ENVIRONMENTAL AESTHETICS OF THE RURAL ARCHITECTURAL TRADITION IN THE MEDITERRANEAN HIGHLANDER SETTLEMENT: THE CASE STUDY OF ÜRÜNLÜ

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KEMAL REHA KAVAS

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Approval of the Graduate School of Social Sciences

_____

Prof.Dr. Sencer Ayata
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Doctor of Philosophy in History of Architecture

_____

Assoc.Prof.Dr. Güven Arif Sargın
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 Doctor of Philosophy in History of Architecture

_____

Prof.Dr. Jale Erzen
Supervisor

(Examining Committee Members)

Assist.Prof.Dr. Lale Özgenel	(METU, AH)	_____
Prof.Dr. Jale Erzen	(METU, AH)	_____
Assoc.Prof.Dr. Gül Asatekin	(METU, REST)	_____
Assoc.Prof.Dr. Cânâ Bilsel	(METU, ARCH)	_____
Assist.Prof.Dr. Esin Boyacıoğlu	(Gazi University, ARCH)	_____

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Name, Last name : Kemal Reha Kavas

Signature :

ABSTRACT

ENVIRONMENTAL AESTHETICS
OF THE RURAL ARCHITECTURAL TRADITION
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THE CASE STUDY OF ÜRÜNLÜ

Kavas, Kemal Reha
Ph.D., Department of History of Architecture
Supervisor : Prof. Dr. Jale Erzen
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This thesis formulates a conceptual framework to account for the rural architectural traditions. The proposal is presented by referring to Ürünlü, a Mediterranean highland settlement in Southwestern Turkey.

The thesis' basic assumption is the environmental coherence of the traditional rural culture. Environmental aesthetics provides the conceptual basis through which architectural elements of the environmental coherence are investigated. Environmental aesthetics enhances the inclusive conceptions of "environment" as an integral whole merging nature with culture and "aesthetics" as an integrated realm of perceptual engagement with environment.

The integrative perspectives of environmental aesthetics unify the phenomenological approach with the concepts of "tectonics syntax" and "pattern language," which have been raised by previous studies of the traditional built environment. This integral conceptual framework is used to derive the conceptual tools.

Environmental coherence between the various scale levels of the rural settlement ranging from architectural detail to settlement pattern defines

"aesthetics of continuity". The conceptual tools, which are the "tectonic joint", the organic interface and the environmental armature, serve as the successive scale levels on which the architectural elements of the "aesthetics of continuity" are analyzed.

This framework is applied to Ürünlü for identifying the spatial articulations of environment as multileveled patterns illustrating culture-specific solutions to contextual problems. Hence, the patterns are reconsidered as the aspects of architectural enculturation. The thesis' proposal for an environmental representation of the settlement concretizes the patterns of integration between the rural architectural tradition and environment and explains the aesthetics of continuity between nature and culture. The intended contribution of the case study is a new theoretical approach generally applicable to the rural settlements.

Keywords: environmental aesthetics, environmental coherence, aesthetics of continuity, environmental representation, tectonics, pattern language, tectonic joint, organic interface, environmental armature, phenomenology, enculturation, perceptual integrity, rural architectural traditions

ÖZ

AKDENİZ DAĞLIK YERLEŞİMİNDEKİ
KIRSAL MİMARİ GELENEKTE
ÇEVRE ESTETİĞİ:
ÜRÜNLÜ ÖRNEĞİ

Kavas, Kemal Reha
Doktora, Mimarlık Tarihi Bölümü
Tez Yöneticisi : Prof. Dr. Jale Erzen
Eylül 2009, 319 sayfa

Bu tez, kırsal mimari gelenekleri açıklayıcı bir kavramsal çerçeve önermektedir. Bu öneri, Türkiye'nin güneybatısında yer alan Ürünlü yerleşimi bağlamında sunulacaktır.

Tezin temel kabulü, geleneksel kırsal kültürde çevresel tutarlılığın varlığıdır. Çevre estetiğinin kavramsal altyapısına başvurularak çevresel tutarlılığın mimari elemanları araştırılmaktadır. Çevre estetiği, hem algıyı hem de algı objesini bütüncül olarak görür. Çevre estetiğine göre, hem doğa ve kültürü kaynaştıran "çevre", hem de çevrenin algılanmasına ilişkin olan "estetik" bütüncüldür.

Çevre Estetiğinin bütüncül bakış açısı sayesinde fenomenolojik yaklaşım ile daha önceki geleneksel yapı çevresi çalışmalarında ortaya atılan "tektonik sentaks" ve "kalıp dili" kavramları birleştirilmekte ve bütüncül bir kavramsal çerçeve oluşturulmaktadır. Bu çerçeveden uygun kavramsal araçlar türetilmiştir.

Kırsal yerleşimde mimar detaydan yerleşim kalıplarına varan bir ölçek dizgesinin değişik seviyeleri arasında gözlenen çevresel tutarlılık, "süreklilik estetiğini" tanımlamaktadır. "Tektonik bağ," organik ara yüz ve çevresel omurga

olarak adlandırılan kavramsal araçlar, "süreklilik estetiğinin" mimari elemanlarının tanımlanacağı ölçek seviyeleri olarak görülmektedir.

Bu çerçeve, bağlamsal problemlerin kültüre özgü çözümlerine işaret eden çok düzeyli kalıpları ortaya çıkarmak amacıyla, Ürünlü'ye uygulanmaktadır. Böylece, bu kalıplar mimari kültürleştirmenin öğeleri olarak görülmektedir. Tezin ortaya koyduğu çevresel temsil önerisi kırsal mimari gelenek ile çevre arasındaki bütünleşmeyi somutlaştırmakta ve doğa ile kültür arasında kurulan "süreklilik estetiğini" açıklamaktadır. Bu örnek çalışma ile kırsal mimari geleneklerin geneline uygulanabilecek yeni bir kuramsal yaklaşım hedeflenmiştir.

Anahtar Sözcükler: çevre estetiği, çevresel tutarlılık, süreklilik estetiği, çevresel temsil, tektonik, kalıp dili, tektonik bağ, organik ara yüz, çevresel omurga, fenomenoloji, kültürleştirme, algısal bütüncüllük, kırsal mimari gelenekler

To My Grandparents

ACKNOWLEDGMENTS

The selection of Akseki-İbradı Basin as a case study for testing the theoretical argument of this thesis has been due to a personal link. The village of Cemerler is my hometown. In spite of a disengagement from the hometown for at least three generations, I have been in close contact with the region since my childhood. Through several visits and family stories, my attachment has continued. I remember how I was impressed by the natural elements like the gorgeous Taurus Mountains, the rugged landscape and the wild goats. My childhood memory is shaped by powerful visual imprints concerning the relation of the rural architectural tradition with the natural environment. I owe a general debt of gratitude to my grandparents and parents, who have been my principal source of inspiration during this subconscious process.

The initial idea for studying the rural highlander settlements of the Akseki-İbradı Basin had its origins in my dialogues with Prof.Dr. Jale Erzen, the supervisor of this thesis. I wish to express my deepest gratitude to Prof.Dr. Jale Erzen, whose academic work, scholarly advice, encouragement and insight have guided me throughout the research. Her work represents the core of the limited study of environmental aesthetics in this country. Without this insight, it would be impossible for me to get acquainted with the field. Apart from this specific study, she has had a deep impact to my personal and academic development. I gratefully acknowledge my deep indebtedness to her.

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No acknowledgment in a thesis of this sort would be complete without mentioning Prof.Dr. Arnold Berleant, who has had a great contribution to the development of environmental aesthetics. The work of Prof.Dr. Berleant has surveyed a path to follow. Apart from this general point, I am grateful to Prof.Dr. Berleant, who was kind enough to read an early version of my thesis. I express my sincere thanks for his valuable comments.

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In this work, images have a particular originality. Much of the details have been made explicit through my drawings which were encouraged by Prof.Dr. Jale Erzen. Photographs were taken by myself in the field. With his great knowledge on the local context, Doğan Özcivan guided me in the selection of historically significant settings. Assoc.Prof.Dr. Gül Asatekin suggested the composition of the photographs into panoramic elevations of the settlement. I express my sincere thanks to all of them.

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Any thank to my parents, Reyhan and Ahmet Hamdi Kavas, who have been supporting me all through my life, would be an understatement. No single detail of my personal development would be possible without their everlasting help and supporting love.

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* No sources are indicated fort he visual materials which are original to this thesis.

CHAPTER 1

INTRODUCTION

This thesis formulates a conceptual framework to account for the rural architectural traditions. The architectural tradition of the rural settlement of Ürünlü, which is situated in the Akseki-İbradı Basin in southwestern Turkey, will be the subject of a case study for testing the thesis' theoretical approach. **(Fig.1.1.** and **1.5.)** The intended contribution of the case study is a new theoretical approach generally applicable to the traditional rural settlements.

The thesis' basic assumption is the environmental coherence of the traditional rural culture. The rural architectural traditions illustrate the physical expressions of the integrity between climate, topography, constraints for natural resources, architectural morphology and all spheres of local culture. This integrity can be traced in a wide range of scales ranging from architectural detail to settlement pattern. The objective of this thesis is to identify the architectural elements which have sustained the environmental coherence throughout history.

As Ürünlü illustrates, environmental coherence associated with rural architectural traditions generally belong to the past because the traditional construction procedures are no longer practiced due to cultural changes. [1] **(Fig. 1.13.** and **1.16.)** The Akseki-İbradı Basin is quite rich in terms of the architectural evidence exemplifying traditional and characteristic building practices.[2] **(Fig.1.2.)**

The significance of Ürünlü within this general context is the high level of originality exhibited by its traditional built environment. **(Fig.1.4.)** Although the current building practice in Ürünlü is underlined by a general break with rural traditions, the destruction of the traditional built environment of Ürünlü has occurred in a limited extent.[3]

The traditional agriculture-based activity patterns of Ürünlü persist within the handed down architectural heritage. The current physical state of the settlement

not only provides substantial evidence about the morphology of traditional rural architecture, but also informs us about the local culture which had once been congruent with architecture. **(Fig.1.4.)**

Since the environmental coherence can be defined in an historical context, the investigation of its architectural dimension becomes a subject of architectural history. The thesis' intended contribution has both contextual and theoretical dimensions. From the viewpoint of the local context and specific knowledge, the thesis intends to contribute to the extension of the range of subject matters in architectural history. From the viewpoint of theory, the thesis intends to contribute to the general knowledge of the discipline by its attempt to derive a theoretical structure compatible with a rarely explored subject matter.

At this point, it is necessary to touch upon the problems of the already established research regarding the specific context. The necessity for a new theoretical approach regarding the rural architectural settlements will be better understood by revealing the problems of the already established research in Turkey.

The Akseki-İbradı Basin has a great significance for the study of cultural traditions of Turkey.[4] Archeological evidence reveals the historical importance of the region.[5] The basin provides a great quantity of preserved structures exemplifying the traditional built environment. **(Fig.1.6.)** Due to the scarcity of written sources, the material evidence of architecture becomes the principle key for approaching the historical and cultural context of the region.

Throughout history, the characteristic geographical features of the region have shaped various cultural aspects such as economic structure, traditional architecture and settlement patterns. Starting especially from the 1960s, migration has become a social reality because the region did not undergo any considerable economical development.

The phenomenon of emigration has had a more profound effect for the highlander villages than for the administrative centers such as Akseki and İbradı. While serious urban degeneration can be documented in the centers such as Akseki and İbradı, **(Fig.1.7.)** the traditional built environment of the rural settlements are

much more preserved.[6] The gradual population decrease due to emigration has created several abandoned settlements. These factors resulted in the formation of rural settlements exhibiting substantial examples of architectural heritage. [7] **(Fig.1.8.** and **1.9.)**

In Ürünlü, even the architectural examples which are not in good physical condition, **(Fig.1.11.)** still give a strong sense of environmental coherence. The architectural evidence offers qualified examples of a local construction system characteristic to the region. The traditional construction technique, which this thesis will refer to as "timber reinforced rubble stone masonry," exhibits a successful adaptation to the materials available within the immediate environment. **(Fig.1.12.)**

The substantial material evidence of Ürünlü has provided opportunities for the Turkish researchers to focus on the architectural morphology. In Turkey, most of the research carried out in the region until today exemplifies a typological approach.[8] "Typology" is a concept requiring comprehensive theoretical discussion. This discussion is not a part of this thesis. The thesis merely refers to certain problems of the above mentioned typological stream in the study of the rural architectural traditions.

In general, this typological stream in Turkey has focused on the formal and compositional rules of plan solutions and the physical explanations of construction technology.[9] The central tenet of this approach in the study of the Akseki-İbradı basin has been categorizing the local dwelling as a variation of the preconceived types such as "Turkish house" or "Ottoman house." [10] The major drawback of this approach is its incapacity to apprehend the originality of the construction technique that characterizes the environmental coherence between the built and natural environments. **(Fig.1.10.)**

The research undertaken in Ürünlü until today exemplifies an effort to legitimize the preconceived type called the "Turkish" or "Ottoman" house. Each detailed explanation is destined to typify a generic pattern. Each identifiable construction technique fills the missing parts of a comparative table fulfilling the regional variation of the generic type. **(Fig.1.15.)** Continuities with environmental

features **(Fig.1.13.** and **1.14.)** are taken for granted. The intricate nature of cultural integrity is left as an implicit quality without any theoretical explanation. [11]

The need for the explanation of the broad based reciprocity between the built and natural environments challenges the conventional approach to the architecture of the region.

Due to the above mentioned problems of the established theoretical frameworks within the discipline of architectural history in Turkey, setting up an interdisciplinary theoretical framework becomes a necessity. Therefore, the thesis is more than a simple inventory of architectural heritage. Beyond its introduction of an unexplored local context, the thesis proposes an alternative conceptual framework.

An alternative approach is developed by referring to a phenomenological analysis. The phenomenological perspective is used to explain the reciprocity between man and environment which lies at the basis of the environmental coherence. In order to establish this theoretical ground, the thesis firstly refers to Christian Norberg-Schulz, a pioneering scholar of architectural phenomenology.

Norberg-Schulz argues that "human identity presupposes the identity of place" (Norberg-Schulz, 1980: 22) This argument presupposes that cultural identity exists as long as the identity of place is perceived. Then, identification becomes the primary aspect of environmental consciousness. If the architectural heritage of Ürünlü is conceived as the continuous spatial structure of environment rather than an inventory of isolated individual enclosures, this reconsideration will provide a fresh insight to the historiography of the rural settlement.

Norberg-Schulz further points to the active role of architecture during the reciprocal construction of the identities of the self and the place. For him, "identification is the basis for man's sense of *belonging*" and architecture becomes an important cultural aspect since it "consists of concrete objects of identification." (Norberg-Schulz, 1980: 19-22)

This statement of Norberg-Schulz emphasizes architecture's active role in enculturation. Then, architecture can be conceived as the sensory and physical layer of culture which reveals man's interpretations upon the earth. This definition

helps us to understand the role that rural architecture has played during the construction of the sense of *belonging* felt by the rural dweller towards the land. **(Fig.1.17.)**

Then, the construction and sustenance of the place-based cultural identity is intermingled with the articulation of the architectural layer. This process of architectural enculturation transforms nature into a "cultural landscape." The individual settlements of this continuous "cultural landscape," which may be envisaged at the scale of the Akseki-İbradı Basin, are transformed into the "*foci* where the environmental character is condensed." (Norberg-Schulz, 1980: 10)

Within this new conception of architecture as environmental design, Jale Erzen argues that "Each contact with the earth or nature becomes also a new acquisition for culture, modifying or changing it." (Erzen, 2000: 85-86) **(Fig.1.17.)** In this way, architecture constitutes the physical medium through which cultural traditions, norms and values are transmitted among successive generations.

How environment is culturally weaved through architecture has been a central theme in environmental aesthetics which is an interdisciplinary approach based upon phenomenology. Considering the integrity between the rural settlement and environment, this thesis considers the conceptual basis of environmental aesthetics as an appropriate theoretical reference while studying the architectural dimension of the environmental coherence.

The perspectives of environmental aesthetics recognize "an actively participating human presence lying at the center of environmental meaning and value" (Berleant, 1997: 24) Participatory engagement with environment mentioned by Berleant is the essential defining feature of the historical referent to be reconstructed by this thesis. Environment, in this respect is the "physical-cultural realm in which people engage in all the activities and responses that compose the weave of human life in its many historical and social patterns." (Berleant, 1992: 20)

This conception of "environment" develops its alternative view of "aesthetics" as an expanded field of interactions between culture and environment. Any human activity underlined by perceptual engagement with environment

becomes the subject of aesthetics. From this viewpoint, the term "participatory engagement" (Berleant, 1997: 86) becomes a key for understanding the rural dwellers' conception of environment.

Therefore, environmental aesthetics enhances the inclusive conceptions of "environment" as an integral whole merging nature with culture and "aesthetics" as an integrated realm of perceptual engagement with environment.

Through the adoption of the integrative perspectives of environmental aesthetics, the phenomenological approach is unified with the concepts of "tectonic syntax" (Frampton, 1990) and "pattern language," (Alexander, 1979) which have been raised by previous studies of the traditional built environment. The thesis uses this integral conceptual framework is to derive the conceptual tools.

For explaining the role of the architectural tradition in the sustenance of environmental coherence, the thesis refers to Kenneth Frampton's (1990: 19-25) focus on the concept of "tectonics." The architectural embodiment of the environmental coherence is the structural unit composing the local materials into culturally-specific combinations. "Tectonics" is taken as the study of architectural form in both of its material and cultural dimensions.

The "tectonic syntax" achieved by the composition of local materials and technical constraints is the essential cultural articulation possessing significant environmental aesthetic value. In Norberg-Schulz's (1980: 10) terms, the tectonic syntax produces "the *foci* where the environmental character is condensed." Therefore it represents the conceptual nucleus of the architectural dimension of the environmental coherence.

The multileveled reproduction of the constructive principle pointed by tectonics fabricates the overall physical structure of the rural settlement. If the tectonic syntax refers to the kernel of the constructive principle of a characteristic cultural landscape, its manifestations in successive scales should be explained.

For this explanation, the thesis Christopher Alexander's (1979: definition of "patterns." Each pattern signifies a convergence of certain social activity with a spatial configuration. A pattern is the intersection of an environmental context, a

contextual problem and a culturally-specific solution. The formulation of a pattern is generic, however its form acquisition is culturally-specific.

This abstract definition of pattern makes it possible to conceive it in various scales concerning the rural settlement. Patterns of the architectural scale become the subsets of a pattern shaping the settlement scale. Environmental coherence can be regarded as the product of this continuity among the multileveled patterns. For Alexander (1979), these interrelated patterns structure the distinctive "pattern language" of a cultural tradition.

The perspectives of environmental aesthetics make it possible to conceive the structure and perception of environment as integral wholes and enhance the interrelation of "tectonics" and "pattern language". The characteristic "tectonic syntax" of a culture underlies patterns of changing scales. For instance, the smallest scaled exemplification of the "tectonic syntax" can be considered as the "tectonic joint" which highlights the scale of the architectural detail.

Therefore, the "tectonic joint" defines a scale level for the pattern language of a traditional rural settlement. The thesis takes the "tectonic joint" as a conceptual tool signifying the spatial articulations in the scale of architectural detail. The thesis considers it as the indicator of "a harmonious unity of human contribution and physical location." (Berleant, 1992: 132) It is the architectural representation of the environmental coherence in this scale level because it successfully exhibits "the adaptation of regional materials and techniques to local conditions". (Berleant, 1992: 147) **(Fig.1.12.)** The patterns embody an "environmental character" which expresses "the essence of place." (Norberg-Schulz, 1980: 6)

The multileveled constituents of the pattern language become the architectural elements of "aesthetics of continuity," which is coined by Berleant (1997: 120) to explain the cultural integrity [12] in different scales of the traditional built environment. Environmental coherence between the various scale levels of the rural settlement ranging from architectural detail to settlement pattern defines "aesthetics of continuity".

The thesis proposes three conceptual tools or fundamental scale levels for the patterns, which are the "tectonic joint", the organic interface and the environmental armature. The organic interface relates to the scale of the architectural section which reveals the patterns of integration between the dwelling and environment. The environmental armature discloses the patterns in the extended scale of the settlement. The thesis analyzes the architectural elements of the "aesthetics of continuity" on these levels.

This framework is applied to Ürünlü for identifying the spatial articulations of environment as multileveled patterns illustrating culture-specific solutions to contextual problems. Hence, the patterns are reconsidered as the aspects of architectural enculturation.

This concise overview of the conceptual framework adopted by the thesis indicates that the integration of the concepts of "tectonics" and "pattern language" into the perspectives of environmental aesthetics makes it possible to explain the cultural significance of architecture and the culture-specific dimension of environmental coherence.

Architectural enculturation points to the active role of architecture during the formation and transmission of culture. A profound understanding of the rural settlement becomes possible by demonstrating that architecture not only embraces social activities[13], but also directs, regulates and actively shapes the nature of these activities by means of its spatial qualities. (Stieber, 2006: 175-178)

For instance, the sustenance of local culture [14] through the collective memory of Ürünlü is tightly related with the architectural tradition. The constructional procedures of architecture embody an important part of the transmitted and learned behaviors. **(Fig.4.3.)** The recurrence of architectural patterns in related scale levels sustains the continuity between generations through the collective cultural memory.

Successful resolution of the problem of survival is realized by the deep environmental consciousness underlying the rural architectural tradition. The language of the graphical representations used by the already established literature on the traditional Anatolian dwelling is far from grasping this essential quality.

(Fig.1.10. and **1.13.)** These representations fail to account for environmental coherence because their representations isolate the dwelling from environment.

Therefore, in order to concretize the patterns of integration between architecture and environment, this thesis proposes an environmental representation of the settlement. The original drawings of the author illustrate the representative potentials of this proposal for an environmental representation. The objective of this proposal is to represent the aesthetics of continuity between nature and culture.

To summarize, the contingency of the traditional activity patterns in Ürünlü creates potentials for carrying out research which goes beyond the study of architectural morphology. Instead, it becomes possible to trace the nature of the intangible cultural heritage through the tangible evidence of architecture. A profound understanding of the enculturative role of architecture in the sustenance of environmental coherence necessitates the comprehension of the rural dweller's relation with environment. How he conceives environment and integrates himself to its structures is successfully illustrated by architecture.

In the light of the given arguments, the intended contribution of the case study is a new theoretical approach generally applicable to the rural settlements.

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[1] Due to the introduction of contemporary building materials and techniques, the original architectural characteristics of the Akseki-İbradı Basin are undergoing a process of degeneration.

[2] The official registration of several traditional dwellings in Akseki was made by the Conservation Council of Antalya responsible for Cultural and Natural Heritage in the Ministry of Culture on September 11, 1998. (Decree no: 3958) The inventories of registration were approved in August 17, 2000 (Decree no: 4697) The registration covers 49 dwellings, the building of the local administration (*kaymakamlık*) the Central Mosque and the memorial of Atatürk.

The Roman temple and other archaeological remains (registered as 1st level archaeological site) and the 59 traditional dwellings in the town centre (registered as urban site) in Cevizli (August 29, 2002 / Decree no:5588),

However, there are more traditional dwellings which deserve to be identified and registered as cultural values.

The traditional structures are products of refined craftsmanship. Since 1998 they are under preservation owing to the efforts of the Municipalities of Akseki and İbradı and the ÇEKÜL Foundation. Recently, the growing consciousness regarding the value of this cultural heritage made it possible to realize summer practices and conservation projects.

[3] This fact does not lead to a complete abandonment of the traditional built environment. Numerous traditional structures continue to be occupied by the actual inhabitants who possess a strong attachment to the land. The reasons for this quality of Ürünlü will be extensively explored by Chapter 2

[4] The historical significance of the region will be explained in detail by Chapter 2. For this point, see also Appendix A

[5] İşkan, Havva and Çevik, Nevzat. (1999) 'Akseki Çevresi Arkeoloji ve Tarihi,' *Sanatsal Mozaik: Kentsel Bilinç-Çevre-Kültür,* İstanbul: EKO Yayıncılık Ltd.

[6] Başarır, Berna (2001) *Akseki, Hacıgüzeller Evi,* Unpublished Master's Thesis, supervisor: Prof.Dr. Zeynep Ahunbay, İstanbul: Istanbul Technical University

The major historical change identifiable in the traditional built environment of the remote region has occurred during the last three decades. The population decrease in the villages has been an advantage for the preservation of the architectural heritage in its original state.

[7] Among these villages the most exemplary are Cemerler, Güzelsu and Sarıhacılar (Fig.2.5.)

[8] Typology has different streams throughout the world and the discussion of its variations requires detailed theoretical elaboration, which is out of this thesis' scope. In this thesis, the typological approach will refer to the studies of the Turkish scholars such as Aksoy (1963), Küçükerman (1973), Eldem (1984) and Kuban (1995). The thesis will also mentioned some studies focusing specifically on the architecture of the Akseki-İbradı Basin.

[9] This situation is also emphasized by Asatekin:
Asatekin,Gül (1994), *The Role of the Inhabitant in Conservation: A Proposal for the Evaluation of Traditional Residential Architecture in Anatolia,* Unpublished Ph.D. Thesis in Restoration, supervisor: Prof.Dr. Ömür Bakırer, Ankara: METU, p.1

The focus on typology is not limited to the studies undertaken in this region. This has been the prevailing method for approaching the traditional domestic architecture of Anatolia. Asatekin states that although "traditional residential architecture of contemporary Turkey is one of the important foci of interests of different fields of specializations," it is taken from the viewpoint of architecture "mainly as a subject of typology." Meanwhile "from the viewpoint of restoration they are accepted as a physical medium of the past which should be preserved."

The current state of research concerning specifically the traditional architecture of the Akseki-İbradı Basin and generally the traditional domestic architecture in Anatolia are important issues. At this point, I find it sufficient to mention the basic guidelines of the already established theoretical models in order to make an introduction of the original contributions of this thesis.

[10] The conceptualizations of "Turkish" or "Ottoman" house is a recurring theme voiced by important scholars of Turkey:
Eldem, S.H. (1984) *Türk Evi: Osmanlı Dönemi,* İstanbul: Türkiye Anıt Çevre Turizm Derneği
Kuban, D. (1965) *Anadolu-Türk Mimarisinin Kaynak ve Sorunları,* İstanbul: İTÜ Mimarlık Fakültesi
Kuban, D. (1995) *Turkish Hayat House,* İstanbul: Eren Yayınları
Aksoy, E. (1963) 'Orta Mekan: Türk Sivil Mimarisinde Temel Kuruluş Prensibi,' *Mimarlık ve Sanat (7-8)* pp.39-92
Küçükerman, Ö. And Güner, Ş. (1995) *Anadolu Mirasında Türk Evleri,* İstanbul: T.C. Kültür Bakanlığı Yayınları
Küçükerman, Ö. (1973) *Anadolu'daki Geleneksel Türk Evinde Mekan Organizasyonu Açısından Odalar,* İstanbul: Türkiye Turing ve Otomobil Kurumu Yayınları

[11] For an example of the studies which need theoretical elaboration, see

Yıldız, Hakime (1999) "Akseki Kent Merkezi," *Sanatsal Mozaik: Kentsel Bilinç-Çevre-Kültür,* İstanbul: EKO Yayıncılık Ltd.

[12] Any social narrative is out of this thesis' scope. However, paralleling the common emphasis on "holism" adopted by the majority of cultural anthropologists, the basic assumption of the thesis is that traditional rural culture is an integral whole. Although there is no agreed upon definition of "culture" in anthropology, there is a common stress on "the integrity of culture."Since the central interest here is not the theory of cultural anthropology, this thesis is not concerned with specific definitions of "culture,"[12] which may be quite different from each other.

Miller, Barbara (2008) *Cultural Anthropology in a Globalizing World*, Boston: Pearson Education Inc. p.11

Harris and Johnson (2007: 3) define "holism" as "an approach that assumes that any single aspect of culture is integrated with other aspects, so that no single dimension of culture can be understood in isolation." This thesis argument for the cultural congruence of the rural architectural tradition is based upon this understanding of "holism"

See also:
Ember, Carol R. and Ember Melvin (2009) *Human Culture: Highlights of Cultural Anthropology,* New Jersey: Pearson, Prentice Hall, p.3
The authors regard the holistic approach as the distinguishing feature of cultural anthropology. They state that "the physical environment, the organization of family life, the general features of language, settlement patterns, political and economic systems, religion and art" are the subjects with which the cultural anthropologist is concerned.

[13] This argument of the thesis criticizes the view that "architecture is a reflection of behavior or the use of space which, in turn is a reflection of culture." (Kent, 1990: 3) Such passive conceptions are indifferent to local intricacies of traditional architecture and degrade architecture generally into a physical envelope encompassing the social content passively.

[14] Hoebel, E.A. (1971) 'The Nature of Culture,' in H.L.Shapiro (ed.) *Man, Culture and Society,* London, Oxford, New York: Oxford University Press, p.209

CHAPTER 2

THE SPATIO-TEMPORAL CONTEXT AND METHODOLOGICAL GUIDELINES

The basic theoretical orientation of this thesis is introduced in **Chapter 1**. The underlying motivation is an objection to the already established theoretical perspectives for the study of traditional rural architecture. For the consistency of the argument, this basic objection should be followed by an alternative proposal. To achieve this theoretically constructive task, one should first posses a representative image of the established knowledge. This is the prerequisite for being able to evaluate and transform the established knowledge.

This chapter is dedicated to the construction of the representative image of the established perspectives for the subject. I consider this as a construction of the context of the thesis. As it has been stated by **Chapter 1**, the intended contribution of the thesis is twofold: it is simultaneously concerned with the specific knowledge concerning the Akseki-İbradı Basin and the general knowledge concerning the theory of architectural history. Then, the construction of the context ought to be twofold: It should simultaneously present a spatio-temporal background **(Section 2.1.)** together with a theoretical and methodological background. **(Section 2.2.)**

The spatio-temporal context gives introductory information about the historical background, geographical character and the socio-economical structure of the region. **(Section 2.1.)** Then, by analyzing the already established research, the basic methodological guidelines will be presented. **(Section 2.2.)** The objective of this chapter is to provide the basis for the definition of the conceptual framework and the conceptual tools which will be presented in **Chapters 3** and **4**

2.1. The Spatiotemporal Context:

2.1.1. History:

The historical settlement of *Marla* (Akseki) is defined by the intersection where the ancient trade route between Konya and Alanya cuts across the Taurus. The geographically introverted Akseki-İbradı basin constitutes a transitory zone between the south-western coastal region and the inland territory of Anatolia.

The present borders of Akseki and İbradı define an intersection of three ancient regions of Asia Minor. Psidia at north, Cilicia at east and Pamphilia at southwest converge around the Akseki-İbradı basin.[1] **(Fig.2.1.** and **2.3.)** The ancient river of Melas (Manavgat) flourishes from the mountainous Akseki-İbradı Basin. Ürünlü is close to this point. **(Fig.2.1.)** The borders of the antique region called Psidia reached to the basin.

Etenna (Ivgal-Sinanhoca), *Kotenna* (Gödene-Menteşbey) and *Erymna* (Ormana-Ardıçpınarı) are the three archaeologically significant settlements in the Akseki-İbradı basin. **(Fig.2.2.** and **2.4.)** *Erymna* is located between today's Ormana and Ürünlü.[2] These settlements appear in the ancient maps concerning the region and they are considered within antique regions of Psidia and Lykanoia interchangeably. (İşkan and Çevik, 1999: 51) *Unulla* (Ürünlü) was also located in Psidia. The foundation period of the settlement is obscure. However, it is estimated that *Unulla* dates back at least to the Roman period by drawing inference from the archaeological evidence around İbradı. (9km. to Ürünlü) **(Fig.2.5.)**

The settlements of the Akseki-İbradı Basin have been physically isolated from the political centers of Anatolia during the course of history. The archaeological evidence indicates that, due to the same reason, the region had never been Hellenized or Romanized into the same extent with the majority of the Asia Minor.[3] A contingency in the secluded situation of the region may also be discerned during the Ottoman (1472-1922) and the Republican (since 1923) administrations.

However, a scrutinized investigation of the family histories discloses the strong cultural relations of the seemingly introverted local individuals with the centers of economic and political power throughout the country and the world.[4] (see **Appendix B**) The situation has continued through a considerable number of renowned high public officers, religious authorities[5], bureaucrats, parliament members, ministers and academicians [6] during the republican period. In addition to their success in the academic and bureaucratic fields, the natives of Akseki are also appreciated for their ascendancy in industry and commerce.

This historical information indicates how the inward-looking physical situation and the material scarcities have been motivating the natives to open up their perspectives through constant emigration flows and the pursuit of a distinguished level of education and self-development.[7]

Literary sources concerning the history of the Akseki-İbradı basin are quite limited. The fragmentary archaeological evidence reveals that throughout history, the geographically introverted region has been affected by divergent cultural influences. Generally speaking, the political history of the region before the Ottoman administration (1472-1922) is underlined by short periods of political stability [8] divided by long periods of instability. [9]

The long course of political instability [10] has passed under the successive impacts of the ancient Greeks [11] (7th century B.C.), Alexander the Great (4th century B.C.),[12] ancient Persians (4th century B.C.)[13], early Islamic Arabs, [14] (7th to 9th century), Ilhanids [15] (14th century) and Timurids [16] (early 15th century) while the periods of stability had been established by the Hittite [17] (13th century B.C.) Roman (4th century)[18], Byzantine (5th century), Anatolian-Seljukid (early and mid-13th century), Karamanid[19] (late 13th century), Ottoman[20] (1472-1923) and the contemporary Republican administrations[21] (since 1923).

The above mentioned political-military chronology does not contribute to this thesis' area of interest because subjugating the history of the region into a political-military chronology is at odds with the theoretical position of this thesis. Such reasoning narrates a history of Akseki-İbradı by drawing inferences from the histories of the neighboring settlements of Alanya, Selge, Side, Aspendos[22], Perge

and Antalya. There is no evidence for a direct correspondence with the broader political developments on the cultural history of the region.

The environmental coherence of the rural settlements in the Akseki-İbradı Basin [23] suggests an underlying historical continuity indifferent to the stages of the political-military chronology. As a conclusion to this historical overview, this thesis identifies two qualities, which constitute the historical basis of the local cultural identity:

1) The first historical quality is the demographic variety that had been a fact until the disintegration of the multi-cultural Ottoman Empire in 1922. This quality is not restricted to the Ottoman period. Even the very limited and fragmentary evidence presented by both the literary and material sources reveals that the Akseki – İbradı Basin exemplifies a deep rooted cultural richness.[24] (İşkan and Çevik, 1999: 51) Ürünlü is a perfect example for this statement. Although there is no sufficient information about the origins of the names of places, some district names of Ürünlü such as *Bodas, Beyis, Savas, Gelis, Gemberes, Sines, Moyus* **(Fig.5.5. , 5.6.** and **5.7.)** suggest origins in the non-Muslim cultures. [25]

2) The second historical quality is the geo-strategic significance. This is twofold:

i) The strategic dimension has stimulated the necessity for establishing settlements, military structures, caravanserais, and trade routes throughout history.[26] The basin has always been strategically important due to its transitional location between the Mediterranean coastline and inland Anatolia. This feature also explains the demographic variety. **Section 2.1.3.** will elaborate the strategic significance of the region from the viewpoint of its socio-economical development through history.

ii) The second, geographical dimension, provides the most concrete factual information about the history of the region because its timeless qualities are still observable in their original state. The regional geography had molded the characteristics of culture throughout history. The physical envelope of the land contours; the flora, the fauna and the climate have been effective in the formation

of the culture. The next section **(2.1.2.)** will give a detailed account of the geographical qualities.

The given historical qualities: the demographic variety and the geo-strategic significance are the key contributors to the comprehension of the deep-seated cultural identity. In this respect the historical context of the region should be analyzed through its "environmental" dimension rather than the chronological one. The thesis will prefer to depart from the consequent traditional built environment, the given historical qualities and the timeless geographical features, which are also observable at the present. The next section will illustrate this "environmental" understanding of history.[27]

2.1.2. Geography:

As it has been mentioned in the previous section, understanding the geography is the major key for the historical context of the region. The geographical and climatic factors and the corresponding regional standards of living have mostly remained unchanged. The dwellers of this region have been embedded within these environmental parameters since the time immemorial. Therefore, one may discern a direct continuity between the present physical state of the settlements and their original historical state. In İşkan and Çevik's words, "in the Akseki-İbradı Basin, the present sheds light on the past while the past sheds light on the present." (İşkan and Çevik: 51)

2.1.2.1. Geo-morphology:

The Akseki-İbradı Basin is situated on the Taurus Mountains – the Anatolian components of the broader Alp-Himalayan system – defining a transition between the south-western coastal zone and the inland territories of Anatolia. Therefore, concerning its location, the basin is both a constitutive element of the Mediterranean and a physical transition between contrasting sets of habitation patterns, climates, faunas and floras.

The Akseki-İbradı basin is situated on a mountainous terrain where the ancient trade route trade between Iconium (Konya) and Korakesion (Alanya) cuts across the Taurus Mountain chain lying parallel to the Mediterranean coastline. **(Fig.2.2.** and **2.4.)** There is a sharp contrast between the steep and rocky geography of the basin and the broadness of the Manavgat plateau which lies beneath the Taurus Mountains.[28]

The altitude of the young and awe-inspiring Taurus Mountains decreases in the southwards direction. In this direction the precipices opened up by river beds become frequent. **(Fig.2.6.** and **2.7.)** These geological formations gradually descend to the Manavgat plateau and the Mediterranean coast. Within the peaks of the rugged Taurus Mountains, there are sharp rock formations and successive sedimentations. (Ekmekçi, 1968a)

The Akseki-İbradı Basin can be analyzed in three geographical zones. **(Fig.2.5.)** (Saraçoğlu, 1989a and Başarır, 2001: 3-6):

The first zone is called the *Gembos-Eynif* Zone. It is a N-S oriented longitudinal carstic sedimentation which constitutes the western sector of İbradı. This zone involves the north-south oriented *Eynif* plateau, Ormana, İbradı, and extends northwards to the Great *Çandır* and *Zilan* Mountains and eastwards to the Manavgat river basin. **(Fig.2.5.)** Ürünlü is situated here. This zone is characterized by large mountain masses and narrow canyons and sedimentations lying between them. Agricultural activity may only be conducted within the Eynif plateau and İbradı-Ormana carstic sedimentation area. There is no other cultivable plain land. Ürünlü (altitude: 850 m.) defines a transition point between the İbradı-Ormana district and the deep and steep canyons descending to Manavgat river. **(Fig.2.9.)** The maximum altitude of this mountainous region exceeds 2000 meters. The eastern and western faces of these mountains are covered with forests of pine, oak and cedar. (Uçar, 1969b)

The second zone is constituted by the Mountaineer Villages. This zone is a high plateau which is surrounded by the *Çandır* Mountains on the west, *Suğla* Lake on the east, and the mountain pass of *Emirhasan* on the south. **(Fig.2.5.)** It comprises the villages of *Cevizli, Emerya, Değirmenlik, Süleymaniye* and *Bademli*.

This zone is the highest district of the Western Taurus. Departing from this zone the altitude gradually decreases northwards towards Beyşehir and Seydişehir and southwards towards Manavgat. The zone is full of pine and oak trees.

The third zone is constituted by the *Tımariçi* Villages. Surrounded by mountains from the west, north and east, this zone lies between the town center of Akseki on the north and the settlement of *Murtiçi* on the south. The northern border of this zone is defined by the *Yarpuz* Mountians (in the east-west direction) the *Emirhasan* mountain pass, the Mountains of *Türkler*, *Sarı* and the Mountian chain of *Hallaç* on the other side of the river basin. **(Fig.2.5.)** The town centre of Akseki, and the villages of *Güzelsu* and *Geriş* are situated here. It is the southern slopes of the Western Taurus with high precipitation level.

Since the terrain is primarily constituted by limestone, the rain fall has lead to the wearing away and sedimentation of the surfaces. (Uçar, 1969b)

Enhoş (1974) analyzes the *Tımariçi* villages under three categories:

i) the mountains and hills

ii) the sedimentation plateaus (the *alan*s)

iii) the mountain gorges (the *derbent*s)

The sedimentations have been occurring so frequently that the mountains have been divided into small fragments with 750-1000 m. altitudes. As a consequence, the terrain is essentially rocky. There is scarcity of water, forests and greenery. There are no expansive plateaus between these mountains.[29] The only plain and cultivable areas are the tiny sedimentation plateaus occurring between the rocky fragmentations.[30] Due to the scarcity of cultivable land, the dwellers of the *Tımariçi* villages have constructed terraces on the skirts of the surrounding mountains. **(Fig.2.10)** In so doing, they have created narrow and longitudinal bands appropriate for agricultural activities.[31] (Enhoş, 1974)

2.1.2.2. Climate:

The prevalent climate of the Akseki-İbradı basin is a composite one shifting between the effects of the cold and arid continental climate of the Konya

plateau and the hot and humid Mediterranean climate of the Manavgat plateau. The agricultural income has been quite low due to the climatic irregularities and the general scarcity of fertile and plain land throughout the mountainous region. In general, the dwellers of the region have been living on animal-breeding and the trade of hand-crafted goods.

In this respect, Ürünlü has been an exception due to its geographical location. The settlement is situated at the southwestern edge of the Akseki-İbradı Basin, around 50 km. north of the Manavgat waterfalls. **(Fig.2.5.** and **2.8.)** Owing to the relative abundance of arable land, a softer micro-climate with a Mediterranean character and a relatively low altitude, the dwellers of Ürünlü have had the opportunity to live on agricultural production.

2.1.2.3. Flora:

The indigenous tree types of the region are pine, oak, spruce, juniper and cedar.[32] The presence of wide cedar forests has been an essential historical and environmental fact throughout the region.[33] **(Fig.2.11** and **2.12.)** Cedar is locally called *katran* in the Akseki-İbradı Basin. *Katran* is one of the basic traditional construction materials together with rubble stone. **(Fig.2.13.** and **2.14.)** Therefore, its abundance has played an important role in the development of the rural traditional architecture.

