleri dönemi ve uzlaşmaz politikacılar - İnsanların politik karşıtlarına kıydıkları dönem: Sağ-sol çatışmaları - Yurtdışında ASALA terörü - 12 Eylül 1980 darbesi	- Plan disiplininden uzaklaşma - 1974 petrol bunalımı - Ekonomik darboğazlar, döviz darlığı, borç arayışları - Ekonomik çöküş, kuyruklar, grevler (1978-80)	- 1972 Finansman Kanunu, ardından ekonomik bunalım konut girişimlerini ve inşaat yatırımlarını engeller - Sanayi tesisleri ve turizm yatırımları - İkinci konut şalgını ve kıyı yağması	- Konyaaltı Caddesi boyunca yer alan sekiz katlı binalar yapılaştı (sur duvarları) - Nazım İmar Plan Revizyonu çalışmaları başlatıldı - Falezlerde yapı yasağı 150 m. olarak belirlendi - Çakırlar, Altınova, Güzelyalı Belediyesi, Antalya Belediye sınırları içine dahil edildi.

Table B. 1. Table of Development Period of Planning and Urbanization of Antalya

1980 - 90	- 12 Eylül darbesiyle başlayan dönem - 1982 Anayasası - Ihtilalin ve askeri yönetimin etkisinin sürdüğü dönem - PKK terörü (1987)	- Liberalizm (Özalizm), serbest döviz, serbest ithalat ve ihracat - Banker olayları (1981-82) - Kronik yüksek enflasyon - Kamunun borçlanması	- TOKİ ve Toplu Konut Fonu (1984) ile inşaat sektöründe canlanma - Yurtdışı müteahhitlik hizmetlerinde gelişme - İmar ve İskan Bakanlığı'nın Bayındırlık Bakanlığı içinde eritilmesiyle "şehircilik"in sahipsiz kalması - İmar yasası değiştirildi. Planlama yetkisi belediyelere verildi. - İmar afları - İmar ıslah planları - Gecekondulara tapu tahsis belgesi - Arsa sertifikası başlaması - TÜBİTAK YAE'nin kapatılması (1989)	- Çarpık yapılaşmanın en önemli dayanağı olan Antalya Bld. İmar Plan notları (lejantı) meclisten geçti - Subasman kotu +2.50ye çıkarıldı. Böylece fiilen bir kat ilavesi yapıldı ve Lara ile Arapsuyu'nda yapı yoğunluğu %30 artırıldı. Kapalı çekmeler ve merdiven alanları emsal harici bırakıldı - Tüm binalara bir kat verildi. Odanın girişimiyle iptal edildi. - Falezlerde 150 m. yapı yasağı sınırı 35 m.ye çekildi. Lara falezleri üzerinde çok katlı otel alanları oluşturuldu. - Nazım planda Yönetim Alanı olarak belirlenen alanlar konut alanına dönüştü - Lara imar planında bulunan turistik alanlara bir yatak katı ilavesi verildi
1990 - 2000	- Körfez Savaşı (1990) - PKK terörü – Güneydoğu olayları - Koalisyon hükümetleri - Siyasal parti çokluğu - Toprak yağmasına verilen politik ödünler - Dinin politikaya alet edildiği, laiklik karşıtı görüşlerin ve uygulamaların politikada yoğunlaştığı dönem. Refahyol Hükümeti (1996-97) - 28 Şubat (1997) müdahalesi	- Liberal ekonomi - Özelleştime çabaları - GAP-Atatürk barajının devreye girmesi (1994) - 1994 finansman bunalımı - Kronik yüksek enflasyon	- Toplu konut fonunda kesintiler, bitirilemeyen konutlar - Gecekondu, seçimkondu ve yağma düzeni; kaçak yapılar - Dev alışveriş merkezleri ve gökdelenlere karşın 1994 bunalımından sonra sektörde sürekli daralma - Sektör derneklerinin kurulması (İMSAD) - 1999 Kocaeli ve Düzce depremlerinin getirdiği yıkım karşısında yeni çözüm arayışları	- Kıyı Yasası doğrultusunda Lara falezlerinde 2. sur duvarları inşa edildi - Talya Oteli ile Düden Çayı arasına kullanım serbestliği getirildi - Acısı mevkii turizm alanından konut alanına çevrildi - Konut alanları turistik tesis alanlarına dönüştürüldü. Böylece bir kat artışından yararlanarak, daha sonra tekrar konut alanına dönüştürüldüler. - Tarımsal karakterli alanların ifraz koşulu 5000m2'den 2000m2'ye düşürüldü. Odanın açtığı dava ile iptal edildi. - Antalya Büyükşehir oldu. - 1/25000 1/5000 Nazım İmar Planı yapıldı. Meslek odalarınca dava açıldı.
2000 - 2004	- ABD'nin Irak'ı işgali - 3 Kasım 2002 seçimleri sonucu eski siyasi partilerin silinmesi, tek parti (AKP) egemenliği - Dinin yönetime egemen kılınması arayışları - Kültürel erozyonun aracı haline gelen küreselleşme	- 2001 ekonomik bunalımı - Büyük iç ve dış borç stoğu - IMF ve Dünya Bankası bağımlılığı - AB'ye aday üye olma çırpınışları - Gerileyen enflasyon ve faizler - Artmayan üretim, artan borçlar - İşsizlik	- 1999 depremlerinin süren olumsuz etkileri - Yatırımların yeniden durmasıyla inşaat kesiminde sürekli daralma. Bitirilemeyen kamu inşaatları - "Yapı Denetimi" yasası - Hâlâ işletilemeyen Kamu İhale Yasası	- "Yerinde Planlama" prensibi Antalya Büyükşehir belediyesince benimsenerek Ant. B.şehir Bld. Nazım İmar Plan Müdürlüğü oluşturularak, Nazım İmar Plan Revizyonu çalışmaları Havza ölçeğinde başlatıldı - Lara'da 4300 dönüm alan "Kent Parkı" olarak planlandı - Kıyı Yasası Uygulama Yönetmeliği değişti. Oda tarafından iptali istemiyle dava açıldı. - Lara Kundu bölgesi " Turizm ve Kültür Koruma ve Gelişim Bölgesi" ilan edildi.