Being a member of the *panacea* family, cedar is a coniferous type of tree. Cedar is considered as one of the sumptuous types of trees in nature. It grows up very fast and it is resistant to imbalanced climatic conditions, and to shortage of water. Cedar is also known to be as a physically strong type of tree appropriate for constructional purposes. In ancient Mediterranean, cedar has been the primary material for the construction of the ships' masts and sailing-boats. It is understood that the extensive usage of cedar is not merely due to its physical qualities, this tree has also been an historically important construction material. [34]

The dissemination of flora over the different zones of the Akseki-İbradı Basin is tightly related with the geo-morphological qualities given in **Section 2.1.2.1.**[35]

2.1.3. Socio-Economical Structure:

Like other dimensions of the local culture, the socio-economical structure of the traditional settlements of the Akseki-İbradı Basin is highly affected by geographical properties. The task of survival underlying all human activity reveals another dimension of the relation between the remote Akseki-İbradı with the exterior world by introducing a contrast: the Akseki-İbradı Basin is geographically introverted but culturally extroverted.[36]

The agricultural income has been quite low due to the general scarcity of fertile and arable land throughout the mountainous region. In terms of agricultural opportunities, Ürünlü has been an exception. Situated at the southwestern edge of the Basin, **(Fig.2.5.** and **2.6.)** the rural setting has provided relatively higher opportunities for agricultural production and trade. However, Ürünlü has mostly been affected by the prevailing economical problems of the Basin. The most basic need for food to survive in the winters was a serious problem even for Ürünlü.

In contrast to its physical outlook as a self-contained island, the Akseki-İbradı Basin had never sustained a self-sufficient economical structure. However, the region has succeeded to sustain itself economically through other means such as temporary migration for seasonal employment or animal-breeding, bee-keeping, the trade and exchange of the local productions.[37] This traditional economical model was based upon the mechanism of exchange.[38]

This is a model of reciprocity based on environmental conditions. Handcrafted goods and the limited range of agricultural products of the region were changed with wheat, oil and other products of Manavgat (in the south) or Konya (in the north). Hence, the difficulty concerning cultivation of the land has been a reason for the development of handicrafts such as carpentry, carpet-

weaving, shoe-making, coppersmithing and pack-saddle making.[39] (Ekmekçi, 1968b)

The process of economical complementation between the villages of the Akseki-İbradı Basin and those of Konya or Manavgat is of great importance for this thesis because the climatic cycle of exchange is a constitutive element of the traditional rural culture. In addition, intercultural relations have played an important role in the identification of the self.

The climatic cycle of exchange is an important contributor to the development of the local cultural identity on the basis of environmental reciprocity. This reciprocity constituted the economical dimension of the environmental coherence introduced in **Chapter 1**.

At present, this traditional economical model does not exist. Due to the gradual replacement of handcrafts with mass production starting from the 1960s, the system has gradually disintegrated. As the problem of survival could not be resolved within the immediate environment[40], the physical extents of the migrations have increased. In consequence, the migrations started to be permanent rather than temporary.[41] The current demographic structure of the Akseki-İbradı Basin indicates that the average age of the local population is quite high.

Since the 1960s, the region had undergone a serious economical degradation. Survival had only been possible by a connection to a migrated relative acting as an external economical source. The kind of migration in the context of Akseki-İbradı does not imply a complete detachment from the origins. The socio-economical connection is sustained by virtue of family relations.[42]

So far, this chapter was concerned with the historical, geographical and socio-economical dimensions of the cultural tradition in the Akseki-İbradı Basin. This aimed to be a basis for the proposed integrity of traditional architecture and environment. **(See Chapter 1)** Next section will be an introductory attempt for assessing the legibility of the essential local identity in the spatial configuration of the traditional architecture. The concept of survival associated with the local identity is the underlying principle of the architectural tradition sustaining the environmental coherence.

2.1.4. Settlement and Architecture:

Through ages, the settlement pattern of the region has become a product of the dialogue between the material resources and social needs. The traditional culture has produced an architecture of survival where the available environmental sources have guided the consolidation of the characteristic settlement patterns and construction techniques. Traditional architecture[43] is tightly congruent with geographical and socio-economic inputs.

This context is an appropriate ground for testing the theoretical arguments of environmental aesthetics. Architecture, which is perceived as an integral aspect of environment, parallels environmental aesthetics' idea of integrity applied to environment and its perception. In order to grasp the architectural essence of the environmental coherence, rural architectural tradition should be analyzed in an environmental scale transcending the limited scale of the single dwelling. **(Fig.2.8.** and **2.11.)**

The fabric of the cultural landscape depends upon an underlying architectural detail representing the continuity between man and environment. **(Fig.1.12.** and **2.13.)** This constructional principle is the basis of the environmental coherence in the traditional environment. Sharing the same constructional principle, the retaining walls of the rural setting create a background for the masonry walls of the dwellings. The assembly of masonry walls in a given settlement may become a component of an agricultural platform or a dwelling. Architectural production embraces not only the dwellings but also the terraced landscape engaged with agricultural production. **(Fig.2.10.)**

In the articulation of the settlement and architecture, the historical continuity of the cultural tradition indicates the accumulation of an experiential knowledge concerning the treatment of the materials. The art of building, in this respect, is an integral component of the local culture. It signifies the persistence of the environmentally responsive cultural patterns. The severity of the climate and the scarcity of cultivable land have stimulated the resolution of environmental problems and the perfection of craftsmanship related with architecture.

In spite of these hardships, environment introduces an abundance of rubble stone. This kind of material, by itself, is inappropriate for construction due to the problems of structural resistance. However, for the rural dweller, burden has been coupled with opportunity. The abundance of rubble stone is coupled with another essential environmental fact: the existence of the cedar forests. The relation between cedar and stone is the most basic illustration of environmental reciprocity. Cedar complements the structural weakness of the rubble stone.

This complementation produces the essential architectural detail underlying the environmental coherence of the rural settlement. The rural setting is fabricated by the reproduction of the quintessential detail in a variety of circumstances. The constructive logic underlining all operations for creating human territory is concretized in a particular construction technique that the thesis will name "timber-reinforced rubble stone masonry with projecting tie-beams" This technique is characteristic to the Akseki-İbradı Basin[44]. **(Fig.2.13.)**

The conformity of architectural forms to the qualities of the local building materials necessitates the comprehension of the basic environmental facts: rubble stone and timber. By analyzing the characteristic composition of timber and stone, it is possible to discern the struggle to propose the most practical and economic solution as an underlying aspect of the rural traditional architecture.

In order to understand the principle of construction, it is necessary to appreciate the role of the projecting tie-beams (*peştivan*) within the construction process and the later performance of the structure. The masonry is composed of irregular units of rubble stone interlocked into each other without mortar. This system is reinforced, at every 50-60 cm. in its height, with a pair of timber runner-beams (*hatıl*) flush with the faces of the wall on either side. These runner-beams are held in place by a bed of stones. These runner-beams are connected to each other by tie-beams (*peştivan*) [45] at intervals of 50-60 cm. **(Fig.1.12)** The runner-beams and tie-beams are made by using (cedar). Thus the rubble stone masonry is strengthened by inserting at regular intervals rows of runner-beams (*hatıl*), held in position by projecting cross-ties (*peştivan*). The placement of the *peştivan* in several courses coincides with the working rhythm of the builder. Each time the

stone masonry reaches a height of approximately 50-60 cm., the builder installs a new series of runner beams connected laterally with *peştivan*s.

Each *peştivan* juts out of the wall around 25 cm. **(Fig.2.14.)** The arrangement of projecting tie-beams constitutes built-in scaffolding. **(Fig.4.3.)** This system facilitates the construction of higher structures through the reproduction of new rows repeating the same principle. In contrast with the prejudice, the traditional structural system has the capacity to produce structures of considerable heights. **(Fig.2.15)**

The environmental and cultural significance of the characteristic construction technique and the traditional rural architecture of the Akseki-İbradı Basin have not yet been investigated in detail. The already established literature concerning the traditional rural architecture of the region is limited to physical descriptions or typological classifications.[46] Next section **(2.2.)** will analyze the shortcomings of the already established methodological background in order to set up the guidelines for an alternative theoretical framework.

2.2. Methodological Guidelines:

Last section **(2.1.)** introduced the spatio-temporal dimension of the context with which this thesis is concerned. There is also a methodological dimension of the context of this thesis. This section focuses on the methodological background and identifies the problems of the theoretical frameworks in which traditional rural settlements are discussed.[47] The aim of this section will be proposing introductory guidelines of an alternative framework by departing from these methodological problems.

The most frequent approach in the study of the Anatolian traditional built environments in Turkey is the typological interpretation which is undertaken by architects and architectural historians studying formal compositional and geometric rules. This approach limits architectural characteristics within the plan arrangement. [48] Eldem's (1984) emphasis on *sofa* as "the main determinant of the

plan arrangement" is a clear example of this approach. **(Fig.5.2.)** For Eldem (1984) *sofa* is the major characterizing element which distinguishes "Turkish house" and "Western European house." [49]

This thesis argues that the theoretical frameworks underlined by the idea of typological evolution lead to *exploitative historiographies*. The typological approaches depart from a preconceived idea of origin and historical progression, Then, they exploit information gathered from architectural evidence for the legitimization of these arguments which are extrinsic to architecture. As a result, architectural history, which becomes subservient to the extrinsic theory, has not been able to claim its intellectual autonomy because the discipline could not develop its specialized methodology to account for its own subject matter.[50]

Tekeli argues that a historiography of housing based on historical progression becomes "practically impossible" because of the incapability to set up "a historical chain built in entirety over a long period of time." [51] If, as Rapoport (1989: 79) argues, "the development of a worthwhile theory" is the identification of generalized patterns based upon the broadest available body of evidence," the subservience of the architectural evidence to an extrinsic chronology is also methodologically problematic. Fragmentary information "lacks the means to reach general explanations." (Tekeli, 1998)

As an alternative, Tekeli proposes a context-specific "periodization and regionization," which protects the historiography of dwelling from being distorted by the idea of progression. The conception of *exploitative historiography* can be contrasted with İlhan Tekeli's (1998: 7-10) proposal for *explanatory historiography of housing*. Tekeli's proposal is a prolific departure point for this thesis' hypothesis that an environmental conception can develop an intrinsic methodology based upon environmental constancies of the rural architectural tradition.

Tekeli's *explanatory historiography* argues that time scale should be set according to the internal logic of the identifiable stages within the specific bulk of evidence.[52] Then, the identification of the historical stages is context-specific. Similarly, Rapoport states that "traditional environments are likely to be place-

specific, to exhibit major variation over space and little variation over time." (Rapoport, 1989: 91) It can be implied from Rapoport's argument that the rural traditions "vary little over time but a great deal over space" because the basis of variation is the environmental parameters which are mostly stable. [53]

Then, for instance, if the architectural patterns are congruent with environment, the rural architectural tradition of Ürünlü should be regionally identified. If one is limited to periodical identifications, this approach leads to *exploitative* historical narratives. The focus of the explanation will be the environmental constancies which are the basis of the congruence between architecture and environment. As Rapoport (1989: 91) argues, "if humans as a species have certain characteristics, and if they have done certain things for a very long time, then there may be very good reasons for these things."

The identification of the traditional Anatolian dwelling on the basis of the theoretically isolated plan and ethnic identity lacks a thorough understanding of settlement and environment. Regional characteristics are taken into consideration merely for the categorization of the dwellings according to physical explanations of material, site and climate.[54] The characterization of the traditional dwelling on the basis of ethnic identity [55], plan organization and physical features is legitimized by a paralleling argument for typological evolution and periodization.[56] This framework asserts a chronological evolution of the spatial organization and construction techniques which terminates in the final crystallization of a preconceived type.[57]

Against this background, this thesis will propose an alternative interpretation of the traditional dwelling, which finds its most remarkable expression in the rural settlements. This environmental conception of architectural tradition is based upon the phenomenological definition of "dwelling." For Norberg-Schulz, (1985: 13) "dwelling" is "the establishment of a meaningful relationship with the environment.[58] Similarly, Özgenel (2000: 62) argues that "dwelling" is "the act of turning a particular location into a meaningful environment."[59] Therefore, the essence of "dwelling" is embedded in the environmental meaning.[60]

The thesis discerns two important methodological guidelines from the phenomenological definition:

2.2.1. The Integrity of Environmental Perception in the Rural Architectural Tradition:

The consolidation of the concept of "dwelling" in a certain cultural environment requires the transmission of patterns through a long period of time.[61] This process involves a long adaptation into the environmental parameters which mostly remain constant. In contrast to the typological argument, this gradual adaptation is not necessarily linear, simple and fast.[62] Its pattern of development is associated with environmental constancies rather than political chronology.

In terms of the first point, the common feature of the typological approaches undertaken in Turkey is their overemphasis of linear progression and their ignorance of the value of environmental constancies. Environmental coherence is built upon the the rural dweller's long engagement with environment. This engagement is built upon the rural dweller's perceptual integrity which makes it possible to adopt architecture into the requirements of the environmental constancies.

Therefore, the first methodological guideline for the theoretical proposal of this thesis is the acknowledgment of the integrity of environmental perception in the rural architectural tradition.

2.2.2. The Integrity of Environmental Structure in the Rural Architectural Tradition:

The most important point of the phenomenological definition of "dwelling" is that "dwelling" is a place-based idea. (Norberg-Schulz, 1985: 13) "To establish a meaningful relationship with environment" is only possible through conceiving the integrity between "dwelling" and environment. If the "dwelling" is not an independent structure isolated from environment, then environment has a

continuous structure. The integral perceptual engagement of the rural dweller is only possible by the recognition of the integral environmental structure. The integrity of the environmental structure is at the basis of the concept of "dwelling".

The phenomenological definition of "dwelling" indicates that the common failure of the typological approaches is the fragmentation of the continuous environment into a set of theoretically isolated structures and formal features. **(Fig.1.10. , 1.13. , 5.18.)**

Therefore, the second methodological guideline for the theoretical proposal of this thesis is the acknowledgment of the integrity of environmental structure in the rural architectural tradition.

Therefore, the integrity of environmental perception and the integrity of environmental structure are the two basic methodological guidelines of this thesis' theoretical proposal. In the light of these arguments, the thesis will search for an explanation of environmental coherence in reference to the methodological guidelines identified by this chapter. In this alternative framework, the thesis argues that the nature of historical continuity has a persisting rather than an evolutionary character.

This chapter tried to clarify the intended methodological contribution of this thesis by presenting its spatio-temporal context and methodological guidelines. Next chapter will define the conceptual framework according to the basis established so far.

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[1] Özkaynak, Kemal (1954) *Akseki Kazası,* Ankara: Akgün Matbaası, p.23

Ramsay, W.M. (1890 / 1962) *The Historical Geography of Asia Minor*, Amsterdam: Adolf M. Hakkert Publisher (Unchanged reprint of W.M. Ramsay, The Historical Geography of Asia Minor. Royal Geographical Society, Supplementary Papers, Volume IV. London John Murray 1890) , p.370

[2] http: // tr.wikipedia.org/wiki/ İbradı_Antalya
The necropolis of *Erymna* is found at the rocky hills surrounding the contemporary Ormana.

[3] İşkan, Havva and Nevzat Çelik, "Akseki Çevresi Arkeoloji ve Tarihi," in *Sanatsal Mozaik,* İstanbul : ÇEKÜL, 2000. p.51

Ramsay, W.M. (1890 / 1962) p.24

W.M. Ramsay's general comments on the characteristics of Roman administration in Asia Minor (especially circa 4th century A.D.) give ideas about the possible socio-cultural context of the Akseki-İbradı Basin during the Roman period. Ramsay argues that the Roman conquest was not "real", because "Romans governed Asia Minor …with their marvellous governing talent, they knew how to adapt their administration to the people of the plateau...." Ramsay states that "Latin and Greek were the languages of the government, of the educated classes, and of polite society" but "the real state of the country was very different: Greek was not the popular language of the plateau even in the third century after Christ: the mass of the people spoke Lycaonian, and Galatian, and Phrygian, although those who wrote books wrote Greek, and those who governed spoke Latin." Additionally, The people continued to believe in their own religion: their gods were identified by the educated persons with the gods of Greece and Rome, and called by Greek names; but they had none of the Greek or Roman character, they were Asiatic deities...." In the light of this argument, it can be inferred that a geographically secluded region such as the Akseki-İbradı Basin retained its local culture.

[4] Ortaylı, İlber. (2007) *Avrupa ve Biz,* Ankara: Turhan Kitabevi, p.59

This statement may be verified at least for the late Ottoman and the modern Republican periods. Ortaylı states that a considerable percentage of the public officers of the late Ottoman Empire, especially the *kadı* had been the natives of Akseki-İbradı Basin.

Kadı is the Islamic judge, who had been a high honored administrative officer in the Ottoman Empire.

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Uzunçarşılı, İ.H. (1984) *Osmanlı Devletinin İlmiye Teşkilatı,* Ankara: Türk Tarih Kurumu Basımevi

[5] Ortaylı (2007), p.59

Ortaylı particularly mentions İbradı as the source of *kadı*s for the Ottoman administration. For him the region had been 'a factory of *kadı*s)
As 'the Ottoman land of the *Kadı*' (Ortaylı, 1997), the natives' ascendancy in religious education has continued during the Turkish War of Independence (1919-1922) and the Modern Republic (founded in 1923)

Especially two significant religious authorities born in Akseki-İbradı Basin played important roles during the late Ottoman and early Republican Period are Rasih Kaplan (1884-1952) and Ahmet Hamdi Akseki (1887-1951). For details, see the biographies in **APPENDIX - C**

Ekmekçi, İ. (1968b) "İdari teşkilatı, tarihi, coğrafyası, ekonomisi ile Aksekimiz," *Akseki Dergisi,* 7, pp.4-5

Ekmekçi (1968b) states that especially between the reign of Süleyman I (1520-1566) and the *Tanzimat* decree (1839), the *Sancak Mutassarrıfları,* the high officers that have been the natives of Akseki-İbradı were active in the administration of the region. *Sancak Mutassarıfı* is the ruler of a *Sancak,* which is an administrative unit of the Ottoman Empire. (For Details, see Uzunçarşılı, 1984) Owing to these officers' intimate personal relations with the Akseki-İbradı basin, the region had acquired a privileged position in the administrative affairs. For instance, Akseki became the capital of the *Sancak* in the summer seasons.

Üstün, Mustafa. (2005) "İbradı'nın 'Arapastık Kestanesi' " *Popüler Tarih,* (October 2005), pp.12-13

Üstün (2005) argues that the abandoned situation of İbradı at the present is misleading in understanding its historical significance in terms of Ottoman bureaucracy. Evliya Çelebi's *Seyahatname* indicates that the Ottoman İbradı has been a developed city center. İbradı has been a center of education, culture and wealth during the 18th and 19th centuries, after a distinguished family called the *Minkarizade* settled there.

The *konak*s , large scaled dwellings of the Kadı are also seen in the nearby settlements like Gödene (Menteşbey) The *konak*s of the *Kadı*s are the important architectural traces of this refined cultural and economical development of the region. Selen Uğur (2004) presents a detailed documentation of the *konak*s of Gödene.

Üstün (2005) states that fires have taken place in İbradı for several times. Especially during the great fire of 1889, most of the *konak*s were seriously damaged and nearly the entire settlement had to be reconstructed.

[6] The significance of İbradı as a source of well-educated high officers has been continuing also during the administrations of the Turkish Republic and many anecdotes indicate the local pride that is felt by the inhabitants of the town. One anonymous joke speaks of a local Republican governor who is disturbed by the high-ranked officials who settle down in their hometown after retirement. He calls the ministry in Ankara and wants to be transferred to another province since he feels that he possesses the lowest-rank as compared to the retired inhabitants of İbradı.

İbradı has recently been established as a separate administrative unit (*ilçe*) of the province (*il*) of Antalya. İbradı claims an individual position from Akseki concerning a variety of issues related with the success of its natives. For the Akseki region, Ortaylı (2007) uses the term 'Akseki-İbradı basin' which is also conventionalized by the projects of preservation and rehabilitation undertaken by the ÇEKÜL Foundation. This thesis will adopt this nomenclature of the region in order to emphasize the implication of İbradı as a settlement as important as Akseki.

Among the intellectuals coming especially form İbradı had been several renowned academicians, military officers, judges, parliamentary members and ministers.

At the present, the following distinguished natives of İbradı are commemorated by placing their busts in the İbradı city centre: Prof.Dr. Ali Bozer (b.1925), Prof.Dr. Muammer Aksoy (1917-1990), Safa Giray (b.1931) For details, see the biographies in **Appendix C**

[8] Akurgal, Ekrem (1995) *Anadolu Uygarlıkları,* İstanbul: Net Turistik Yayınlar A.Ş., p.202

At this point, I find it appropriate to summarize Akurgal's general overview for the history of Anatolia since antiquity. Akurgal's statements parallel Lloyd's emphasis on the role of geo-morphology on political stability. The history of Akseki-İbradı should be considered against this broader historical framework.

Akurgal argues that the long terms of instability and short terms of stability have occurred due to the two geo-morphological qualities of Anatolia:

> 1) The great circumference of the Anatolian peninsula rendered it very hard to be controlled. The total length of the E-W oriented peninsula is around 1560 km.
>
> 2) There have been many geographically enclosed regions due to the corrugated topography. This quality increased the political fragmentation into a level never attained in European history. (I would like to noted that this quality is perfectly illustrated by the geographically introverted Akseki-İbradı Basin.)

Akurgal argues that, due to these two major reasons, historical civilizations other than those of the Persians, Romans and the Turks (Seljuks and Ottomans) had never achieved a complete political supremacy. Other historical impacts had been short-termed and partial.

Akurgal sees this cultural variety within a linear evolution towards a cultural – spatial unity (*kültürel – mekânsal birlik*) achieved most successfully by the Seljuks and Ottomans.
He implies that the Persians (545 – 333 B.C.) and Romans (30 B.C – 395 A.D.) did not create a profound effect on the establishment of a cultural unity in Anatolia. The Persians and the Romans let the local faiths and cultural traditions continue provided that they control the security of the trade routes and regularly receive the taxes.

Akurgal argues that the introduction of Christianity during the Byzantine administration (395 – 1071 A.D.) was the first serious attempt for the achievement of the cultural unity in Anatolia. However, he finds the Byzantine state quite weak and loose for such an accomplishment. Akurgal argues that cultural unity (*kültür birliği*) is reciprocal with spatial unity (*mekân birliği*) and the spatial unity can only be sustained through the establishment of a tight and secure transportation network.

Akurgal states that Anatolia became one of the most prosperous regions of the globe during the Seljukid administration. (1071 – 1299) The Seljuks achieved the Anatolian cultural – spatial unity by the establishment of secure trade routes and caravanserais and by further developing the infrastructure they inherited from the Romans.

Akurgal argues that during the Ottoman administration (1299 – 1923) the cultural – spatial unity continued to underlie the divergence of the local cultural traditions since there was no profound anthropological / ethnological difference between the muslim and non-muslim inhabitants of Anatolia.

[9] (İşkan and Çevik, 1999) p.51

The instability during the Roman period in Akseki-İbradı was felt especially during the 3rd century A.D.

It is also known that the local tribes such as Oronoads, Homonads and Isuarians generally created problems for the unity of the Roman and Byzantine Empires.

Ramsay, W.M. (1890 / 1962), p.335 (for the antique names of the settlements see the Map in Fig.2.3.)

Ramsay's study gives substantial information concerning the "Homonades" who were associated with the region by İşkan and Çevik (1999: 51)
Ramsay states that the Homonads "were a tribe occupying the *Pisidian* border *of Pamphylia* – according to Strabon – *which is a* mountanious region: on the north-eastern side of *Cilicia Tracheia*, and near *Isaura* (Strabo: 668, 679) and as adjoining the territories of *Selge* and *Katenna* (Strabo: 569, 570) among the mountains of Taurus."
The territory of the Homonads extended out of the region. Ramsay states that "Strabo's account makes them extend from *Katenna* and *Selge* on the west to *Cilicia Tracheia* on the south-east and *Lykaonia* on the east; and strictly taken this would imply that *Lybre* and *Karallia* also were towns of the Homonades, not to mention *Gorgorome*."

According to Ramsay the Homonads created danger for the political stability of the region under Roman rule. Ramsay argues that "*Parlais* was a colony founded on the edge of their territory by Augustus in order to keep down this people who were in his time a real danger to the pacified provinces. Similarly *Lystra* on their eastern frontier served the double purpose of a fortress against the Isaurians and the Homonades."

In spite of this information, the territory of the Homonades is not accurate. Ramsay states that "..the Homonades are enumerated in the lists both of *Pamphylia* and of *Lykaonia*; some of their villages or towns were in one province, some in the other. The Homonades, being thus broken into small demoi or towns, formed no political unity and did not strike coins. ...No coins of Homonades were known. (except for the towns of *Dalisandos* and *Kolybrassos*)"

(the place names in *italics* are not original to Ramsay's text, they are used by the author of this thesis for the purpose of highlighting them)

[10] Lloyd, Seton. (1967) *Early Highland Peoples of Anatolia*, New York: McGraw-Hill, p.11

Lloyd's introduction to the historical and political context of Anatolia helps us to understand the Akseki-İbradı Basin as a regional variation of the broader characteristics of Anatolia where political stability has been sustained into a very limited extent:

> "Anatolia is a modern name applied to Asiatic Turkey; to the great peninsula of Asia Minor, thrust out from the main continent towards south-east Europe. The name is taken from the Turkish form *Anadolu* , but at no time until the present had Asia Minor been thought of a single political or geographical unit. The structure of the country is dominated by the great Anatolian Plateau, bounded on the north and south by mountain ridges severing it from the coastal plains, where climate and altitude combine to produce distinctively different territories. To the west the plateau descends more gently to the Aegean and the Sea of Marmara: to the east it merges gradually into the alpine landscape of Azerbaijan.
> This geographical diversity is reflected in the prehistory and early recorded history of Anatolia, which shows no centralized or otherwise coherent pattern of development, such as one may observe in Egypt or Mesopotamia. One watches instead an assemblage of interdependent cultural enclaves, variously reacting upon each other, though effectively linked only by the great routes of passage for trade and migration which traverse the peninsula from end to end."

[11] Enhoş (1974), p. 16

The region is generally thought as the hinterland of the port of Side, and its development is seen in parallel to the transformation of Side into a Greek colony (7th c. B.C.)

[12] It is known that in 329 B.C., the forces of Alexander the Great has entered Pamphilia through the antique path of Isparta-Ağlasun and invaded Perge, Aspendos and later threatened Side.(Anonim, entry: Akseki, *Yurt Ansiklopedisi,* İstanbul, 1982, v.II, p.793)

It is also known that the city states of Selge, Etenna, Gotenna and Erymna and the vicinity of Akseki were conquered by Alexander the Great. (Enhoş, 1974: 17)

[13] Akurgal (1995), p.202

Akurgal states that Anatolia had been under Persian rule for two centuries (between 545-333 BC.) In this period, in spite of the semi-autonomous city-states, there had been an ultimate Persian political supremacy in Anatolia.The Persian invasion starts with the conquest of the Lydian Kingdom by the Persian King Kyros in 546 B.C. and ends with the victory of Alexander the Great over the Persian King Darius in the Battle of Issos in 333 B.C.

After the short supremacy of Alexander the Great, the Akseki-İbradı region again remained under Persian domination between 323-312 B.C. (Enhoş, 1974: 17) and (Konyalı, 1946)

[14] Ekmekçi (1968a)

It is thought that the invasion of Side by the Arabian navy in these centuries also influenced the city-states of Erymna, Etenna and Gotenna.

[15] Anonim, (entry: Akseki, *Yurt Ansiklopedisi,* İstanbul, 1982, v.II, p.793)

The information that the coins bearing the stamp of the Persian Ilhanid ruler Olcayto Han was used in the region circa 1316 A.D. indicates an Ilhanid influence in the region.

[16] The period of instability in Anatolia (*Fetret Devri*) during the invasion of the Ottoman territory in Anatolia by the Timurids in the early 15th century.

[17] Several sources indicate that the borders of the Hittite Empire (1450-1200 BC) had reached to Psidia. (http:// tr.wikipedia.org/wiki.Hititler)

[18] Enhoş (1974), p.16

Archaeological evidence in the villages of Bademli, Cevizli, Ormana, Ürünlü, Gödene, Minareli, Sinanhoca, Mahmutlu, Güzelsu and Karadere indicates the influence of Roman Empire. (İşkan and Çevik, 1999:51) In spite of this fact, it is thought that the local inhabitants were subjected to the tax collection system of the Roman Empire at least during the late antiquity because it is known that during the reign of the Emperor Diocletian (284-305 A.D.), Psidia became a Roman province.

[19] Başarır (2001)

During the disintegration process of the Anatolia-Seljukid state, the Karamanid ruler Karamanoğlu Mehmet Bey conquered the region in 1297.

[20] Enhoş (1974), p.20-22

After a century of instability due to the Ottoman-Karamanid struggle and the Timurid invasion of Anatolia (1402), Akseki, Manavgat and Alanya were completely conquered by the Ottoman commander Gedik Ahmet Paşa in 1472. Özkaynak (1954) states that, in this period, Akseki – then called *Marulye* – was merely a village.

During the reign of Süleyman I (known as 'Kanuni' or 'Süleyman the Magnificient') (1520-1566) Akseki and Alanya became the provinces of the Ottoman administrative district of Karaman. Ekmekçi (1968b) states that, in this period, Akseki was called 'Nevaha-i Alaiye'. According to Özkaynak (1954), during the reign of Süleyman I, the majority of the population was constituted by the muslims, and the non-muslims were a minority.

After the conquest of Cyprus, in 1577 Akseki became the province of the administrative district of Cyprus. These connections indicate the relations of trade between these historical centers.

After the *Tanzimat* (1839) Akseki became a seperate administrative district in the closest form to its contemporary situation.

[21] In 1990, İbradı became a seperate administrative district independent from Akseki

[22] Akurgal (1995) pp.470-471

Akurgal states that Aspendos is dated back to 8th century B.C. while Side is dated back to 7th century B.C.

[23] This feature was introduced in Chapter 1 and it will be analyzed in detail by Chapter 3 and 4.

[24] Akurgal (1995) p. xv

The mentioned richess is evident for Anatolia in its entirety.

[25] Another important source specifically concerning Ürünlü is the unpublished notes of Doğan Özcivan (b.195..) concerning the history, society, culture and economy of Ürünlü. Presenting valuable information concerning the local cultural identity, Özcivan organized the information given by the oral sources in order to discuss the historical origins for local culture of Ürünlü. For details, see the biographies in **Appendix C**

The text by Doğan Özcivan were given to me by himself during one of my visits to Ürünlü. The neatly-typewritten notes involve a great variety of issues such as the origins and history of Ürünlü, distinguished historical characters of the village, cultural motives concerning architecture and settlement patterns, daily life, local cuisine, agricultural production, weddings, religious activities, rituals, customs, traditions and other activities of social significance.

According to Alim Doğan Özcivan, a native of Ürünlü, the name of the settlement was *Unulla* before the 1970s. In 1970s, Unulla was officially replaced by "Ürünlü", İbradı by "Aydınkent", Ormana by "Ardıçpınarı". However, due to the reaction of the public "Aydınkent" and "Ardıçpınarı" were rejected in İbradı and Ormana. Whereas, "Ürünlü" was retained.

There is no precise and sound information about the origins of the name *Unulla.* According to some of the natives (eg. Münevver Yılmazsoy), the origin of *Unulla* is *Avniullah Efendi*, an important person taking role in the foundation of the village. The general view shared by the current inhabitants is that *Unulla* comes from *Avniullah,* and that the historical dwellers are mainly of Central Asian origin.

However, some names given to certain districts of Ürünlü are reminiscent of non-Muslim or Greek origins. For instance: *Bodas, Beyis, Savas, Gelis, Gemberes, Sines, Moyus* (thought to be derived from the Prophet *Mois* or *Moses*)

We have no sound information for verifying these statements given by Özcivan. However, it can be stated that the existence of these names indicate a profound cultural richness during the long history of the rural settlement.

[26] İşkan and Çevik (1999), p.51

Ortaylı, İlber. (2007) *Avrupa ve Biz,* Ankara: Turhan Kitabevi, p.59

This statement may be verified at least for the late Ottoman and the modern Republican periods. Ortaylı states that a considerable percentage of the public officers of the late Ottoman Empire, especially the *kadı* had been the natives of Akseki-İbradı Basin.

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[27] Hughes, J. Donald (2005) *The Mediterranean: An Environmental History,* Santa Barbara, California : ABC-CLIO, Inc. p.xv-xvi

An environmental conception of history is being discussed by different fields and consequently "environmental history" has emerged. Hughes states that "Environmental history takes an interdisciplinary approach that uses traditional economic, social and political forms of historical analysis, but it relates them to the insights of sciences such as ecology and geography."

Hughes states that environmental history is a field which "has had an organized society and a journal for more than a quarter of a century."

For Hughes, "as a subject," environmental history is the study of the interaction between human societies and the natural environment through time," and "as a method" it is "the use of ecological analysis as a means of understanding human history…." The field is concerned with "the recognition of the ways in which the living and the nonliving systems of the Earth have influenced the course of human affairs" and "the evaluation of the impacts of changes caused by human agency (activities of basic sustenance: hunting / herding / agriculture – organization of human settlements etc.) in the natural environment, such as deforestation / desertification / reduction of biodiversity / global warming / acid precipitation etc."

[28] Braudel, Fernand. (1976) *La Méditerranée et le Monde Méditerranéen à l'Époque de Philippe II*, Paris: Librairie Armand Colin, pp.45-55

Braudel, Fernand. (2002) *The Mediterranean in the Ancient World,* translated form the French by Siân Reynolds, text edited by Roselyne de Ayala, Paule Braudel, Preface and Notes by Jean Guilaine, Introduction by Oswyn Murray, London: Penguin Books

This contrast exemplifies Fernand Braudel's definition of highland and lowland conditions in the Mediterranean coast. Braudel's approach to the ancient history of the Mediterranean emphasizes the significance of environmental features like geographical and climatic conditions on the shaping of history.

[29] Enhoş, Mustafa (1974) *Bütün Yönleriyle Akseki ve Aksekililer,* İstanbul: Hüsnütabiat Matbaası

Enhoş states that, in spite of this, there are high plateaus between the Manavgat River and *Yarpuz* Mountian. The *Geyran* Plateau (the north and east of *Sadıklar*) and *Güzelsu* Plateau (the south of *Sadıklar*) are the primary ones. The villages of *Taşlıca, Sadıklar, Güzelsu, Cemerler, Aşağıaşıklar, Erenyaka* and *Mahmutlar* use these plateaus for grazing their animals. These high plateaus are not cultivable except for *Alavada* and *Çaltılıalan*.

[30] Enhoş (1974)

The largest of these are called *alan*, the smaller ones are called *yazı*, and the smallest ones are called *meydan* or *önü*. The largest sedimentation plateau of this zone is "the *alan* of Akseki" with 8-10 km. diameter. "The *yazı* of *Çimi*" is a quarter of "the Akseki *alan*". Another good example for this geo-morphological phenomenon is the the *meydan* of *Emiraşıklar*.

Every village has an *alan* or *yazı* surrounded by mountains. In some situations, these places may be shared by other villages.

[31] (Başarır, 2001: 5) In the region, these terraces are called *seki*. The retaining walls creating the *seki* are called *mandal*.

[32] Hughes (2005) pp.8-12

The flora of the Akseki-İbradı Basin should be considered within the overall geography of the Mediterranean.

Hughes states that "The plant communities of the Mediterranean region form a complicated mosaic affected by varying rainfall, elevation, exposure, and the impact of human activities."

Hughes groups the Mediterranean flora into three zones or "broadly defined altitudinal bands" according to elevation:

"The first two are forest zones; almost all parts of the Mediterranean lands originally supported forests:

1- The lowest zone, from the sea level between 650 to 1,000 meters (from 2,100 to 3,300 feet), displays types of vegetation (forests of pines and evergreen oaks) most typically of the Mediterranean climate. …There are thicker stands of water-loving species such as plane trees and willows near streams and marshes…
On dry hillsides periodically swept by fire, the plant community is a hardy, dense, drought-resistant brushland known by the French term *maquis*, (shrubby oaks / junipers / arbutus / laurel : adapted in various ways to survive fire or to return rapidly to burned areas) rarely more than 7 meters (23 feet) in height.
Plants of maquis:
   - adapted to long, dry Mediterranean summer.
   - have broad leaves protected against moisture loss by thick, hard, hairy, leathery, or waxy outer layers.
   - evergreen

2- The Upper Mediterranean zone (1,000 – 1,350 meters / 3,300 – 4,400 feet) if moisture permits: a deciduous forest belt containing oaks, elm, beech, chestnut, ash and hornbeams.

3- (2,150 – 2,850 meters / 7,000 – 9,350 feet) up to the limit of tree growth: on the Mediterranean mountain ranges: the native vegetation in earlier times was a tall coniferous forest of pines, firs, cedars, junipers interspersed with grassy meadows.
The cedar forests, most famous in Lebanon, also occurred in the Taurus Mountains (in Turkey), on Cyprus and along the Atlas Mountain ranges in North Africa.
It was a favorite summer grazing ground for goatherds, whose goats were known to climb the branches to graze the foliage, and its tallest, straightest trees were sought by shipbuilders
Today this forest has almost disappeared from the highlands in Lebanon and the Atlas, and elsewhere its areas have shrunk due to logging."

Therefore, according to this categorization, Ürünlü and the Akseki-İbradı Basin is in zones 2-3. The region defines a transition between zone 1 and the continental Anatolia

[33] Texier, Charles (1882) *Asie Mineure. Description géographique, historique et archéologique des provinces et des villes de la Chersonnése d'Asie*, Paris: Librarie de Firmin-Didot

It is thought that during the Roman dominance, the region was a wide 'see of trees'. Texier states that the Roman commander Marcus Antonius (83-30 B.C.) presented the forested areas overlooking the port of Side to the Egyptian Queen Cleopatra VII (69-30 B.C.) as a gift and that consequently the flora was negatively affected.

It is understood that the destruction of the cedar forests had been a serious environmental problem already in the late antiquity. In 134 A.D. Roman emperor Hadrian (76 – 138 A.D.) issued a law concerning the preservation of the cedar forests throughout his empire.

However, the extensive appropriation of cedar for the imperial projects has continued through history. It is known that cedar was used during the great Hijaz railway project of the late Ottoman Empire.

Meiggs, Russell (1982) *Trees and Timber in the Ancient World,* Oxford: Clarendon Press, pp.85-86

Meiggs refers to Emperor Hadrian's decree in Lebanon:
"Faced with a declining supply of large timber…the emperor Hadrian established a forest reserve on the mountains of Lebanon where the trees of the most important species were declared to be the property of the emperor and could not be cut without his permission. More than a hundred stone boundary markers remained in place until the twentieth century, inscribed with warnings against timber thieves:
Boundary of the forests of the emperor Hadrian Augustus:
Four species of trees reserved under the imperial privilege."

[34] The examples for the historical use of cedar may be multiplied. Texier (1882) states that in ancient Egypt, the coffins of the pharaohs was constructed using cedar. Before they were buried, the pharaohs were mummified by using a kind of *reçine* obtained from the cedar. It is also known that the roof of the famous temple of Artemis at Ephesus was constructed by using cedar.

[35] Uçar, H.H. (1969) "Bir Eser ve Akseki,"*Akseki Dergisi, 30,* pp.12-13

The eastern and western faces of the mountains of the *Genbos-Eynif* zone are covered with forests of pine, oak and cedar:

The zone of the mountaineer villages is full of pine and oak trees.

The zone of the *Tımariçi* villages is generally arid and rocky, however there are exceptional areas.

The geo-morphological zone which best illustrates the variation of the flora according to the mountains is the *Tımariçi* villages.The mountains covered with forests and greenery are the Gürlen Mountain (1620 m.) in the south, the Çam (Beşik) Mountain (1200 m.) in the north, the Katran Mountain in the center, and the Gönyat and Şadırvan Mountains in the east of the *Tımariçi* villages. While the skirts of these mountains are rocky and dry pastures, the higher parts are covered with pine and cedar (*katran*) forests. Throughout the year, all of these mountains provide appropriate areas for grazing the goats (ibexes)[35] The Şadırvan Mountain provides water resources, and in this respect it is an exception. (Enhoş, 1974) **(Fig.2.5.)**

There are also arid and rocky mountains such as the Tepe Mountain (to the north of Sinanhoca). Being generally arid and rocky, the valleys of Yelek and Tarsus Mountains (to the south of Bucakkışla) are Mediterranean pastures. The northern side of the Türkler Mountain (1745 m.) is covered with the forests of *katran* and fir. The more arid and rocky ones are the Tepe and Yaylacık Mountains. **(Fig.2.5.)**

[36] The inhabitants of Akseki-İbradı basin have been in constant economical interaction with the exterior world.

The strategy of migration has been developed against the danger of starvation. The temporary migration to neighboring regions for achieving economical sustenance through seasonal work has been a defining feature of the local cultural tradition.

This phenomenon is historically continous during the Ottoman and Republican administrations.

Ekmekçi, İ. (1968b) "İdari teşkilatı, tarihi, coğrafyası, ekonomisi ile Aksekimiz," *Akseki Dergisi,* 7, pp.4-5

Ekmekçi states that the natives of İbradı administered the Bozkır mines that are close to the basin. Meanwhile the natives of Akseki possessed farms, mills, forests and herds in Beyşehir and Manavgat.

Between 1756-1790 Yeğen Mehmet Paşa, a native of the region, became the governor of the Ottoman state of Egypt. During his governorship, many inhabitants of Akseki-İbradı migrated to Egypt and occupied themselves with trade. Ekmekçi (1968b) states that by the 1960s these economical connections with Egypt were continuing.

[37] Ekmekçi, İ. (1968b), pp. 4-5

The town of Akseki has been an important center of trade and commerce during the Otoman administration. There had been a historical market (*pazar*) in the curret market place (*pazaryeri*) The basic income of the region was obtained through animal-breeding, bee-keeping , tannery *(tabakhane)*, dye-house *(boyahane)* and a limited amount of agricultural products (oats, wheat, cotton, melons),

[38] Kostof, Spiro. (1985) *A History of Architecture: Settings and Rituals*, New York, Oxford: Oxford University Press, p.50

Kostof's explanation of the neolithic settlement in Çatalhöyük (situated in the Konya Plain) reveals that the economical model of Exchange was in use during the neolitihc period. Kostof state that "the raw material for the working of metal was to be found in the Taurus range, the mountain chain that frames the Anatolian plateau on the South side." The area referred here includes the Akseki-İbradı basin which has has strong cultural connections with the Konya plain.

[39] Ekmekçi, İ. (1968b), pp. 4-5

The commercial activity performed by the local craftsmen was called *işlemeye gitmek*. Such an economical relation had probably existed throughout history. The oral sources reveal a characteristic life cycle based upon the necessities of trade and commerce. According to the available information, during and before the 1960s, the local craftsmen had traveled to the villages of Konya in order to produce and sell their goods during the summer time.

Intimate relations with these villages were inherited from previous generations. Being the temporary residents, the craftsmen exchanged their goods with money or beverages like wheat or oil. In autumn, he kept the necessary amount of food for his family, and sold the rest on the way back home. During the winter, the family at the hometown used the sources gained during the summer time's work of Konya. The time span passing outside the hometown is called *gurbet.* The details of the *gurbet* procedures, such as traveling, producing and exchanging goods were publicly shared and thus inscribed to the collective cultural memory during the long winter nights of the hometown. (Ekmekçi, 1968b)

[40] Although there has been marketing opportunities for the indigenous products such as narcissus seeds (*nergis soğanı*), leather (*av derisi*) ,thyme (*kekik*), butter (*tereyağı*) ,cheese (*tulum peyniri*), honey , grape, fig, and boiled grape juice (*pekmez*) this could only solve the problems of a limited amount of tradesman.

[41] Ekmekçi, İ. (1968b), pp. 4-5

As mentioned by Chapter 1, this phenomenon has created the abandoned villages exhibiting architectural heritage.

[42] This link also manifests itself by the architectural interventions of the wealthy natives who had previously left their hometown. (Fig.5.9.11.)

The principle reason for such external intrusions into the rural context is the persisting will to develop the economical situation of one's home town.

Those who had left the region for the big city and those who had stayed in the region are intermingled since they might involve members of the same family, or one individual might be subscribing into one or the other in different periods of his life. Recently, the situation has been more complex with the introduction of those who return.

Especially during the last decade, a reverse movement back to the villages has started. This trend has been initiated by the retired and educated families wishing to return to their ancestral roots and trying to escape from the economical and environmental problems of the overpopulated cities. This tendency is illustrated by several individual efforts. However, a systematic model for a sustainable economical rehabilitation of the Aseki-İbradı Basin as a whole has not yet been developed.

[43] By referring to relevant interdisciplinary sources, I will try to develop an understanding of what *traditional* signifies according to the methodological requirements of this thesis:

Tuan, Yi-Fu (1989), p.27

As the cultural geographer Yi-Fu Tuan acknowledges, the signification of *traditional* is ambiguous, although its literal meaning is accepted as "that which has been handed down."

Also see:

Oliver, Paul. (2003) *Dwellings*, New York: Phaidon, p.54

Oliver refers to the meanings given by *The Concise Oxford Dictionary:*

- opinion / belief / custom handed down from ancestors to posterity
- doctrine supposed to have divine authority but not committed to writing
- artistic or literary principles based on accumulated experience or continuous usage

Bourdier, Jean-Paul and AlSayyad, Nezar. (1989) 'Dwellings, Settlements and Tradition: A Prologue,' in *Dwellings, Settlements and Tradition: Cross-Cultural Perspectives,* Jean-Paul Bourdier and Nezar ElSayyad eds. Lanham,MD: University Press of America co-published with Berkeley, CA: International Association for the Study of Traditional Environments (IASTE) Center for Environmental Design Research, p.5

When the concept is applied to architecture, the broadest definition would be like that of Bourdier and AlSayyad who state that the traditional settlements are "the built expression of a heritage that continues to be transmitted from one generation to another."
Accordingly the *traditional* satisfies two criteria: firstly, "it is the result of a process of transmission," and secondly "it has cultural origins involving common people."

Rapoport (1989), p.81

Amos Rapoport's "content-analysis" of academic and popular literature is quite revealing in discerning "a set of descriptions" of the *traditional* "about which there seems to be agreement in spite of a few minor contradictions."

Rapoport's proposal of "the attributes of tradition" is helpful for identifying the defining criteria of the term in the scope of this thesis. Rapoport argues that *traditional* "cannot be defined on the basis of a single characteristic or even a small set of characteristics. …Thus, no single characteristic or attribute is both sufficient and necessary for membership in the type… Such concepts need a larger number of attributes which need not be present in every member of the class." Rapoport contrast his approach with the conventional "monothetic" definitions which are based upon single or narrow set of characteristics. He calls his definition "polythetic" since for him every member conforming to *traditional* possess many of the characteristics, and the definition "allows each characteristics to be shared by many members of the type."

Rapoport's "attributes of tradition" includes the following adjectives applicable to the majority of the examples within the proposed *vernacular* category in Ürünlü: *recurrent, repetitive, habitual, customary, consensual, obligatory* and *normative.*

After presenting the common basis, I will identify a set of attributes again amongst those given by Rapoport, which most accentuate the reciprocity and congruence between social and architectural patterns of Ürünlü. These suggest a *traditional* built environment through which persistent cultural identity acquires legibility. Hence, these are the qualities lacking in the majority of the contemporary built environment: (words in *italics* belong to Rapoport)

- the *congruence between environment and culture / life style,*
- the community's high *extent of collective sharing of knowledge about design and construction / diffuse knowledge and skills,*
- the assertive *emphasis on accumulating wisdom and experience,*
- *conservative and prudent use of materials.*
- *efficiency in use of resources*
- *dispersed modes of production* which is also associable with agricultural production intermingled with architectural tradition,
- the higher *degree of cultural and place-specificity* in the built environment
- *complexity in large scale due to place specificity*
- *strong and persistent kinship and group identity* associable with the built environment
- the higher degree of *specificity of choice model of design,*
- the *congruence of choice model and its choice criteria with shared ideals of users,*
- the legible *nature of schemata underlying the model of design,*
- the deliberate *clarity, legibility and comprehensibility of the environment due to the order expressed by the model used,*
- the high *degree of multi-sensory qualities of environment (large range of non-visual qualities)* revealing the high level of perceptual engagement in the construction process and emphasizing its environmental aesthetic value
- a close and legible *relation to landscape, site, geomorphology, etc.*
- *effectiveness of response to climate*
- *effectiveness of environment as a setting for lifestyle and activity systems (including their latent aspects) and other aspects of culture*
- *ability of settings to communicate effectively to users*

My purpose in presenting this long list is to better articulate the signification of *traditional* in the context of Ürünlü, and, simultaneously, to give the points that this thesis will focus on during its further treatment of the empirical data. This would also become a contribution to Rapoport's "attributes" which, for him are quite beneficial since they "lead to a cascade of interactions, suggested influences, insights, questions, research problems," which contribute to "the discussions of changes in attributes with loss of tradition."

[44] Although similar traditions may be observed in the neighboring regions of the Mediterranean Anatolia, the composite structure that integrates timber and stone through the creation of the projecting tie-beams (*peştivan*) is characteristic to the Akseki basin.

[45] The tie-beams are also called *düğme* which means "button" in Turkish.

[46] Yıldız, Hakime (1999) "Akseki Kent Merkezi," *Sanatsal Mozaik: Kentsel Bilinç-Çevre-Kültür,* İstanbul: EKO Yayıncılık Ltd.

[47] Lawrence, R.J. (1987) "What makes a house a home?" in *Environment and Behavior (19:2),* pp.154-168

Lawrence, R.J. (1990) "Learning from Colonial Houses and Lifestyles" in M. Tutan (Ed.) *Vernacular Architecture: Paradigms of Environmental Response,* New York and England: Gower, pp.219-260

Taşdöğen, Fatma Sezin (2006) *Traditional Karacasu (Aydın) Dwellings: An Investigation into Their Architectural and Social Characteristics,* Unpublished Master of Arts Thesis in the Department of History of Architecture, Ankara: the Middle East Technical University Graduate School of Social Sciences, (Supervisor: Assoc.Prof.Dr.N.Gül Asatekin, Co-Supervisor: Assist.Prof.Dr. Lale Özgenel)

Taşdöğen (2006: 20-27) analyzes Lawrence's points in detail.

At this point I will refer to Lawrence (1987 and 1990), who identifies five different frameworks:

1- the aesthetic and formalist interpretation (used by architects concerned with the formal composition of buildings)
2- the typological approach (used by architects, archaeologists, folklorists studying the geometrical, compositional rules)
3- the evolutionary theory (the chronological evolution of the spatial organization, materials and techniques)
4- social and geographical diffusionism (an approach which delimits architectural characteristics with social diffusion and geographical regions)
5- Physical Explanations of technology / materials / site / climate
6- Socio-cultural factors (mostly the emphasis of ethnic origins)

These categories are also observed in the research concerned with the traditional Anatolian dwelling. This thesis proposes the environmental-aesthetic interpretation as an alternative to these conventional frameworks

[48] Küçükerman (1988) p.78

Küçükerman proposes a typological classification based upon the spatial relationship between room and sofa. The sofa is defined as the flexible common area in between the rooms whereas the room is constant in form.

This model focuses solely on the main living floor because the typical plan is seen only on the upper floor of the house, which is organized around a *sofa*. *Sofa* is considered as the basic common unit of the "Ottoman" house plan, and is located in between or on one side of the multi-functional rooms. The location of the sofa is taken as an essential criterion in defining the plan type.

Eldem (1984:16) introduces four categories:

1- "the plan without a *sofa*"
2- "the plan with an outer * open *sofa"*(Eldem: used in the 17th *c.)*
3- *"the plan with an inner sofa" (karnıyarık* plan type)
4- "the plan with a central *sofa"*

[49] Asatekin, Gül. (2001) "Türk Evi Sözcüğünün Düşündürdükleri," Yayınlanmamış Bildiri, *Sanat Tarihinde Terminoloji Sorunları Semineri, 23-24 Kasım 2001*, Ankara: Türk-İngiliz Kültür Derneği

Asatekin argues that there is a terminological problem because a common set of terms applicable to the studies of the traditional Anatolian dwellings does not exist. She argues that this problem has continued since the arguments of Sedad Hakkı Eldem. For Asatekin, the central problem is that research has been limited within the hypotheses for typological origins and evolution, which emphasizes associations with "Turkish" identity. Asatekin states that, due to the shortage of material and documentary evidence for these arguments, they only remain as "theoretical exercises".

[50] Berleant, Arnold. (1970) *The Aesthetic Field: A Phenomenology of Aesthetic Experience,* Springfield, Illinois: Charles C Thomas Publisher, p.vi

Berleant uses the term "surrogate theory" for the theoretical approaches that have exploited the historical evidence of art works to legitimize broader socio-political context extrinsic to art. For Berleant, the *surrogate theories* have failed to provide satisfactory explanations of the artwork itself since "aesthetics has played a servile role; it has not done adequate justice to the significance of art in human experience."

Berleant's call for the acquisition of "the maturity and intellectual autonomy of a developed cognitive discipline" concerning the field of aesthetics is also applicable to architectural history since the discipline had experienced similar problems caused by *surrogate theories*.

[51] This "practical imposibility" claimed by Tekeli (1998) is also emphasized by Asatekin (2001). Asatekin argues that due to the fact that the earliest available historical information is related with the 17th century, the hypothesis concerning the historical origins and evolution of the "Turkish" dwelling are far from sound scientific basis.

[52] Tekeli's (1998) second assumption is that architectural and social structures are integral. This assumption points to the idea of "cultural integrity" seen in cultural anthropology. This aspect was explained by Chapter 1.

[53] Rapoport (1989), p.91

These environmental relations are highly affected by the specific climatic and geomorphologic features of the specific context, which generally remain stable or vary slightly over long periods of time.

Tuan, Yi-Fu (1989) 'Traditional: What does it mean?,' in *Dwellings, Settlements and Tradition: Cross-Cultural Perspectives,* Jean-Paul Bourdier and Nezar ElSayyad eds. Lanham,MD: University Press of America co-published with Berkeley, CA: IASTE, p.29

Yi-Fu Tuan argues that the traditional rural environment "has always existed more or less in its present form, and is just about as natural as materials from which it is made."

[54] The studies of Eldem (1984), Küçükerman (1995) and Kuban (1965 and 1985) reflect this approach for the physical explanations of the regional characteristics.

Kuban (1982: 227) makes a regional classification according to construction materials. In spite of these proposed regional characteristics, Kuban argues that the "Turkish" house has a common spatial organization based on the generic social structure. This typological preoccupation lacks a profound analysis of the environmental parameters introduced by regional variations.

[55] The search for typological origins through ethnic associations has been a recurring theme in Turkish scholarship:

Kuban (1965), Eldem (1984) and Küçükerman (1995) consider the timber frame system as the origin of the Turkish-Anatolian tradition.

Eldem, S.H. (1984) *Türk Evi: Osmanlı Dönemi,* Türkiye Anıt Çevre Turizm Değerlendirme Vakfı

Kuban, D. (1965) *Anadolu-Türk Mimarisinin Kaynak ve Sorunları,* İstanbul: İ.T.Ü. Mimarlık Fakültesi

For Kuban, there is a continuity between the traditional dwellings of Anatolia and the nomadic life of Central Asian Turks. In this framework, the interchangeable functions of the rooms are associated with the nomadic tents.

Aksoy, E. (1963) "Orta Mekan: Türk Sivil Mimarisinde Temel Kuruluş Prensibi," *Mimarlık ve Sanat (7-8),* pp.39-92

Aksoy (1963: 87) argues that the introverted space organization of the Turkish period Anatolian dwelling is associated with an ethnical and religious tradition. The origin of the introverted space is the Turkish *oba.*

Bammer, A. (1996) "The Relationship between the Tent and the Anatolian House," in Y.Sey (Ed.) *Housing and Settlement in Anatolia: a Historical Perspective,* İstanbul: Tarih Vakfı Yayınları, pp.234-247

Bammer (1996:243) emphasizes the theme of flexibility which is common to the nomadic tent and the Anatolia dwelling by arguing that "Every Turkish living room is a multi-purpose room, which can be changed into a bed-room, a living room or a prayer room." For Bammer the existence of cupboards for storage and the custom of packing up beds in the daytime are traces of the nomadic culture.
The same point is emphasized by Küçükerman:

Küçükerman, Ö. And Güner, Ş. (1995) *Anadolu Mirasında Türk Evleri,* İstanbul: T.C. Kültür Bakanlığı Yayınları

Küçükerman, Ö. (1973) *Anadolu'daki Geleneksel Türk Evinde Mekan Organizasyonu Açısından Odalar,* İstanbul: Türkiye Turing ve Otomobil Kurumu Yayınları

Asatekin, Gül (2005) "Understanding Traditional Residential Architecture," in *The Journal of Architecture,* (10:4) September, 2005, pp.389-414

Asatekin (2005), on the other hand, criticizes the sufficiency of Turkish identity in the explanation of the essence of the Anatolian dwelling tradition.

Asatekin, (2005: 390 / 397) argues that the historical realities are much more complex because Ottoman empire was composed of different ethnicities that coexisted in time and space. She similarly argues, in an unpublished presentation, that the Ottoman context cannot be explained by referring solely to Turkish identity.

Asatekin, Gül (2001) "Türk Evi Sözcüğünün Düşündürdükleri," Unpublished Presentation in *Sanat Tarihinde Terminoloji Sorunları Sempozyumu,* Turco-British Association – Hacettepe University – Ankara University

[56] Kuban, D. (1995) *Turkish Hayat House,* İstanbul: Eren Yayınları

Kuban (1995), Bammer (1996) and Üstünkök (1987) argue that there is a strong continuity between the traditional architecture in Anatolia and the nomadic life of the Turks dated back to their Central-Asian origins.

Chronological development is a central theme in Eldem's (1984) proposed periodization: Eldem's "first period" covers the 17th century houses with an open hall, which are situated in the Western and North-Western Anatolian provinces of Mudanya, Bursa, Tekirdağ and Kütahya. The "second period" is defined by the 18th century houses from İstanbul, Gebze and İzmit with a closed sofa, lightweight structure and a complex functional program. Eventually, the "third period" is exemplified by the 19th c. imperial houses of İstanbul and İzmir.

[57] For Kuban (1982: 227), the real representatives of the residential architecture in Anatolian Turkish period is the timber framed houses with mud brick infill and stone basement in the shores of Anatolia, from Middle Aegean and Taurus Mountains. The domestic architecture in capital İstanbul is thought to be the developed way of this tradition.

[58] Norberg-Schulz (1985) *The Concept of Dwelling: on the Way to Figurative Architecture,* New York: Rizzoli International Publications

For Norberg-Schulz, (1985: 91) "The *house* is the fixed point which transforms an environment into a dwelling place."

[59] Özgenel, Lale (2000) *Between Pubic and Private: Investigating Privacy in the Roman Domestic Context,* Unpublished Ph.D. Dissertation, Ankara: Middle East Technical University

[60] Saegert, S. (1985) "The Role of Housing in the Experience of Dwelling," in I.Altman and C.M. Werner (Eds.) *Home Environments,* New York and London: Plenum Press, pp.287-309
Saegert (1985: 288) argues that the idea of dwelling is the most intimate of the relationships with the environment.

[61] Uğur, Selen (2004) *An Architectural and Social Inventory of the Past and the Present: Documenting the 19th Century Houses in Menteşbey,* Unpublished Master of Arts Thesis in the Department of History of Architecture, Supervisor: Assist.Prof.Dr. Lale Özgenel, Ankara: METU Institute of Social Sciences, p.30

The temporal dimension in the development of the idea of "dwelling" is emphasized by Uğur who argues that home environments are "settings that embody both the past and the present" and that "sustain the continuity between generations and hence home environments"

[62] Tekeli, İlhan. (1998) 'Thoughts on the Historiography of Housing,' trans. Erhan Acar, in *Housing and Settlement in Anatolia, A Historical Perspective,* Yıldız Sey ed. Tarih Vakfı Yayınları, pp.7-10

Tekeli states that the historical examples of the domestic space have been "misled into a historiography based on the periods of political history." As Amos Rapoport (1977: 18) argues, this

approach “stresses change to an inordinate degree.” This quality resulted in the degradation of rural traditions as stagnant or non-historical,

This also led to their exclusion from the knowledge of architectural history:

Rapoport, Amos. (1989) “On the Attributes of Tradition,” in *Dwellings, Settlements and Tradition: Cross-Cultural Perspectives,* Jean-Paul Bourider and Nezar Alsayyad eds. Lanham,MD and London, UK: University Press of America co-published with Berkeley, CA: IASTE, p.18

This explains certain pejorative attributes of the *traditional* domestic space, which are identified by Rapoport as “non-critical, non-reflective, non-rationalistic, unquestioning, rule-bound, self evident, relying on received models.”

CHAPTER 3

THE CONCEPTUAL FRAMEWORK: ENVIRONMENTAL AESTHETIC PERSPECTIVES IN ARCHITECTURAL HISTORY

The objective of this chapter is to clarify the significance of the interdisciplinary field of environmental aesthetics and its basic concepts for the construction of the theoretical framework of this thesis.

The first section of this chapter **(3.1.)** will elaborate the defining concepts of environmental aesthetics in order to clarify the significations of the terms "environment" and "aesthetics" within the scope of this thesis.

The second section of the chapter **(3.2.)** will juxtapose the developing perspectives of the discipline of architectural history with those of the interdisciplinary field of environmental aesthetics.

This chapter aims to demonstrate the relevance of the field of environmental aesthetics for the architectural historiography of the rural settlement.

3.1. The Defining Concepts of Environmental Aesthetics:

As already mentioned, the rural architectural tradition of the Akseki-İbradı Basin demonstrates a strong reciprocity between the environmental factors – geography, climate and material resources – and architectural features. **(Fig.3.1. 3.2. and 3.3.)** The local traditional architecture displays a deep environmental consciousness. However, as demonstrated by **Chapter 2**, it is not possible to interpret this subject matter from the viewpoint of the already established frames of reference within the discipline of architectural history.

Therefore, setting up legible disciplinary boundaries, one needs, at the same time, to work within a relevant interdisciplinary interface which provides supplementary conceptual references that have already been settled in the related fields. In this respect, environmental aesthetics which studies the relation between the built and natural environments through "sensitive studies of the aesthetic character of specific environmental features and topics" [1] offers relevant conceptual references for this thesis.

Before applying these concepts to the specific cultural context in order to approach the theoretical problem, it is necessary to make an introductory definition of "environmental aesthetics" by clarifying the signification of its basic constituents: "environment" and "aesthetics", for the purposes of this thesis. This section will undertake this task.

The gradual inauguration of the field of environmental aesthetics and the emergence of its terminology in the scientific and political agendas are primarily due to the ecological problems.[2] Environmental awareness has also encompassed and transformed the aesthetic theory.[3]

Environmental aesthetics aims to conceive aesthetics beyond the confinements of the Enlightenment conception of beauty. Aesthetics, in this framework, may be conceived as an expanded field underlying the interactions between the individuals or societies and their nature. Environmental aesthetics enhances the inclusive conceptions of "environment" as an integral whole merging nature with culture and "aesthetics" as an integrated realm of perceptual engagement with environment. [4] **(Fig.3.3.** and **3.4.)**

Therefore, environmental aesthetics recognizes the integrity of environmental perception, and the integrity of environmental structure, which were identified as the basic methodological guidelines for this thesis' theoretical proposal.

From this viewpoint, traditional rural settlements acquire great significance in terms of their time honored success in the sustenance of environmental coherence. Environmental aesthetics enhances a more embracing view of architecture by recognizing the integrity of culture and environment. **(Fig.3.4.)**

The concepts of "environment" and "aesthetics" point to issues of great depth and complexity. My purpose here is not raising broader questions or making further interpretations of these concepts, but simply clarifying their meaning within the scope of this thesis. In its search for defining environmental aesthetics, this thesis will basically focus on the work of Arnold Berleant, who has had an important contribution to the development of the field.[5] The given interpretations of the defining concepts of environmental aesthetics belong to Arnold Berleant. The thesis' contribution here is to structure Berleant's diffused discussions of these concepts against a clearer structure relevant for the construction of its theoretical framework.[6]

I intend to propose dialogues between different scholars working within related fields, and to highlight their converging objectives. The integrative attitude of environmental aesthetics helps this theoretical construction.

3.1.1. "Environment":

In order to relate architectural structures to environmental experience, (Berleant, 1991: 81) it is first necessary to develop a comprehension of the term "environment." The term has acquired a great variety of meanings through its successive usage. The narrowest etymological interpretation of the term is "the region that surrounds something" owing to "the French *en*, in and *viron*, circuit."[7] Berleant claims that most associations are built upon the primary assumptions for the existence of two distinct and separate entities: "an object and its surroundings," or "a self and its setting." (Berleant, 1997: 29)

Repudiating this conventional conception of "environment," Berleant (1991: 84) proposes a theoretical shift from "the passivity and separation of the standard theory." Accordingly, environment is "no foreign territory surrounding the self," because the human habitation is "a contributing and responding part of a dynamic nexus of interpenetrating forces." (Berleant, 1991: 102-103) Berleant (1992: 20) regards environment as "physical – cultural realm in which people engage in all the activities and responses that compose the weave of human life in its many historical and social patterns." He further argues that environment

becomes “a harmonious unity of human contribution and physical location.” (Berleant, 1992: 132) **(Fig.3.2. , 3.4. , 3.5. and 3.6.)**

Berleant’s most significant reflection of environment for this thesis is summarized in his statement that “environment must not be construed as surroundings alone, but rather as the sociophysical context in which we participate,” since “whatever the situation, environment is always inclusive, and it encompasses a multiplicity of social, physical and perceptual features.” (Berleant, 1997: 38)

This understanding of “environment” is the basis for the definition of “cultural landscape.” While approaching the reciprocity between the architecture and environment, the idea of “landscape” becomes a compulsory step. Berleant (1997: 12) states that while “environment is the more general term, embracing the many factors, including the human ones, that combine to form the conditions of life,” “landscape, reflecting the experience of an immediate location, is more particular.”

In this respect, landscape more explicitly emphasizes the human presence, and may be defined as “a lived environment.” (Berleant, 1997: 12) **(Fig.3.7.)** Similarly, it should be noted that the concept of landscape itself is a human construct, and “landscape as a geographical area is a human construction” [8] because landscapes are “matrices of perceptual qualities” whose configurations like ground contours, distribution of vegetation, and climatic qualities are “influenced and boldly shaped by human uses.”[9] **(Fig.3.8.)**

Berleant (1997: 30-31) argues that the essential obstacle for us to see environment and landscape within this proposed continuity is “the conventional distinction between the natural and the artificial” codified during the Enlightenment. Therefore the conventional idea of “nature as everything outside the human sphere” should be replaced by an inclusive definition of the natural realm which is “incorrigibly artificial” encompassing human beings and their products.[10] This shift leads to the idea of “cultural landscape.”

The relatively new conceptions of “environment” and “landscape” presented so far paves the way to the concept of “cultural landscape” defined by the geographers as “a field of human action” shaped by “the objects and changes

by which people have imprinted their practices on the land through distinctive field patterns, farming practices, architectural styles, and settlements." (Berleant, 1992: 6) **(Fig. 1.17., 2.10. , 3.4.** and **3.8.)** Therefore the "physical landscape" assumes "distinctive patterns and shapes"[11] and become a cultural landscape that "bears the mark of their inhabitants."[12]

The relevance of "cultural landscape" for architectural historiography lies in the fact that "the cultural landscape becomes a repository over time of the values that each generation attaches to a specific region." (Berleant, 1997: 16) The material traces of these generations studied by architectural history has the potential to reveal how the above mentioned patterns vary historically and which factors affect these changes. While such inquiries are carried out mostly in urban settings where such change generally takes place faster, they may also be applied to the agricultural landscapes and rural settlements by designing the time scale according to the specificities of the local context.[13]

Moreover, it is not only the historical change that should be the focus of architectural history. As discussed in **Chapter 2 (Section 2.2.)** , environmental constancy is another dimension, which can be used for an *explanatory* architectural historiography of a rural settlement. The potentials of studying the persistent patterns of the traditional built space are overlooked by downgrading constancy as stagnancy and backwardness. As Amos Rapoport argues, while studying landscapes and built environments that are "highly congruent with culture," it is very important to understand the nature of constancies as well as change."[14] The conception of "cultural landscape" is crucial for this achievement.

So far I tried to unfold the signification of the concepts related with "environment," the first component of the term "environmental aesthetics." I will continue with the other constituent, "aesthetics," and finally try to see these two sets of concepts in combination.

3.1.2. "Aesthetics":

In the discussion of "environment" and "landscape," it has been stated that considering human beings and their environments as distinct entities reflects the

tradition of Western Enlightenment. (Berleant, 1997: 12) An important entailment of this tradition had been the notion of "aesthetic disinterestedness." This notion represents "an attitude denoting the perception of an object for its own sake without regard to further purposes, especially practical ones" and requires "the separation of the object from its surroundings in order that it may be contemplated freely and with no distracting considerations." (Berleant, 1991: 12) Berleant states that subscribing to the Cartesian Dualism which disentangled the environment and the self, during the Enlightenment, "disinterestedness" became "the mark of a new and distinctive mode of experience called "aesthetic," a kind of awareness distinct from more commonly recognized alternative modes, such as instrumental, cognitive, moral and religious experience."[15]

These developments lead to the conception of "work of art as an aesthetic object created for contemplative appreciation"[16] in isolation from its environment, which had also become a central tenet of conventional architectural historiography adhering to typology.[17] **(Fig.1.10.** and **1.13.)** For Berleant, this resulted in "a false aesthetic" by creating "an intellectual indulgence unconnected with human experience."[18] Berleant calls for a radical shift from this "aesthetics of contemplation" relieved from social relevance to "an aesthetics of engagement" that highlights "the place that art occupies in the larger context of social activity."[19]

This leads to a much broader and inclusive definition of the "aesthetic." Berleant (1997: 38-39) argues that "the aesthetics of environment is theoretically important, too, for recognizing the significance of the aesthetic in contexts where it has not normally been admitted," which means "acknowledging the presence of an aesthetic factor… in the environments of all sorts, including human situations and social relationships." This theoretical shift is quite promising for the rural architectural tradition which had been ignored by the theory of architectural history.

Therefore, Berleant (1970: 93) considers "the aesthetic" not as "a separate *kind* of activity, but rather a *mode* in which experience may occur," a "mode" that is "continuous with the whole range of human activity." However, it is still necessary to demarcate boundaries. At this point Berleant (1970: 96) asks a critical

question: “What set of features, then, can be taken as defining phase in the continuity of experience that is aesthetic?” Elsewhere, he answers the question: “The aesthetic character of experience lies ultimately in direct rather than pure perception,” where “perceptual engagement” becomes “the catalyzing and unifying force of the aesthetic field.” (Berleant, 1991: 91-92) Therefore “engaging aesthetically with environment” is embedded in “the participatory appreciation”, that is, a full sensory involvement with the environmental features.

The above mentioned shift in the conception of “the aesthetic” is significant for this thesis since “the environmental aesthetic value” based upon full sensory, bodily and participatory engagement with the environmental features may be traced in the constructional techniques and processes of the historical built space undertaken by the historical referent. **(Fig. 3.3., 3.5., 3.6. , 3.7.** and **4.3.)**

For Berleant (1992: 146), architecture provides the fundamental bond between the concepts of environment and aesthetics, since it is possible “to regard environment as the fulfillment of architectural aesthetics.” Architecture’s significance lies in the fact that it provides a substantial ground for the reconciliation of beauty and utility. The traces of historical built space indicate that “the time-honored opposition between utility and beauty is embedded in an aesthetics that rests more on philosophical history than on architectural experience.”[20]

Therefore, Berleant (1992: 146-147) argues that the basis for environment, or “the fulfillment of an architectural aesthetic,” is no longer “primarily visual and formal” but rests in the “the complementarities of site, structure, materials and space with perception and use.” In this respect, traditional rural architecture exemplifies how “the adaptation of regional materials and techniques to local conditions succeeds aesthetically.”[21]

Therefore, in contrast to the conventions, architecture should be seen as a form of “environment” as defined within the scope of this thesis. For the purposes of this thesis, architecture, as Berleant (1997: 33) states, should rather be regarded as “the design of the built environment rather than of isolated physical structures.” Within this new definition, architectural concerns “move beyond the physical boundaries of a structure to embrace its connections to site.”[22] **(Fig.3.9.)**

Architectural aesthetics, then, may become the study of the spatial configurations by which the boundaries of an architectural structure gets blurred and merges into its environment by structuring relationships and groupings of contiguous structures as well as patterns of human activity. **(Fig.3.10.)** This conception parallels the "redefinition of aesthetic appreciation", in Berleant's (1997: 36) terms where beauty is evaluated by "the pervasive aesthetic value of an environmental situation" rather than "the formal perception of a prized object." Berleant (1992: 60-61) further claims that through these redefinitions, the aesthetic act acquires a "humanistic functionalism," which should be seen as the deep continuity of the architectural aesthetic with the whole range of human experience rather than "narrow and barren utility."

3.1.3. "Environmental Aesthetics":

Developing the notion of "environmental aesthetic" upon the previous definitions of "environment" and "aesthetic," Berleant (1997: 24) argues that the aesthetic dimension is integral to environment and is "bound up with the physical, historical and experiential aspects of environment", where "an actively participating human presence lies at the center of environmental meaning and value."

Then the fulfillment of environmental aesthetic necessitates "the direct engagement of the conscious body as part of environmental complex."[23] This engagement is expected to be "not exclusively visual" but the synthesis of all the sensory modalities "engaging the participant in intense awareness."[24] Then environmental aesthetics comprises "a study of the perceptual features of the environmental medium that participate reciprocally with people."[25]

The material evidence of architectural history in the context of a rural settlement, in this respect, may be reconsidered as the document which may yield the experiential dimension of environmental aesthetics. The rural architectural tradition indicates the distinctive manner of aesthetic engagement with environment. **(Fig.3.8. , 3.9.** and **3.10.)**

The specific context introduced by this thesis has the potentials to become an appropriate ground to cultivate this "aesthetic sense of environment" which requires "an expanded awareness as part of a totally engaged organic and social life" through "richness of sensory consciousness, alertness, intelligence and active involvement in the full scope of experience."[26] (Berleant, 1992: 23-28)

The study of the rural settlement from the given perspectives of environmental aesthetics inevitably entails the aesthetic evaluation of environment.[27] Architectural history may embrace the first two of the three functions of environmental criticism given by Berleant: critical description, critical explanation and critical judgment.[28]

As the preliminary purpose of a historical inquiry is representing a historical context in its most possible level of accuracy and develop explanations for it, description and explanation are indispensable functions. However, any explicit judgment is beyond the scope of this thesis since it would be a search for how architecture ought to be rather than how it had happened.[29] Next section **(3.2.)** will elaborate the points of convergence between the environmental aesthetics and architectural historiography.

3.2. The Points of Convergence Between Environmental Aesthetics and Architectural History:

This part comprises the juxtaposition of the new perspectives attributed to the discipline of architectural history and the interdisciplinary field of environmental aesthetics.[30] The primary goal of this section is mapping the study of environmental aesthetics within the late twentieth century intellectual developments in architectural historiography.

The gradually increasing focus on environmental awareness 1960s onwards exemplifies applications of a set of methodological proposals which have tended to remain dormant in the discipline of architectural history. Berleant (1992: 158) sees such tendencies as "expansive and integrative" introducing an "aesthetic expansion" which "continues to exceed its conventional constraints."

The following sections will identify the tendencies that received increased scrutiny. This brief overview aims to reveal an agreement among the scholars for the replacement of "typological isolation" with "environmental continuity". **(See Chapter 2, Section 2.2.)** [31]

3.2.1. "Aesthetics of Continuity":

"Continuity" is a defining feature of environmental coherence between different constituents of the cultural landscape. (Berleant, 1997: 149-150) Environmental continuity should be understood in terms of the reciprocity that is in action in all scales concerning the settlement.

There is a larger system of reciprocity between settlements and regions. Especially in the Mediterranean highlander settlements which define a transition between contrasting climatic and geographical zones, the nature of "environmental continuity" should be understood by regarding the traditional Mediterranean highlander rural settlements within this system.

In this geography, the dramatic changes in the natural contours have accentuated the environmental consciousness of the dwellers. Braudel (2002: 14) argues that "the people of the Mediterranean have been confined not only by the sea… but also by 'the ever-present mountains' forming the inescapable frame and backdrop of the Mediterranean landscape." **(Fig.2.7.)** While "the Mediterranean plains, for lack of space, are mostly confined to a few coastal strips, a few pockets of arable land," the hills "aimed for survival" due to the climatic imbalance, uneven distribution of rainfall and shortage of arable land for the production of wheat. [32]

These causes have led to the uneven distribution of agricultural products into this mountainous geography. Therefore the mountain-dwellers have been in constant interaction with the neighboring settlements for the exchange of agricultural products. The perspectives of cultural anthropology came to recognize this reciprocity by acknowledging that no rural settlement has been autonomous

and self-sustaining.[33] Self-sufficiency was nearly impossible for a rural settlement which was in a constant battle against starvation.

For the elaboration of the "aesthetics of continuity"[34], the thesis finds Robert Redfield's interpretation of *the little community* and *the peasant society and culture* as an appropriate anthropological reference to develop a basic understanding of culture and tradition in the rural context.[35] The underlying assumption of the idea of "anthropological holism" **(Chapter 1)** has been the conception of the *peasant culture* as an integral whole whose different facets of cultural production are consistent.[36] The integrity of architectural intervention and environment is a result of this assumption.

For the conception of the *little community* as "a complete integrated thing that retains identity" leads to the development of alternative ways for the description of its distinctive characteristics. (Redfield, 1955a: 9-18) The community may be conceptualized as consistent "social structure", "ecological system", and "world view" or "personality type." (Redfield, 1955a: 11) However, these conceptions entail the assumption of a self-contained and self-sufficient settlement describable in itself. To avoid this risk, each rural settlement should be seen as a part of a larger environmental system. The "isolated community" is nothing more than a theoretical abstraction such as "typological isolation."

For instance, an uncritical assessment of Ürünlü may ignore its network of relations with the neighboring settlements like Manavgat in the south, and Konya in the north. **(Fig.2.6.)** The traditional activity systems of Ürünlü cannot be understood without knowing the range of agricultural production in the neighboring settlements and regions.

This realization is quite significant for the evaluation of Ürünlü's traditional architecture from the perspective of environmental aesthetics. When the congruence between culture and architecture is investigated, the scale of interpretation becomes problematic.

For instance, as Rapoport argues, culture and built form are not equivalent in scale since culture is a vast domain while built form is only a small subset of culture.[37] Rapoport (1990: 13-18) argues that environmental coherence points to an extended scale which reveals the integrity between "system of activities" and

"system of settings". The environmental scale emphasized by Rapoport (1990) is the appropriate key for approaching the environmental coherence.

This viewpoint of "aesthetics of continuity" parallels the development of an "environmental conception" in architectural history.[38] This new conception of architectural history is able to account for the diffuse settlement of irregularly distributed vineyard dwellings, settlements in scattered homesteads and the diffuse form of the rural community. **(Fig.1.17. and 5.4.)**

Then the architectural representation of the aesthetics of continuity will also be the representation of the environmental coherence. The last section of this part **(3.2.3.)** proposes an "environmental representation" to reveal the intense environmental awareness in the traditional construction process. Before this proposal, the enculturative role of architectural tradition in the sustenance of environmental coherence will be elaborated.

3.2.2. Architectural Enculturation:

An appropriate conceptual framework should be developed in order to account for the cultural integrity underlying the various embodiments and to identify the "distinctive aesthetic of a certain tradition." (Berleant, 2005: 106)

As it has been mentioned by **Chapter 2**, the analysis of traditional rural architecture from environmental aesthetic viewpoint is based upon the phenomenological definition of "dwelling." By definition, phenomenology is "historically and culturally conditioned" because perceptual engagement with environment is cultural. (Berleant, 2005: 103-104) Therefore, the traditional rural settlement is characterized in the idea of culture.[39] This point was emphasized by **Section 3.1.1.** during the definition of "cultural landscape." [40]

Then, architecture is "a physical statement of cultural beliefs about the human place in the world" by illustrating certain attitudes towards environment such as "domination, separation, enclosure, continuity or integration." (Berleant, 2005: 105) This thesis argues that the traditional rural highlander settlement of the Anatolian Mediterranean embodies architectural patterns of continuity and integration. **(Fig.1.17. , 3.9.** and **3.10.)**

The close etymological relations between the terms "culture" and "agriculture" also accentuates the environmental implications of culture.[41] These patterns are traceable in all scales of the "humanized landscape of culture." **(Fig.3.7. and 4.1.** and **4.2.)** The assumption of environmental coherence in the rural setting[42] also asserts that the essential integrative attitude towards environment is embodied not only in the farmland but even in remote places. **(Fig.6.1.** and **6.2.)** In this sense, regardless of location, the cultural landscape as an integral whole "bears the imprint of human actions" accumulated through a long historical background. (Berleant, 2005: 105)

Cultural significance of architecture is also paralleled by the rise of case studies in architectural history. Nancy Stieber argues that environmental context of architecture may be best discovered through "the specificities of the tensions that define a particular society" because "social processes at work, often only visible in micro-history." [43] For Berleant, the defining concepts of environmental aesthetic necessitate the studies of micro-history since "the conditions under which we engage bodily in a situation, including its cultural and historical character, are necessarily individual, local ones."[44]

The environmental-aesthetic definition of "cultural landscape" and the interpretation of architecture as a cultural construct [45] entail the conception of architecture as an active agent of enculturation. This new viewpoint is in contrast to the conventional metaphor of architecture as the passive "mirror" of the society.[46] Stieber argues that through the theoretical shift called "spatial turn," the "passive and reflective" conceptualization of architecture has come to an end. For Stieber, the adjectives implying passivity such as "symbolize, represent, and reflect" should be replaced by "active verbs such as 'transform, perform and inform' " [47]

The recognition of architectural enculturation coincides with Berleant's definition of the human being as "an organic, conscious social organism," which is "both the product and the generator of environmental forces." [48] Berleant builds his definitions upon John Dewey's conception of human organism in the environment: For Dewey "art as experience" demonstrates "a picture of the people doing and undergoing things actively engaged in responding to conditions that

impinge upon them." [49] From this perspectives, architectural history should analyze how architecture "both shapes and reflects people's uses in an ongoing process of mutual adjustment," [50] and how it "shapes and directs the experiential world of its inhabitants." [51]

All above mentioned tendencies parallel a search for reassessing the material evidence of architecture in order to counterbalance the conventional techniques of historical studies which "have tended to favor documentary evidence:" [52]

Bruce Allsopp illustrates this problem by arguing that "the formidable apparatus of citation is so overwhelmingly literary that, when, for example, a work of art is brought into evidence, it is considered more appropriate to quote what someone has *said* about it than to reproduce the artifact itself as a part of the argument."[53] Allsopp argues that the inability of architectural history to directly account for the material evidence "speaking across the years to the historian" lies in the fact that "art history and architectural history are still in their infancy," [54] and in the fact that "we have not gone very far in developing ways of studying the actual fabric historically as distinct from critically." [55]

In the light of these suggestions, a new theoretical framework for relating the material and textual evidence is required. In this way, material evidence can yield the outlines of a historical context that had perished.[56] For Stieber, "the shaping of space" that has an interdisciplinary significance has introduced to the discipline of architectural history the challenge of "demonstrating to others that the visual is not suspect, but rich with possibilities to reveal complex social and cultural relations, and the visual needs not be subordinate to the textual."[57] For Blau and Tatchenberg, "this is a position that can only be demonstrated through close visual analyses of case studies." [58]

Consequently, the significance of case study for revealing the enculturative role of architectural tradition is accentuated. This thesis explores the potentials for a visual analysis of the historical fabric of the rural settlement by departing primarily from the material evidence.

3.2.3. Environmental Conception of Architectural History:

In his famous architectural history survey book which deeply affected the course of the discipline in the last decade of the twentieth century, Spiro Kostof speaks of "an environmental approach which is new to architectural history."[59] Kostof attempts to adopt this new approach in his survey book which recognizes that "the building should be thought of in a broader physical framework" since it "derives much of its character from its natural and manufactured environment that embraces it." Emphasizing what he calls "the setting of architecture," Kostof defines his survey as "a compromise that tries to reconcile the traditional grand canon of monuments with a broader, more embracing view of the built environment." [60] He regards this as a reflection of the broader shift which transforms architectural history from a history of styles to a cultural history where "the interaction of buildings with nature and one another" comes to the fore.