Table B.1. (Continued) Table of Development Period of Planning and Urbanization of Antalya

C. Report From Antalya Büyükşehir Municipality, (1995).

Kent Merkezi

Antalya Kent Merkezi olarak bilinen alan, kentin kuruluşundan bu yana, merkez işlevlerini etkin olarak barındıran vekentin kimliğini tanımlayan ve günümüzde de kentsel etkinliklerin ve yaşamın en yoğun olduğu bir yöredir.

Bugün Kaleiçi olarak adlandırılan sur içi çekirdeği ile, daha sonra Osmanlı Dönemi'nde bu çekirdeği çepeçevre saran sur dışı alanlarda uzun zaman, bazı bozulmalara rağmen eski kent dokusu, 1970'lere kadar yaşayabilmiştir. 70'li yıllarda giderek artan göç hareketi, hızla gelişen turizmin baskıları ve diğer sosyo-ekonomik değişmelere bağlı olarak kent merkezi ve çevre alanlarda spekülatif arazi rantları oluşmuştur. 1960'ların sonundan itibaren yapılan planlama çalışmalarında, bazı olumlu kararlar getirilmekle beraber, kent ve kent merkezi üzerindeki planlı yoğunlaşma önerileri yanında koruma politikaları geliştirilmemiş ve sur dışındaki tarihi dokunun, hemen tamamının yok edilmesi önlenememiştir.

Akdeniz Antik kentlerinde olduğu gibi Antalya'da da, bugünkü Atatürk Caddesi'nde, iki kenarında hurma ve palmiye ağaçları bulunan su arkı, bir yanında surlar, diğer yanında da son Osmanlı döneminden kalma Bahçeler içinde biribirinden güzel taş evler, konaklar varken bugün bunlar tek tek yıkılarak, yerlerini palmiye ve hurma ağaçlarını aşan yükseklikte, sekiz katlı apartmanlara bırıkmışlardır. Perge Antik kentinde olduğu gibi, kentin kimliğinde önemli bir yeri olan su arkı ise 1985 yılında kapatılmıştır.

1940 yılında Cumhuriyet Caddesi'nin açılması ile başlayan dönemde tarihi surların önünde banka binaları, işhanı, çarşı, arkeoloik sit alanı içinde (sur içinde) niteliksiz işhanlarının yapılması önlenememiştir.