What is important here from the standpoint of this thesis is the fact that "an inclusive concept of the environment" enters into the terminology of architectural history by being paralleled by an incentive to "use nature as partner in the act of building rather than adversary." Kostof argues that the past buildings should be regarded as "components of constant change" affected by "environmental sequence and experience of architecture" rather than "permanent bodies in vacuum." This theoretical shift converges with the transition from the "object-oriented aesthetics of traditional theory"[61] based upon "the identification of the art object as separate and distinct from what surrounds it and isolated from the rest of life"[62] to the conception of the environmental coherence unifying architecture, culture and nature.

In order to illustrate this significant theoretical shift attempting to reconsider the rural settlements, I will once again refer to Kostof's proposal of an environmental conception of architectural history. Kostof argues that "One further corrective should be offered in our thinking of the urban revolution. It is possible to make entirely too much of the city. It appears that in correlating urbanism and civilized history, we have imbued the city with positive qualities, the absence of which, at least by implication, has tended to downgrade other social organisms."[63]

Therefore, "the term urban has turned into a value judgment; rural or pastoral, in contrast, carry with them a note of regression or conservatism." Kostof gives his theoretical position explicitly by stating that this bias is unfair. For Kostof, the argument that "civilized life cannot exist outside of the cities" ignores "genuine achievement of much nonurban culture" and "distorts the view of a total environmental order where the cities and the countryside are locked in mutually fructifying intercourse."

From similar perspectives, Berleant argues that "the human landscape of culture and history is embodied not only in the forms of buildings and roadways but in the bucolic countryside as well."[64] For Berleant (1997: 60-61) , "nature alone" is "a fiction" and "even in its wildest places, nature is always culture." Therefore thought within the conception of a "cultural landscape," nature has a "historicity," and thus should be the subject matter of architectural history since its seemingly isolated and remote forms of vegetation; contours and natural processes are "influenced by the characteristic living patterns of the people who dwell in them."[65] **(Fig.3.4. and 3.7.)** The settlement patterns crucial for the cultural history of the built environment are not only peculiar to urban settings but also to the agricultural landscapes and communities.[66]

As a consequence of this environmental conception of architectural history, Kostof infers "two important lessons for the history of architecture": The first one is "solicitude for other buildings of any period and style." The second one is "tolerance for the presence of humbler stretches in the built environment."[67]

These "lessons" constitute a fresh insight into architectural historiography by enhancing alternative ways to encompass the traditionally overlooked contexts. "The history of architecture at the progression-of-styles level, from an essentially nineteenth century perspective"[68] has been conceived as a serious deficiency for decades. This is inextricably intertwined with an incentive to broaden the scope of architectural history beyond a chronology of "masterpieces."[69] As the cultural production process becomes the new point of focus,[70] "anonymous web of the urban environment" replaces the "isolated prestige buildings."[71]

Dana Arnold argues that the conventional canon of architectural history is based upon the need for "coherence of linearity" which is a "selective process that

requires the exclusion of material and the imposition of a unity on a disparate set of historical events or circumstances."[72] She claims that through this exclusive process, the historical narrative acquires a "built-in notion of progress."[73] To open up new perspectives for architectural historiography, it is necessary to repudiate such an externally imposed "built-in notion" distorting the evidence.[74]

The existence of a unifying principle is inevitable for any historical narrative. Regardless of the context, historiography necessitates a mental construction that relates the fragments.[75] This requirement also applies to the search for constructing an architectural historiography of the rural settlement.

However, this thesis does not intend to adopt any kind of determinism that implicates a "coherence of linearity" or any other developmental pattern. The organizing principle should not be "built-in," it should rather flourish from the environmental field of interrelations within which the rural architectural tradition is embedded. In the geographically introverted rural settlement, one cannot expect that architectural evidence embodies successive period mentalities comprising a developmental pattern of historical change. Instead, the incorporation of "the humbler stretches of the built environment" leads to the realization of a pervasive environmental coherence, which is certainly contextual, culture-specific, and site-specific.

So far, **Section 3.1.** presented the defining concepts and the theoretical perspectives of environmental aesthetics. Then **Section 3.2.** tried to identify the common theoretical orientations that have been developed in the discipline of architectural history and the interdisciplinary field of environmental aesthetics. **Sections 3.1.** and **3.2.** gave the environmental aesthetic explanation of the continuity between architecture and culture in the traditional rural settlement.

As the **Section 3.1.1.** demonstrated, the definition of "cultural landscape" as the "repository" of persistent environmental patterns (Berleant, 1997: 16) necessitates an *explanatory* approach (Tekeli, 1998: 7-10) towards the nature of environmental "constancies". (Rapoport, 1979: 18) Then, the conceptualization of these constancies is required. Next chapter **(Chapter 4)** will try to derive relevant conceptual tools for making this definition. Then, **Chapter 5** will present the

interpretation of constancies in the form of architectural patterns for the explanation of environmental coherence.

[1] Berleant, Arnold. (1997) *Living in the Landscape: Toward an Aesthetics of Environment,* Lawrence, Kansas: the University Pres of Kansas, p.31

[2] Erzen, Jale (2006) *Çevre Estetiği,* Ankara: ODTÜ Yayıncılık
Also see Berleant (1997), p.10 and p.31

[3] Berleant (1997), p.2

[4] Erzen, Jale (2006)

[5] The thesis will refer to five important books of Berleant, each of which may be seen as a successive stage of a continuous project dedicated to the theoretical development of environmental aesthetics:

Berleant, Arnold. (1970) *The Aesthetic Field: A Phenomenology of Aesthetic Experience,* Springfield, Illinois: Charles C Thomas Publisher

Berleant, Arnold. (1991) *Art and Engagement,* Philadelphia: Temple University Press

Berleant, Arnold. (1992) *The Aesthetics of Environment,* Philadelphia: Temple University Press

Berleant, Arnold. (1997) *Living in the Landscape: Toward an Aesthetics of Environment,* Lawrence, Kansas: the University Press of Kansas

Berleant, Arnold (2005) *Aesthetics and Environment: Variations on a Theme,* Burlington, USA: Ashgate Publishing Company

[6] It is, indeed, possible to broaden and deepen these definitions by the inclusion of other scholars. At this point, however, I will confine myself to the above mentioned limits.

[7] Berleant (1997), p.29

also see Berleant (1991), p.81

Berleant refers to the explicit definition of environment by cultural geographers and cultural ecologists. The usual practice regards environment as "the physical surroundings." This definition is based upon the division between the people and their surroundings and reflects the attitude of Cartesian dualism.

Berleant states that the *Oxford English Dictionary* also gives a conventional definition for the entry "environment": "the object or the region surrounding anything."

[8] Berleant (1997), p.121

[9] Berleant (1992), p.155

[10] Berleant (1997), p.31

[11] Berleant (1992), p.21

[12] Berleant (1997), p.4

[13] Tekeli, İlhan. (1998) 'Thoughts on the Historiography of Housing,' trans. Erhan Acar, in *Housing and Settlement in Anatolia, A Historical Perspective,* Yıldız Sey ed. Tarih Vakfi Yayınları, pp.7-10

Tekeli's proposals for a historiography of dwelling is inspiring. Tekeli proposes an "explanatory historiography" dealing with the intrinsic knowledge of the settlement and its reciprocity with cultural features rather than a "historisistic historiography" which attempts to construct a linear and coherent evolutionary pattern. He argues that "Housing history" that is considered as "the narrative constructed upon the evolution of housing from its emergence in history of humanity to present day" by "establishing a chain of continuity over a long period of time" is conceptually and practically problematic. The conceptual problem is that "the description of events and conditions that link together with a historisistic understanding lacks the means to reach general explanations." The practical problem is that through a "historisistic" understanding, "history of housing becomes unwritable because it needs a historical chain built in entirety, therefore the attempt often remains unfinished or incomplete." Therefore, emphasizing "a calendar time, a continuous flow of time," creates a problem for such an "explanatory historiography." One should formulate "a discrete and interrupted concept of time" by proposing "an ordinal time scale," and "a housing specific periodization and regionization."

It is sufficient for here to note that Tekeli's proposal for an "explanatory historiography" is a crucial point for this thesis' theoretical framework and it will be discussed in more detail.

[14] Rapoport, Amos. (1979) "Cultural Origins of Architecture," in *Introduction to Architecture,* James C. Snyder and Anthony J. Catanese eds. New York: McGraw Hill, p.18

Rapoport criticizes the obsession of conventional architectural history with the explanation of change.

[15] Berleant (1991), p.12

[16] Berleant (1997), p.36

[17] Berleant (1997), p.62

Berleant refers to John Dewey's important book, *Art as Experience* and argues that "Dewey's critics rarely grasp his recognition of the pervasiveness of the aesthetic character of experience, for the academic tradition has confined it to a carefully selected objects on chosen occasions and in special places.

[18] Berleant (1997), p.83

[19] Berleant (1997), p.86

[20] Berleant (1992), p.116

[21] Berleant (1992), p.147

[22] Berleant (1997), p.33

[23] Berleant (1992), p.15

[24] Berleant (1997), p.32

[25] Berleant (1991), p.104

[26] Berleant (1992), p.23-28

[27] Berleant (1992), p.133

For a study searching for future projections in practice, this may become the search for architectural strategies which achieve successful collaboration with natural conditions, echoing Berleant's argument that "a satisfying environment is a perceptual situation in which there is a harmonious unity of human contribution and physical location."

Berleant (1992: 22-23) argues that "the normative factor cannot help but be implicated in any discussion of the aesthetic" and that "the study of environment from the standpoint of any discipline cannot help but include the normative."

This undeniable dimension of environmental aesthetics creates a risk for the study of architectural history because deriving strategies from the bulk of historical evidence in order to be used for future projections is not the ultimate purpose of architectural history. Otherwise, this imposed task would render the discipline subservient to the requirements of architectural practice.

[28] Berleant (1992), p.133

[29] Berleant (1970), p.10

Berleant argues that "A genuine aesthetics should offer what is initially a phenomenological account. It must begin by being primarily descriptive rather than juridical, and develop its normative standards from an observational base.

Rather than starting from *a priori* standards of relevance and excellence, an empirical aesthetics should try to identify such standards through a careful examination of the nature of aesthetic experience itself.

Instead of prejudging aesthetic phenomena by a theory accepted in advance, the first step for a methodologically sound aesthetics is to identify all the relevant phenomena."

[30] Converging with these perspectives, environmental aesthetics is built upon "the rootedness of a building in the ground and its social function. (Berleant,1991: 78) The development of the field exemplifies the emerging awareness about the physical and social context of architecture and consequently "the increasing recognition of architecture's social role and function." (Berleant,1997: 114) Berleant argues that the interdisciplinary nature of environmental aesthetics has gradually been realized, and "an awareness of the aesthetic aspect of environment has begun to permeate disciplines as diverse as architecture, cultural geography, psychology, art history, anthropology and philosophy," and "areas of research such as ethics, preservation, sustainable development, and resource management." (Berleant,1997: 3) The objective of this thesis will be proposing such an interdisciplinary extension into architectural history.

[31] The examples to this underlying stream are:

Bannister, Turpin C. (1942) 'The Contributions of Architectural History to the Development of the Modern Student-Architect,' in *the Journal of the American Society of Architectural Historians, vol.2, no.2, April 1942*, pp. 3-13

Meeks, Carroll. (1942) 'The Teacher of Architectural History in the Professional School: His Training and Technique,' in *the Journal of the America Society of Architectural Historians, vol.2, no.2, April 1942*, pp. 14-24

Meeks introduces the concept of 'conventional monument' to depict the anonymous architecture which she sees as 'mature expressions resulting from earlier experiments' and proposes a new history of materials and techniques to be 'digged out from obscure sources.'

Maass, John (1969) 'Where Architectural Historians Fear to Tread,' in *JSAH, vol. XXVIII no.1*, p.4

Maass calls for an 'attention to the anonymous architecture of early and rural societies.'

Watkin, David. (1980) *The Rise of Architectural History* New York: Praeger Publishers, Inc

Morton, Patricia. (2006) 'The Afterlife of Buildings: architecture and Walter Benjamin's theory of history,' in *Rethinking Architectural Historiography,* D.Arnold, E.A.Ergut and B.T.Özkaya eds. London and New York: Routledge, pp. 215-228

[32] Braudel, Fernand. (2002) *The Mediterranean in the Ancient World,* translated form the French by Siân Reynolds, text edited by Roselyne de Ayala, Paule Braudel, Preface and Notes by Jean Guilaine, Introduction by Oswyn Murray, London: Penguin Books, pp.15-21

Braudel argues that in contrast with the uncritical assumptions regarding the Mediterranean life as "effortlessly easy", there have been serious historical problems of survival.

He states that "arable land is scarce,…while arid and infertile mountains are present everywhere…rainfall is unevenly distributed: plentiful when vegetation is hibernating in winter, it disappears just when plant growth needs it. Wheat, like other annual plants, has to ripen quickly. Human labor is not relieved by the climate: all the heavy work has always had to be done when the summer heat is at its fiercest, and the resulting harvest crop is all too often meagre."

[33] Erickson, Paul A. and Murphy, Liam D. (2008) *A History of Anthropological Theory,* Buffalo, N.Y.: Broadview Press, pp.176-177

Paralleling the replacement of "environmental conception" with "typological isolation" in architectural history, cultural anthropology has undergone a theoretical shift from the "anthropological isolation" of rural settlements and communities to the acknowledgment of environmental reciprocity.

The authors state that in the intellectual climate of the 1950s, when American anthropologists began to criticise the assumption that "the discipline must study timeless, self-contained and largely rural communities," Robert Redfield (1897-1958) has proposed "a more historically aware anthropology" by repudiating the conventional assumption of isolated peasant communities.

[34] This term is coined by Berleant (1997: 113-124) in the discussion of the environmental aesthetic value of architecture.

[35] Redfield, Robert. (1955a) *The Little Community: Viewpoints for the Study of a Human Whole,* Chicago and London: The University of Chicago Press

Redfield, Robert. (1955b) *Peasant Society and Culture,* Chicago and London: The University of Chicago Press

The anthropological framework given here depends mainly on Redfield's work. I find Redfield's studies quite revealing regarding the universal relevance of environmental aesthetic values in the peasant communities. This does not mean that the autochthonous properties of Ürünlü will be undermined by subjecting it into a prejudged theory. This anthropological reference is peripheral to the main body of the thesis. It will only be used to understand where the research question of this thesis may be located within the more general discussion of the peasant culture.

With this ideas in mind, the following statements of Redfield can be identified as important points for the construction of a generic image of the 'peasant' and his agrarian culture:

Redfield (1955b: 63) argues that studies of peasant communities is a reflection of the 'enlargement of the anthropological subject matter', which has taken place since the 1950s. Therefore it can be claimed that since the 1950s, the 'enlargement of the anthropological subject matter' parallels the enlargement of the subject matter of architectural history. The similar tendency to incorporate the rural and humble stretches of the built environment can be discerned. (see Kostof, 1985)

Redfield (1955b: 17) argues that 'Peasant society and culture has something generic about it' because 'Peasantry is a kind of arrangement of humanity with some similarities all over the world.'

Redfield (1955b: 62-63) considers peasantry as 'a human type, an attitude towards the universe' relates this 'human type' to commonness in 'the fundamental orientations of life.' Therefore each specific study regarding the peasant communities has potentials 'to particularize the resemblances in the peasant attitudes and values'

I think that the characteristics of the peasant given by Redfield (1955b) is significant for the study of environmental aesthetics since this generic character is defined by his integrity with environment.

Redfield (1955b:60) emphasizes 'the personal bond with the land' and (1955b:63-64) 'the intimate and reverent attitude toward the land' as defining features of the peasant.

Likewise, Redfield (1955b: 19) defines the peasant as 'a man who is in effective control of a piece of land to which he has long been attached by ties of tradition and sentiment. The land and he are parts of one thing, one old-established body of relationships.' (p.60- a personal bond with the land)- p.63-64: an intimate and reverent attitude toward the land.

[36] Redfield (1955a: 18) argues that 'The first impressions of any human community are often clear and – at the moment – very convincing…Never again does one have so vivid and compelling impression about them…'

For Redfield, this understanding of the integral *little community* has been 'a commonly recognized unit of subject matter' in the systematic investigation of communities.

Redfield (1955a: 3-4) gives four defining qualities of a little community as 'distinctiveness, smallness, homogeneity, self-sufficiency.' These qualities constitute 'an abstract model of minimum societal complexity'.

Redfield (1955b: 7-9) states that the establishment of the conventional model of research in social anthropology was achieved by the formulation of 'the abstract primitive isolate', which is a direct reflection of the conventional 'anthropological holism.' In this model, 'a culture as a whole' was expected to be understood as 'a system of functionally interrelated parts.'

[37] Rapoport (1990), p.10-18

Rapoport's understanding of "built form" refers to the study of typological isolations. No tight congruence exists between culture and a single building.

[38] This approach is coined by Spiro Kostof in his famous architectural history survey book.

Kostof, Spiro. (1985) *A History of Architecture: Settings and Rituals*, New York, Oxford: Oxford University Press, p.10

Kostof speaks of "an environmental approach which is new to architectural history." He attempts to adopt this new approach in his survey book which recognizes that "the building should be thought of in a broader physical framework" since it "derives much of its character from its natural and manufactured environment that embraces it." This approach will be analyzed in **Section 3.2.3.**

[39] Berleant (2005), p.111

In this discussion, Berleant defines "Culture" in "one of the anthropological senses of the term to mean the complex of social organization, institutions, belief systems, behaviour patterns, and perceptual sensibility that gives to a social group its distinctive identity at a particular time and place."

[40] Berleant (2005), p.107-108)

Berleant argues that "an environmental aesthetic becomes a cultural aesthetic, an analogue of the cultural landscape of which anthropologists and geographers speak." Therefore he regards this proposal as "the anthropological aesthetics," that is, "to study aesthetics from an anthropological standpoint", which is also "to transcend the restrictive cultural aesthetic of the modern Western culture"

[41] Berleant (2005) pp. 104-105

Berleant states that "the environmental implications of culture are embedded in the very word, for the term 'culture' derives from 'agriculture.' " He argues that "the kind of agriculture practiced – that is, the methods of cultivation employed and the technology that is utilized – produces quantitatively different environments" and that "human transformations of the natural landscape…lie a history of cultural activity far more pervasive than we realize." Accordingly, "the alterations of the landscape assume patterns that have been guided by habit and local tradition, as well as by the broader social and technological trends, for the cultural landscape begins to replace the natural one wherever human society establishes itself."

[42] The distinctive characteristics of the Akseki-İbradı basin suggest an appropriate representation of the concept of environment as "an integral whole, an interrelated and interdependent whole union of people and place together with the reciprocal processes." (Berleant, 1997: 14) This local context exemplifies the concept of environment which "becomes both the condition and the content of experience in which the human participant is absorbed into a situation as to become inseparable from and continuous with it." (Berleant, 1992: 35)

[43] Stieber (2006)

Also see:

Morton (2006) p.226.

Morton refers to Dona Haraway for claiming that it is time for searching the "situated knowledge, as opposed to the distanced, universalist model of historical scholarship based on 'a conquering gaze from nowhere'.(this is the implication of the survey book)
The architectural historian, then, is just one of many potential readers, not the privileged holder of the discerning eye.(the authoritative/authoritarian historian): the intersections of ethnicity, race, gender etc. are not disentangled and rationalized but made explicit and central. Not a universalizing narrative of art and history, this history situates knowledge and meaning in local, discursive positions.

[44] Berleant (1997), p.3

[45] Stieber (2006) p.180

Stieber argues that the task of revealing "the cultural work that architecture does" would be easier to accomplish if:

- the field sheds the narrow and parochial purviews of traditional art historical concerns
- queries are defined in terms of the cultural and social work that architecture does
- centrality of the visual language of architecture is emphasized.

[46] Stieber (2006)

[47] Stieber (2006) pp.178-179

Stieber argues that Eve Blau's study on *Red Vienna* exemplifies the approach which problematizes the ways by which architectural space may be conceptualized as "instrumental, operative and strategic."

Stieber further argues that, in this way "the experiential quality of space through which space itself became an active social and political agent, not simply the bearer of a particular political ideology." Stieber argues that Tratchenberg, like Blau rejects any model of architecture mirroring society…"

[48] Berleant (1991), p.92

[49] Berleant (1992), p.86

[50] Berleant (1991), p.92

[51] Berleant (1992), p.81

[52] Allsopp (1970) p.93

Allsopp explains the difficulty of a direct engagement with the material evidence during a historical study:

"The difficulty of using works of art as historical evidence stems from the fact that any assessment or judgment of the picture, building or whatever it may be, is recognizably subjective, so one tends to prefer the opinion of an 'art expert' which may have been given in a quite different context. …the rules of evidence in historical study have tended – to put it more strongly- to exclude evidence which speaks to the emotions rather than to the intellect. (This is the way one has to put it, though it may be doubted whether a hard distinction can properly be made between emotion and intellect.)"

[53] Allsopp (1970) p.93

[54] Allsopp (1970) pp. 94-96

Nevett, L. (1999) *House and Society in the Ancient Greek World*, Cambridge: Cambridge University Press, p.12

Nevett likewise demonstrates the difficulty of dealing with theoretical models that have been built up by "generations of scholars who have not always been wary of transferring their own preconceptions onto the classical past in an uncritical manner."

Allison, P (2001) "Using the Material and Written Sources: Turn of the Millenium Approaches to Roman Domestic Space," in *American Journal of Archaeology* 105, pp.181-208

These negative insights became the primary reason for Allison's call for a novel interpretive framework in the close scrutiny of the material evidence.

Riggsby, A. M. (1998) "Public and Pirvate in Roman Culture: the case of the cubiculum," in *Journal of Roman Archaeology,* 10, p.40

Riggsby names this recent critical approach as an "archaeologically-derived model".

[55] Allsopp (1970) p. 105

Meeks, Carroll, L.V. (1942) 'The Teacher of Architectural History in the Professional School: His Training and Technique,' in *the Journal of the America Society f Architectural Historians, vol.2, no.2, April 1942*, p.21

Meeks argues that "Lip service to this doctrine is not sufficient; it must be backed up by specific, expert detailed analysis. It is not a matter of instinct or intuition. Most regrettable, from

the teacher's point of view, is that it is not in the books. Nobody has written the hand books that are needed; and to work under pressure directly from the sources is a very stiff assignment."

[56] Allsopp (1970) pp.94-96

Allsopp summarizes his suggestions for the future architectural history under two major points:

1- the architectural historian will have to know more history (social and economic history)

2- there will need to be more architects with historical understanding and knowledge to evaluate the evidence of actual buildings, because one of the conspicuous areas of error in current architectural history is where scholars with no practical architectural knowledge make architectural judgments based upon the lack of knowledge.

Allsopp (1970) p.105

Allsopp states that the relation between the architectural historian and the social historian "should be a two way traffic because, for example, the social historian who can say something about why a certain building was built can also learn about the society for which it was built from the architectural historian's study of the building itself. It is a measure of how much is still to be done in developing the techniques of architectural (and art) history that buildings are inadequately used as source material by other kinds of historian and when they are used the evidence is often misunderstood, to the detriment of history. If any justification were needed for the study of architectural history it could be that the evidence for many other forms of historical study is incomplete without the study of architectural evidence at a comparable level of scholarship."

[57] Stieber (2006) p.179

Stieber argues that " Equally important, architectural history can reinsert the formal analysis of the visual into the problematic of social space" in order to sustain "acceptance that there is an autonomous architectural knowledge of space and it plays a role in social construction."

[58] Stieber (2006) p.179

In the light of these discussions Stieber argues that "what architectural history can provide are concrete illustrations of what has been raised theoretically about space as both a social product and agent."

"There is still yet another history of space to be written. The one that emerges from testing theory empirically, that leads in turn to the revision of theory, and deepens the understanding of both theory and the built environment."

She calls for "a theoretically informed, empirical research that recognizes the social agency of spatial form, the active social role of the purely spatial reality of architecture, a spatial reality that operates through its visuality."

See also:

Frankl, Paul (1914 / 1968) *Principles of Architectural History,*Cambridge, Mass, MIT Press, pp.159-160

It is relevant at this point to refer back to Paul Frankl, whose proposal for the reading of a culture by starting from its physical evidence seems to have been overlooked:

"The bridge between art and life remained undiscovered. This bridge is nothing other than the building program, the purpose in general, and for that reason it is difficult to begin with the cultural image, to go from the infinite number of bridges to all aspects of life. The opposite path is

easier. We must begin with art itself and there seek the threads that bind it to civilization in general."

[59] Kostof, Spiro. (1985) *A History of Architecture: Settings and Rituals*, New York, Oxford: Oxford University Press, p.10

[60] Challenging Eurocentricism has also been an underlying motivation through the emergence of environmental aesthetics. Berleant (1997: 2-7) states that environmental awareness has grown "of the rich understanding of nature found in non-Western cultures and religions, and this has profoundly deepened the sense of the world for many whose horizons have been confined within the dominant beliefs of Western civilization." Moreover Berleant sees environmental aeshetics as "not an extension of the main course of Western philosophy but the emergence of an entirely new grasp of the human world, one that recognizes connections rather than differences, continuity rather than separation, and the embeddedness of the human presence as knower and actor in the natural world."

[61] Berleant (1997), p.37

[62] Berleant (1991), p.13

[63] Kostof (1985), p.44

[64] Berleant (1991), p.77

[65] Berleant (1997), p.60

[66] Berleant (1997), p.60-61

See also Berleant (1992) pp.37-38

For Berleant, environmental aesthetics "exemplifies for "civilized" people, the importance of wilderness, showing us in fact the parochialism in much of what we take to be civilization."

[67] Kostof (1985), p.10

Kostof's argument is parallelled by Berleant who states that "environmental aesthetic," denotes both "cultural and descriptive aesthetic," which "displays the falseness of a narrow aestheticism" by revealing "the richness of the ordinary, the small, the local." (Berleant, 1992: 37-38) Therefore domestic architecture is the most clear manifestation of "an aesthetics of engagement," through which "physical, historical and regional traits" become legible. (Berleant, 1991: 100)

Generally speaking, the motivations to think of architecture as a cultural construct and to embrace the humble, the vernacular, the rural, the anonymous, the autochthonous and the everyday are tendencies that converge and parallel the search for contesting Eurocentric bias, and shared by the recent theoretical perspectives of architectural history and environmental aesthetics.

Rudolfsky, Bernard (1964) *Architecture without architects, a short introduction to non-pedigreed architecture***,** New York: Doubleday

Rudofsky argues that "Architectural History, as written and taught in the Western world, has never concerned with more than a few select cultures. In terms of space it comprises but a small part of the globe – Europe, stretches of Egypt and Anatolia – or little more than was known in the second century A.D. Moreover, the evolution of architecture is usually dealt with only in its late phases. Skipping the first fifty centuries, chronicles usually present us with a full-dress pageant of "formal" architecture, as arbitrary a way of introducing the art of building, as say, dating the birth of music with the advent of the symphony or orchestra. Although the

dismissal of the early stages can be explained, though not excused, by the scarcity of architectural monuments, the discriminative approach of the historian is mostly due to this parochialism. Besides, architectural history as we know it is equally biased on the social plane. It amounts to little more than a who's who of architects who commemorated power and wealth ; an anthology of buildings of, by, and for the privileged- the houses of true and false gods, of merchant princes of the blood- with never a word of the houses of lesser people…"

"*Architecture Without Architects* attempts to break down our narrow concepts of the art of building by introducing the unfamiliar world of nonpedigreed architecture. It is so little known that we don't even have a name for it. For want of a generic label, we shall call it vernacular, anonymous, spontaneous, indigenous, rural, as the case may be."

Also see:

Hamlin, Talbot F. (1942) "Some Necessary but Still Unwritten Architectural Histories," in *the Journal of the America Society f Architectural Historians, vol.2, no.2, April 1942*, p.28

Tablot's statements given below reflects the call for a theoretical shift in architectural history. These requirements are also relevant for the present situation:

> "We must strive, I believe, for a much broader view of architectural achievement in our future historical writing. We must see how houses, farm buildings, shops, markets, manufactories, local government buildings and the like, and less absorption with temples and churches and palaces. It is necessary, of course to know masterpieces, But if the architecture of our own future is to be more and more directed to social ends- if, as we hope, the post-war world is going to be increasingly devoted to enriching the lives of all human beings everywhere- then, surely, it will be useful to know how other cultures than ours attacked these common, "ordinary" buildings. We shall learn that the total amenity which architecture can give to world is a matter not of only masterpieces, but even more of the totality of buildings. If we improve the aesthetic level and the practical workability of this totality of architecture, if we furnish lovely little houses and shops and factories and schools and apartments, we shall achieve perhaps more for humanity than if we build a masterpiece. And to prepare ourselves for this great task, we must know what can or cannot be done, what has been done that succeeded, and what has been done that failed.
>
> …..what a god send to the teacher of today would be really good, thorough, up-to-date history of domestic architecture. It would have to be seen imaginatively in terms of the life that went on in the buildings it illustrated and described, and in terms of materials and economic considerations. Such a book might quite conceivably have eventually a profound effect on our future dwellings, and these, in turn on our general ways of life. ….analyzing buildings in terms of human living values.
>
> The climax of such a development of architectural history – a change from period considerations to functional categories – would be found in a history of community planning. And this is precisely what is perhaps the most crying lack in the whole field today. …the final and greatest expression of building ideals must rest in community forms. To understand architecture, one must understand the community as well as the building."

[68] Allsopp, Bruce. (1970) *The Study of Architectural History,* New York: Praeger Publishers, Inc., p.86

[69] Hamlin, Talbot F. (1942), p.28

Hamlin calls for a 'thorough, up-to-date history of domestic architecture' for 'analyzing buildings in terms of human living values.'

[70] Stieber, Nancy. (2006) 'Space, time and architectural history,' in *Rethinking Architectural Historiography,* D.Arnold, E.A.Ergut and B.T.Özkaya eds. London and New York: Routledge, p. 172

[71] Watkin, David. (1980) *The Rise of Architectural History* New York: Praeger Publishers, Inc, p.185

[72] Arnold, Dana (2002) 'Reading the Past: What is Architectural History?', *Reading Architectural History,* London and New York: Routledge, p.4

[73] Arnold (2002), p.4

Arnold refers to Hayden White to elaborate this "built-in notion of progress"

White, Hayden. (1973) *Metahistory: The Historical Imagination in Nineteenth Century Europe,* Baltimore

See also:

White, Hayden (1987) *The Content of the Form: Narrative Discourse and Historical Representation,* Baltimore

For Hayden White, historiography, by being built upon these assumptions, creates a narrative which "proceeds from empirically validated facts" but requires "imaginative steps" to achieve a coherent story."

[74] How the historical eivdence may be distorted by biased preconceptions on ethnic or religious identities are illustrated by Chapter 2, Section 2.2.2.

[75] Fernie, E. (1995) 'Introduction: History of Methods', *Art History and Its Methods: A Critical Anthology,* Hong Kong: Phaidon, p.13

Also see:

Conway, Hazel and Roenisch, Rowan (1994) *Understanding Architecture, an introduction to architecture and architectural history* , New York: Routledge, pp.29-31

Likewise, Conway and Roenisch regard history as "a dynamic process" affected by the changing perspectives of the day

Also see:

Arnold, D. (2002)

Dana Arnold's discussion of the nature of the historical narrative sheds light on the "fictional element" organizing the empirical data. For Arnold, history is "a process of evaluation whereby the past is always colored by the intellectual fashions and the philosophical concerns of the present" because "it exists only in the present" although "it is about the past". Since the historian's task is seen as constructing the dialogue between the past and the present, the historical narrative "relates to the moment of creation as much as its historical subject".

Arnold's statements point to the presence of the "fictional element" implies the construction of the bridge between the immediate present and the disappeared past. Like Conway and Roenisch, Arnold emphasizes "the changing perspectives of the day" and she stresses on the "fluid status of the past" effected by the constantly "shifting perspective on the past."

CHAPTER 4

THE CONCEPTUAL TOOLS: AN ENVIRONMENTAL AESTHETIC BOND BETWEEN "TECTONIC SYNTAX" AND "PATTERN LANGUAGE"

The thesis' basic assumption is the environmental coherence of the traditional rural culture. Environmental aesthetics provides the conceptual basis through which architectural elements of the environmental coherence are investigated. Environmental aesthetics enhances the inclusive conceptions of "environment" as an integral whole merging nature with culture and "aesthetics" as an integrated realm of perceptual engagement with environment.

As such, environmental aesthetics acknowledges the aesthetic quality "in the environments of all sorts, including human situations and social relationships." (Berleant, 1997: 38-39) Therefore, environment is an integral stage for "the aesthetics of continuity". Furthermore, "engaging aesthetically with environment" is embedded in "the participatory appreciation", that is, a full sensory involvement with the environmental features. (Berleant, 1991: 91-92) The perceptual engagement into environment is also an integral whole.

Through the adoption of these integrative perspectives of environmental aesthetics, the phenomenological approach is unified with the concepts of "tectonics" and "pattern language," which have been raised by previous studies of the traditional built environment.[1] The first part of this chapter **(Section 4.1.)** elaborates the concepts of "tectonics" and "patterns" and demonstrates how they are unified by the conceptual framework of environmental aesthetics. The second part **(Section 4.2.)** interprets this integral conceptual framework in order to derive the conceptual tools.

4.1. "Tectonic Syntax":

For explaining the role of the architectural tradition in the sustenance of environmental coherence, the thesis refers to Kenneth Frampton's (1990: 19-25) focus on the concept of "tectonics." The architectural embodiment of the environmental coherence is the structural unit composing the local materials into culturally-specific combinations. "Tectonics" is taken as the study of architectural form in both of its material and cultural dimensions.

Last section demonstrated that new perspectives introduced by environmental aesthetics and cultural anthropology [2] both lead to the conception of architecture as environmental design. The scale of this conception is that of the "cultural landscape". **(Fig.4.1.** and **4.2.)**

Therefore an environmental aesthetic analysis of the material evidence of this cultural landscape unfolds a cultural identity which is "bound up with its physical place of habitation," and "the physical connection that joins body with place." (Berleant, 1997: 100) **(Fig.3.3.)** Then, the historical referent is characterized by his "aesthetic awareness of landscape," expressed most concretely in architecture's expression of "the bodily awareness of the land." (Berleant, 1997: 100) **(Fig.4.3.)**

The definitions of "environment" and "cultural landscape" points to an "overarching union of people, architecture and landscape." (Berleant, 1997: 124) How, then, this seamless continuity of body – place – architecture suggested by the environmental aesthetic analysis can be cognized into a theoretical order from the perspectives of architectural history? Is it possible to depart from the claim that the construction materials and techniques bear the stamp of architecture's reciprocity with environmental features?

Then, is it possible to represent the historical referent as "an experiential node, the product and generator of environmental forces" (Berleant, 2005: 107) without subscribing to a barren technical analysis relieved of cultural content? In other words, is it possible to derive a theoretical framework against which the physical configuration of architecture may yield the patterns of environmental coherence and cultural identity?

These are important questions. An architectural representation of the integration between body and setting is needed. In its search for the explanation of the integrity, this section refers to Kenneth Frampton's focus on the concept of *tectonics*.[3]

In his discussion of the essence of cultural identity in architecture, Frampton argues that one must turn to "a material base", and the essence of architecture "must of necessity be embodied in the structural and constructional form."[4] In the search for an architectural representation, formulating the embodiment of the cultural content in the construction is inevitable. So, Frampton focuses on "the structural unit as the irreducible essence of architectural form."

Tectonics refers to the study of this "structural unit" or "the irreducible essence of architectural form" which "alludes to a potentially poetic manifestation of structure rather than to mechanical revelation of construction"[5] The ambivalence in the signification of *tectonic* is that "it cannot be divorced from the technological," but "on the other hand, the tectonic is not to be confused with purely technical" and seen more complex than the simple revelation of structural system.[6]

If *Tectonics* refers to the study of architectural form in both of its material and cultural dimensions, then its proposal may be applied to the environmental aesthetic conception of architectural history. In order to clarify the dual complexity of the *tectonic*, Frampton refers to Gottfried Semper's deconstruction of *tectonics* into its *structural-technical* and *structural-symbolic* dimensions by arguing that *tectonics* sheds light upon the sectional configuration of the structure as well as the culture underlying this material configuration.

For Frampton, the "irreducible essence of architecture" lies in the "tectonic syntax" which exhibits the "technical transfer of the load passing through a series of appropriately articulated transitions and joints." [7] Then, "tectonic syntax," discloses the cultre-specific combinative rules by which architectural section treats load transfer in a certain cultural geography. **(Fig.7.19.)** Therefore, the *tectonic* syntax achieved by the available materials and technology is a cultural articulation possessing significant environmental aesthetic value.

In Norberg-Schulz's (1980: 10) terms, the tectonic syntax produces "the *foci* where the environmental character is condensed." Therefore it represents the conceptual nucleus of the architectural dimension of the environmental coherence.

Since the tectonic syntax is sensitive to the distinctive geomorphic characteristics of the cultural landscape, it represents the kernel of the sense of place and personal belonging. This syntax may be seen as "the environmental medium" defined by Berleant as the receptacle of "the activating forces of mind, eye, hand, climate, and other processes of nature, along with the perceptual features and structural conditions that engage these forces and evoke their reactions."[8] The weaving of environment according to an underlying cultural attitude [9] reveals how the architectural tradition "engages aesthetically with environment" with "a full sensory, bodily and participatory involvement." (Berleant, 1991: 91-92) **(Fig.4.3.)**

The contribution of the term *tectonics* to this thesis' argument is that this reference makes it possible to represent the congruence of culture and architecture, which is the basis of environmental coherence. Assessing the congruence between culture and architecture from the viewpoint of *tectonics*, traditional rural architecture will be regarded as the evidence of a deep layer of cohesiveness between various aspects of culture. To avoid typological oversimplifications, cultural identity represented by distinctive *tectonics* of a culture is thought to be irreducible to technology.

Therefore *tectonics* points to the architectural embodiment of the cohesion between architecture and cultural identity suggested by environmental aesthetics. In this sense, *tectonics* challenges "typological isolation" of the dwelling from environment because the constructive principle it embodies is continuously traceable in all levels of the settlement. *Tectonics* also challenges the ideas of "typological change" and progression because, as Giedon argued [10] *tectonics* refers to "timeless existential truths" which are, in this context, in close dialogue with the environmental constancies.

The introduction of the conceptual tools in the further development of the thesis departs from the "tectonic" analysis of the characteristic masonry in the

Akseki-İbradı Basin **(Fig.4.4.)** and demonstrates an "aesthetics of continuity," which explains the cultural integrity in different scales.

Therefore, the multileveled reproduction of the constructive principle pointed by tectonics fabricates the overall physical structure of the rural settlement. If the *tectonic syntax* refers to the kernel of the constructive principle of a characteristic cultural landscape, its manifestations in successive scales should be explained. Next section undertakes this task.

4.2. "Pattern Language" :

For explaining the manifestations of the *tectonic syntax* in successive scales of the cultural landscape, the thesis refers to Christopher Alexander's (1979: definition of "patterns." This section summarizes the meanings of a *pattern,* a *pattern language* and explains the relevance of these terms for the thesis. The most simple definition of a "pattern" is the convergence of certain social activity with a spatial configuration.

Although Alexander's study is 30 years old, it retains its freshness for interdisciplinary studies concerned with traditional architecture. Alexander puts forward a long list of *patterns* which, regardless of cultural differences, work as keys for the successful performance of architecture.[11]

Alexander's work has been quite influential in architectural education due its argument for the existence of objective criteria for architecture.[12] Alexander's studies have also attracted the attention of professional architects due to the applicability of its instructive content to architectural practice.[13] However, the possible reflections of Alexander's arguments on the fields of study other than architectural design education and practice have not been satisfactorily investigated.

One of the potential fields of application is the discipline of architectural history. The interpretation of the *pattern language* in architectural history has become a necessity due to the changing perspectives of the discipline, such as the

inauguration of an "environmental conception of architectural history." (Kostof, 1985: 10) **(Chapter 3, Section 3.1.3.)**

In spite of the architectural historians' lack of interest in Alexander's work, his arguments are quite appropriate for being applied to a historical study in the context of a traditional built environment. A scrutinized analysis of Alexander's proposed *patterns* discloses that the *patterns* were mostly derived from traditional built environments from all over the world. Indeed, traditional architecture becomes the principle repository of *patterns* since "timelessness," as a defining feature, requires endorsement from traditions. Alexander (1977: 174) acknowledges this source by stating that *patterns* were "commonplace in traditional cultures."

Alexander (1979: 247) argues that "each pattern is a three-part rule, which expresses a relation between a certain context, a problem, and a solution." He elaborates this definition by stating that that every definable *pattern* "must be formulated in the form of a rule which establishes a relationship between a context, a system of forces which arises in that context, and a configuration which allows these forces to resolve themselves in that context." (Alexander, 1979: 253) Hence, the constituents of the generic form of a pattern can be regarded as an environmental context, a problem-posing system of forces arising from the context and a problem-solving configuration molded by cultural responses.

To summarize, a pattern is the intersection of an environmental context, a contextual problem and a culturally-specific solution. Alexander argues that the inner structure of *patterns* is generic, while their form acquisition processes are culture-specific.[14] (Alexander, 1979: 463) The reason is that each *pattern* is an abstraction of some physical feature defining a similar internal logic in numerous cultures.[15]

As Alexander (1979: 275) argues, each *pattern* is "an attempt to capture the essence of some situation which makes it live," and which renders it "generative and self-sustaining." The driving force for this attempt is the constant search for the "timeless quality" which makes it possible for a spatial configuration to perform in harmony with its environment.

By referring to a literary analogy, Alexander argues that the culturally-specific combination of the generic *patterns* lead to different *pattern languages* associable with different contexts. Any act of construction "brings a handful of patterns into existence," (Alexander, 1977: 360) then these *patterns* are three dimensionally combined in infinite variety (Alexander, 1977: 186) and form a specific *pattern language* just like the language of a particular people. For Alexander, if each *pattern* is a space-differentiating "operator," the sequence of its operations constitutes a *pattern language*. (Alexander, 1977: 373)

Then, why is Alexander's definitions of the *pattern* and the *pattern language* is relevant for this thesis?

Firstly, Alexander's terminology points to the issue of cultural identity. If the *pattern language* of a certain architectural context is associated with its cultural identity, the *patterns* have a lot to say about the congruence between architecture and culture in a settlement like Ürünlü. In this context, the architectural elements and their compositions can be regarded as the vocabulary of the *pattern language* of Ürünlü.

Secondly, the abstract definition of *pattern* makes it possible to conceive it in various scales concerning the rural settlement. *Patterns* of the architectural scale become the subsets of a *pattern* shaping the settlement scale. Environmental coherence can be regarded as the product of this continuity among the multileveled *patterns*. For Alexander (1979), these interrelated patterns structure the distinctive "*pattern language*" of a cultural tradition.

Thirdly, *pattern language* is capable of explaining "the aesthetics of continuity" achieved by the reproduction of the *tectonic syntax* in different scale levels. The literal analogies of "language" and "syntax," used by Alexander and Frampton, successfully illustrate the nature of architectural enculturation. Just like "language," the knowledge of the architectural tradition is collectively constructed, shared, reinterpreted, adopted into environmental constraints and transmitted.

Due to these reasons, *patterns* are keys for an *explanatory* historiography of the rural settlement. Borrowing Redfield's (1955b: 42) terms, it may be argued that the interpretation of *patterns* make theoretical reflection possible for an

"unreflective peasant society" which has been "taken for granted and not submitted to much scrutiny."

After these clarifications, one needs to explain how to go about interpreting the multileveled occurrences of the *tectonic syntax* by using Alexander's framework. How can tectonics and the pattern language be integrated? The thesis considers this integration as an environmental aesthetic synthesis. Next section explains how this synthesis is achieved.

4.3. "Pattern" Levels as the Conceptual Tools: An Environmental Aesthetic Synthesis

The perspectives of environmental aesthetics make it possible to conceive the structure and perception of environment[16] as integral wholes and thus enhance the interrelation of "tectonics" and "pattern language". The characteristic "tectonic syntax" of a culture underlies patterns of changing scales. At first, we need to identify certain scale levels of the rural settlement on which productions of the "tectonic syntax" can be analyzed.

Environmental coherence between the various scale levels of the rural settlement ranging from architectural detail to settlement pattern defines "aesthetics of continuity". The thesis identifies three principle scale levels. The first one is the scale of the architectural detail revealing the characteristic combination of local materials. The second one is the scale of the architectural section which reveals the spatial articulations of the integration between environment and dwelling. The third one is the scale of the settlement which discloses the relations of environmental reciprocity.

In this section, these successive levels of scale are defined as the conceptual tools by which the multileveled occurrences of the *tectonic syntax* will be interpreted as *patterns*. The *tectonic syntax* establishes the underlying rules of the combination between different architectural *patterns* of the local *pattern language.*

4.3.1. *Tectonic Joint* :

Last section referred to Frampton's association of the "irreducible essence of architecture" with the "tectonic syntax." Frampton refers to Semper who argues that the essential unit of this syntax is the *tectonic joint*. For Semper, *tectonic joint* is the "primordial tectonic element" and "the fundamental nexus around which building comes into being." [17] The *tectonic joint* is the cultural articulation of the interfaces of load transfer and material differentiation. Frampton illustrates this by his definition of the "syntactical" differences between *tectonics* of the tensile frame and *stereotomics* of the compressive mass as different "cultures of building."[18]

The *tectonic joint* can be considered as the exemplification of the "tectonic syntax" in the scale of the architectural detail. Therefore, the "tectonic joint" defines a scale level for the pattern language of a traditional rural settlement.

The environmental aesthetic value of the *tectonic joint* can be realized by Frampton's argument that "there is a spiritual value residing in the 'thingness' of the constructed object, so much so that the generic joint becomes a point of ontological condensation rather than a mere connection." (Frampton, 2002: 95) **(Fig.6.9.)** In Norberg-Schulz's (1980: 10) terms, it can be argued that the *tectonic joint* represents the *focus* "where the environmental character is condensed." because the cultural articulation of this "nexus" is informed by environmental context. **(Fig.4.4.)**

By referring to the conception of *tectonic* as a generic notion of construction in a certain cultural landscape, the *tectonic joint* can be defined as a conceptual tool embodying the overarching mentality that embraces the environment. The basic contextual problem introduced by Akseki-İbradı Basin is the shortage of environmental resources that are critical for the sustainability of the mountaineer settlements. According to each specific case, these resources may be food, sunlight, water, cultivable land or construction material. Discussions given so far have demonstrated that the characteristic identity is built upon the ability to solve this problem through the principle of environmental reciprocity. **(Section 4.1.2.)**

This thesis argues that the environmental coherence is architecturally condensed in the *tectonic joint*. The characteristic *joint* between timber and rubble stone incorporates otherwise weak and perishable components into a resistant and permanent structure. **(Fig.4.3.** and **4.4.)** Environmental coherence is conceived within the architectural detail. The *tectonic joint* is taken as the irreducible constructional essence around which the material presence of the "dwelling" comes into being. Within the *tectonic joint*, the natural characteristics of the specific region and the essential cultural response are codified. **(Fig.4.4.** and **6.9.)**

Defined as such, the *tectonic joint* may be seen as the expression of the "satisfying perceptual situation" mentioned by Berleant. It illustrates "the pervasive continuity of body, consciousness, context." (Berleant, 1997: 149-150) It may also be conceived as the indicator of "a harmonious unity of human contribution and physical location." (Berleant, 1992: 133) The *tectonic joint* may also be defined as "an irreducible reciprocity or continuity of person and place, or human action and response with environmental features and qualities." (Berleant, 1992: 154) It may become a conceptual anchorage in the search for "the fundamental term in grasping the meaning of the environment."[19]

In consequence, architectural history of the rural settlement may be formulated as the explanation of this underlying essence in different scales. The following conceptual tools are the results of this attempt.

4.3.2. *Organic Interface*:

This section searches for a conceptual tool for representing the integrity of man and environment in the architectural scale of the dwelling. This is the abstract representation of the ways by which the integration is architecturally constructed. Here, the concept of *interface* [20] will be taken as an abstraction which signifies "a situation, way or place where two things come together and affect each other." [21] At this point the "things" coming together will be the concepts of "environment" and "architecture," which were conceptualized as separate entities by conventional architectural historiography.

Chapter 3 has theoretically demonstrated that architecture and environment cannot be considered separately. The *interface* defines the aesthetics of continuity between the exterior and interior spaces by "softening the boundaries" and "expanding the limits" of the walls. (Berleant, 1991: 79) **(Fig.3.10.)** The *interfaces* may be seen as "efforts to penetrate and dissolve the barrier wall by encouraging the fluidity and continuity of interior and exterior space." (Berleant, 1991: 87) **(Fig.3.9., 4.5.** and **4.6.)** The materials both in their natural state and in their architectural configurations are in a contingent state of flow.

The *interface* is *organic* because it is integrated to the nature and because the activities it embraces are based on agriculture. Therefore, this thesis considers the elements of the traditional built environment as the elements of an *organic interface.* These environmental elements capture, infiltrate, store, use or reflect solar energy and convert it into surplus and environmental comfort by interaction with solar radiation.

As it will be demonstrated by different examples in **Chapter 6, (Section 6.2.3.)**, the fundamental unit of the *organic interface* is the *tectonic joint*. This relation produces the environmental coherence ranging between the scale of the settlement to that of the architectural detail.

The environmental elements such as the solar energy, wind, atmosphere, soil, water, timber reinforced masonry walls, roofs, timber verandas, terraces, agricultural platforms are intermingled. **(Fig.3.9., 4.5.** and **4.6.)** This integration is not only physical. These elements are intermingled in terms of their mutual interaction within the systems pertaining to the exploitation of solar energy.

Therefore the *organic interface* becomes the conceptual tool by which the built environment of Ürünlü will be analyzed in order to illustrate different dimensions of environmental aesthetics. **(Chapter 6, Section 6.2.3.)** By defining the interconnection of architecture and environment, it is an illustration of "aesthetics of continuity". The integration of architectural materials, techniques and forms illustrate the cultural integrity irreducible to technological explanation. In this sense, it exemplifies the characteristic *tectonic syntax* of the Akseki-İbradı

Basin. The *tectonic syntax* is illustrated by the examples of the *organic interface,* which develops the coherence of setting, architecture and the dweller.

4.3.3. *Environmental Armature*:

Last section defined the *organic interface* as the set of integrative components between architecture and environment. This section proposes *environmental armature* as the continuous chain of *organic interfaces*. **(Fig.4.7.)**

The concept of *armature* is used in different meanings by different fields.[22] In art, it refers to the supporting framework of a sculpture, while in biology, it stands for the protective components of an organism, like the shell of a turtle.[23] In both of these definitions, it points to a principal supportive framework around which secondary elements are attached. The secondary elements are non-structural and changeable, but the idea of the framework is not. Like in the sculptural or biological analogy, the structure of the framework may be in the form of a chain involving many components coming together according to an underlying logic. These sub-components may not be structurally self-sufficient, but their way of coming together leads to a coherent structure whose elements counterbalance, sustain and complement each other.

The interdependence of the constituents of the *armature* is an abstraction of the environmental reciprocity that has been developed amongst the Mediterranean mountaineer settlements. **(Section 4.1.2.)** When the traditional economical system of the Akseki-İbradı Basin is taken into account, the agriculturally interdependent rural settlements and vineyard fields constitute a continuous chain. **(Fig.4.8.)** The detailed illustrations of agricultural armature will be presented by **Chapter 6 (Section 6.1.)**

The main focus of the thesis so far has been theoretical constructions. The conceptual framework and the conceptual tools are identified. Next chapters assess the specific rural settlement of Ürünlü from the theoretical perspectives developed so far.

[1] Berleant (1997), p.113-114

see also:

Berleant (1992), p.144

This inquiry is a response to Berleant (1992: 144) call for the assistance of "histories already established," such as architectural history. Berleant argues that through such interdisciplinary intercourses environmental aesthetics will gradually acquire "an authority and influence that match the pervasive importance of its subject matter."

[2] Redfield (1955b: 40) considers 'the abstract primitive isolate, the primary conceptual model of the anthropologist' as the reason for the problematic definition of 'culture' because anthropologists have defined these terms with respect to 'isolated, self-sustaining primitive societies'. The abstract model did not foresee 'a complementary, reciprocal, subordinate or other indispensable connection with a second system.'

Redfield (1955b: 12) argues that through 'the enlargement of the anthropological subject matter' since the 1950s, 'anthropologists have come to see their real small communities as parts of larger and compound societal and cultural wholes' This indicates that isolation is nothing more than a theoretical abstraction, like in typology. The aesthetics of continuity proposed by Berleant (1997) also replaces continuity in large scale with isolation.

Redfield (1955b: 20) argues that the generic character of the peasant is 'definitely rural – yet lives in relation to market towns.' Hence he is not autonomous. Redfield (1955b: 40) also focuses on the intellectual links that have been produced during 'the long course of interaction between the peasant community and centers of civilization'

[3] Frampton, Kenneth (1990) "Rappel à l'Ordre : The Case for the Tectonic," in *Architectural Design,* vol.60, no.3/4, pp.19-25

Also see:

Frampton, Kenneth (1983) "Towards a Critical Regionalism : Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Post-Modern Culture,* Hal Foster ed. Port Townsend, WA: Bay Press, pp.16-30

Frampton uses the term for elaborating *Critical Regionalism* which is a contemporary theoretical framework searching for cultural identity in architecture.

To elaborate the contribution of *tectonics* to this thesis I will limit myself to Frampton's interpretation of the term.

Frampton describes the etymological background and successive use of the term as follows:

Frampton, Kenneth (2002) "Rappel à l'Ordre : The Case for the Tectonic," in *Labour, Work and Architecture, Collected Essays on Architecture and Design,* London and New York: Phaidon Press Ltd. pp.91-94

Architectural "revelation", Frampton argues, should occur through *poesis* "in the original Greek sense of the word: an act of making and revealing." Delving into the etymological background of *poesis,* Frampton identifies its kinship with the term *tectonics*. Meaning "carpenter" or "builder" in its ancient origin, *tectonics* was used by Homer (c. 850-750 BC) , an ancient Anatolian, referring to "carpentry" and "the art of construction in general," however the explicitly poetic connotation of the term is encountered in the work of Sappho (c.630-570 BC) where the *tekton*, namely the carpenter is equivalent to the poet. Frampton states that through a further

evolution, becoming "an aspect of poetry," *tectonics* had began to be associated with an abstract or "more generic notion of construction."

[4] Frampton (2002) "Rappel à l'Ordre : The Case for the Tectonic," p.92

[5] Frampton, Kenneth (2002) "Rappel à l'Ordre : The Case for the Tectonic," p.92
Frampton states that "poetic" refers here to "the original Greek sense of *poesis* as an act of making and revealing"

[6] Frampton, Kenneth (2002) "Towards a Critical Regionalism : Six Points for an Architecture of Resistance," in *Labour, Work and Architecture, Collected Essays on Architecture and Design,* London and New York: Phaidon Pres Ltd. p.88

[7] Frampton (2002) "Rappel à l'Ordre : The Case for the Tectonic," p.99

[8] Berleant (1991), p.103

[9] Erzen, (2000: 86) argues that 'It is without question that no perception is neutral and that the qualities that are perceived and the way they are expressed and re-presented or expressed will be conditioned by culture.' Without human agency we cannot speak of an environmental aesthetic value since we cannot speak of a cultural aesthetics.

Likewise, Bassin, (2000: 9) argues that 'architecture as 'a representation of nature' may tell us nothing at all about the Natural *per se,* they certainly provide a great deal of insight into the preoccupations, priorities, and mentalité overall the individuals, groups and societies which produce them.'

[10] Sigfried Giedon (1962) *The Eternal Present*, quoted in Frampton (2002) "Rappel à l'Ordre : The Case for the Tectonic," pp.102-103

[11] Alexander (1979) argues that this successful performance results from an unnamable "quality" composed of "timeless" architectural patterns.

[12] Alexander (1979), p.25

Alexander argues that in spite of the general belief in the absence of objective criteria for judging architecture, there is objective criteria for the differentiation of "good" and "bad" architecture. He argues that this is the differentiation of "health and sickness, wholeness and dividedness, self-maintenance and self-destruction." He states that "In a world which is healthy, whole, alive, and self-maintaining, people themselves can be alive and self-creating. In a world which is unwhole and self-destroying, people cannot be alive: they will inevitably themselves be self-destroying and miserable." For Alexander, "it is easy to understand why people believe so firmly that there is no single, solid basis for the difference between good building and bad." The reason is that "the single central quality which makes the difference cannot be named."

[13] Alexander (1979), p.282
Alexander argues that "there is a process by which a person can formulate a pattern; and make it explicit, so that other people can use it."

[14] The argument that these patterns are generic should not overlook the culture-specificity of their concretizations in different spatio-temporal contexts.

Norberg-Schulz (1984), p.19-21

Norberg-Schulz argues that the cross-cultural analysis of "dwelling" as the total man-place relationship leads to the identification of "universal structures which are inter-human" but these structures are at the same time, "locally determined and culturally conditioned."

[15] Alexander (1979), p.276

Alexander argues that the patterns "vary from culture to culture; sometimes they are very different, sometimes there are versions of the same pattern, slightly different, in different cultures. But it is possible to discover them, and to write them down so that they can be shared."

[16] Berleant (1992), p.28

The historical referent's participatory involvement with environment may be understood in terms of the concept of "synaesthesia" raised by Berleant. "Synaesthesia" refers to the environmental aesthetic synthesis achieved by the integration of all senses in the perception of environment. This quality turns perception into an engagement, and leads to the concept of "perceptual engagement" proposed by Berleant.

[17] Frampton (2002) "Rappel à l'Ordre : The Case for the Tectonic," p.95

[18] Semper's "division of the built form into two separate material procedures": the *tectonics* of the frame, and the *stereotomics* of compressive mass is essential to understanding the nature of the "tectonic syntax" in a given case.

The constructional mode of "the *tectonics* of the frame" is associated with the traditional building material of timber and implies a configuration in which "members of varying lengths are conjoined to encompass a spatial field." The other mode, namely "the *stereotomics* of the compressive mass" is associated with the traditional building materials such as stone, mud-brick and brick implies "the piling up of identical units.

I consider the tectonic evaluation of the characteristic construction technique of Akseki-İbradı Basin as the subject of an article.

[19] Berleant (1991), p.89 see also Berleant (1992), p.150

[20] Asatekin ,Gül (1994), *The Role of the Inhabitant in Conservation: A Proposal for the Evaluation of Traditional Residential Architecture in Anatolia,* Unpublished Ph.D. Thesis in Restoration, supervisor: Prof.Dr. Ömür Bakırer, Ankara: METU

A conception of *interface* in the study of the traditional Anatolian architecture has been developed by Gül Asatekin. Asatekin's interpretation of *interface* will be explained in detail in Chapter 6, Section 6.2.

[21] http://dictionary.cambridge.org/define.asp?key=41425&dict=CALD (accessed: Sept.2, 2008)

[22] This thesis is inspired by William MacDonald's use of the term armature in his study of Roman Architecture. Although the term is interpreted in a completely different context, MacDonald also emphasizes the encultrative role of architecture.

MacDonald, William (1986) *The Architecture of the Roman Empire, Volume II: An Urban Appraisal,* New Haven and London, pp. 252-272

MacDonald is concerned with the urban historical contexts uner the Roman rule. MacDonald (1986: 272) argues that in the development of a Roman identity in the urban space the architectural elements of the "urban cohesion" had become more significant than building typology. MacDonald (1986:252-256) "collective identity" in Roman architecture was sustained by

"clear continuity in the urban pattern". He argues that this continuity is realized by "armatures and connective architecture" which gave towns their "underlying organizational patterns, articulated by passage structures; widely distributed and often highly visible public buildings meeting collective needs."

Yegül, Fikret K. (2000) "Memory, metaphor and meaning in the cities of Asia Minor" in *Romanization and the City: Creation, Transformations and Failures*, Elizabeth Fentress, ed., Portsmouth, Rhode Island: Journal of Roman Archaeology, Supplementary Series no. 38, pp.133-153

Similarly, Yegül (2000: 147) states that under Rona rule, important Anatolian cities of Ephesus and Sardis "harness the urban energies of their dramatic settings into armatures shaped by their thoroughfares, public plazas, loosely-applied grids, and powerful building alignments…"

This use of "armature" is a source of inspiraiton for this thesis, which will interpret the term in a traditional rural setting.

[23] The Concise Oxford Dictionary (1982), 7th Edition, Oxford: Clarendon Press, p.46

CHAPTER 5

THE ELEMENTS AND REPRESENTATION OF THE AESTHETICS OF CONTINUITY IN ÜRÜNLÜ

The previous chapters focused on the environmental aesthetic value of the traditional architecture in Ürünlü and tried to put forward a theoretical framework for the explanatory historiography of the rural settlement. The basic purposes of the preceding chapters were the presentation of the research question and the construction of the theoretical framework. This chapter and the next chapters will apply this theoretical investigation into a detailed analysis of the rural settlement of Ürünlü. The general purpose is the interpretation of the case studies by the application of the proposed theoretical framework.

In so doing, **Chapters 5, 6,** and **7** focus on certain definition of environmental aesthetics as "aesthetics of continuity". As it has already been discussed in **Chapter 4**, this facet of environmental aesthetics regards "continuity" as all patterns of reciprocity between man and his environment ranging from its conceptual representations to physical revelations. (Berleant, 1997: 115)

Then, in the context of Ürünlü, architectural tradition may be considered as the principal bridge between man and his environment. Our discussion of environmental aesthetics so far has suggested that the relation between man and environment is a kind of integration since the two cannot be seen as separate entities.[1] The principal reason of the terminological choice of "aesthetics of continuity" has been the focus of the thesis on the enculturative role of architecture in the sustenance of tradition and molding of culture within a specific spatiotemporal context.[2]

This chapter explains how the "aesthetics of continuity" is architecturally manifested in different scale levels. It will demonstrate how the conceptual tools which **Chapter 4** identified as *the tectonic joint*, *the organic interface* [3], and *the environmental armature* may be architecturally represented. By analyzing the architectural evidence of the traditional built environment, this chapter will elaborate the exemplification of these terms conceptualized by **Chapter 4**. The first section **(5.1.)** will refer to panoramic elevations of the principle routes within the settlement. The goal will be to introduce the essential architectural patterns by which environmental aesthetics of the rural settlement may be regarded as "aesthetics of continuity". In the light of this contextual information, the second section **(5.2.)** will propose an alternative to the typological representation of the traditional dwelling.

5.1. The Architectural Elements of the "Aesthetics of Continuity" :

This section presents concrete examples for the theoretical argument introduced so far. By these examples, it is intended to illustrate the "aesthetics of continuity" in Ürünlü. This approach explains how the examples of traditional architecture transcend the boundaries of isolated constructions and constitute a contiguous structure of different materials and activities. The general composition of the rural settlement as a whole should be reconsidered as a large scaled environmental structure since the relations of the dwellings between themselves and with the land suggest a profound continuity.

An important facet of this continuity between the land and the dwelling is in terms of the materials being employed. For the architectural tradition of the Akseki-İbradı basin, cedar and stone are not merely material alternatives for construction, but they are environmental facts that constitute basic constraints.[4] The togetherness and abundance of cedar and stone constitutes a primary environmental fact. This is an important point for conceiving the "aesthetics of continuity" as an historical phenomenon disengaged from the contemporary architectural paradigm.

The architectural characteristics of the region exemplify Tuan's proposed contrast between "the unanchored shifting values of the contemporary society" and "the firm anchors" of the traditional society. Tuan argues that "eternal verities" such as local opportunities for material, rituals, religion and kinship obligations lead to a set of constraints which altogether constitute a firm anchorage to the land. (Tuan, 1989:31) Tuan's "anchorage" is a relevant contextual determinant in the formation of the "aesthetics of continuity".

The long lasting architectural patterns are strong evidences for an architectural culture underlined by a certain attitude towards environment.[5] Norberg-Schulz's definition of Mediterranean "stone cultures", presupposes the molding of a culture through the activity of building which "establishes and expresses a friendship between man and his environment."[6] By analyzing the architectural elements of the "aesthetics of continuity", this chapter presents the situations by which the culture is molded through architecture.

5.1.1. The Environmental Continuity of the Topography:

Before a detailed analysis of the above mentioned architectural elements, the geo-morphological features of the settlement should be understood. Previous academic studies concerning the region in general and Ürünlü in particular have not sufficiently focused on the geo-morphological features. These studies have generally considered each architectural example as an isolated object whose qualities conform to a preconceived typological model.[7] The previous chapters have demonstrated that isolation is merely a theoretical construct, not a fact as lived and experienced by the historical referents.[8] The dwellings that are conceptualized as self-sufficient entities are, in reality, interdependent elements of an environmental structure.

The typological isolation is illustrated by the inventories that codify the dwellings by subjecting them into pre-established tables. **(Fig. 5.1)** These tables may be regarded as useful tools for a basic identification of each case. However, the historical inquiry requires more than the neat categorization of the selected

examples into tables. Even the way of mapping them within the site plan creates two dimensional illusions since this representation distorts the three dimensional complexity. **(Fig. 5.1)** The conventional inventory may seem consistent and reasonable for an introductory analysis of a settlement. However, it lacks a thorough understanding of the topographical features, the characteristic landscape and the traditional architectural culture.

For the purposes of the thesis, we should get acquainted with the overall structure of the settlement rather than dealing with theoretically isolated buildings. **(Fig. 5.2)** In order to grasp this idea of continuity, this section will present panoramic elevations of the principle routes within the settlement. **(Fig.5.9. and 5.10.)** As it will be explained, each of these routes has had an enduring significance throughout the history of the settlement. The goal will be introducing the essential architectural patterns by which environmental aesthetics of Ürünlü may be regarded as "aesthetics of continuity".

For understanding the settlement, mapping these panoramas within the site plan is not satisfactory. When Ürünlü is concerned, site plan becomes an unsatisfactory tool unless it is accompanied by supplementary information. This section will be the first step for conceiving the settlement as a three dimensional entity embracing dramatic topographical alterations. (**Fig. 5.2**, **5.4, 5.6. and 5.7.)** Thus, our graphic representations of the settlement should go beyond maps such as **Fig. 5.5.** Plans should be accompanied with other representations conveying the three dimensional complexity of the settlement. (**Fig. 5.6 and Fig. 5.7)**

In this corrugated topography, the third dimension becomes critical. A majority of the settlement area has approximately %3 - %5 inclination. The altitude of Ürünlü is defined as 850 m. – 950 m. since the settlement extends into the sloppy terrain of the Manavgat River valley via the vineyard dwellings and fields. Therefore there can be dramatic changes in the altitude according to the location within the valley.

These altitude changes are caused by the system of mountains, hills, underground water resources and streams which enclose Ürünlü into an identifiable valley.

Ürünlü is surrounded by a high mountain system of the Taurus chain. These are the Çuvaldili Mountain (1165 m.) to the north, the Helessa Mountain (1406 m.) to the east and Emiremlik Mountain (1245 m.) to the south. **(Fig. 5.8)** These high mountains surround the settlement at its outsets. Within this range, there is an inner system of hills surrounding Ürünlü. The constituents of this system are the hills of Sökke, Erenler, Şahap and Belen. These hills create a chain of little gorges within the valley spanning between Ürünlü and Manavgat River . **(Fig. 5.4)** This topographical containment creates micro-climatic zones.

The Değirmen Stream dividing the sloppy valley into two sides is an essential element shaping the topography. With the effect of the Manavgat River and other water resources in connection with it, geological depreciations have created the valley system containing Ürünlü. Approximately 2 km. to the southeast of Ürünlü, and on the outskirts of the Altınbeşik Hill, the Değirmen Stream leads to the great Manavgat River. [9]

5.1.2. Architectural Elements Superposed with Topography:

It is obligatory to map the above mentioned panoramas within these topographical qualities. These images will demonstrate how the dwellings were shaped in close relation to each other. A quick glance at the significant buildings within these panoramas will give substantial information about the socio-economical conditions and important figures of the recent past which was underlined by environmental coherence.

Fig.5.9. (Panorama 1) indicates the elevations of the traditional structures that have been built around the principle route which connects the current coffee house (*kahve*) and the administrative center of the village (*muhtarlık*) **(Fig.5.9.1.)** to the modern highway leading to Manavgat via Oymapınar and Yaylaalan. **(Fig.5.9.17.)** Like each panorama, **Panorama 1** consists of two sections which represent the right and left hand side of the same route. This north-south oriented curved route follows the contours of the Erenler Hill **(Fig.5.9.23.)** defining the border of Ürünlü at the southwestern direction. Most of the buildings with

functions other than dwelling, such as the administrative center, inns, guesthouses, coffee houses, handicraft workshops and stores, were located on this route. In addition, social gatherings and processions for special events took place here.

The current coffee house (*yeni kahve*) marks the little square which serves as the principal highway entrance to the village from the direction of Ormana, İbradı and Akseki. **(Fig.5.9.5.)** This is a reinforced concrete building violating the characteristic traditional built environment of the village. This 2-storey structure was built in 1970s after the old inn (*eski han*) was demolished.

The old inn (*eski han*) is a significant building for the cultural memory of the village. As regards this structure, all information that we have today comes from oral sources. Additionally, there is a sketch drawn by Alim Doğan Özcivan[10] according to his childhood memory. **(Fig.5.11.)** In spite of some proportional errors, the drawing is successful in conveying a general idea about the spatial articulation of the old inn. Beyond its content the document's coming into being is an example for a villager's consciousness of the cultural heritage of Ürünlü.

Accordingly, this 2-storey guesthouse, which was built with the traditional timber reinforced masonry technique, was just at the site where the coffee house stands today. **(Fig.5.9.5.)** The inn was at least 100 years old when it was demolished in 1970s.[11] It was the administrative center of the village (*muhtarlık*) during the late Ottoman and the Republican period. Official procedures including tax collection was performed here. Mostly, the form of tax was not currency but a certain percentage of the villagers' wheat or barley production. Once a year, government officials from Akseki came here and collected and measured the taxes in front of the inn.[12]

According to the information given by Özcivan's sketch, **(Fig.5.11.)** the inn is a specialized building with a variety of functions unlike the majority of the traditional structures which served as dwellings. Functionally, the inn was divided into two unconnected sections under a single roof. The northern section, which was smaller in size, was the old coffee house. Just across this section, there was another coffee house on the other side of the road. **(Fig.5.9.25 and 5.9.26)** The

southern section embraced the guesthouse and its terrace, the administrative center on the second floor and a barn and a library on the ground floor.

At this point, it suffices to mention two important characteristics of the old inn. The first one is that it encapsulates a spatial variety presenting most of the architectural patterns dispersed into the rest of the settlement. These patterns will be analyzed in **Chapter 6.** The second characteristic of the old inn is an indicator of the traditional economical model based upon travelling peasant-merchants. In this model, the inns gave shelter to the peasant-merchants, their domesticated animals and goods. Until the 1960s when this rural trade model began to disintegrate, the sustainability of permanent dwellings throughout the Akseki-İbradı Basin was based upon the exchange of different crops in the market places of the villages. **(Chapter 4, Section 4.1.2.)**

Apart from the old inn, in Ürünlü there were three places used as guesthouses. These were the guesthouses of Şükrü Efendi, Ziya Efendi and Alim Usta. **(Fig.5.9.10., 5.9.11. and 5.10.25)** These were not separate buildings like the old inn, but rooms reserved for the guests inside the dwellings. That is why the guesthouses are called *köy odaları* meaning "village rooms" in Turkish. These were named after the dwellers providing shelter and food for the guests and their animals.

A good example is the guest house of Şükrü Efendi. **(Fig.5.9.10.)** Şükrü Efendi was a symbolic figure for the history of Ürünlü in the late Ottoman and the early Republican periods. He exemplifies the educated natives of the last Ottoman generation.[13] After Atatürk's Republican Revolution replacing Arabic with the Latin alphabet (*Harf İnkılâbı*) (1928) , Şükrü Efendi was the first person to teach the Latin alphabet in Ürünlü. Doğan Özcivan states that in 1930, Şükrü Efendi began to teach the Latin alphabet to the villagers inside the same dwelling where his guest rooms are situated. The fact that education in Latin alphabets had commenced only two years after the central administration indicates that today's remote village of Ürünlü had once been tightly anchored to the intellectual developments of the country. Beyond being a guesthouse, this dwelling symbolizes educational advance in the memories of the villagers.

Unlike the old inn, the 3-storey guest house of Şükrü Efendi (*Şükrü Efendi Odası*) has survived with a few destructions. Some of the collapsed masonry walls are repaired using bricks. **(Fig.5.9.10.)** The ground floor served as the barn for the animals of the guests. The timber staircase on the southeastern façade which used to provide direct access to the guest rooms had collapsed. The simple solution achieved by the staircase gave the guests the opportunity of access without disturbing the permanent dwellers living on the upper floor.

These guesthouses were important components of social life since they were places of cultural interaction. The coffee houses, important places for socialization, were concentrated around the guesthouses. The historical commercial center of the village was not located around today's coffee house although this little square had always marked the main entrance to the village. The former center used to be the district called *Cıngıllı,* which is nearly 250 m. to the southeast of the current center. **(Fig.5.5.)** In the 1950s and 60s, there were 5 separate coffee houses and several shops on the ground floors of the buildings around the *Cıngıllı* Square. According to the oral sources, all of these coffee houses were full of people during the hours when there was no work in the fields.

The most interesting of these coffee houses was located in the guesthouse of Ziya Efendi. (*Ziya Efendi Odası*) **(Fig.5.9.11.)** Although built with good intentions, this structure represents the earliest intrusion into the traditional built environment. It was built in the late 1960s by Behiç Yılmazsoy.[14] Since the timber frame system with brick infill was used, it has been at odds with the environmental coherence. It stands out as a single building violating the continuities between other traditional structures. Its ground floor which is around 2,5 m. below the street level served as a bakery, while the first floor on the street level contained a coffee house and a room for guests.

In the northwest direction across the street, there used to be the commercial activity one would directly run across after entering the village through the old inn. **(Fig 5.12.)** In sharp contrast to the guesthouse of Ziya Efendi, **(Fig.5.9.11.)** the 2-storey structures of the commercial district reflected the characteristic architectural tradition of Ürünlü. **(Fig.5.9.21.)** These stores also contained handicraft workshops

and looms for the production of carpets and clothes. These spaces were at the ground level while the second floors generally contained the living spaces.

The façades of these stores were constructed by using timber filling technique with shutters. The extensions of this timber construction into the street had turned this point into a semi-closed social gathering area for commercial and social activities. On the ground level, the extensions of the façade formed a kind of open air sofa which is locally named *peyke*. **(Fig.5.13.)** On the level of the first floors, a timber construction spanned the street and connected to the timber components of the structures at the other side. The timber lintels spanning the street used to be covered with vine leaves. **(Fig.5.14.)** This made it possible to have a shaded street underneath the construction. This post and lintel construction covering the streets was named after the vine leaves, which is *asma* in Turkish. Today, this construction does not exist. However, its traces may be read by observing the surviving timber posts in the neighboring gardens. **(Fig.5.15.)**

A similar ambience was created by the *peyke* and *asma* around the sloped street between the above mentioned stores and the *Cıngıllı* square. **(Fig.5.15.1 and 5.9.12.)** The *asma* were totally destroyed while some of the *peyke* have survived. There were the stores of the shoeing-smith, the maker of pack-saddles, and the grocery. In 1960s, the little store below the projection (*cumba*) served as the post office. **(Fig.5.15.1 and 5.9.12.)**

The architectural features given here are traces of a lively commercial activity and a considerable permanent population. **(Fig. 5.11., 5.12., 5.13., 5.14., and 5.15)** Today, there is no activity in the stores. The living spaces in the upper floors are temporarily used for summer vacations by the grandchildren of the former craftsmen. Paralleling the disintegration of the rural economy, the looms and other equipment in the workshops have disappeared. The façades and the oral sources are the only witnesses to the historical commercial activity and social life. The elements, which were destroyed in time, are the defining architectural patterns of the cultural tradition of Ürünlü. **Chapter 6** will analyze them from the viewpoint of environmental aesthetics.

In 1960s, there were around 200 dwellings in Ürünlü. In addition there were 200 vineyard dwellings corresponding to each dwelling at the nucleus of the settlement. In the summers, the dwellers of Ürünü moved to these vineyard dwellings and stayed there until September. **(Fig.5.16.)** These were embedded inside the sloppy valley defined by the Değirmen Stream and Manavgat River. A great majority of the vineyard dwellings have been abandoned and destroyed. However, their traces on the land contours are still readable. Since the retaining walls and agricultural platforms were integral constituents of the vineyard dwellings, it is still possible to document these settings by carefully following their traces. **(Fig.5.17.)** **Chapter 7** will present a detailed analysis of the vineyard settlement system .

Within the scope of this section, the vineyard dwellings will be our focus during the analysis of the **Panoramas 2 and 3**. **(Fig.5.10., 5.5., 5.6., 5.7.)** These panoramas represent a gradual transition from the winter settlement nucleus to the vineyard dwellings. **Panorama 1 (Fig.5.9.)** gave general information about the Orta District (*Orta Mahalle*), which is the heart of the winter settlement. **Panorama 2 (Fig.5.10.)** will demonstrate the eastern extensions of the nucleus including the districts of Karabağ, Öteyaka and Belen. It will depart from the main entrance of the village and lead to the vineyard dwellings around the Belen Hill. **Panorama 3 (Fig.5.10.)** will indicate the southeastern extensions of the nucleus including the Dolay District.

The departure point of **Panorama 2** has always been the main entrance to the village. In the past, departures from the village for seasonal work or military service had been very special occasions. The village entrance was marked by a large open space called *harman*. The ceremonies for the departures from the village were made here in the presence of all the villagers. Later, the house of the *imam* was built at this point. **(Fig.5.9.2)** The camels, horses or donkeys taking the travelers used to stop there for a while for a communal prayer in the leadership of the imam. In the 1960s, the motorized vehicles also stopped here for the traditional prayer by which the villagers wished good luck to the travelers (*helalleşme*) and gave them some gifts.

In Ürünlü, the open public spaces are traditionally called *harman*, which means "threshing" in Turkish. The grain from the fields was collected in the *harman* and the threshing activities were collectively performed here between June and September. There was another *harman* in the Öteyaka District to the eastern side as indicated in **Panorama 2 (Fig.5.10.9)** This is the largest open space in the village. **(Fig.5.7)** It symbolizes the significance of agricultural production for the sustenance of rural life. It was not only a threshing-floor but also a symbolic open space occupying an important place in the social life of the village. This is why the word *harman* represents this specific place, although there are other *harman*s in Ürünlü. Being visible from all parts of the village, the *harman* served as a specialized social gathering place used in festivals and other ceremonies. **(Fig.5.7)**

The *harman* is a transitional space for the route defined by **Panorama 2**. The western side of the *harman,* namely the *Karabağ* District retains the character of the settlement nucleus and consists of dwellings used in winters. The *Beis* Well, an important underground water resource of Ürünlü is situated in this district. **(Fig.5.5)** In the western side of the *harman*, there used to be commercial activity. During the 1960s and 1970s, the shoe-maker of the village, Mustafa Özdoğru[15] lived and worked here. The dwelling of Mustafa Özdoğru is another example for the combination of living spaces with handicraft workshop. **(Fig.5.10.4)**

The *Öteyaka* District where the *harman* is situated is the area where the settlement pattern begins to change into the vineyard system. The eastern part of the *harman*, namely the *Belen* District, demonstrates a loose and dispersed settlement pattern. The *Belen* Hill, which is the highest point of the village center, is the dominant feature of this district. **(Fig.5.6.)** On the outskirts of the Belen Hill, there is the *Savas* Well, which is another important water resource of Ürünlü. The *Savas* path departing from the Harman to the eastern direction is named after this well. **(Fig.5.10.10)** The southeastern part of the *Savas* path is open to the view of the Manavgat valley **(Panorama 2)** and indicates the characteristics of the vineyard settlement system which will be explained by **Chapter 7**. **(Fig.5.10.11and 5.10.12)**

On the opposite side of the valley, **Panorama 3** indicates a similar transition into the vineyard settlement. **(Fig.5.10.14)** A specific vineyard dwelling located in this area will be the subject of **Chapter 7**. At this point, it suffices to mention the essential environmental features concerned with **Panorama 3**, which departs from the Cıngıllı Square. **(Fig.5.10)**

Beneath the commercial area mentioned in the explanation of **Panorama - 1**, there is the Cıngıllı Square and the Dolay Well. **(Fig.5.5.)** These elements marked the transition between the Orta and Dolay Districts (*mahalle*) of Ürünlü. This open area was an important center for daily activities. Every morning the villagers brought their goats here to hand them over the shepherds for the rest of the day. Under the surveillance of the shepherds and their dogs, the goats were taken to the pastures on the outskirts of the Erenler Hill. In the afternoons the shepherds brought the animals back to the same place, and from this place, the goats found their ways back to the dwellings of their owners.

Erenler Hill, dominating this southern side of the valley had a symbolic significance for the villagers. **(Fig. 5.9.23)** On the lower levels of the hill, there was an ancestors' graveyard dating back to the Ottoman period. This place was believed to be sacred. In the years of drought, the villagers met at the courtyard of the mosque[16] and climbed to the old graveyard to pray there.[17] On these occasions the principal route of the village, which is explained in **Panorama 1**, became a processional route.

Apart from their religious significance, the Erenler Hill and the Helessa Mountain, of which it is a part, was the source of timber for construction. The Helessa Mountain is locally called the *Katrancı* Mountain, which means "the supplier of cedar". The outskirts of the Erenler Hill extended deep into the valley of the Manavgat River. This northeast oriented slope embraced many underground water resources used by the vineyard dwellings. The three important water resources of Ürünlü were *Savas*, *Beis* and *Dolay*.[18] **(Fig.5.5.)** Other than these principal wells there were many tiny wells used by individual dwellings.

Taken together, these panoramas suggest a basic understanding of the three-dimensional structure of the settlement. This section demonstrated that

before mentally orientating ourselves within the setting and its particular geo-morphological features, our theoretical generalizations on this built environment would be incapable of grasping the essence of the traditional rural architecture. As it has been already proposed, this essence is the underlying environmental coherence. The nature of this coherence will be explained in the following sections by referring to the theoretical basis of the "aesthetics of continuity".

5.2. Environmental Representation of "Aesthetics of Continuity":

This section refers to the theoretical proposal of "environmental continuity" **(Chapter 3, Section 3.3. and Chapter 4, Section 4.1.)** and tries to put forward an alternative mode for the architectural representation of this continuity. Firstly, problems of the conventional mode of typological representation are discussed. Then, an alternative model is proposed.

5.2.1. The Problems of Typological Representation:

The clearest manifestation of typological understanding may be seen in its mode of architectural representation. The conventional approach has emphasized abstract proportional relationships mostly concerning the interior plan organization of the traditional dwellings. The conventional graphic language underlying the representation of these dwellings reflects a profound disengagement from the socio-cultural context and local particularities. **(Fig.5.2)** The dwelling becomes an abstract composition of measurements / proportions / materials / techniques / plan schemes. The abstract language of the orthographic projections obstructs regional characteristics. As a result, the representations of two different traditional dwellings produced in distinct regions may look indifferent. **(Fig.5.2 and Fig.5.18)**

The last section has demonstrated that the process by which architecture comes into being as a cultural construct necessitates experiencing architecture "environmentally" as constructional depth rather than "conventionally" as contemplative surface. The way the work of architecture is constructed and experienced is at odds with "the customary and detached contemplative

appreciation"[19] underlying the typological analysis. Architectural representation should account for "environmental appreciation," which is bound "in experience with the touch of surfaces, textures, and kinesthetic response to pressure and movement."[20]

As Berleant (1992: 17) argues, identifying environmental perception with surface qualities leads to serious problems. He claims that the problems have both empirical and philosophical dimensions.

The empirical problem is that "regarding environmental experience as an encounter with surface of the world, its skin" would be limited to "an encounter in which we receive sensory input from external phenomena."