1979'da yürürlüğe giren Kaleiçi koruma ve geliştirme imar planının getirdiği sınırlamaların da etkisi ile Cumhuriyet ve Atatürk Caddesi'nin üzerinde yenileme ve yoğunlaşma baskıları artmış, diğer yandan turizme yönelik ticari etkinlikler merkezin işlevsel yapısında ağırlık kazanmaya başlamıştır. Bu gelişmelerin sonucu olarak eski merkezin de içinde bulunduğu yörede trafik, otopark, gürültü ve diğer çevre sorunları hızla artmıştır.

Kentsel Mekan Düzeni : Kent merkezi tanımlanmış mekanlardan ve kentsel mobilya düzeninden yoksundur. Çarpık yapılaşma, çirkin mimari örnekler ve yer yer görülen fiziksel çöküntü ve bakımsızlıktan doğan görünümlerde eklendiğinde Antalya Kent Merkezi giderek hem tarihi ve doğal özelliklerini yitirmekte, hem de çağdaş kent merkezinde olması gereken değerleri de kazanamamaktadır. Sonuçta hızlı gelişen pek çok kentte ortaya çıkan yoğun yapılaşma ve trafik sorunları ile kimliksiz, sıradan, özellikleri kaybolan bir karmaşık yapıya dönüşme tehlikesi ile karşı karşıya bulunmaktadır.

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D. Related Presentation Drawings of the Project