The philosophical problem arising from this "restriction of environmental experience to the sensory surface of the world" is that it leads to an inability to "grasp the world through an expanded sense of experience."[21] Berleant claims that "surface is not a self-sufficient concept," because "its correlative is depth, that which lies behind appearances." Berleant further claims that "The division of environment into surface and depth is a part of a whole array of ontological dualisms that divide experience into opposing modalities." He proposes that "Environmental perception must move beyond these divisions, experientially as well as conceptually, and toward a sense of the continuities that join integrated human persons with their natural and cultural condition."

In order to cope with the empirical and philosophical problems given by Berleant, the local construction technology unique to the Akseki-İbradı basin requires a comprehension that permeates into the depth of the masonry, both in conceptual and physical senses. An architectural apprehension of the system privileges the section of the wall over the surface effect. Therefore, from the viewpoint of environmental aesthetics, aesthetic perception ought to permeate into the depths of the architectural section. The section embraces the principle of "environmental reciprocity," which is at the basis of the "aesthetics of continuity." **(Chapter 4, Section 4.1.2.)**

As Berleant argues, "it might seem theoretically pure and etymologically straightforward to identify aesthetics with surface qualities," however "it is

necessary to overcome established tradition to introduce the other senses to aesthetic perception."[22] Therefore the environmental-aesthetic analysis transcends the apprehension of surfaces and relates to the essence as well as the image.[23] It extends into the space looking through its thick architectural sections.

This "environmental" experience relates to the ways by which the historical referent produces, experiences, and conceives architecture. In contrast to the contemporary observer, the dweller of this cultural landscape possesses the sectional knowledge of the construction, The local dweller's awareness of the constructional paradigm proceeds from inside out, where surface is merely a consequence of what lies beneath.

Therefore, regarding architectural surfaces and sections through the conceptual framework of environmental aesthetics may provide the guidelines for the representation of the reciprocity between cultural identity and architectural production.

5.2.2. A Proposal: Environmental Representation

This thesis regards Stieber's proposal for an alternative "history of space" as an appropriate departure point for its method. Stieber (2006: 179) proposes "close visual analyses of case studies" which "test theory empirically,…leads in turn to the revision of theory, and deepens the understanding of both theory and the built environment."[24] She defines this as "a theoretically informed, empirical research that recognizes the social agency of spatial form, the active social role of the purely spatial reality of architecture, a spatial reality that operates through its visuality."

In the light of the idea of continuity established by the panoramas, the purpose of this section will be to further the criticism of typology presented by **Chapter 3**. This will be done by searching for an answer to the following question: "If typology is not a satisfactory method, what kind of an alternative may be proposed?" Formulating an answer to this question is crucial for the purposes of this thesis since the application of the method will originate from here. My point of

departure towards an alternative method for assessing the cultural dimension of the architectural tradition will be through the question of representation.

If the methodological problem of typology is regarded as a problem of representation, the above mentioned question may be reformulated as follows: "Through which mode of representation can the typological model be transcended?" This becomes a more relevant question for our purposes because, as Bourdier argues, the graphic image is "the least debated yet the most relevant" dimension of "architectural depiction in general". (Bourdier, 1989: 42) The language of drawing is a powerful tool for thinking, representing and transmitting ideas. It is also an interactive process that calls for the active engagement of the drawer and the reader.

In this respect, Bourdier's following suggestion for cut-away axonometric becomes very promising for this thesis' proposal: "The axonometric (or bird's-eye view), more specifically the cutaway axonometric requires much more initiative on the part of the drawer as well as the reader." (Bourdier, 1989: 48) In contrast with perspectives [25], "The cutaway axonometric has the potential to acknowledge its status as representation and to play with the norms of realist representation in several ways. The position of the drawer is imaginary and constructed. His or her intervention is constantly acknowledged." (Bourdier, 1989: 50)

This intrinsic acknowledgment of the axonometric is further accentuated by the operation of "cutting away" because "the cutting away of a space is a deliberate decision of the drawer and hence the process of assembling a cutaway axonometric is creatively demanding." The process demands intricate decisions for effectively representing the case: "Where should one cut into a space and why would one open up the wall(s) or roof(s) of a house?" (Bourdier, 1989: 50) The answer changes according to what we intend to emphasize or explain by using the drawing. Therefore the drawing may have the power which cannot be possessed by any other mode of representation.

These guidelines suggested by Bourdier are prolific in the search for an organized representation achieving a balance between textual and graphical information. The method employed by most of the researchers lack this balance.

Most of the research on the traditional built environment have been dominated by fragmentary textual and graphical information about general principles and lack an integrated representation of the historical situation and its general patterns.[26]

The power of the axonometric comes from its capacity to communicate information which is inaccessible by standard photographs or plans. Such an articulation of the drawing according to the architectural historian's preoccupations makes it possible to regard graphical information as an integral part of the *explanatory* historical narrative. (Tekeli, 1998) This chapter searches for concrete visual representations of the given theoretical generalizations.

To achieve this, the thesis develops the given ideas of Bourdieu into a series of sketches. The graphic language of these sketches will be the backbone of the *explanatory* historiography of Ürünlü. These drawings search for the representations of relevant sections of daily life in the traditional society. Accompanied by textual information derived from oral sources, these images may help us develop a more complete view of the receding culture. In so doing the thesis intends to present a more integrated overview of the architectural patterns.

At this point, the proposed method will be explained by sketches of the traditional built environment. The intention is to present an alternative method of representation which replaces typological abstraction. Here, the idea of the room, which has been constructed by the typological studies, is interpreted. The room has been a central subject for typology. Its elements and proportions have been studied in great detail and general principles have been discerned.[27] The typological studies focus on the room and its position on the plans.

To propose an alternative, the decision was given in such a way that the drawing shows what is beyond the plan. It focuses on the spatial relations of the room. **Fig.5.19** stands for a graphical criticism of the typological method. The cut-away operation is made with the idea of demonstrating the position of a selected room within a dwelling. It denotes how, in contrast to what typology dictates, the room spatially constitutes a minor place within the overall environmental relations of the dwelling.

Here, the thesis figured out parallels between the typological representations and Arnold Berleant's criticism of conventional aesthetics because typology tends "to control the world by subduing it into the order of thought." (Berleant, 1991:84) **(Fig. 5.2)** The typological representation conveys spaces "to be seen" and categorized. However architectural representation compatible with the perspectives of environmental aesthetics has to convey spaces "to be inhabited." **(Fig. 5.19)** (Berleant, 1991:84)

When attention is not limited to the plan and the room is located within the overall environmental system, its sectional relations may better be appreciated. The depth of the construction through which the section passes demonstrates that the visible surfaces inside a room are mostly revetments. The conventional analysis of the interior spaces in Ürünlü indicates that the rooms conform to the generic characteristics discerned for the models of the "Turkish" or "Ottoman house."[28] After this acknowledgment is made, it is seen enough to state that the houses of Ürünlü exemplify an archetype called "Turkish," "Ottoman", or "Anatolian" dwelling. The central objective of **Fig.5.19** is to argue that this is not a satisfactory representation of the historical situation.

The typological approach is a good example to the *exploitative* narrative discussed by **Chapter 2, Section 2.2.1.** An analysis confined to the arrangements of rooms in the plans oversimplifies the characteristics of the traditional architecture in Ürünlü. To grasp the underlying essence of the traditional architectural culture, one should set aside pre-established tables and focus on the sectional relations and spatial articulations forming the environmental coherence.

As Rapoport (1990: 10) argues, it is erroneous to "assume implicitly that culture and built form are equivalent units, in the same sense that they are equal in 'scale'." While culture is "a vast domain," the built form is a small "subset" of it. Then, by referring to the typological analysis, it is impossible to grasp the congruence between culture and architecture.

However, the main objective of this thesis is grasping and explaining this congruence at the basis of the environmental coherence. Then, an alternative method for representation should be possible. For Rapoport (1990: 18), while

cultural behavior is "contained loosely by architecture," there is "tight fit" or "precise congruence" between culture and systems of activity. It may be inferred from this argument that the congruence should be searched in the environmental scale where "activity systems" are in action.

This thesis interprets Rapoport's (1990) argument for the enculturative role of architecture from the environmental aesthetical perspectives proposed by Berleant (1997). Environmental aesthetics provides the key to account for the architectural elements in the environmental scale.

Fig.5.19 illustrates the interpretation of the architectural section from the viewpoint of environmental aesthetics. In this interpretation, the section reveals the embodiment of the idea of the *tectonic joint*. **(Chapter 4, Sections 4.1.3. and 4.2.1.)** The same logic underlies the whole environment. The incessant continuity of timber elements may be traced by following roof details, walls, foundations, garden walls, fences, terraces and platforms. This concern for the aesthetics of continuity explains how the whole environment is articulated and how it acquired the environmental coherence.

Then, **Fig.5.19** demonstrates that, when the acquisition of the environmental consistency is taken into account, the section of the wall is far more significant than the plan of a single room. The depth of the wall embraces the irreducible environmental essence which combines cedar and rubble stone in a practically reproducible manner.

From this point of view, I would like to make an introductory interpretation of the **Figures 6.1. and 6.2**., which will be essential references of the next chapter. **Fig.6.1 and 6.2** may be seen in the light of the definition of the *tectonic joint* by **Chapter 4**. They reveal the overarching mentality of the constructive principle that embraces the landscape. In this respect, the complex built environments indicated in **Fig 5.12.** and **6.3** may directly be related to the modest scaled shepherd cottages illustrated in **Fig.6.1** and **6.2.** These seemingly different environments are indeed defining features of the same historical narrative. As proposed by **Chapter 4**, this is the historical narrative of the rural settlement, which becomes the investigation of the *tectonic joint* in a variety of environmental

circumstances. Its dissemination and transformation into the cultural landscape of the Akseki-İbradı Basin should be considered in the light of the **Fig. 6.1, 6.2, 6.3, 5.12, 5.19.** and **4.3.**

If the congruence between culture and architecture is conceived within the architectural section, one can conclude that the characteristics of the settlement are coded within the sections rather than in the isolated plans of the generic "Turkish" or "Ottoman" room. Demonstrating conformities to a generic scheme proves nothing specific about the particular locality. Specificities about the micro-historical context is related with the environmental patterns by which the environmental problems are conceived within the architectural section. These patterns will be analyzed by **Chapter 6**.

As it will be further demonstrated by **Chapter 6**, this thesis is concerned with an environmental scale that brings together the structures illustrated by **Fig. 6.2.** and **6.3** Ürünlü is a strong manifestation of "peasant villages that have accreted to their sites over long centuries, blending into rocky mountainsides…, nestling among hills" with a characteristic architecture that "seems to have grown out of the land." [29] (Berleant, 1992:153-154) These environmental aesthetical qualities are the common denominator of the traditional structures in the Akseki-İbradı Basin. **(Fig.6.1 and 6.2)**

This association is possible on the basis of the cultural response to environmental parameters. This response has had a much further influence upon the molding of the historical referent. In this respect, as J.P. Toner argues for a different context, typological tools belong to "historian's tool box," not to the real life of the historical referent.[30] In order to penetrate into his mind set for making "a historical translation," (Toner, 1995: 5-7) in this context, one should analyze the architectural patterns of the aesthetics of continuity in the environmental scale. The next chapter will focus on these patterns, which are defined here as the constitutive "architectural elements of the aesthetics of continuity."

This section was a search for the appropriate method of representation for the repudiation of the typological "toolboxes." (Toner, 1995: 5-7) The proposed drawings **(Fig. 6.1, 6.2, 6.3, 5.12** and **5.19.)** search for "the multidimensional

context of human experience" embracing "shapes, patterns, texture, muscular tension, directional motion, lines of force, volume and depth." (Berleant, 1992:20) The objective is grasping the "the sensory richness, cultural patterns, and the integrity" of the cultural landscape which comprise its "thick texture." (Berleant, 1992:20-35) **Chapter 6** will analyze the multileveled environmental patterns by referring to these representations.

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[1] The concept of integrity has been widely discussed by the discipline of anthropology and specific anthropological references has been given where necessary. (See Chapter 4)

[2] At this point it is necessary to emphasize the significance of domestic architecture for the explanation of tradition. Selen Uğur (2004: 5) notes that "the domestic architecture is one prominent sphere that represents and reflects the social norms and traditions of a culture, which are basically lived and learned in a house. The form and spatial organization of a house reflect the social and cultural norms, meanings and expressions in many ways. Therefore 'house' is particularly important in preserving and transmitting culture."

[3] The concept of "interface" is firstly used by Asatekin (1993) for the explanation of the continuity between the social and architectural features of the traditional Anatolian dwelling. She conceptualizes "interface" as the embodiment of the gradation between public – semi-public – semi-private – private zones marking the transition between the dwelling and its environment. Here, by using the concept of "interface" I focus on another function of the same transitional space between the dwelling and its environment. The "organic interface" will be a conceptual tool for explaining how this space is turned into the sustainer of agricultural production and environmental comfort through the use of certain architectural patterns. Chapter 6 explains *organic interface* in more detail.

[4] Tuan, Yi-Fu (1989) 'Traditional: What does it mean?,' in *Dwellings, Settlements and Tradition: Cross-Cultural Perspectives,* Jean-Paul Bourdier and Nezar ElSayyad eds. Lanham,MD: University Press of America co-published with Berkeley, CA: IASTE pp.27-31

Tuan introduces the concept of "constraint" as one of the defining features of "tradition." He even "couples the idea of tradition with the idea of constraint-vs-choice." (Tuan, 1989:27)

From this view point of "constraint-vs-choice", he focuses on the differences between the mind sets of the historical referent and the contemporary interpreter: To a modern observer, traditional architecture reflects "a stark elegance and an enormous aesthetic appeal" since "Aesthetic qualities emerge unobtrusively out of the serious business of living" and "address life's irreducible essentials." However, "the makers of these forms do not necessarily see themselves thus." It is more relevant to adopt the idea of Tuan that to our historical referents "the places they live have always existed more or less in their present form, and are just about as natural as the materials from which they are made." (Tuan, 1989: 29)

[5] Redfield, Robert. (1955a) *The Little Community: Viewpoints for the Study of a Human Whole,* Chicago and London: The University of Chicago Press, p.11

Redfield argues that one of the different ways of conceiving a community as a whole is associating it with a "personality type".

Redfield, Robert. (1955b) *Peasant Society and Culture,* p.60

Elsewhere, Redfield discerns certain generic features of the peasant societies such as: "a personal bond with the land, an intense attachment to the native soil, attachment to the integrated village, central importance of the family and a sober and earthy ethic." In this respect, "the "personality type" associable with Ürünlü may be variations of the above mentioned themes.

[6] Norberg-Schulz, (1990) 'Foreword,' in Hollan, Jerri, *Norwegian Wood: A Tradition of Building,* New York: Rizzoli International Publications

I would like to focus on the two verbs employed here : to *establish* and to *express* in connection to Stieber's emphasis of the contrast between the passive verbs such as 'to symbolize, represent, and reflect' with the active words such as 'to transform, perform, inform'. Stieber argues that the association of architecture with the passive words has been a conventional error which has undermined the active roles of architecture in shaping the society. In the light of Stieber's argument, I would like to note here that the verbs carefully employed by Norberg-Schulz become successful in conveying the multifaceted cultural role of architecture. To *express* and to *establish* may be seen as the interchanging roles of architecture, which is acknowledged as an agent of enculturation.

Stieber, Nancy. (2006) 'Space, time and architectural history,' in *Rethinking Architectural Historiography,* D.Arnold, E.A.Ergut and B.T.Özkaya eds. London and New York: Routledge, p.178

[7] Akkaya, Necla. (2005) *Akseki İlvat Köyleri ve Çevresindeki Geleneksel Türk Evlerinin Mimari ve Süslemesi,* Unpublished Master's Thesis, Supervisor: Assist.Prof.Dr. Osman Kunduracı, Konya: Selçuk University, Institute of Social Sciences

Başarır, Berna (2001) *Akseki, Hacıgüzeller Evi,* Unpublished Master's Thesis, supervisor: Prof.Dr. Zeynep Ahunbay, İstanbul: Istanbul Technical University, Institute of Natural and Applied Sciences

Kunduracı, Osman. (1995) *Batı Toroslarda Bulunan Geleneksel Konutlar,* Unpublished Ph.D. Thesis, Supervisor: Prof.Dr. Haşim Karpuz, Konya: Selçuk University, Institute of Social Sciences

Şimşek, Didem (2007) *Antalya, Ürünlü Köyü ile Konut Mimarisi Üzerine Bir Araştırma,* Unpublished Master's Thesis in Restoration, Supervisor: Assist.Prof.Dr. Faruk Tuncer, İstanbul: Yıldız Technical University, Institute of Natural and Applied Sciences

[8] Regardless of the specific object of research and when methodology is taken into consideration, typological approach has been a controversial issue in the disicpline of architectural history. In an article concerned with the Roman domestic architecture, Wallace-Hadrill (1997: 222) argues that typology, which have widely been used by classical archaeologists is "merely a convenient way fort he modern observer to sort the evidence." Although it may be seen as "a powerful tool for recognizing and identifying new specimens," it does not reflect distinctions" of which the historical referent was conscious and it is "not embedded in the structures" of the historical society.

Wallace-Hadrill, A. (1997) "Rethinking the Roman Atrium House" in R. Laurence and A. Wallace-Hadril eds. *Domestic Space in the Roman World; Pompeii and Beyond.* Journal of Roman Archaeology Supplement 22. Providence, Rhode Island, p. 222

[9] (2008) *The Project Report for the Sustainable Cultural and Natural Development of Ürünlü and Its Vicinity*, Ankara: Ankara University, Faculty of Agriculture, p.13
Prof.Dr. Murat Ertuğrul Yazgan, Assoc.Prof.Dr. Mehmet Emin Barış, Res.Asst. Ömer Lütfü Çorbacı, Res.Asst. Gör. Filiz Alkanoğlu, Özhan Şahin, Mustafa Ömür İstek, Yasemin Hayırlı, Sümeyye Nur Kınalı, Ferhad Hojakuliyev, Zeynep Küçükmidil, Duygu Gerboğa,

[10] Alim Doğan Özcivan (b.1950) is a native of Ürünlü. He holds M.Science (1974) and B.Science (1972) degrees from the Department of Metallurgical Engineering in İTÜ (Istanbul Technical University) His childhood passed in Ürünlü where he pursued primary school education. Due to the serious economical problems of his childhood in the 1950s, he planned to leave the village for education. Firstly he moved to Antalya for high school. Despite his serious economical disadvantages, he completed university education in Istanbul with the scholarship of Etibank. He was a quite successful student. After his graduation until 1989 he worked in the Aluminum production enterprise of Etibank in Seydişehir. Starting from 1989 until his retirement in 1996, he worked in the Etibank enterprises in Kütahya. Between 1997-2004 he returned to Seydişehir and worked as engineer in the private sector. He has been living in Ürünlü since 2004. One of his sons, Ahmet Nuri Özcivan holds M.Science degree in Electrical Engineering and he is currently a Ph.D. candidate in the Department of Electrical Engineering in the University of Osaka in Japan.

[11] Although there is no documentary information regarding this event, it is known that the old inn was demolished by an official procedure. Doğan Özcivan states that, in the mid 1970s, when it was demolished the old inn was in good condition. In these years, the administration of the village gained financial aid from the central government and preferred to build a new administrative center and coffee house.

[12] The villagers state that especially during the Second World War (1939-1945), Ürünlü suffered from high taxes. In the collective memory of the village, this function of the old inn is a significant detail.

[13] According to the information given by his daughter, Münevver Yılmazsoy, Şükrü Efendi and his four brothers pursued law education in the Ottoman Balkan city of Kavala, which is today within the borders of modern Greece. Afterwards they served as high officials throughout several Ottoman cities of Anatolia and the Balkans.

[14] Behiç Yılmazsoy (b.1935) is a native of Ürünlü. Due to economical difficulties in the 1950s, he moved to Bursa for work. Later he became very successful in the trade of electrical equipment and owned his own store. He has had no children. However, this did not prevent him from fulfilling his social responsibilities. He looked after his close relatives and took them to Bursa. He also built the guesthouse of Ziya Efendi and the bakery as a financial aid to his relatives living in Ürünlü. His life illustrates the strong family relations in spite of migration.

[15] The nickname of Mustafa Özdoğru was *Kalender Kunduracı.* The villagers remember him with this name.

[16] The old mosque was demolished in 1961-62 and was replaced with a reinforced concrete mosque. The villagers state that the old mosque was slightly smaller in plan and reflected the traditional architectural characteristics of the region.

[17] The villagers remember this ritual with all its details. Accordingly, on the way while walking and ascending, the villagers continued praying with low voice. On their arrival to the graves, they used to pray collectively in the leadership of the imam. Then they descended silently. This custom is being forgotten but there is still a belief that after the prayer, one cannot come back from the hill without being washed up with the rain.

[18] Doshi, Balkrishna V. (2007) "Cultural Continuum and Regional Identity in Architecture," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition,* Vincent B. Canizaro (eds.) New York: Princeton Architectural Press, pp.111-118
Originally published in (1985) *Regionalism in Architecture,* Robert Powell (eds.) Singapore: Concept Media, pp.87-91

The water well has a cross-cultural significance in the rural environments. Doshi (2007: 115) argues that the "village well" is "a socio-cultural pattern" or "an institution" which "binds community very strongly." For Doshi, "the village well over centuries has grown a very prominent social institution...which tells us about the socio-cultural tradition of the community...institutions helped in establishing value systems and a strong convinction in continuous community belonging."

This argument is a reflection of Doshi's (2007: 111) consideration of "built form as a manifestation of socio-cultural institutions which are locked into a dynamic relationship nurturing and complementing eachother." If the built environment is reconsidered in terms of culture rather than in terms of physical explanations, the significance of bygone socio-cultural institutions may be better understood. Other architectural elements of the aesthetics of continuity in Ürünlü, such as the old inn, guesthouses, coffee houses and workshops should be reconsidered from this viewpoint.

[19] Berleant (1992), p.130-131

[20] Berleant (1992), p.130-131

[21] Berleant (1992), p.17

[22] Berleant (1992), p.16

[23] Erzen (2006), p.55

[24] Berleant (2005), p.109

Berleant proposes a similar theoretical approach based upon close examination of cultural productions by arguing that formal principles constituting conventional Western aesthetics are built on "a tradition of philosophy in the West that has been guided by logical, epistemological, and metaphysical presuppositions."

[25] Bourdier (1989) p.46

Bourdier contrasts the axonometrics with perspectives. He argues that "perspective presents a temporary and fragmented spatial experience from a static point of view" and "organizes knowledge in function of what is immediately visible" Therefore "the involvement it requires from the reader is passive, since it presents reality in a form he or she is already accustomed to."

[26] Şimşek, Didem (2007) *Antalya, Ürünlü Köyü ile Konut Mimarisi Üzerine Bir Araştırma,* Unpublished Master's Thesis in Restoration, Supervisor: Assist.Prof.Dr. Faruk Tuncer, İstanbul: Yıldız Technical University, Institute of Natural and Applied Sciences

[27] Küçükerman (1996)

[28] For instance, see Şimşek (2007)

[29] The rural architectural tradition in the Akseki-İbradı Basin embodies Berleant's (1991: 79-80) defining features of the "ecological conception of architecture":

"A still different model of architecture is one that elaborates a structure sensitive to the distinctive physical features of its location, incorporating them into the design and reaching toward a unity of building and site. Here the building complements its site, carrying out its suggestions, incorporating its features, assuming a place through adaptation rather than imposition. This ecological conception integrates structure and site by blending the building into the physical and qualitative features of the natural landscape to achieve proportion and harmony….seems to have grown out of the contours of the land, vernacular architecture and its derivations typically express this respect for the landscape adopting and adjusting over time to the economy of conditions and need."

[30] Toner, J. P. (1995) *Leisure and Ancient Rome,* Cambridge: Polity Press, pp.5-7

CHAPTER 6

THE MULTILEVELED PATTERNS OF THE AESTHETICS OF CONTINUITY IN ÜRÜNLÜ

As it has been stated in the last chapter, the dwellings of Ürünlü will be considered in their continuity at the environmental scale because "architectural elements of the aesthetics of continuity" are "multileveled." The elements of this large scaled environmental structure can be figured out in different scales. As conceptualized in **Chapter 4**, the architectural patterns will be analyzed in three different scales: the *tectonic joint* , the *organic interface*, and the *environmental armature*. The *tectonic joint* will be analyzed at the scale of architectural detail. The variety in the *organic interface* will be explained at the scale of the architectural sections of the dwelling groups. The *environmental armature* will be analyzed at the scale of the settlement. The common point of these elements is that they cohere around the essential environmental unit defined as the *tectonic joint*. **(Chapter 4, Section 4.2.)**

Before making this analysis, the meaning of the traditional architectural patterns of continuity should be clarified. As the theoretical elaborations in **Chapters 3 and 4** have demonstrated, the cultural tradition is encoded in the architectural patterns, and quintessentially in the *tectonic joint*. Therefore, architectural tradition is vital during the cultural transmission processes.[1] In **Chapter 4**, the terms *tectonic joint, organic interface* and *environmental armature* were defined as conceptual tools to be used for a theoretical explanation of the congruence between culture and architecture in the traditional rural settlement.

The objective of this section will be tracing the traditional architectural patterns of continuity in connection to the systems of activity in Ürünlü. This will

also be an explanation of the reciprocity between the traditional architectural and cultural patterns of Ürünlü with respect to the various occurrences of the conceptual tools within the settlement.

In order that these conceptual tools **(Chapter 4)** make sense, their coming into existence should be illustrated by architectural elements, social activities and behavioral patterns. This exemplification is needed because the conceptual tools remain too abstract to be directly related with daily life situations. They are products of an abstraction made after a general observation of the traditional environment. They need a further interpretation for revealing their possible correspondences in a variety of situations. For defining architectural patterns, we need to exemplify them by the convergences of certain social activities, norms, customs and behavioral patterns within certain architectural elements. Likewise, the panoramic views of **Section 5.1.** have clearly indicated that there are many situations in which architectural elements illustrate social, cultural and economic features related with Ürünlü.

Therefore, in the further development of this chapter, the theoretical constructions of **Chapter 4** and the empirical observations of the panoramas in **Chapter 5** should be reconciled. For achieving this goal, I will refer to Christopher Alexander's renowned arguments in "A Pattern Language."[2] **(See Chapter 4, Section 4.2.)** Firstly, one needs to explain how to go about interpreting the conceptual tools by using Alexander's framework.

By definition, *environmental armature,* the *organic interface* and the *tectonic joint* define abstract compositions which are compatible with Alexander's definition of a *pattern*. They are discerned from the traditional built environment of Ürünlü and denote the convergence of the three defining constituents of a *pattern* : a specific environmental context, a set of environmental problems arising from the context, and a characteristic spatial configuration resolving these contextual problems. (Alexander, 1979: 247-253)

For each of the three conceptual tools derived by **Chapter 4**, we can complete the three steps which are regarded compulsory for the revelation of a *pattern*: (Alexander, 1977: 249-252) Firstly, we can "define some physical feature

of the place, which seems worth abstracting." The thesis will call this first step as "abstraction." Secondly, we can "define the problem, or the field of forces which this pattern brings into balance." This second step may be called "definition." Lastly, we can "define the range of contexts where the system of forces exists and where this pattern of physical relationships will actually bring into balance." This third step may be called "exemplification."

Then, the argument of this chapter will be that the *environmental armature,* the *organic interface* and the *tectonic joint* are the defining *patterns* of the *pattern language* of Ürünlü. These essential *patterns* are differentiated with respect to gradual transitions in scale. Besides these fundamental patterns, there may be supplementary sub-patterns which elaborate the vocabulary of the *pattern language*. Most of these *patterns* will be mentioned and discussed in the main body of the thesis. However, to develop a better understanding of their significance, the *patterns* are regrouped in **Appendix B** according to their corresponding scale.

The following sections **(6.1. , 6.2. , and 6.3.)** will analyze these conceptual tools according to the proposed steps of "abstraction", "definition," and "exemplification." Each step will be coupled with a component of a *pattern*. "Context" is discussed together with "abstraction". The same procedure is followed for "problem" and "definition" and then for "solution" and "exemplification." For each *pattern*, firstly the "abstraction" will be derived from the "context". Secondly, the "definition" will be explained with respect to the "problem". Finally, the "exemplification" will indicate the illustrations of the "solution".

6.1. The *Environmental Armature*:

As it has been discussed by **Chapter 4**, while tracing the agricultural settlement pattern of Ürünlü, the broadest scaled abstraction to be discerned is the *environmental armature*.

6.1.1. The Context and the Abstraction:

This section defines the *environmental armature* as a *pattern* following the procedure suggested by Christopher Alexander. The idea of *armature* [3] may be derived in different scales ranging from a region to a single settlement. When it is considered in the traditional agricultural economy of the Akseki-İbradı Basin, the *armature* is an abstraction in the form of a continuous chain of rural settlements, valleys and fields complementing each other with respect to different agricultural products. In this geography, no individual rural settlement is agriculturally self-sufficient. Oral sources refer to famine and drought as the realities of many settlements in the basin. To overcome these difficulties, the settlements have comprised chains of relations based upon the concept of "environmental reciprocity".

Even the whole region itself is not self-sufficient. The economical sustenance of the Akseki-İbradı Basin was bound to a continuous interaction with the Manavgat plateau in its south, and the Konya plateau in its north. **(Chapter 4, Section 4.1.2.)** The fruits and vegetables of Ürünlü were exchanged with grain in the markets of Manavgat, Beyşehir and Konya. This relation was also active among the settlements within the basin. Ürünlü, Ormana, İbradı, Akseki, Başlar and the settlements of the Eynif Plateau were in constant interaction with respect to the interchangeability of their crops.

Therefore these settlements were the components of an *environmental armature* extended into the Akseki-İbradı Basin. We can also speak of *armatures* in greater scales which relate the basin to other regions. Besides these *armatures* external to a single settlement, each rural settlement has its internal *armatures* as well. As **Chapter 7** will demonstrate, Ürünlü has different zones for winter and summer settlements. These seasonal dwelling modes with complementary agricultural activities constitute the elements of the continuous *environmental armature* of Ürünlü.

6.1.2. The Problem and the Definition:

As the geographical features explained by **Chapter 2 (Section 2.1.2.)** indicate, there are micro-climatic zones within the Akseki-İbradı Basin. This situation has led to the development of climatic and floral varieties. Due to these causes, there have been dramatic varieties among the neighboring settlements when the amount of water resources and arable land are taken into account.

Against the background formed by these problems of famine and drought, solutions have developed on the basis of the interdependency of rural settlements. The definition of *environmental armature* as a *pattern* is possible by an abstraction of the relations between settlements. Hence, *environmental armature* is a configuration which presents solutions in the given context of "environmental reciprocity". This *pattern* will be used to illustrate the architectural representation of the traditional configurations which render the settlements generative and sustainable.[4]

6.1.3. The Solution and the Exemplification:

If the *pattern* of the *environmental armature* is defined as an abstract tool solving the environmental problems in the scales of the region and settlement, its form acquisition should be investigated for more concrete illustrations. As it is discussed in the **Section 5.1.2**., in the architectural scale, it is difficult to grasp the congruence between culture and architecture. For Rapoport (1990: 18) , one should search for patterns extended into the "systems of activities" in an environmental scale. [5]

Fig. 5.19 is described as a proposal for the representation of the environmental behavior through architecture. The perspectives of environmental aesthetics proposed by Berleant (1991, 1992, 1997) provide keys to account for the architectural elements in the environmental scale. The "precise congruence between activities and architecture" (Rapoport, 1990: 18) may be associated with architectural form by referring to Alexander's (1977, 1979) *patterns* identified for scales relevant for the *environmental armature.*

For instance, *(4) agricultural valleys, (6) country towns, (7) the countryside, (169) terraced slope, (64) pools and streams, (30) activity nodes, (35) household mix, (37) house cluster,* are the *patterns* each of which may be a subset of *agricultural armature.*[6]

The first three examples can be traced in a regional scale, so they are the components of a regional *environmental armature***.** Subscribing to the systems of *country towns (6)* and *countryside (7),* Ürünlü contributes to the regional sustenance of agriculture. (Alexander, 1979 : 34-37) The physical state of Ürünlü illustrates an *agricultural valley (4)* which "diverts town development to hillsides" and "preserves agricultural land" by processing the "arable land in the valley." (Alexander, 1979 : 27) **(Fig.5.5)**

The rest of the given *patterns* have more concrete architectural manifestations, and they signify a transition between the scales of the region and settlement. *Terraced slope (169)* is the use of the characteristic construction system in order to maximize agricultural production in the sloppy terrain. (Alexander, 1979 : 791-792) **(Fig.2.10)** Another important *pattern* of the Ürünlü *agricultural valley* is the *pools and streams (64)*. (Alexander, 1979 : 323-327) Especially in the vineyard dwellings, the underground water resources are used to form practical irrigation channels. **(Fig.7.20)** Being illustrations of *pools and streams (64),* the wells of Savas, Beis and Dolay also create *activity nodes (30).* (Alexander, 1979: 163-167) The *harmans of* Ürünlü are also *activity nodes (30)* that play an important role in agricultural production and social life. **(Fig.5.7)**

The most tangible manifestation of *environmental armature* in terms of architecture is the *pattern* of *house cluster (37)*[7]. As **Fig. 5.12 and 6.3** illustrate there is no conception of an isolated structure and all the architectural elements are in continuous relation throughout a district. Furthermore, this continuity extends into the entire settlement and to the valley via the vineyard dwellings. (See **Chapter 7**) **(Fig.5.10.30)** The arrangement of architectural elements form a continuous environmental structure where the efficient surface for solar radiation is maximized and any spatial opportunity for agricultural production is investigated. **(Fig.5.9.14 , 5.10.15 and 5.10.29)**

Alexander's (1979: 202) instructive suggestion for "very rough, but identifiable clusters of 8 to 12 households around the common land and paths" is clearly exemplified by the Orta District of Ürünlü. **(Fig. 5.12 and 6.3)** For the representation of *house cluster (37),* Alexander (1979: 201) refers to the image of the "overlapping clusters in a Turkish village." **(Fig.5.20)** The form acquisition of *house cluster (37)* in Ürünlü signifies a profound integration of architecture and place, where the architectural structure merges into the physical and qualitative features of the environmental structure.

The defining features of *environmental armature* such as, the economization of resources for sustaining the settlement and the "adaptation and adjustment over time to the economy of conditions", (Berleant, 1992: 153-154) are best expressed architecturally by the timber constructions that extend out of the masonry walls. **(Fig.5.12, 5.19 and 6.3)**.

The criterion for the selection of timber for constructional purposes reflects the environmental knowledge of the dwellers. The oral sources indicate that timber was not cut during the days of the new moon (*ay yenisi*) since the past generations had the knowledge that during these days, the worms leave their larva inside the fibers of the cedar. Timber cut during new moon was susceptible to disintegration. Hence timber was cut during the days between half moon and full moon (*ay eskisi*). This principle was also applied in planting fruit trees.

The details for the articulation of *house cluster* in Ürünlü will be explained in the discussion of the *organic interface*.

6.2. The *Organic Interface* :

This section will elaborate the *organic interface* as the second of the three essential *patterns* underlying the traditional rural settlement. This section will investigate the ways by which the integration is architecturally constructed by referring to the concept of *interface*.

A conception of *interface* in the study of the "traditional Anatolian residential architecture" has been developed by Gül Asatekin.[8] Explaining the gradual transitions between "public – semi-public – semi-private – private zones,"

this conception of *interface* may be related with Alexander's *patterns* such as *degrees of publicness (36)* and *intimacy gradient (127)*.[9] Alexander (1979: 613) discerns the spatial lay out creating a sequence which departs from the entrance and the most public parts and "leads to the slightly more private areas, and finally to the most private domains."

Indeed, *organic interface* addresses the same spatial zone interpreted by Asatekin (1994). However, by using the term *interface*, the intention of this thesis is different. In this thesis, *interface* is taken as a conceptual tool for explaining the congruence between architecture, culture and environment. This thesis focues on the continuities between the "public" and "private" zones with respect to their contributions to the broad environmental structure of the settlement.

The last section defined *environmental armature* as a continuous chain of environmental factors. The *interface* will be the regarded as the individual components of this chain. In this respect, the *organic interface* is articulated by the same underlying logic shaping the *environmental armature*.

6.2.1. The Context and the Abstraction:

The idea of *organic interface* is the result of an abstraction envisaged within a range of scales departing from a neighborhood and leading to an architectural section. The *organic interface* is also a variation of the central theme of "environmental reciprocity." Contextual environmental problems such as the scarcity of arable land, water resources or qualified construction materials has required architectural solutions which make use of resources with maximum efficiency. The *organic interface* is an abstraction of the intimate relation between architecture and environmental features. It plays a vital role in the resolution of these problems and realization of a sustainable settlement in this difficult geography of the Taurus Mountains.

6.2.2. The Problem and the Definition:

The *organic interface* represents the traditional strategies developed to cope with contextual environmental problems. In this respect, the *pattern* of *organic interface* becomes the basis for the merging of nature and culture within the traditional rural settlement. **(Fig.5.10.28)** The preoccupation with environmental problems has led to the development of the composite and porous wall which formulated the interconnection of architecture and environment. This development is in tune with the underlying logic of the *armature* which integrates weak but counterbalancing elements into a consistent environmental structure.

The architectural sections reveal that the interconnection of architecture and environment is based on the principle of reciprocity and counterbalance. **(Fig. 6.4, 6.5, 6.6, 6.7 and 6.8)** The weaknesses of the elements constituting the masonry have been complemented by rock formations acting as strong foundations. This quality is a perfect illustration of Alexander's *pattern* called *connection to the earth (168).* The construction process of the traditional dwelling demonstrates "the direct interleaving of the building and the earth" where the "boundary becomes ambiguous" making it "impossible to say exactly where the building stops and earth begins." (Alexander, 1979: 786-787) The construction of masonry on the stone formations reflects a solution to the problem of the efficient usage of resources. Consequently, the maximum amount of plain and cultivable land is left for agriculture.[10] **(Fig. 3.3. , Fig.5.9.15. and 5.9.18.)**

In this rural context, architecture has transcended the confinements of the concept of "building" and become a specific *patterned* lay out of environment. As a result, in any scale or setting within the region, the "tectonic aesthetics" of the Akseki-İbradı Basin has suggested an environmental coherence by "using and reflecting the characteristics of the site." (Berleant, 1991: 87) **(Fig. 6.1 and 6.2)**

This *organic* conception of *interface* has led to more "cohesive" spaces and "contiguous" structures, (Berleant, 1997: 120) which are in sharp contrast with the theoretical isolates of typology. Thus, an environmental aesthetical reading of the architectural sections reveals how the contextual problems have been solved by the

organic interface. Then, the *interface* may be redefined as the environmental congruence of traditional rural architecture.

6.2.3. The Solution and the Exemplification:

The contextual environmental problems have been solved by "a mutually complementary bond" between architecture and environment. (Berleant 1991: 89) Berleant defines this condition as "reciprocity, an intimate engagement with the conditions of life that joins person with place." This reminds one more time that the architectural historiography of the traditional rural dwelling is anchored to the "environmental constancies", or characteristics of "place" rather than chronological progression. **(Chapter 3, Section 3.3.)** This section will demonstrate the specific architectural sections through which the realizations of the *organic interface* will be analyzed.

Fig. 5.19 and 6.3 illustrate the lively continuity between the *agricultural armature* and *organic interfaces.* The representation of this continuity will be based on the idea that each *interface* is a derivative of an *armature* exemplifying a specific manifestation of the dweller's participatory field. While the three dimensional suggestions of the axonometric is preferred for the representation of the *armature* of Ürünlü, two dimensional space of the architectural section will be used for an easier concentration on an exemplary situation of the *interface*. **(Fig. 6.4, 6.5, 6.6, 6.7 and 6.8)** Likely, next section **(6.3.)** will consider the *tectonic joint* as a "point" signifying the kernel of the environmental meaning. In the discussion of the *tectonic joint*, focus will be on one dimension. Therefore, in this representation of the environmental patterns, the reduction of scale will be accompanied by the decrease of representational dimensions.

If the *interface* is a derivative of the *armature,* one should start with explaining the transitions between the two. There are several *patterns* highlighting this transition. The general view of the *Orta* District in Ürünlü demonstrates how the timber extensions of the characteristic timber reinforced masonry become a continuous *armature*. **(Fig. 5.12. and 5.14.)** These extensions form *interfaces* becoming the manifestation of the *armature* in the human scale. **(Fig.5.10.21)** If

the idea of *armature* pertains to an overarching abstraction, *interface* should be seen as its components facing practical situations. *Interface* is the space where the *armature* is *connected to the earth.* (Alexander, 1979: 786-787) As well as Alexander's above mentioned *pattern* called *connection to the earth (168),* there are other patterns that mark the gradual transitions between the *armature* and its *interfaces.*

For instance, *Common land (67)* is a defining *pattern* shaping the traditional social system, and its architectural manifestations are embraced by *organic interfaces.* For Alexander (1979: 337-340) this *pattern*, which is an articulation of *house cluster (37)*, is essential to the survival of any social system.[11] An extension of the timber frameworks from private space of the households to the common paths and squares were mentioned by **Chapter 5 (Section 5.1.2.) (Fig.5.14. and 5.15.)** The *asma* structures covering the common spaces of the settlement are producers of *common land (67)*. **(Fig 5.12)** The elements of the *organic interface* regulate the social intercourse by shaping commercial activities of the traditional culture.[12] For instance the *harmans* of Ürünlü are outdoor spaces defined by the articulation of the dwelling edges.[13]

The traditional built environment demonstrates the profound consciousness for the collective interests. The elements of the *house cluster (37)* transcend the limits of the private property and form semi-closed *common land (67).* Apart from their shading effects, the fruit trees such as mulberry, cherry, fig, almond and grape are placed in such a way that a certain part of their fruits are easily consumable from outside of the garden walls and fences. These trees should be regarded as integral elements of the *organic interface.*

Another aspect of the *interface* is the *pattern* of *binek taşı,* meaning "riding stone" in Turkish. The corners of the masonry wall is chamfered in order to create sufficient amount of space for this stone which was used for sitting, resting, putting loads or riding the mounts like horses, donkeys or mules.[14] **(Fig. 5.9.4.)** Another derivative of the same *pattern* is the *peyke*, which is the extension of the masonry for creating outdoor spaces for sitting. **(Fig. 5.13 and 5.9.26.)** [15] This

pattern demonstrates how the walls of the dwellings become extroverted by responding to the needs of the *common land*.

If the *organic interface* is thought as the "pervasive field of experience and action" of the human participant, these exemplary sections **(Fig. 6.4, 6.5, 6.6, 6.7 and 6.8)** will illustrate "the authenticity of the participatory properties" that articulate the *organic interface*. (Berleant 1991: 89) While the *organic interface*, as the participatory field of the historical referent, symbolizes the oneness of the cultural identity and traditional architecture, its authentic participatory properties reveals the economization of resources and modes of production within the dwelling. **(Fig.5.9.24.)**

The above mentioned sketches will focus on the transition between the interior and exterior spaces. This is where *organic interface* acquires its architectural forms. Alexander (1977: 373) argues, "each pattern is an operator which differentiates space: that is, it creates distinctions where no distinction was before." Alexander (1977: 373) states that "the [pattern] language is a sequence of these operators, in which each [pattern] further differentiates the image which is the product of the previous differentiations."

Likewise, it is the *interface* that differentiates space by creating the idea of the interior and exterior by interrelating them. Further differentiations occur as the number of *patterns* in the composition increases. This section will be concluded by a series of sketches illustrating such a gradual differentiation. **Fig. 6.4, 6.5, 6.6, 6.7 and 6.8** try to explain the concretizations of the *organic interface* from the most simple to the more complex spatial articulations.

Fig.6.4 illustrates the most basic components of the *organic interface* which is discernible in the majority of the settlement. The timber construction covered with vine leaves and surrounded with all kinds of vegetation has become a prevalent environmental element.[16] **(Fig.5.9.19.)** This simple construction is the basic component of *common land (67)* (Alexander, 1977: 337-340) The spatial configurations given below are all the differentiations of this lay out.

Fig.6.5 illustrates a further differentiation of space by the addition of *patterns* like *ayazlık / köşke,* platforms for drying fruits and vegetables, the

counter, *peyke*, and the ablution place (*abdestlik*). These functions were embraced by *ayazlık / köşke*, a timber platform which was raised on pillars. **(Fig.5.9.9.)**

Ayazlık / köşke is the essential *pattern* which constitutes the *organic interface* of the dwellings in Ürünlü. The given nomenclatures are characteristic to the Akseki-İbradı Basin. The meaning of these words demonstrates how nomenclature is derived directly from daily life, practical concerns and environmental circumstances. In Turkish, *Ayazlık* stands for "cool place," and *köşke* probably comes from *köşk,* which means a prestigious mansion. However, *köşke* is used to convey the idea that it is a comfortable rather than a prestigious place. *Ayazlık* and *köşke* together illustrate that the elevated timber platform creates a space where environmental comfort is sustained through cool breezes.

Ayazlık has been the heart of the outdoor activity in the traditional environment.[17] In this respect, it is the essential pattern structuring the spatiality of environment. *Ayazlık* is the place where most of the daily activities such as cooking, eating, washing the dishes, drying fruits and vegetables, looking after the children and praying took place. *Ayazlık* and its annexes have become the stage of the interaction between the members of the family in different age groups. The relations are reinforced by collective activities taking place in the *ayazlık.* [18]

Ayazlık is a perfect example for Alexander's definition of *pattern* as a three part rule. It solves a certain problem emanated by a specific context. It is a significant feature of the vineyard dwellings placed within the valley. Its function in the vineyard dwellings will be explained in detail by **Chapter 7**. It is also seen in the winter dwellings at the core of the settlement. In the winter dwellings, together with the living spaces, the *ayazlık / köşke* are oriented towards southeast in order to maximize the amount of solar energy for heating and agricultural production.[19] **(Fig.5.10.19 and 5.10.20)** In the vineyard dwellings, their orientation is arranged more flexibly, and the spaces left for sitting may face other directions. **(Fig.5.10.32)**

Next to the *peyke,* the sitting places, each *ayazlık* had a counter used for washing the dishes or ablution.[20] Especially in the summer and spring, most of the daily activities, such as the preparation of food, sitting and praying took place at

the *ayazlık.*[21] For drying the fruits and vegetables for using in winter, separate timber platforms were constructed above the *ayazlık.* These secondary platforms partially covering and shading the *ayazlık,* were suspended at the roof level in order to gain maximum amount of solar radiation.[22] **(Fig. 6.3. , 6.5., 6.7. , 6.8.)**

Efficient use of natural resources is a multifaceted principle of the architectural tradition of Ürünlü. This principle is clearly reflected by different articulations of the *organic interface* and its various realizations range from the maximization of surfaces for the absorption of solar energy to the utilization of the wastes as manure. Related with the former issue, the role of the toilets within the *organic interface* should be analyzed.

In the traditional Anatolian dwellings in general, the toilets were separate rooms built in the gardens without a connection to the living spaces. Ürünlü presents a variation of this general *pattern*. There were two traditional options for the location of the toilets. In the first option, toilets were located at the ground level below the *ayazlık*. **(Fig.6.8)** In this case, they were attached to the timber pillars of the *ayazlık*. In the second option, they were on the same level with *ayazlık* as an integral part of it.

Traditionally, the toilet was constructed by using timber filling technique and the wastes were sent to soil through a timber pipe. Below the ground level of the toilet, there used to be a chamber for the accumulation of waste. This chamber had been accessible either from above or from one side. In certain intervals, the solid wastes accumulated here were filled into earthenware jars by using shovels and was carried into the vineyard fields. According to the traditional practice human waste was never used as manure in the gardens of the winter dwellings. In these places, domesticated animal wastes were used. [23]

The exploitation of the human wastes as manure and the architectural evidence for traditional toilets and accumulation chambers no longer exist. All information concerning this facet of the *organic interface* is based upon oral sources. Currently, almost all of the traditional toilets are damaged. They are replaced with reinforced concrete structures served by plastic pipes. In most cases, these reinforced concrete additions are placed inside the former *ayazlık*. Therefore

toilets constitute the majority of the contemporary interventions which violate the coherence of the traditional environment. **(Fig.5.10.23)**

Fig.6.6 illustrates a differentiation of space by the incorporation of the timber beehive molds as an integral *pattern* of the *organic interface*. These cylindrical molds are called *kara kovan,* which means "black hive" in Turkish. These timber molds, which are characteristic to Anatolia, are traditional elements of honey production. The *kara kovan* is generally produced by hollowing out the trunks of chestnut or linden tree. Its radius is around 50 cm. while its length is around 100 cm. In Ürünlü, these hives used to be integrated to the *organic interface* by contributing to the productive role of the dwelling. The hives were also attached to the branches of trees or fit into the cavities of the rocks in for protection from wild animals. *Kara kovan* represents the historical referents' active engagement with his environment. Producing and placing the hives and taking out the honey is a procedure requiring experiential knowledge.

As well as the production of honey, stock raising is another traditional economical activity dependant on domesticated animals. The goat is the primary domesticated species of the Akseki-İbradı basin. Since there is a minor amount of arable land in the region, raising livestock has become the primary source of income in the traditional culture. Therefore the domesticated goat has been a very important species for the economical sustainability of the region since the stock raisers live on their milk, meat, hair, and skins.

The architectural configurations for embracing the living spaces of these domesticated animals constitute an important dimension of the *organic interface.* **Fig.6.7** illustrates a differentiation of space by the integration of the sheepfolds into the dwelling configuration. Almost all of the traditional dwellings contained sheepfolds on their ground floors. **(Fig.5.9.13.)** Other domesticated animals like donkeys also stayed there. In winters, this intimate relation between the living spaces of the human and domesticated animals also made it possible to take advantage of the heat produced by the livestock. **Fig.6.7** demonstrates the spatial complexity of the three-part sheepfold consisting of open, semi-closed and closed parts.

The specific articulations of the thick traditional wall sections have produced different *patterns* integral to the culture. The special treatments of these thick wall sections to produce the traditional bathroom (*gusülhane*) and furnace (*ocak*) [24] constitute differentiations of space embraced by the organic *interface*. **Fig.6.8** is an illustration of these *patterns*.

This analysis of the architectural sections from the perspectives of environmental aesthetics has demonstrated that each spatial differentiation through a *pattern* signifies a different mode of production within the spatial configuration of dwelling. This point should be emphasized since it reflects a completely different grasp of environment than the contemporary modes of habitation.[25] In contrast to the traditional relation of spaces with production, the contemporary architectural spaces are mostly defined by the modes of consumption taking place in them. The disengagement from the contemporary exploitative approach towards environment enhances the consideration of *organic interface* as a historical phenomenon. This makes it possible to define the *organic interface* as the composition of *patterns* which make use of environmental resources for the production of food and comfort.

6.3. The *Tectonic Joint* :

The investigation of traditional architectural *patterns* by this thesis has been based upon "a conception of environment as a dynamic perceptual – cultural system." (Berleant, 1991:103) This system is regarded as the representation of the active human engagement in the formation of architecture congruent with culture. In order to develop a more complete understanding of the environmental coherence illustrated by Ürünlü, this section will interpret the architectural evidence in a detailed level more associable with the human scale.

Therefore, this section will be a search for the representation of the quintessential architectural unit of this environmental coherence indicated so far by the *environmental armature* and the *organic interface.* As **Chapter 4** explains in detail, this section refers to Kenneth Frampton's suggestion of "tectonic syntax"

as the "irreducible essence of architecture" [26] in the representation of the reciprocity between architecture and environment.

Therefore, if the generic *joint* or connection underlying the traditional environment can be architecturally represented, the problem of this section can be solved. The scale of this investigation will be that of the architectural detail. The following arguments will illustrate consecutive steps of this attempt.

6.3.1. The Context and the Abstraction:

Assessing this reciprocity from the viewpoint of *tectonics*, this thesis regards the traditional built environment as the evidence of a deep layer of cultural – architectural cohesiveness irreducible to technology. *Tectonics* is tightly related with the technological but it transcends the purely technical.[27] Therefore the *joint* will not be taken solely in terms of its structural significance. As Frampton argues, "There is a spiritual value residing in the 'thingness' of the constructed object, so much so that the generic joint becomes a point of ontological condensation rather than a mere connection." [28] Similarly, Norberg-Schulz (1984: 10) accentuates the 'thingness' of the architectural product as the "condensation" of the environmental meaning.

Therefore the *tectonic joint* should be an abstraction of this culture-specific "condensation." This abstraction should be derived from the context involving a certain environmental character. As Norberg-Schulz (1984: 6) argues, "environmental character or the essence of place is defined by concrete things having material substance, shape, texture." If "the character is determined by the material and formal constitution of the place," (Norberg-Schulz, 1984, 14) then each *joint* or connection may be taken as a "concretization of a life-situation." (Norberg-Schulz, 1984, 5)

As it has been discussed in **Section 5.2** in reference to Tuan (1989: 31), the primary determinant of the context has been the material constraints. The abundance of cedar and rubble stone has been the most basic environmental fact to be interpreted by the cultural responses of the historical referent. There are secondary determinants caused by the economical models of agricultural

production or livestock raising. The following sections will explain how these contextual inputs comprise an "anchorage" to the land, and lead to the specific articulation of the *tectonic joint.*

6.3.2. The Problem and the Definition:

Then, the *tectonic joint* will be our third conceptual tool for an architectural representation of the environmental coherence. Following the abstraction of the *tectonic joint* as the "condensation" of the environmental character (Norberg-Schulz, 1984, 10), the most appropriate way of its representation will be conceptualizing it as "the fundamental nexus around which building comes into being – comes to be articulated as a presence in itself." [29] This section will present the multitude definitions of the conceptual tool. Then, with respect to the problem types, two exemplary articulations of the *tectonic joint* will be defined.

As it has been mentioned by **Chapter 4**, in all its forms the *joint* or connection testifies the "harmonious unity of human contribution and physical location." (Berleant, 1992: 133) Hence, its identification and explanation should be seen as an invaluable tool for the architectural historian because the *joint* plays a key role for decoding the cultural content of architecture. In order to achieve this goal, the "tectonic aesthetics" of Ürünlü **(Chapter 4, Section 4.1.3.)** will be explained with respect to two contextual requirements that the *joint* fulfills:

Firstly, the *tectonic joint* will be analyzed with respect to its capacity to reconcile the basic environmental facts with the essential requirement to achieve enclosure. In Norberg-Schulz's (1984: 23) terms, the "archetypal fact of building" is providing enclosure, which means "gathering the world" into a configuration of materials. What is seen as "the world" here is the stage of this activity of "gathering," and "the world" is defined with respect to the material constraints. As given in **Section 6.3.1.**, these constraints are quite definite.[30] Then, the first exemplification of the *tectonic joint* will be taken as its capacity to combine cedar and rubble stone for fulfilling the requirements of stability and enclosure.

Secondly, the *tectonic joint* will be analyzed as an underlying logic of "connection" beyond a specific structural joint. It is more appropriate to call this

dimension of the tectonic aesthetics as the *tectonic connection.* This will be an analysis with respect to the capacity of the *connection* to reconcile the procedure of enclosure with the daily requirements of the agrarian life. Here "the world," or the stage of the act of "gathering into a material configuration," is defined with respect to activity systems rather than material constraints. The *tectonic connection* tries to represent the congruence between the behavioral patterns and the structural consistency.[31]

In the following section, the explanation of the environmental coherence in Ürünlü will be made clearer by the exemplifications of the *tectonic joint* and *connection.*

6.3.3. The Solution and the Exemplification:

The most appropriate representation of the *tectonic joint* in Ürünlü is the coming together of timber elements and rubble stone in the composition of the timber reinforced rubble stone masonry with projecting tie-beams. **(Fig.4.4.** and **6.9)** The observation of the *joint* from the perspectives of architectural history [32] reveals an overarching constructional logic that embraces the environment. Associated with the almost unchanging environmental parameters of the context, the *tectonic joint* may be seen as a timeless principle shaping the traditional built environment.

Wherever it is applied, the *tectonic joint* incorporates the otherwise weak and perishable components into a resistant and durable entity.[33] **(Fig.5.10.16)** The interlocking of the irregular rubble stone mutually reinforced with cedar lintels and tie-beams creates the characteristic *tectonic syntax* where no mortar is used. Then, the principle of counter-balance between the components of a stable composition is the inherent principle of all the interpretive scales ranging from the *agricultural armature* to the *tectonic joint*. **(See 5.2.1.)** As a construction material, wood has structural qualities that stone does not possess. Wood has great strength and elasticity in comparison with its weight. Wood has a high capacity to absorb the stress and strain developed by irregular units of rubble stone within the composition.

This generic principle of "environmental reciprocity" may be traced in a variety of circumstances ranging from the exterior walls of the dwellings to the retaining walls of the agricultural platforms. **(Fig.6.9, 6.10, 6.11)** It is most basically this quality that gives the environment its coherence.

The environmental aesthetical significance of the *tectonic syntax* is that the builder "enters bodily into the functional process, controlling the movements of the craft in an act of skill that is an act of beauty." (Berleant, 1992: 63) The *peştivan* (projecting tie beams) indicate the codification of the bodily movement within the architectural configuration. Besides their structural functions within the masonry, these projections constitute built-in scaffolding enabling the builder to ascend as the structure becomes higher. **(Fig.4.3.)** Therefore, the form as well as the intervals of these structural elements are determined by the bodily engagement of the builder during the constructional process.

Therefore, the rhythm as well as the consecutive steps of construction becomes traceable. The assembly of *peştivan* also formulates a textural grid that defines the allocation of interior spaces as well as the window or door openings. Each architectural element acquires a comparable scale with the overall composition. Therefore the *peştivan* defines a proportional and structural unit by emphasizing the consistency of the practically reproducible structure.

If the *tectonic joint* is thought to be the generic *pattern*, then each *tectonic connection* is the *pattern* adopting the *joint* into specific requirements of daily life. A good example to *connection* is the characteristic garden fence called *kuşkonmaz* by the natives of Ürünlü. **(Fig.5.10.17)** This simple construction is a derivative of the generic masonry. If timber posts are integrated into the rubble stone masonry, they practically become constitutive elements of the garden fences, the *ayazlık* or the *asma* constructions. These posts are basically tree trunks which may be used more or less in their natural shape either as a vertical or a horizontal supporting or load-bearing member.

Each *pattern* of *connection* turns the *tectonic joint* into an integral aspect of the *organic interface*. **(See 6.2.3. and Fig.6.9, 6.10, 6.11)** This understanding makes it possible to regard some elements of the *organic interface* such as the

riding stones (*binek taşı*) or outdoor seats (*peyke*) as *patterns* conforming to the *tectonic connection.* **(see 6.2.3. and Fig.5.9.4 and 6.11)**

Building edge is the point of interaction between the *organic interface* and human scale. It is also an important point of articulation which is made on the basis of the constructive logic underlying the *tectonic joint*. Alexander (1977: 755) reminds this role of the *building edge (160)* by stating that the edge of a building should be treated as a "thing, a place, a zone with volume to it" not like a simple line without a thickness. Accordingly "the edge of buildings should be crenellated with places that invite people to stop" by "making places that have depth and a covering, places to sit, lean, and walk, especially at those points along the perimeter which look onto interesting outdoor life."

Riding stone *(binek taşı)*is a perfect example to the pattern of building edge. (160) It is a traditional crenellation of the masonry which connects architecture to daily life. It is used by the natives to sit, to put their loads for resting or as its name reminds, to ride horses or donkeys. **(Fig.6.11.)** Similarly, *peyke* fulfills an integration of architecture and life by extending the *sequence of sitting spaces (142)* into the pedestrian paths.

Like *peyke* and *binek taşı, kuşkonmaz,* the garden fence, is matched with a specific contextual problem and solution. **(Fig.6.10.)** It is designed for protection from the effects of domesticated animals wandering in the streets and paths. It keeps the goats, the cows or the donkeys out to protect the vegetation. The scale and composition of the *kuşkonmaz* clearly reflects this purpose. The function is hidden in the traditional nomenclature. In Turkish, *kuşkonmaz* signifies a place where the birds cannot perch. This word describes the sharp edges of the timber fences by conveying a general idea that this is not a comfortable place for animals. **(Fig. 5.9.8 , 5.10.31** and **6.10.)**

Then, the traditional fences integrated to the garden walls do not have a protective function against the humans. In the traditional rural society there had been no necessity for this kind of a protection. Today, changing socio-economical and demographic conditions have forced the villagers to take precautions against

the humans and to replace the traditional fences or garden doors with locked steel elements. **(Fig.5.9.20, 5.10.20 and 5.10.27)**

This fact of the historical society is also demonstrated by the characteristic lock system called *tıfraz*. **(Fig.5.9.7 and 5.10.33)** *Tıfraz* indicates a genuine logic of *connection* between timber elements. It is primarily designed for ensuring the protection of the garden against domesticated animals. **Fig.6.12** describes how the traditional mechanism works. Its complexity enhances flexible usage. With the use of small timber wedges, it is possible to lock the system against the humans. *Tıfraz,* which is a logic of *connection*, is adaptable to different scales like large garden doors, the smaller doors and windows of the rooms inside the dwellings. **(Fig.6.12)**

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[1] For the discussion of the role of architecture in the transmission of traditions see:

Doshi, Balkrishna V. (2007) "Cultural Continuum and Regional Identity in Architecture," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition,* Vincent B. Canizaro (eds.) New York: Princeton Architectural Press, pp.111-118
Originally published in (1985) *Regionalism in Architecture,* Robert Powell (eds.) Singapore: Concept Media, pp.87-91

Bourdier, Jean-Paul and AlSayyad, Nezar. (1989) 'Dwellings, Settlements and Tradition: A Prologue,' in *Dwellings, Settlements and Tradition: Cross-Cultural Perspectives,* Jean-Paul Bourdier and Nezar ElSayyad eds. Lanham,MD: University Press of America co-published with Berkeley, CA: International Association for the Study of Traditional Environments (IASTE) Center for Environmental Design Research, pp.5-25

[2] Alexander, Christopher. Sara Ishikawa, Murray Silverstein, with Max Jacobson, Ingrid Fiksdahl-King, Schlomo Angel. (1977) *A pattern Language: Towns, Buildings, Construction*. New York: Oxford University Press

Alexander, Christopher. (1979) *The Timeless Way of Building*, New York: Oxford University Press,

[3] The definition of "armature" is given in Chapter 4, Section 4.2.3.

[4] Berleant (1997:122) argues that this self-generative and sustainable quality of the rural traditions can only be achieved by the incorporation of several disciplines in the contemporary situation. He states that architecture should be seen as a "collective art employing the expert services of the ecologist, the environmental psychologist, the cultural geographer, the anthropologist, the landscape architect, the urban and regional planner, the environmental artist, the aesthetician, and the engineers." The achievement of the rural architectural tradition is remarkable because of the quality of the environments it has produced is only appreciable by the incorporation of so many disciplines in the contemporary world.

[5] Rapoport, Amos. (1990) "Systems of Activities and Systems of Settings," in *Domestic Architecture and the use of space: An interdisciplinary cross-cultural study,* Susan Kent (eds.) Cambridge: Cambridge University Press, pp.9-20

Rapoport's (1990: 18) following conclusions are important for understanding the significance of environmental scale for culturally congruent architecture:

- "Behavior is contained loosely by architecture....different activities may occur in a given architectural setting owing to its place in the system of settings..."

  Therefore it is not appropriate to label certain spaces with definite functions. Typology applies this labeling to the plan compositions.

- "Activities occur not in architecture but in *systems of settings* which include outdoor areas, settlements, and beyond – the whole cultural landscape."

  Here, "architecture" is taken in its conventional meaning as the object-oriented study of the theoretically isolated building. This thesis considers Ürünlü as a "system of setting" which is equivalent with a "cultural landscape."

- "It also follows that one cannot look at single activities but must consider *activity systems* (behavior circuits)"

- "The extent of this system, and the settings of which it is composed, in any given case cannot be assumed a priori but needs to be discovered."

  This thesis considers the extent of this system within the local-traditional agricultural exchange system extending into Konya and Manavgat

- "It further follows that one cannot study activities in a single setting." because "what happens in one setting depends on what happens in other (relevant) settings."

  This implies that one must study activity systems in systems of settings because there is tight the congruence between culture and systems of settings. Therefore, the "system of setting" must be the essential unit of the environmental analysis.

- "Activities are organized not only in space but also in time."

  The thesis juxtaposes the architectural rhytm with the temporal rhytm based on seasonal agricultural and climatic cycles. (See Chapter 7)

[6] Here, the *patterns* identified by Christopher Alexander are given in *italics* with their assigned number between the brackets. Eg. *(4) agricultural valleys*.

These patterns have been conceived by instructive rules for contemporary architects. However, when Ürünlü is considered, this traditional environment becomes a repository where these already existing *patterns* may be traced.

Besides the given patterns, there are other ones whose relations with the *agricultural armature* may be seen as secondary.

For instance while defining the pattern of *(24) sacred sites*: Alexander (1977: 132) argues that "the physical world sustains the connections to the past by special places such as natural beauties and historic landmarks which symbolize the traces of the past.

[7] Alexander (1977), pp. 198-202

In the definition of *house cluster (37)*, Alexander (1977: 198) argues that "people feel comfortable in their homes if a group of houses forms a cluster with the public land between them jointly owned by all the householders." Alexander (1977: 201) illustrates this pattern with "overlapping clusters in a Turkish village". Alexander (1977: 202) argues that "identifiable clusters of 8 to 12 households around the common land and paths" gives an ideal solution.

[8] Asatekin ,Gül (1994), *The Role of the Inhabitant in Conservation: A Proposal for the Evaluation of Traditional Residential Architecture in Anatolia,* Unpublished Ph.D. Thesis in Restoration, supervisor: Prof.Dr. Ömür Bakırer, Ankara: METU

[9] Alexander (1977: 195) defines a pattern called the *degrees of publicness (36)* and integrates these different degrees into (1977: 613) the pattern called *intimacy gradient (127)* which defines the gradual progression between "the most public, slightly more private and most private domains." The *intimacy gradient (127)* parallels the concept of *interface* proposed by Asatekin (1994).

[10] This environmental consciousness of the rural architectural tradition is also emphasized by Alexander's (1977: 509-511) *patterns* of *site repair (104)* and *agricultural valleys (4)*. Alexander argues that "Buildings must always be built on those parts of the land which are in the worst condition, not the best", for instance one should "leave those areas that are most precious / beautiful / comfortable / healthy as they are…"

Jale Erzen (2006: 51) explains this feature of the rural architectural traditions by referring to the concept of *ecumen* meaning the transition of space into "place" or house into "dwelling."

[11] The pattern of *common land (67)* can be related with *positive outdoor space (106)*. Alexander (1977: 522) states that the outdoor spaces having a degree of enclosure give a sense of comfort to the users. If surrounding elements such as buildings, trees, fences etc. provide this enclosure, the outdoor space becomes an "entity with a positive quality." Fig.5.7. indicates this "positive quality" of the *harman* in Ürünlü.

[12] One of the important patterns articulating the social interaction is the *pedestrian street (100)*, which is regarded by Alexander (1977: 489) as "the most essential kind of social 'glue' in society"

The old inn is a cultural variation of the pattern called *traveler's inn (91)* Alexander (1977: 450)

Commercial activities in the traiditonal culture of Ürünlü were constituted by small-scaled social institutions which may be defined as *self-governing workshops (80)* (Alexander, 1977: 398-403), *individually owned shops (87)* (Alexander, 1977: 433), and *home workshop (157)* (Alexander, 1977: 736-739) (for the illustration of *home workshop,* Alexander refers to the traditional Anatolian dwelling: see image on p.737)

The dwelling of Mustafa Özdoğru in the Karabağ District of Ürünlü is a good example to the combination of living spaces with handicraft workshop in the traditional society. (Chapter 5, Section 5.1.2.) (Fig.5.10.4)

The social relations and cultural transmission amongst successive generations were further reinforced by the *pattern* of *master and apprentices (83)* (Alexander, 1977: 413-415)

[13] Alexander's pattern called *path shape (121)* is derived from the traditional outdoor spaces like the *harman* of Ürünlü. Alexander (1977: 590-591) states that "streets should be for staying in, not just for moving through, the way they are today," and argues that "paths should become enclosures, places tos tay by making a bulge in the middle of a public path and making the ends narrower." The *harman* in the *Öteyaka* District of Ürünlü exemplifies a cultural variation of this generic scheme. (Fig.5.5. and 5.7.)

[14] *Binek taşı* (riding stone) is a cultural variation of the pattern *building edge (160)*. Alexander(1977: 755) states that the edge of the buildings should become a "thing", a place, a zone with volume to it, not a line or interface which has no thickness." He states that the "crenellation of the edge of buildings, making places that have depth, making places to sit, lean,

walk on the perimeters of outdoor life" reinforces and enriches the social life and gives a character to the built environment.

[15] *Peyke* is a cultural variation of the patterns called *garden seat (176)*and *public outdoor room (69)* Alexander(1977: 351-352)

[16] The timber post-lintel construction embraces the patterns of *fruit trees (170) tree places (171)*and *garden growing wild (172)* (Alexander, 1977: 795-804)

As suggested by these patterns, within the post-lintel asma constructions of Ürünlü, "grasses, mosses, bushes, flowers, and trees are combined in a way which comes close to the way that they occur in nature: intermingled, without barriers between them, without bare earth, without formal flower beds, and with all the boundaries and edges made in rough stone and brick and wood which become a part of the natural growth"

[17] *Ayazlık* embraces the patterns called *outdoor room (163) and courtyards which live (115).*

Outdoor room (163) is concretized by the definition of the exterior space with the help of "fences, sitting walls, screens, hedges, exterior wall of the buildings" in a way that "it takes on the feeling of a room,even tough it is open to the sky." (Alexander, 1977: 767)

Courtyards which live (115) embraces the idea of "roofed verandas continuous with both the inside and the courtyard" which has "a view out of it to some larger open space". (Alexander, 1977: 564)

[18] In this sense, *ayazlık* also embraces the patterns of *family (75), life cycle (26), household mix (35), communal eating (147), eating atmosphere (182)*

At this point, the *pattern* of the *family (75)* should be emphasized. Alexander (1977: 377-378) argues that for "a viable social form", enough "communal action" is needed "to give depth and richness to the ordinary experience around the home" He takes the "old extended family based on blood ties" as a successful model where **"**at least a dozen people round them, so that they can find the comfort and relationships they need to sustain them during their ups and downs." The traditional Anatolian dwelling exemplifies this environment where "a family of at least three generations, with parents, children, grandparents, uncles, aunts, and cousins, all living together in a single or loosely knit multiple household."

Ayazlık was also an outdoor playground for the children. In this sense, *ayazlık* embraces the *pattern* of *connected play (68)* (Alexander, 1977: 341-347)

The pattern of the *household mix (35)* is closely related to these points. It follows that "No one stage in the life cycle is self-sufficient: People need support and confirmation from people who have reached a different stage in the life cycle, at the same time that they also need support from people who are at the same stage as they are themselves. (Alexander, 1977: 189)
Ayazlık has been the central stage of these interactions in the traditional culture of Ürünlü.

[19] This quality reflects the generic pattern of *south facing outdoors (105)* (Alexander, 1977: 513-516) and *indoor sunlight (128)* (Alexander, 1977: 615-617)

[20] This is a cultural variation of the pattern called *sunny counter (199)* (Alexander, 1977: 916-918)

[21] In this sense, *ayazlık* embraces the *patterns* of the *activity nodes (30)* (Alexander, 1977: 163-167) and *sequence of sitting places (142)* (Alexander, 1977: 673)

[22] This may be seen as a traditional antecedent for the idea of *roof garden (118)* which maximizes the efficient area for gaining solar radiation. Alexander (1977: 576) states that "a vast part of the earth's surface, in a town, consists of roofs. Couple this with the fact that the total area of a town which can be exposed to the sun is finite, and you will realize that it is natural, and indeed essential, to make roofs which take advantage of the sun and air."

[23] This is a cultural variaiton of the pattern of *compost (178)*

Alexander (1977: 823-825) takes such traditional solutions while stating that the "current ways of getting rid of sewage poison the great bodies of natural water, and rob the land around our buildings of the nutrients they need…..valued fertilizer" and that "all toilets should be arranged over a dry composting chamber and organic garbage should lead to the same chamber" and finally "combined products should be used as fertilizer"

[24] The characteristic masonry of the Akseki-İbradı Basin is a cultural variation of the pattern of *thick walls (197)* which occupy substantial volume. (Alexander, 1977: 909-911)
The furnace exemplifies the pattern of the *fire (181).* (Alexander, 1977: 842)

[25] This quality of the traditional environment of Ürünlü reminds one of Berleant's projections for an ecological mode of dwelling. (Berleant, 1992:80-81)

Although this proposal is not the central concern of this thesis, referring to this argument is useful for the differentiation of the historical model from the contemporary modes of habitation.

Berleant takes these kinds of traditional environments as historical models. He argues that "the development of a humane environment becomes at the same time the creation of an aesthetic one," therefore ""the achivement of an ecological breakthrough" is "at the same time attain moral and aesthetic one." Berleant argues that such an "integration of people and environment" should be seen as "the fullest degree of aesthetic functionalism," or "a dynamic synthesis of the practical and the aesthetic".

[26] Frampton (2002) "Rappel à l'Ordre : The Case for the Tectonic," p.99

[27] Frampton (2002), p.94

[28] Frampton (2002), p.95

[29] Frampton (2002) "Rappel à l'Ordre : The Case for the Tectonic," p.95, in reference to Gottfried Semper

[30] Tuan (1989), pp.27-29
Tuan's discussion of the effects of environmental constraints on the architectural tradition was presented in Chapter 5, Section 5.1.

[31] This continuity in the traditional built environment has been the source of inspiration for Alexander's *pattern* called *structure follows social spaces (205).* (Alexander, 1977: 941) Alexander argues that for the successful performance of architecture, there should be "congruence between the physical spaces (defined by columns, walls and ceilings) and the social spaces (defined by activities and human groups)."

[32] Allsopp, Bruce. (1972) 'A Sense of Responsibility,' in *RIBAJ August 1972, vol.79* pp.336-337

The term "architectural-historical thinking" is used by Allsopp to denote a specific perspective towards history where it is regarded as "a means of awareness" which "gives us additional and valuable information which helps us to define ourselves in our environment in the universe" and helps us in "adopting a special kind of thinking about the relatedness of things." Allsopp states that "A sense of history releases us from confinement to the present, but it not only makes us aware of our roots in the past, it also relates us to the future. This is a challenge to which we may or may not respond creatively…. For those who do not bury their heads in the sand, the sense of history stimulates an extrapolation from history into the urgent problems of sociology and ecology… Thus history overflows into the future. …By being aware of history, by thinking historically, we develop our awareness of the future and a sense of our historical responsibility for the future."

[33] The structural consistency of the traiditonal system exemplifies the patterns of *efficient structure (206), good materials (207) and gradual stiffening (208)* (Alexander, 1977: 946-969)

CHAPTER 7

AESTHETICS OF CONTINUITY IN THE TRADITIONAL VINEYARD DWELLINGS OF ÜRÜNLÜ

This chapter analyzes the vineyard dwellings of Ürünlü according to the theoretical framework established by **Chapters 3, 4, 5** and **6**. This analysis has two sections. The first section **(7.1.)** explains the conceptual significance of the vineyard dwellings for the aesthetics of continuity in Ürünlü. Against this background, the second section **(7.2.)** evaluates the environmental aesthetical significance of the "vineyard dwelling" by referring to a case study.

7.1. The Conceptual Significance of the "Vineyard Dwelling" :

Considering "environmental reciprocity" as the basic contextual determinant of traditional rural architecture, and referring to the connotations of the term "dwelling," (Norberg-Schulz, 1980 and 1984), the first section **(7.1.1.)** will explain how the term "vineyard dwelling" will be conceived as a settlement pattern and the second section **(7.1.2.)** will explain how the "vineyard dwelling" becomes as an agent of enculturation.

7.1.1. "Vineyard Dwelling" as a Settlement Pattern:

In contrast to the initial implications of the term, the thesis considers the "vineyard dwelling," as a settlement pattern extended into an environmental scale rather than a distinctive typological model represented by a single building. This conception is a part of the interpretation of traditional rural architecture as environmental design. First of all, the settlement system pertaining to vineyard dwellings should be analyzed as a cultural response to the environmental

parameters. This response has had a much further influence upon the local culture than the development of a specific building type because it has shaped the cultural landscape as a whole.

The most important environmental parameters affecting the development of the local settlement pattern have been climate and geo-morphology. These timeless parameters are the essential points of departure for the historiography of rural dwelling in Ürünlü.[1]

The climate of Ürünlü is a combination of the cold and arid continental climate of the Konya Plateau and the hot and humid Mediterranean climate of the Manavgat Plateau. This climatic complexity enhances the richness of the flora and the range of agricultural products. Ürünlü is open to the climatic effects of the Mediterranean because its altitude is considerably low as compared to the nearby settlements of Ormana and İbradı. **(Fig.5.3.)** The Manavgat valley, which is formed by the dramatically shifting contours of the rocky terrain, connects Ürünlü with the Mediterranean. **(Fig.5.4, 7.1, and 7.2.)** In winters, the cold and arid winds passing through the Taurus Mountain chain reach the northern borders of the village. In summers, Ürünlü is subjected to the soft air flows possessing a Mediterranean character. These flows are infiltrated through the Manavgat river, the valley, its canyons and the Oymapınar Dam and eventually reach the settlement from the southeastern direction. These southerly winds bring warm currents of moisture.

The multi-layered richness of the climate finds its most remarkable expression in the local settlement pattern. Throughout history, the rural settlement has developed strategies to cope with the complicated climatic effect. The consecutive environmental response has been a synthesis between the extreme patterns of scattered and compact settlements. **(Fig.7.3, 7.4, and 7.5.)** These seemingly contrasting modes co-exist as complementary responses. This cultural response has been realized through the articulation of the geo-morphological qualities of the landscape.

The macro-form of the traditional rural settlement of Ürünlü may be abstracted into a crescent shaped southeastward. **(Fig.7.1, 5.4, 5.6, 5.7)** In winters,

the crescent-shaped nucleus of the settlement provides the appropriate space for habitation. In this settlement pattern, protection from cold winds is ensured through a dense layout where dwellings are intimately organized around courtyards. The southeastern face of the nucleus is a sloppy valley gradually descending towards the Manavgat River bed. This steep terrain provides an abundance of land for the formation of the scattered farmsteads and the extension of the agricultural activities through the use of agricultural terraces. **(Fig.4.2.)**

The geo-morphological structure appropriate for a dispersed settlement pattern also provides opportunities for the compensation of the hot-humid effect of the Mediterranean. In summers when the Mediterranean humidity prevails, air flows are consciously directed through the dispersed layout of the vineyard dwellings.

The annual extension and contraction of the traditional rural settlement had been regulated according to the tension between the de-centralizing agricultural necessities and nucleating forces. The agricultural necessity of finding arable land and regulating the climate and solar energy necessitates a seasonal de-centralization of the settlement while occasional social necessities and the hardships of winter necessitate the sustenance of the nucleus. The seasonal cycle acting upon the settlement may be explained by referring to the metaphor of systole and diastole used by Redfield in the explanation of peasant communities. (Redfield, 1955a: 8) **(Fig.5.4.)** The condensed and introverted dwelling mode of the winter **(Fig.7.3.)** is complemented by the scattered and expansive dwelling mode of the summer. **(Fig.7.4.)**

As the introductory overview of the socio-economical structure of the Akseki-İbradı basin **(Chapter 2, Section 2.1.3.)** has explained, winter means the shrinkage of the total spatial extension of the settlement and its dwellers. Winter signifies a return back to the hearth for consuming what had been produced during the summer time's work. Hence, although the diffuse form of the rural agricultural community is constituted by a people living scattered over a wide area, it retained its unifying social center. Therefore the traditional inhabitants of Ürünlü may be

considered as “rural dwellers with part-time nucleation.” (Redfield, 1955a: 7) **(Fig.5.4.)**

The summer time’s production had been the result of a part-time migration to the neighboring provinces like Konya. The oral sources and the material evidence reveal that this seasonal production may have also been the result of the part-time agricultural work in the surrounding fields embraced by the “vineyard dwelling” system of Ürünlü. However, at present this traditional economical model does not exist.

In the case of Ürünlü, the architectural heritage, which is in relatively better conditions, is situated in the nucleus that has been used in the winter months. The continuity of use is also encountered in this part. Academic studies conducted in the region until today are mostly confined to this sector of the traditional built environment. This is a problem for the comprehension of Ürünlü as a whole because the assessment of the traditional nucleus without the vineyard dwellings does not provide a satisfyingly complete view of the historical settlement.

In contrast to the better preserved nucleus, most of the vineyard dwellings have disappeared. In spite of this, these structures deserve more attention because they are important constituents of the bygone state of Ürünlü. In other words, for a historical analysis from the perspective of environmental aesthetics, the vineyard dwellings and their corresponding settlement pattern become more significant.

The significance of the “vineyard dwelling” for the rural traditional settlement of Ürünlü can be best appreciated when it is realized that this settlement pattern has become the principle sustainer of a consistent life cycle within the demarcated territory of Ürünlü. In this respect, the thesis considers the vineyard dwellings of Ürünlü as firm anchors of the cultural landscape. The vineyard settlement pattern is a perfect representative of aesthetics of continuity in Ürünlü because it powerfully connects the rural dweller to environment. **(Fig.7.6.)** The vineyard system of settlement responds to the essential requirements for survival in winter. To summarize, “vineyard dwelling” has been the principle sustainer of a permanent historical settlement in Ürünlü.

The location of the dwelling nodes and agricultural platforms within the system creates a basis for the continuity of agricultural production and the transportation and trade of goods for the economical system of exchange. In the summer time, the corrugated topography of the Manavgat River basin becomes a ground of transportation opening up to the neighboring settlements in the southern direction. **(Fig.4.8)**

If the system defined by the vineyard dwelling disintegrates – as it has happened in the last four decades – the whole environmental system underlying the cultural landscape collapses. This means that the overall consistency, unity and sustainability of the whole settlement is violated. In this respect, the vineyard dwelling is crucial for the architectural enculturation of Ürünlü. Next section will discuss the vineyard dwelling as an agent of enculturation.

7.1.2. Vineyard Dwelling and Architectural Enculturation:

The last section revealed the fact that the fertility of the land in the spring and summer months is efficiently treated by the vineyard system of settlement. The contribution of the vineyard dwelling to the performance of the overall system reveals that the vineyard dwelling is the essential shaper of the local cultural identity and the sustainer of collective memory of Ürünlü. This system has turned Ürünlü into a consistent rural settlement.

In **Chapter 4 (Section 4.1.4.)**, *tectonics* is regarded as the principle indicator of the cultural – architectural cohesiveness irreducible to technology. (see **Chapter 4**) At this point, the discussion of *tectonics* in the case of the vineyard dwellings is a perfect ground for the consideration of *tectonics* as the cultural dimension of architecture in an expanded scale.

The agrarian settings constituting the vineyard settlement system reveals the essential architectural structure representing the integrity of the dweller and environment. The “harmonious unity of human contribution and physical location” (Berleant, 1992: 133) establishing “an irreducible reciprocity or continuity of person and place, or human action and response with environmental features and

qualities." (Berleant, 1992: 154) are aesthetic values which are traceable in the scales of a setting, building or detail. These scales correspond to the conceptual tools proposed by this thesis: the *tectonic joint*, **(Fig.6.9.)** the *organic interface*, **(Fig.6.4. , 6.5., 6.6. , 6.7. , 6.8.)** the *environmental armature*. **(Fig.4.8.)**

The replication of the same cultural attitude towards the environment leads us to the reconsideration of environmental aesthetics of Ürünlü as cultural aesthetics (Berleant, 2005: 103-113) **(Chapter 4, Section 4.1.1.)** This viewpoint reveals the role of the vineyard dwelling in the process of the architectural enculturation of the rural settlement and the relevancy of *tectonics* as the cultural congruence of traditional rural architecture. Enculturation occurs by means of the environmental reciprocity between architecture and culture. The process is explained by Berleant (1997:11) who argues that "the things we make make us" because "They both influence and are infused by our personalities, our beliefs, and our purposes ….and our characteristic activities."

In this discussion, Redfield's reflections on the traditional rural communities are sources of inspiration for reading culture through architectural evidence. Redfield categorizes the different ways of conceiving a traditional community as a whole. (Redfield, 1955a: 11) (also see **1.5.**) One attitude had been focusing on the morphological - physical relations between people and nature by conceiving a community as a coherent ecological system[2]. The other attitude had been discerning an abstract social structure, personality type or world view by interpreting the physical evidence. Redfield argues that when these approaches are taken separately, they are incapable of explaining the complete picture because their assumptions are only partially correct.