The project responded to such planning issues as pedestrain and vehicular circulation, acces, safety, aesthetics, land uses and development phasing. Some related drawings used for presentation stages of the projects are introdeced below.
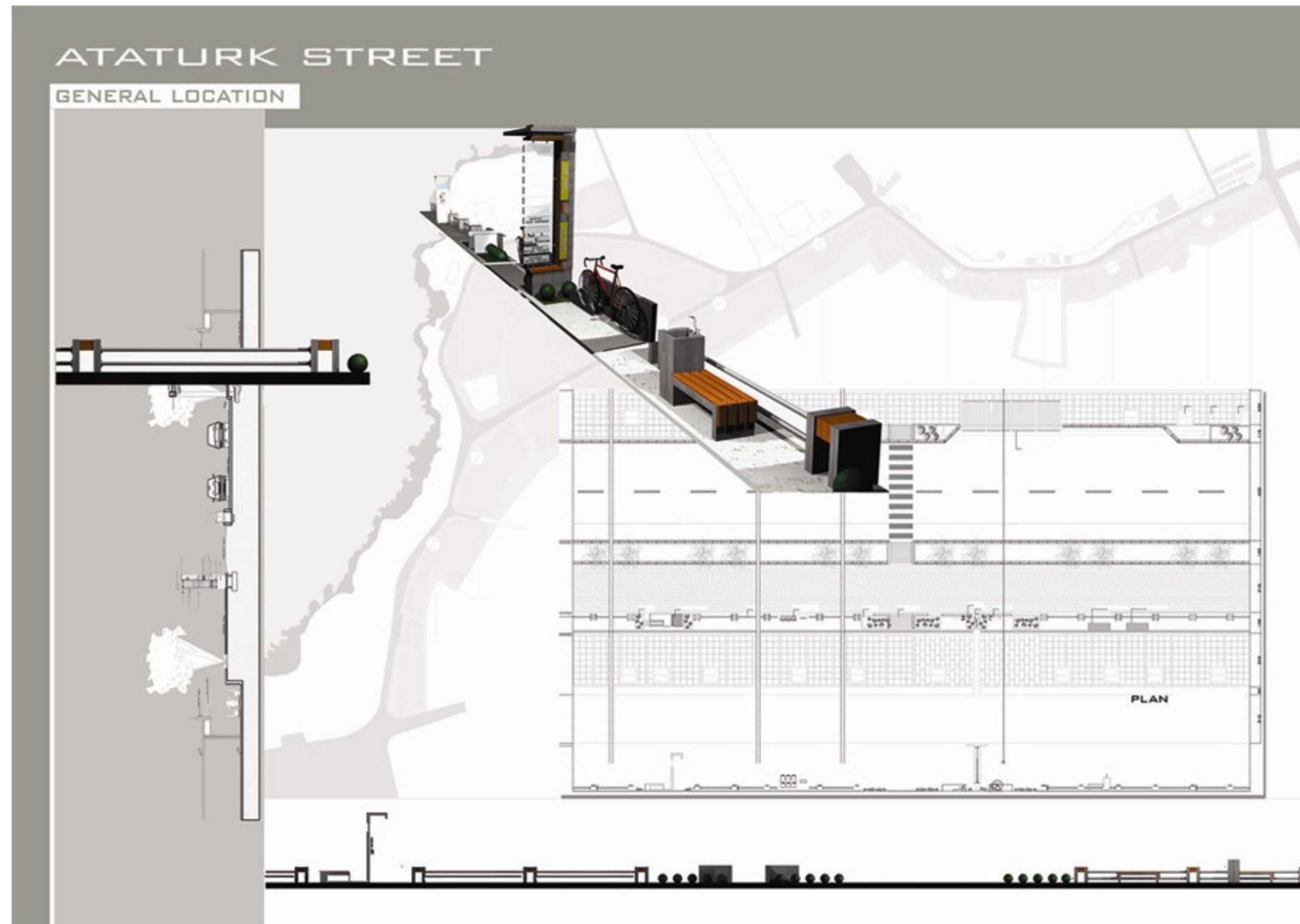
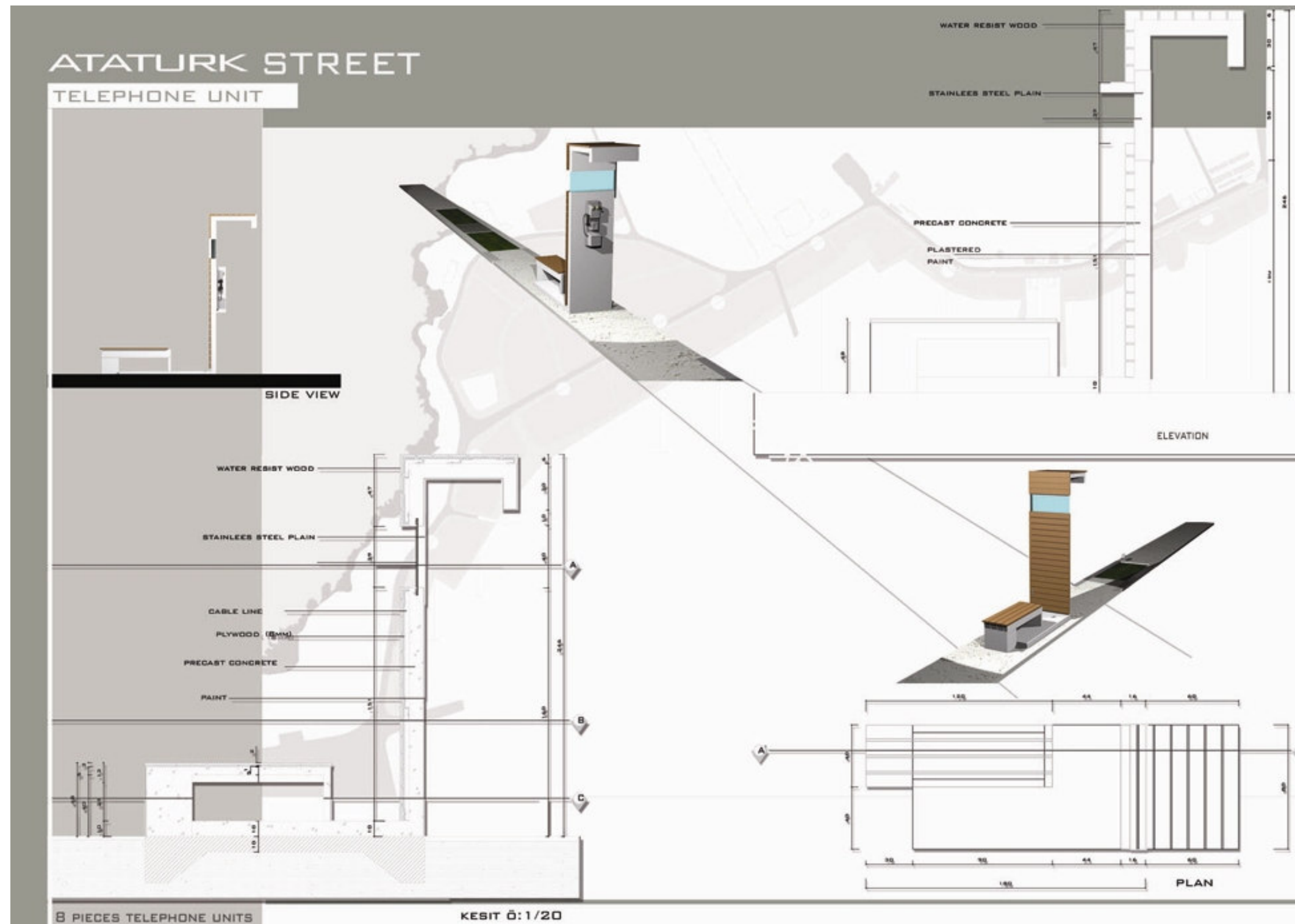**Fig. D. 1.** General Location drawing of Atatürk Street
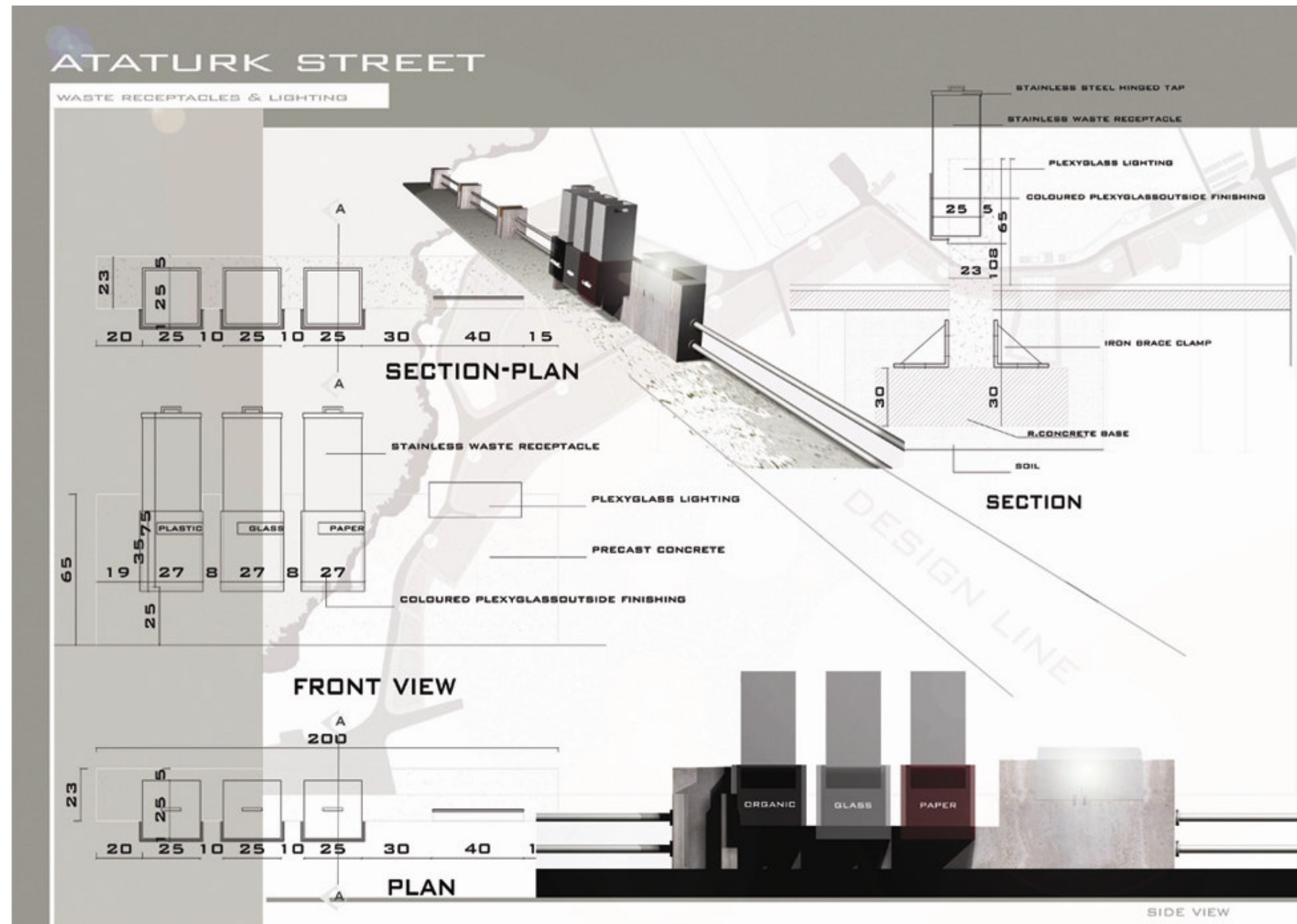
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Fig. D. 2. Drawing of Totem.

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Fig. D. 3. Drawing of Bench.

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Fig. D. 4. Drawing of Telephone Unit.

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Fig. D. 5. Drawing of Wastereceptacle & Lighting.

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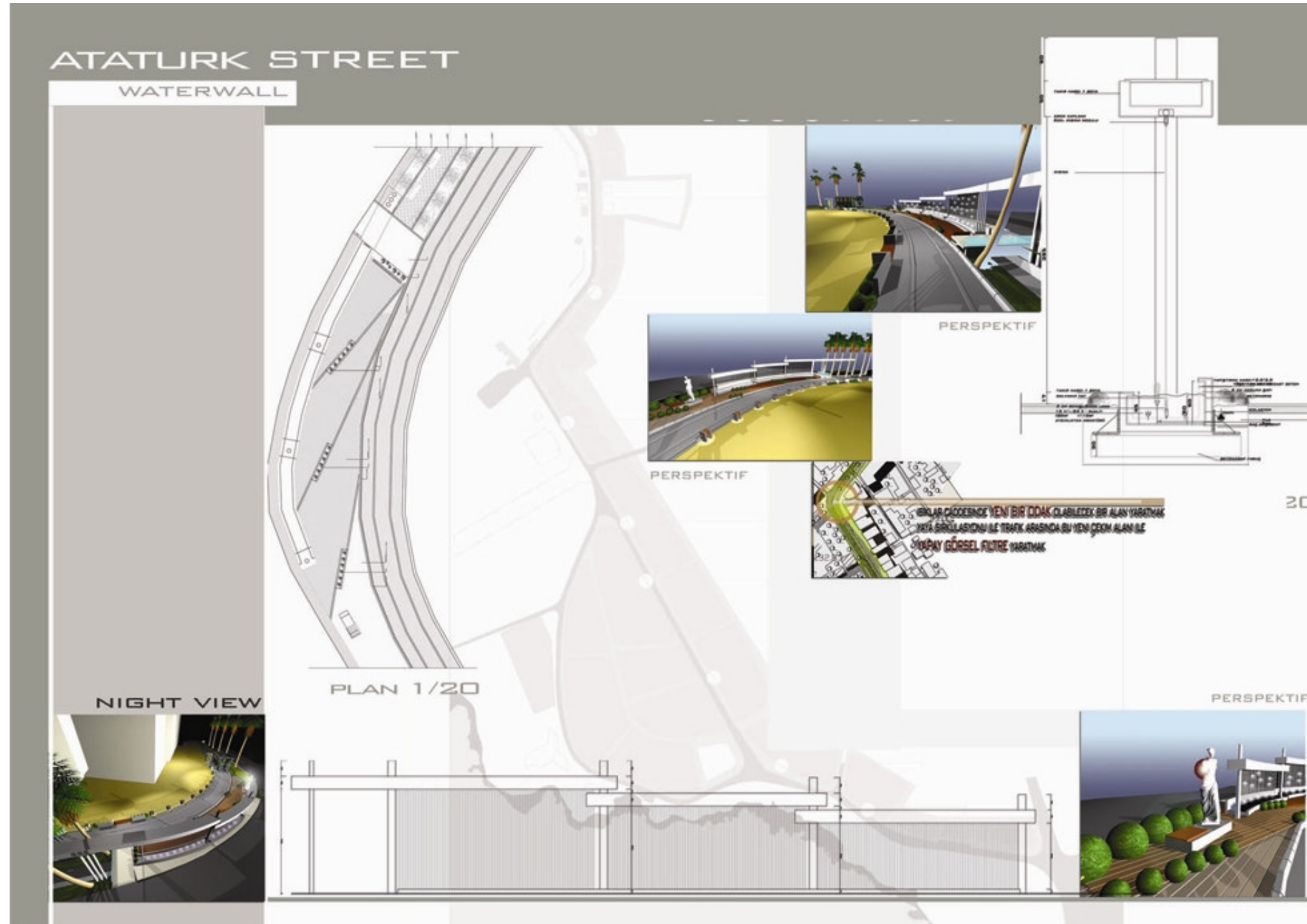**Fig. D. 6.** Drawing of Pedestrain Access Point.
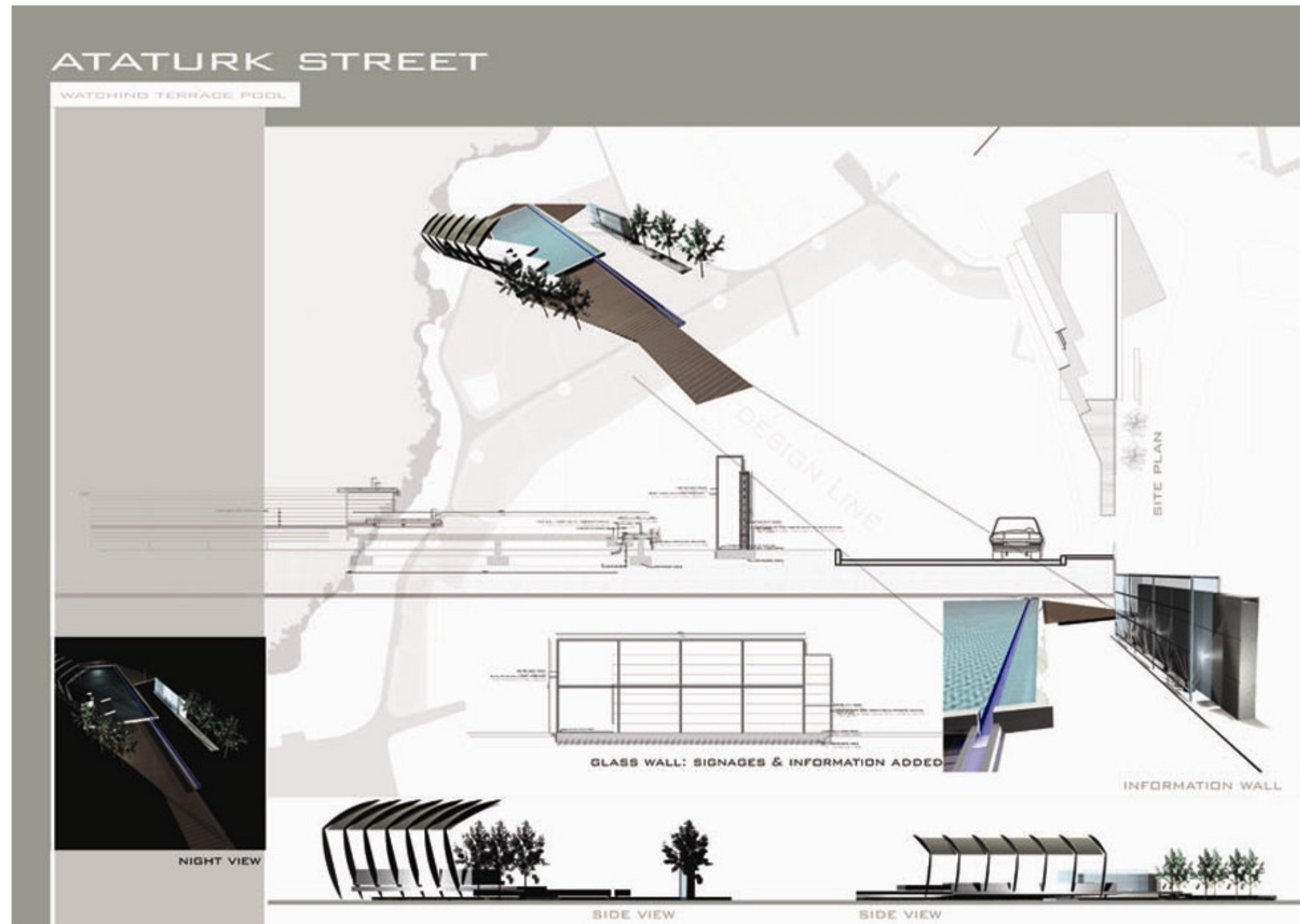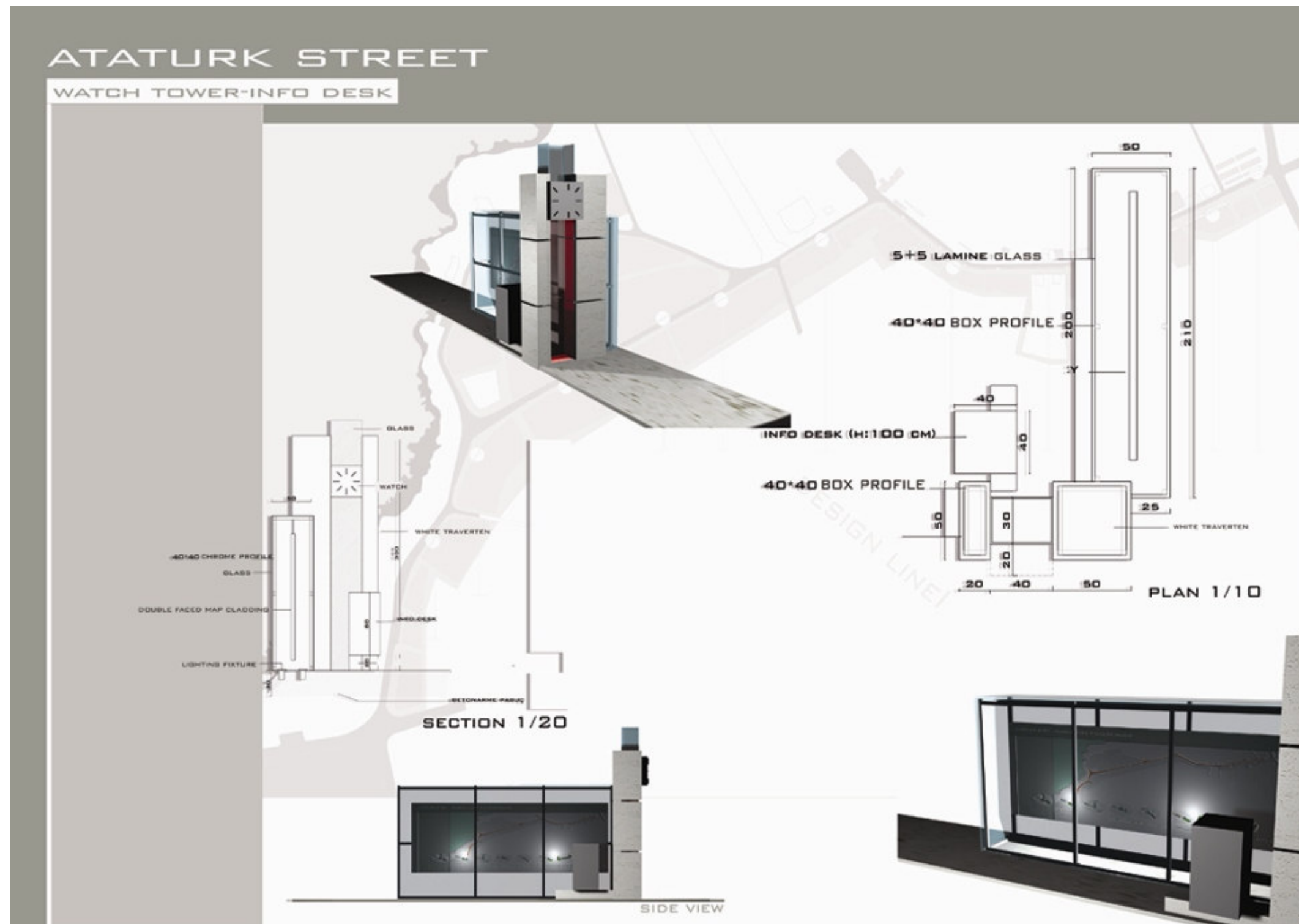
Fig. D. 7. Drawing of Waterwall.

Fig. D. 8. Drawing of Watching Terrace Pool.

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Fig. D. 9. Drawing of Watch Tower Info Des

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