Taking into account the vineyard dwellings, this thesis introduces a third alternative which combines the above mentioned approaches referred by Redfield. The thesis argues that a more complete view of the peasant community of Ürünlü may be achieved by conceiving the community as a *tectonic* structure. However, this structure should not be taken as a mere physical configuration. It should be taken as a cultural artifact loaded with the characteristic response towards

environment. It embodies the constructive principle which combines the natural character of the recipient landscape and the modifying cultural response.

The conception of the community as a *tectonic* structure relates and embodies both of the previous conceptions of the community as a physical envelope and a social structure. This chapter establishes such an understanding by analyzing an exemplary agricultural setting. Before introducing the case study, another conceptual relation between the term "culture" and "vineyard dwelling" needs to be clarified.

The role that "vineyard dwelling" had played during the architectural enculturation of the settlement has another dimension beyond the transmission of traditional customs and values through the collectively shared constructional knowledge of architecture. The term "vineyard" is directly related with the verb "to cultivate," which points to the etymological origins of the term "culture."

The terracing of the site **(Fig.7.7.)** and the establishment of *environmental armatures* **(Fig.6.9.)** is an engagement in the act of "cultivating" the site. Frampton emphasizes this point by arguing that the terracing of an irregular topography in the traditional cultures should be seen as an establishment of "the specific culture of the region". For Frampton, this act is instructive since "the geological and agricultural history of the region becomes inscribed into the realization of the work".

In this sense traditional rural architecture embodies "the subsequent cultivation and transformation of the place across time," and thus may be viewed as a historical document shedding light on the congruence of architectural and cultural traditions. (Frampton, 2002/1983: 86-87)

Then the continuous use of the settlement by the successive generations means the cultivation of the agrarian setting across a long time span. The vineyard settlement pattern has sustained a consistent agricultural cycle throughout centuries. The vineyard dwellings have been anchors of the whole settlement by making use of agricultural production. Although agriculture may be regarded commonplace, its importance should not be overlooked. The agricultural cycle

configured by architecture has been successful in transforming lubricous solar radiation into tangible and consumable surplus.

The conceptual significance of the vineyard dwellings indicate that the underlying aesthetics of continuity is architecturally represented by the environmental reciprocity observed between the physical constituents of the settlement. In the agricultural settings exemplifying the mode of "vineyard dwelling," the architectural elements of the traditional built environment act as *organic interfaces* that capture, infiltrate, store, use or reflect solar energy and convert it into surplus and environmental comfort through its interaction with solar radiation. **(Fig.6.4. , 6.5. , 6.6. , 6.7. , 6.8.)**

Hence, in the vineyard dwellings, the intimate relation between building and site provides a testing ground for the theoretical argument of this thesis.

7.2. Case Study: The Vineyard Dwelling of the Özcivan Family

Through this specific example, the place of the vineyard dwelling in the context of "environmental reciprocity" is explored. **(7.2.1.)** Then, the architectural patterns of the aesthetics of continuity will be elaborated in reference to the case study. **(7.2.2.)**

This section aims to present an explanatory architectural historiography of the agricultural production and consumption processes of Ürünlü. This will be an environmental aesthetical explanation of the rhythm of the rural life and the formation of the settlement pattern.

7.2.1. The "Vineyard Dwelling" and Environmental Coherence :

7.2.1.1. The Definition of the Setting:

On the southwestern corner of Ürünlü there is a narrow pedestrian path which originates from the formerly commercial square called *Cıngıllı.* This path

gradually merges into the natural contours of the sloppy landscape. This path is also placed in the latter part of **Panorama 3 (Fig.5.10)** Along the path, the *organic interfaces* offering intermingled stretches of stone, timber and greenery define a continuous surface of agricultural production. **(Fig.5.10.30)** The two extreme points of this fertile *environmental armature* are marked by the winter dwelling and the vineyard dwelling of the Özcivan family. **(Fig.5.10.33.)** The settlement ridge demarcated by the two Özcivan dwellings defines the smallest unit of environmental reciprocity in the scale of the settlement. This conceptual line defines an *environmental armature* and provides substantial material evidence through which the rhythm of the traditional rural life may be read. **(Fig.7.8.)**

7.2.1.2. The Role of the Winter Dwelling in Environmental Coherence:

The end-points of the above mentioned path **(Fig.7.8.)** define two extreme settlement patterns differentiated by their varying relations to the agricultural process. This section explains the first one.

Close to the northern edge defined by the *Cıngıllı* square, the center of commercial and communal life, one encounters the winter dwelling of the Özcivan. It does not stand out as an individual building. On the contrary it is a component of a larger environmental system. **(Fig.7.9.)** It is dependent to an external source of agricultural production in order to be able to sustain the lives of its inhabitants. It has a compact layout and it is organized around a garden together with the neighboring dwellings. **(Fig.7.9.)**

Surviving the winter season had been an important part of rural life in the Akseki-İbradı Basin and the dwellings at the core of the settlement fulfilled this function. Being an indispensable component of environmental reciprocity, these winter dwellings reinforce the aesthetics of continuity in Ürünlü. **(Chapter 4, Section 4.1.2.)** The preferred orientations of the thick timber-reinforced rubble stone masonry walls economize the seasonal requirement for heating. The dwelling is a part of a condensed and introverted settlement pattern dependent on the agricultural products of the vineyards.

As part of the basic requirements of survival, the winter dwelling embraced the processing and storage of food. This is closely related with the domesticated animals. As it was mentioned in **Chapter 6 (Section 6.2.)**, the goats and cows were important for the dwellers who lived on their milk, meat, hair and skins. A variation of the *organic interface* is the integration of the sheepfolds into the spatial configuration of the dwelling. **(Fig.6.6. and Fig.5.9.13.)** In the winter dwellings, milk obtained from these animals were processed in order to produce yoghurt and butter.

Another important component of the *organic interface* in the winter dwelling is the timber storages for wheat. **(Fig.6.5)** These storages were in the form of simple rectangular prisms with dimensions approximately: 1m. x 1m. x 3 m. As it was stated by **Chapter 4 (Section 4.1.2.)** wheat comes to Ürünlü from external sources as a result of exchange with the local products such as vegetables and fruits. Wheat was stored in these timber boxes and then was taken to the windmills on the northwest of Ürünlü. Today there is no trace of these windmills because did not survive. Wheat was grinded into the form of flour and according to the amount of wheat, 1 or 2 kg. of flour was left to the owner of the windmill. Then, flour was taken back to the winter dwelling.

Therefore, winter dwelling's scale and its complex articulation of the internal spaces as well as its isolation from agricultural activity **(Fig.7.9.)** further differentiate it from the vineyard dwellings, which are much simpler in program and scale. **(Fig.7.6.)** The complexity of the winter dwellings may also be read from the articulations of the structural system due to functional requirements. For instance, while most of the projections are made using timber construction, **(Fig.7.10.)** projections out of masonry may be needed according to the function of the spaces. For instance, for sustaining environmental comfort, living spaces should be enclosed by the thick masonry walls. The construction of these projections is structurally more difficult but this problem is solved by using thick lintels which are locally called *döver*. **(Fig.7.11.)** These lintels are differentiated from the standard lintels embedded in the masonry and serve as primary structural

elements. These elements are the expressions of the characteristic tectonic aesthetic of the rural settlement.

The roughness of the main lintel (*döver*) which is exhibited in the architectural configuration almost in its natural form **(Fig.7.11.)** signifies the significant value of wood as a basic environmental resource. Wood is used as a source for heating as well as a material for construction. Some traditional customs reflect the value attributed to wood. In order to celebrate birth, the villagers used to leave logs in front of the dwelling where the baby is born. This custom was called *kütük atma* which means "throwing logs" in Turkish. This was a traditional way of congratulating the household. The logs were used for heating the living space of the baby. The custom illustrates a cultural pattern of traditional community.

7.2.1.3. The Role of the Vineyard Dwelling in Environmental Coherence:

The southern edge of the path departing from the Cıngıllı Square merges into the natural contours. **(Fig.5.10.35)** At the southern extreme, one encounters the modestly scaled but elaborately constructed door of an extensive agrarian setting. **(Fig.5.10.32 and 5.10.33)** The vineyard dwelling of the Özcivan is an element of this large scaled organization. **(Fig.7.12.)** In contrast to the winter dwelling, the spatial layout is extroverted and loose.

This example is an illustration of the idea of dwelling as an extended structure embracing all the spaces related with the sustenance of life. (Asatekin, 2001) In this respect, the vineyard dwelling is not limited to the spaces where the dwellers cook, eat or sleep. It encapsulates those spaces concerned with the functions of storage, agricultural production, irrigation and sheltering of the domesticated animals and so on. The case study given here comprises several successive platforms defined by open, semi-closed and closed spaces which suggest a dominantly rural character.

In terms of dimensions, the structure in which eating, cooking and sleeping take place corresponds to a single living unit of the winter dwelling. However, the extremely economized use of space in the vineyard dwelling fulfills the functional requirements through spring and summer. **(Fig.7.13.)**

Then, the above mentioned edge condition exemplifies a dispersed and expanded settlement pattern embracing agricultural production through the articulation of the natural contours. **(Fig.7.12.)** In general, the vineyard dwelling is the center of agricultural production. Together with the winter dwelling, the vineyard dwelling completes a full life cycle for each family. The details of this system will be explained in the following sections of this Chapter which analyze the architectural patterns of vineyard dwelling. **(Section 7.2.2.)**

7.2.1.4. The Traditional Family as the Essential Unit of Environmental Coherence:

It should be taken into account that both of the above mentioned structures belong to the same family and the contrasting settlement patterns are interchangeably used by these people. This condition applies to any family in the traditional context. It may be realized that the difficult economical circumstances necessitated a life cycle based upon seasonal alteration. The result had been the emergence of two complementary modes of dwelling. These settings are reciprocal thus cannot be thought as independent from each other. To isolate them would be an insensible abstraction since they form a couple indicating complementary climatic responses and production-consumption models.

The coexistence of these two dwelling modes in the annual life cycle of a single family illustrates a physically and temporally compressed variation of the environmental reciprocity between Ürünlü and other settlements. **(Chapter 4, Section 4.1.2.)** In **Chapter 4**, this reciprocity, according to which neighboring settlements and regions complement each other, is explained in detail. The relation of the two Özcivan dwellings illustrates the environmental reciprocity which exists in a larger scale.

7.2.2. The Architectural Patterns of Vineyard Dwelling :

In the context of the selected vineyard dwelling, this section will further elaborate the conceptual tools identified by the previous chapters.

7.2.2.1. *Tectonic Joint* and Vineyard Dwelling:

The vineyard system embraces the intimate relation between local materials and refined techniques occurring within a distinct cultural landscape. The architectural tradition hinges upon a high degree of craftsmanship and knowledge of materials. The existence of the specific case study is a testimony to the masterly skills which were developed in difficult environmental conditions. The environmental context, which is successfully represented by the vineyards, is the primary determinant which forced the culture to amass the environmental knowledge of materials.

The characteristic construction system represented by the *tectonic joint* reflects the keen sense of form and proportion based on the natural properties of cedar and rubble stone. A close observation of the characteristic rubble stone masonry reflects practical solutions to different spatial problems. In the previous chapters it has been stated that the timber tie-beams acted as built-in scaffolding. Similarly irregular rubble stone units were arranged in such a way that they constituted a built-in staircase. **(Fig.7.15.)** This has been an original solution to the problems posed by the sloppy terrain.

Being the variations of the principle conceptual tool of the *tectonic joint*, each of these details conforms to Christopher Alexander's (1979: 247) definition of a *pattern* as "a three-part rule, which expresses a relation between a certain context, a problem, and a solution." From the perspectives of environmental aesthetics, these details are beyond physical configurations of the local materials. They are cultural images which generates the customs and traditions of an architectural culture. These cultural images give character to the rural life shared by the historical referents.

For the discipline of architectural history, the significance of these articulations at the level of the *tectonic joint* is that these cultural images manifest one of the central tenets of rural architectural tradition, which differentiates the historical environment from the contemporary one. They testify that the constructional knowledge of the characteristic architectural culture is collectively shared. The above mentioned detailing for the construction of the built-in staircase **(Fig.7.15.)** was not done by master builders. The makers of these forms were the owners of the vineyard dwelling who were ordinary members of the traditional community.

This situation indicates the limited activity of the specialized master builders. There were certain master builders and carpenters traveling around the region[3] but a great amount of building activity, especially the construction of retaining walls and the timber annexes like *ayazlık* were undertaken by the ordinary dwellers. The master builders were mostly occupied with the more complex processes like the construction of stone foundations and high masonry walls while the master carpenters produced the refined interiors.

This example reveals that the sectional knowledge of the construction was possessed and collectively shared by the historical referent. In the problems related with the knowledge of a particular place, the dwellers were guided by the physical presence of timber and stone, which were the omnipresent environmental facts. This degree of sophistication in mastering the materials was based upon the intimate knowledge and shared experience of climate, material, and activity.

Therefore, relation of the historical referent with environment illustrates the concept of "synaesthesia" raised by Berleant (1992: 28) [4] in order to explain the "participatory engagement" of the dweller into environment.[5] This concept represents the aesthetic of continuity between man and cultural landscape. According to this cultural integrity [6], man shaped nature without subordinating it. He revealed and accentuated materials and contours that are already existent in nature.[7]

With its architectural configurations embedded in the remote valleys of a relatively isolated and rugged land, the vineyard dwelling presents the most

remarkable examples for the collectively shared architectural knowledge. In these settings, while the scale changes from site to detail, the creative impulse beyond the traditional construction process remains the same. The *tectonic joint* is the departure point for explaining the consistency between site, building, and detail.

7.2.2.2. *Organic Interface* and Vineyard Dwelling:

The selected vineyard dwelling is an exemplary setting for the replication of the characteristic way of thought in different scales. The underlying principle of environmental reciprocity is also observed at the scale of the *organic interface*. While standing out as a characteristic example of a historical architectural culture, the vineyard dwelling simultaneously blends into the environment. The soul of the place defined by the vineyard dwelling has depended on events that took place within the setting. The physical configuration and the events remain coherent as long as the traditional culture was sustained.

The congruence between architecture and culture in this rural context displays how life makes sense in a particular place. In the valley leading to the Manavgat River, daily life in the summer was carried out on farmsteads that were isolated. All the spaces integrated into the vineyard dwelling represent different requirements of the rural life.

In terms of the richness of light timber annexes attached to the massive masonry structures in the Akseki-İbradı Basin, Ürünlü provides examples of high quality and quantity. These architectural elements are the generators of the unity between the building and the site. Their existence turns the agrarian setting into a continuous whole. In this respect the post-lintel constructions and the paralleling retaining walls are the physical expressions of the environmental congruence in traditional rural architecture. When the definition of the *organic interface* in **Chapter 6 (Section 6.2.)** is taken into consideration, it can be seen that the timber constructions are the architectural components of the *interface.*

The section of the living spaces in the Özcivans' vineyard dwelling **(Fig. 7.13.)** illustrates the articulation of the *organic interface* as the "participatory

field" of the historical referent. (Berleant 1991: 89) The boundaries of the architectural enclosure merge into the environment through the *organic interface*. **Fig. 7.13.** shows how the massive masonry is surrounded with a lighter wooden façade on the southeastern direction. The dwelling uses the slope as an opportunity for producing *buried or semi-buried spaces* [8] for the purposes of storage. Here, the insulating property of the soil is used. The structure is embedded within a broader web of light timber constructions demarcating roofs for the semi-closed platforms embraced by the intensive greenery.

Ayazlık, which is raised on pillars, is integrated to this cascading layout together with platforms for drying fruits or vegetables such as grape, fig and curds. The timber construction extends into the whole setting in order to maximize the efficient surface for the production of grape. **(Fig. 7.12.)** In the summer, *ayazlık* serves the requirements of cooling and shading through its confrontation with the prevailing air flows. Providing a shaded space beneath, the surfaces of the timber subsidiary spaces encircling the masonry are under direct influence of solar radiation. Their arrangement increases the efficiency of solar energy absorption.

As the sustainer of a year-long life in Ürünlü, the vineyard dwelling is the centre of production where the nutrition of the family is produced for the winter months. Grape is the source for the production of dried grape, boiled grape juice (*pekmez*) and vinegar which are taken to the winter dwelling. In addition, dried curds (*tarhana*), freshly made vermicelli (*erişte*), boiled and pounded wheat (*bulgur*) are also the produced in the vineyard dwellings and then taken to the winter dwellings to be consumed there.

As it was explained in **Chapter 6, (Section 6.2.3.)**, *ayazlık* has been the central stage for the interactions between the members of the traditional family. In contrast to the introverted layout of the winter dwelling, it is easier to trace the architectural components of these social relations in the vineyard dwelling. Christopher Alexander's several *patterns* called *family (75), household mix (35)* explains the "old extended family based on blood ties." *Life cycle (26)* indicates that the family members of various ages live and produce together. The essential unit of the traditional community is "a family of at least three generations, with

parents, children, grandparents, uncles, aunts, and cousins, all living together in a single or loosely knit multiple household." (Alexander, 1977: 377-378)

The simple spatial layout of the vineyard dwelling reflects the essential function of production. The entrance room, which is the largest space is where the children sleep side by side. This principle room constructed with wooden elements is surrounded by the parents' room, a small kitchen with furnace and the *ayazlık*. **(Fig. 7.13.)** In contrast to the introverted layout of the parents' room which is a masonry structure, the children's room, which is a wooden construction, is closely related with the exterior spaces.

Ayazlık and its subsidiary spaces serve as the principle *outdoor room (163)* which "gives depth and richness to the ordinary experience around the home". (Alexander, 1977: 377-378) For example *communal eating (147)* is an important *pattern* keeping these spaces alive.

Another relevant *pattern* is *connected play (68)*. (Alexander, 1977: 341-347) Since children are important components of the *life cycle (26),* play spaces have been identified between adjacent elements of the *interface.* For instance, the swing suspended between the trees and the *ayazlık* in **Fig.7.13.** indicates how the integration of natural and architectural elements produces play spaces. Therefore, by using the continuous architectural configuration of the vineyard dwelling as an extended playground, the children get acquainted with the traditional activities undertaken by the adults.

If the relation among different generations are considered against the background of agricultural activities, it can be claimed that the *interface* provides the stage for the transmission of traditions.

7.2.2.3. *Environmental Armature* and Vineyard Dwelling:

As it is explained by the last section, the vineyard dwelling provides the nutrition of the family for the winter. The vineyard dwelling is left in the colder seasons when the agricultural facility stops and the trade routes are closed. The

household finds a protective shelter between the thick walls of the spacious winter dwelling.

Besides this function, the productions of the vineyard dwelling become additional contributions to the family's economy. In contrast to the rugged landscape of the settlements in the Akseki-İbradı Basin [9], gentle valley of Ürünlü supported several families. When the transportation routes were open in the warm season, the regional export of the surplus to the neighboring settlements became possible. **(Fig.4.8.)** Generally, the exchange of hand-crafted goods, fruits and vegetables constituted the basis of this local trade.

The agricultural products which were demanded by the markets of settlements like Ormana, İbradı and Akseki are grape, fig, apple, pomegranate, almond, peppers, cucumber and parsley. Besides these products, all kinds of vegetables were grown in the vineyards of Ürünlü. In İbradı, 1 kg. of grape was changed with 2 kg. of flour. These voyages to the neighboring markets required several days of organization before the departure. The products were prepared one day before the voyage. Very early in the morning, the donkeys were loaded and the voyage began. It took 2 hours to Ormana, 3 hours to İbradı, 5 hours to Başlar, 8 hours to Akseki, and 1 day to Beyşehir. **(Fig.2.5.)** When these long time spans and difficult conditions for transportation are taken into account, the hardships of the traditional rural life can be better understood.

Today, the reciprocal agricultural relations of Ürünlü with its neighbors are not in action. However, the architectural evidence of the vineyard dwellings indicates that cultural traditions were deeply anchored into the geographical and climatic qualities of the region. Discernible *environmental armatures* have been in action throughout the Akseki-İbradı Basin because the mountainous landscape was more demanding than those of neighboring regions.

The choice of the site for the vineyards was also significantly affected by the amount and angle of sunlight received, exposure to wind, the slope of the land, and matters related with irrigation. Situated on the hillside facing the sun, the dwellers of the vineyards had to consider access and distances to rivers, springs

and wells, hunting potential, the availability of pastures, and timber forests, the possibility of an open view, and the direction of winds.

By solving these environmental problems successfully through the long course of history, the vineyards have become the basis for survival in this remote location of the Taurus Mountains. Grouped together in discernible *patterns*,[10] the components of the vineyard dwelling are connected directly to the earth. **Fig.7.13.** demonstrates how these components set up a continuous whole, which becomes an agricultural armature internal to the boundaries of the vineyard dwelling. The architectural elements define a system of production underlined by several *patterns.*

Among the above mentioned environmental determinants shaping the *environmental armature*, the use of water resources deserve a more detailed elaboration. The underground channels constitute the principle water resources for the rural settlements. The Manavgat River Basin in the vicinity of Ürünlü provides an abundance of hillside springs. The principle water sources were small springs which were located in several points of the hillside. These sources had connections to the underground water channels leading to Manavgat River. Therefore, water channels formed a continuous structure integrated to the agricultural armature. **(Fig.7.14.)**

The channels are formed by the infiltration and accumulation of the surface water through cracks along the geo-morphological sections. The Manavgat River is also supplied by these underground sources. It is evident that the Manavgat River, which gives life to its surrounding highlander settlements, is a physical connection between the Mediterranean and the inland lakes of Seydişehir and Beyşehir.

An important organizing principle of the small scaled *environmental armature* indicated in **Fig.7.12.** is the traditional system of irrigation found in most of the vineyard dwellings of the Ürünlü valley. The hillside springs of the Manavgat Basin were not used in their natural form. They were architecturally shaped in accordance with the physical layout of the vineyards. In these

configurations, are used for the purposes of irrigation through the terraced layouts of the vineyard dwellings.

By constructing retaining walls on their edges, the hillside springs were transformed into pools. These pools were controlled by simple mechanisms on their side facing the slope. In this traditional irrigation system which is found in most of the traditional rural settlements, the flow of water is guided by channels formed according to the location of the crops. After this process is finished, water coming from underground refills the pool. **(Fig.7.14.)**

At this point, environmental reciprocity between the winter and vineyard dwellings of a single family may be defined as another scale of the *environmental armature*. **(Fig.7.8.)** The environmental aesthetic analysis of the selected vineyard dwelling demonstrated the replication of the cultural aesthetics in different scales. The physical configuration of the vineyards indicates a historical context where architecture and culture remained coherent. This thesis tried to develop a theoretical basis to account for this congruence in the rural highlander settlement of the Anatolian Mediterranean. In this sense, vineyard dwelling is considered as an ideal testing ground for the theoretical perspectives developed by this thesis.

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[1] This point was discussed by Chapter 2, Section 2.2.2.

Chapter 2 demonstrated that the abstract typological model should be replaced by an environmental assessment in order to account for the congruence between architecture and culture in the rural settlement. This was also considered as an acknowledgment that the main determinants for the development and transmission of rural architectural tradition had been climate, geography, material and technical constraints. (Asatekin, 2001)

[2] Berleant also refers to "ecological aesthetics" but I will prefer not to focus on it here.

[3] In the 1950s and 1960s, Mustafa Uzun, Tevfik Usta and Nuri Usta (the father of Doğan Özcivan) were master builders specialized in the construction of the timber reinforced ruble stone masonry. İhsan Usta was a master carpenter. These craftsmen traveled around the other settlements of the Akseki-İbradı Basin and also worked in Manavgat.

[4] Berleant (1992:28) defines "synaesthesia" as "a complete union of the sensory modalities." For Berleant, "environment activates the entire range of our sensory capacities". In this sense,

"environmental experience, in particular, lives in the richness of sensory consciousness, an awareness that is more than fusion but rather a perceptually continuous and integrated occasion."

[5] Berleant (1997:14) argues that "environment is an integral whole, an interrelated and interdependent whole union of people and place together with the reciprocal processes." Therefore environment is a combination of "our physical surroundings, our perception of this setting, our environmental ideas and activities and the order that society and culture give them."

Berleant (1997:36) argues that beauty "no longer concerns the formal perfection of a prized object but becomes the pervasive aesthetic value of an environmental situation" and the aesthetic value should be "measured less by formal traits than by perceptual immediacy and intensity in enhancing the ultimate bond of person and place." In this framework, participatory engagement of the historical referent may be defined as "an awareness and awe of natural processes, coupled with the formative contribution of an active, participating perceiver."

Berleant, (1997:100) that the traditional rural cultures possess "a profound understanding of self, not as an internalized consciousness or a deep subjectivity but as an expansive self that recognizes that its identity is bound up with its physical place of inhabitation."

[6] The idea of cultural integrity raised by anthropology is also significant for environmental aesthetics. Berleant (1997:108) argues that "human culture possesses no absolute divisions or separations and that culture is a fluid whole of interpenetrating processes involving human and material objects / relationships / social interactions / institutions that coalesce in ever-changing ways."

[7] The intimate relation between the natural contours and the body is explained by Berleant (1997:108) in reference to Merleau-Ponty's interpretation of "the land as my flesh". By analogy, this approach considers the dwellers and the physical configurations of the settlement as "the flesh" of the cultural landscape. In this sense, architectural tradition may be seen as the embodiment of the cultural environment.

[8] Although this *pattern* is not identified by Christopher Alexander (1977), it can be thought as a variation of *connection to the earth (168)* In this thesis, it is seen necessary to propose *buried / semi-buried spaces* as a *pattern* of the architectural language of Ürünlü. **(Fig.7.12)**
(See Appendix - B)

[9] This situation especially applies to the geo-morphological zone defined by the "mountaineer villages". For details, see Chapter 2, Section 2.1.2.

[10] Some of these *patterns* also explained in Chapter 6 are: *agricultural valleys (4), outdoor room (163,) south facing outdoors (105, sunny counter (199), roof garden (118), sequence of sitting places (142), fruit tress (170), tree places (171), garden growing wild (172)*. (Alexander, 1977)

CHAPTER 8

CONCLUSION

This thesis formulated a conceptual framework to account for the rural architectural tradition in the Mediterranean highlander settlements. It interpreted a specific mountaineer settlement of the Anatolian Mediterranean region for deriving a generally applicable framework.

By exploring the physical expressions of the integrity between climate, topography, constraints for natural resources, architectural morphology and all spheres of local culture, the thesis identified the architectural elements which have sustained the environmental coherence throughout history.

Through the adoption of the integrative perspectives of environmental aesthetics, the phenomenological approach is unified with the concepts of "tectonic syntax" (Frampton, 1990) and "pattern language," (Alexander, 1979) which have been raised by previous studies of the traditional built environment. The thesis uses this integral conceptual framework is to derive the conceptual tools.

Consequently, there are four important concluding points which can also be seen as the intended contributions of this thesis: the significance of architectural enculturation, the proposal for an environmental representation, the development of the conceptual framework in related fields and the development of generally applicable theoretical framework in the rural architectural traditions.

8.1. The Significance of Architectural Enculturation:

The first point is the thesis' focus on architectural enculturation. **(Chapter 4)** This role of architecture in the traditional cultural landscapes is generally ignored by the conventional scholarship in Turkey. Hence, the thesis repudiated

the typological approach which had been widely used in order to assess the traditional built environments of Anatolia. When considerable abundance of architectural evidence in Turkey is taken into account, it can be seen that the compensation of the effects of this ignorance is an urgent issue for this country. Architectural enculturation is a potential area of research for further academic investigations.

Architectural enculturation points to the active role of architecture during the formation and transmission of culture. The thesis demonstrates that the the collective cultural memory of Ürünlü is sustained by its architectural tradition. **(Fig. 2.14.** and **4.3.)**

The "tectonic syntax" and "pattern language" of Ürünlü contributes to the transmission of cultural traditions because these literary analogies used by Kenneth Frampton (1990) and Christopher Alexander (1979), respectively, refer to the continuity and transmission among successive generations. **(Fig.4.3.)** This framework is applied to Ürünlü for identifying the spatial articulations of environment as multileveled patterns illustrating culture-specific solutions to contextual problems. Hence, the patterns are reconsidered as the aspects of architectural enculturation.

Therefore, in this thesis, a more profound understanding of the rural settlement became possible by demonstrating that architecture not only embraces social activities, but also directs, regulates and actively shapes the nature of these activities by means of its spatial qualities. (Stieber, 2006: 175-178)

Architectural enculturation is built upon the basic assumption that traditional rural culture is an integral whole. It is argued that the coherence between natural contours and human intervention in the traditional rural setting is the product of an underlying cultural mentality reflected by the *tectonic syntax.* (Frampton, 1990) **(Fig. 1.11. , 1.17. , 2.10. , 3.3. , 3.4. , 3.7. , 3.10. , 4.1. , 6.1.** and **6.2.)**

Throughout history, this mentality has shaped the architectural facets of culture in a variety of scales ranging from an architectural detail to the settlement pattern. **(Fig. 6.9., 6.10. , 6.11. , 7.3. , 7.4. , 7.5.** and **7.9.)** Then, the central task was seen as the identification of the enculturative patterns introduced by the

traditional dweller of the settlement. In this framework, the architecture of the vineyard dwellings of Ürünlü is considered as the expressive manifestation of the environmental coherence. In this respect, the vineyard dwelling was seen crucial for the enculturation of the settlement.

8.2. The Proposal of Environmental Representation:

Tightly related with the first one, the second point is the proposal for an environmental representation. **(Chapter 5, Section 5.2.)** The proposal for an environmental representation of the rural dwelling has been possible by reference to the concepts of "tectonic syntax" and "pattern language" integrated by the conceptual basis of environmental aesthetics.

In order to concretize the patterns of integration between architecture and environment, this thesis proposes an environmental representation of the settlement. The original drawings of the author **(Fig. 5.19. , 6.1. , 6.2. , 6.3. , 6.4. , 6.5. , 6.6. , 6.7. , 6.8. , 6.9. , 6.10. , 6.11.** and **6.12.)** illustrate the representative potentials of this proposal. The objective is to represent the aesthetics of continuity between nature and culture.

In this framework, an environmental representation of the traditional built environment is proposed as an alternative to the conventional typological representation. **(Fig. 1.1.0. , 1.13. , 1.15. , 5.1. , 5.2.** and **5.18.)** In contrast to the multileveled environmental patterns proposed by this thesis, typological patterns are formal rules limited to the scale of the architectural plan. **(Fig.1.10.** and **1.13.)**

The methodological discussions of this thesis revealed that the scarcity of textual evidence regarding remote rural settings becomes an important problem for the historiography of the rural architectural traditions. In such contexts, oral sources together with the material evidence of architecture become principle keys for approaching the bygone culture. **(Fig. 1.2. , 1.4. , 1.8. , 1.11. , 2.13. , 2.15. , 3.6.** and **3.9.)** In this search, the absence of textual evidence leads to the requirement of a visual analysis of the material evidence.

This was also a requirement for an alternative method of representation in the study of the traditional dwelling. Jean Paul Bourdier's suggestion of the cut-

away axonometric was seen as a potential for the architectural representation of the environmental coherence. **(Chapter 5, Section 5.2.2.)**

The interpretation of the architectural section from the viewpoint of environmental aesthetics demonstrated that, when the acquisition of the environmental coherence is taken into account, the section of the wall is far more significant than the typological plan. **(Fig. 5.19. and 7.12.)** The *tectonic syntax* of the wall section revealed the essential structure of the *pattern language* that fabricates the cultural landscape.

The environmental representation of the rural traditional settlement of Ürünlü demonstrated the architectural synthesis between various environmental parameters such as topography, climate, water resources, material constraints, agricultural capacity and cultural intervention. The architectural embodiments of the environmental coherence in an exemplary Mediterranean highlander settlement was represented.

The contingency of the traditional activity patterns in Ürünlü created potentials for carrying out research which goes beyond the already established architectural morphology. The identification of *patterns* as the convergence of traditional social activities with the spatial articulations made it possible to trace the nature of the intangible cultural heritage through the tangible evidence of architecture. Especially, the drawings given by **Chapter 6** should be reconsidered in terms of this achievement.

8.3. The Development of the Conceptual Framework:

The third intended contribution of the thesis is the development of the conceptual framework related with the traditional rural architecture and settlement. In order to grasp the role of architecture in the environmental coherence of the traditional rural settlement, the thesis proposes a new conceptual framework.

This research intended to enrich the conceptual framework of several fields related with the traditional rural architecture and settlements. The proposal of this thesis enables a reconsideration of the aesthetic and architectural concepts applied to the historical studies in the traditional built environment. The conceptual tools

which are derived as a result of this research are applicable to the fields of environmental aesthetics, architectural phenomenology, ecological studies, and the history and theory of architecture.

The explanation of rural architectural tradition as an integral aspect of culture lacks strong foundations within the disciplinary limitations of architectural history. To solve this problem, phenomenological approach is thought as an appropriate reference to account for the environmental coherence of the rural settlement.

The conceptual framework is based on the phenomenological definition of the "cultural landscape" as the repository of persistent environmental patterns. In this way "cultural landscape" could be regarded as an integral whole which, in any scale or location, indicated the essential integrative attitude of architecture towards environment.

After defining its field of study at the convergence of architectural history and environmental aesthetics, the thesis tried to derive relevant conceptual tools to explain the distinctive cultural attitude towards environment and identify the architectural patterns disseminated into a multileveled environmental medium.

The integrative approach of environmental aesthetics towards the nature of perception and to the structure of environment made it possible to define *tectonic syntax* as the essential constructive logic of a coherent environmental structure. By referring to Kenneth Frampton (2002), *tectonics* was regarded as the embodiment of the cohesion between architecture and culture. This reference established the material basis for the environmental aesthetic analysis of the traditional settlement.

On the basis of the given definition of environmental aesthetics as aesthetics of continuity and referring to the proposal for an alternative architectural representation, the next step was identifying the conceptual tools in order to interpret the architectural configurations in different scales.

The thesis argued that the characteristic *tectonic syntax* underlies *patterns* of changing scales. Then, in reference to Christopher Alexander (1979), these tools were interpreted as *patterns* signifying the convergence of a specific context, problem, and solution. The thesis derived three conceptual tools or fundamental

scale levels for the patterns, which are the "tectonic joint", the organic interface and the environmental armature.

A profound understanding of the enculturative role of architecture in the sustenance of environmental coherence necessitates the comprehension of the rural dweller's relation with environment. How he conceives environment and integrates himself to its structures is successfully illustrated by architecture.

The analysis of the rural architectural tradition from the perspectives of environmental aesthetics revealed that while the scale of human intervention changes, the creative impulse behind the traditional construction process remains the same. **(Fig.6.9., 6.10., 6.11., 6.12. and 6.13.)** Thus, it is argued that in the traditional rural environment, architecture exhibits the consistency of thought between several scales of intervention.

The vineyard settlement pattern was seen as a perfect representative of aesthetics of continuity in Ürünlü **(Fig. 7.4. , 7.6. , 7.12.** and **7.13.)** The analysis of the patterns in the context of the vineyards demonstrated that vineyard settlement pattern has sustained a coherent agricultural cycle.

The dissemination of the *tectonic syntax* to the different scales of environment through the multileveled *patterns* reinforced the comprehension of the spatial quality of the environment. The *patterns* demonstrated that the rural architectural tradition structured a distinctive manner of aesthetic engagement with environment through culturally specific spatial articulations. **(Fig. 2.14.** and **3.3.)** This definition of environment made it possible to realize the multileveled quality of the environmental coherence that the thesis aimed to explain and represent.

8.4. The Possibility of a General Theoretical Framework:

The last, and the most important, intended contribution of this thesis is a new theoretical framework in the study of the rural architectural traditions in general. The development of the conceptual framework can be furthered to derive a general theory concerning the architectural elements of the environmental coherence in the traditional rural settlements.

The integrative approach of environmental aesthetics towards the structure and perception of environment makes it possible to envisage a theoretical framework generally applicable to the traditional rural settlements. This can be considered as an environmental aesthetic conception in the historiography of the rural architectural traditions. In this respect, the thesis represents a frontier in this new field.

The content of this thesis may be classified according to a range of specificity. There was information relating to Ürünlü, to the Akseki-İbradı Basin, to the settlements of the Taurus chain, to the Mediterranean region, and, more generally, to the rural settlements. The arguments of the thesis can be reconsidered within this specificity range between the most specific and the most general.

The title of the thesis also demonstrates three contextual levels ranging from the specific to the general. The broadest contextual frame is "rural architectural tradition." This generalization is reframed one step further by "the Mediterranean highlander settlements". The last step is the focus on Ürünlü as a case study.

So, there are levels of specificity in which certain arguments of the thesis are valid. If, a general framework is to be proposed, these levels should be identified. In so doing, it will be possible to tune the conceptual framework according to the corresponding level and reach the most generalized arguments to formulate a theory of the rural architectural traditions.

Environmental coherence, the initial assumption of this thesis, should be valid for any traditional rural settlement. By definition, "tradition" requires endorsement by long time span, which means that the coherence is sustained over long periods of time in a certain rural context. It follows that, in any given rural context, environmental coherence has an architectural dimension but, of course, the form acquisition of these elements depends on the specific character of the environment.

Environmental coherence is an abstract concept just like the "tectonic syntax" (Frampton, 1990) or "pattern language." (Alexander, 1979) The definitions of these concepts are valid for any "rural architectural tradition." Likewise, the conceptual basis of environmental aesthetics also depends on such

an abstract level. Regardless of contextual specificities, the integrity of the rural environment and the perceptual synthesis in the environmental engagement of the rural dweller are valid arguments for any traditional rural context. These are requisites for the definition of "the rural tradition".

The above mentioned level of generalization is possible for other concepts raised by the thesis, such as "tectonic joint", "organic interface" and "environmental armature". Related disciplines such as cultural anthropology demonstrate that sustainability of rural cultures was made possible by a complex web of interaction between rural settlements. Thus regardless of its specific topographical or climatic character, a rural environment embodies "armatures."

What changes according to a region is the significance, intensity and extent of the "armature." In some rural contexts where environmental character renders survival more difficult, the function of the "armature" becomes more critical. The case study of this thesis exemplifies such a situation where dramatic topographical alterations and climatic imbalance limit the range of agricultural production. Similar situations can be observed not only in Anatolia, but in other parts of the Mediterranean.

The selection of the Akseki-İbradı Basin and Ürünlü as case studies was primarily due to the high intensity of the environmental constraints. The derivation of the conceptual tools from the analysis of Ürünlü does not mean that these tools are only valid for this specific context. The conceptual tools can be applied to any rural tradition since the analysis adopted the viewpoint of environmental aesthetics and it always remained at the abstract level of interpretation.

The contribution of the specific context is that the difficult environmental circumstances in Ürünlü rendered the roles of the "environmental armature", the "organic interface" and the "tectonic joint" much more critical for the sustenance of survival, and made it easier to realize their impact on environmental coherence. Then, a traditional rural settlement with more gentle environmental circumstances would also have its characteristic "tectonic syntax", "pattern language" and pattern levels, which would unfold different spatial articulations adapted to the environmental context.

Since the proposed method of the thesis is discerned inductively from the context of the rural settlement instead of imposing a preconceived theory, its arguments are valid for the development of a generally applicable theory of the rural architectural tradition. In consequence, this thesis tries to fill the gap in the analysis of the rural architectural traditions by proposing a method for the study environmental coherence in the rural context.

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APPENDIX A

FIGURES

Fig.1.1. (left) The geographical location of the Akseki-İbradı Basin in the Eastern Mediterranean

(Geographical Map: Braudel, Fernand. *La Méditerranée et le Monde Méditerranéen à l'Époque de Philippe II*, Librairie Armand Colin, Paris.)

The map indicates the location of the region in the geographical context of the Eastern Mediterranean.

Fig.1.2. (above) The characteristic architecture of the Akseki-İbradı Basin (Ürünlü)
(photograph by K.R. Kavas)

Fig.1.3. (left**)** The incongruity between the local culture and current architectural practice (Ürünlü)
(photograph by K.R. Kavas)

Fig.1.4. The view of the Belen District of Ürünlü from southwest. In general, Ürünlü retains its architectural characteristics. (photograph by K.R. Kavas)

Fig.1.5. The geographical relations between the Akseki-İbradı Basin, Konya Plateau, Taurus Mountains, Manavgat Plateau and the Mediterranean (Google Earth Image, 2007)

Fig.1.6. (left) The architectural dimension of the cultural tradition is illustrated by the characteristic construction technique of the Akseki-İbradı Basin. This thesis will call this technique as "timber reinforced rubble stone masonry with projecting tie beams". The photograph indicates the façade of a traditional dwelling in Ormana
(photograph by K.R. Kavas)

Fig.1.7. (below) A general view of the town center in İbradı indicates the imposition of contemporary building technology.
(August 2007)
(photograph by K.R. Kavas)

Fig.1.8. (below)
An abandoned traditional structure in Ormana demonstrates the rich spatial configurations of the timber annexes integrated to the traditional dwelling.
(photograph by K.R. Kavas)

Fig.1.9.
A repaired structure in the village of Sarıhacılar (Akseki)
(photograph by K.R. Kavas)

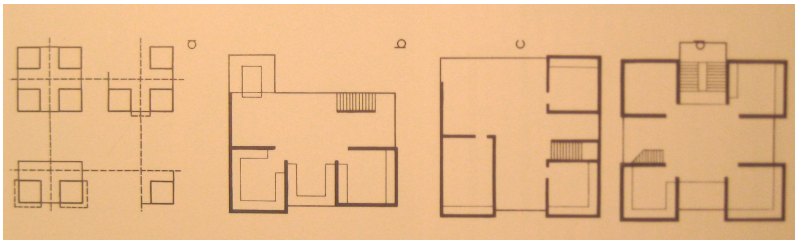


Fig.1.10. Typological analysis focusing on planimetric relationships
(Kuban,1995:105)

Fig.1.11. An abandoned traditional dwelling which still conveys the harmony
between human intervention and environmental characteristics
(Ürünlü)
(photograph by K.R. Kavas)

Fig.1.12. A collapsed traditional structure in the *Orta* District of Ürünlü indicates the sectional configuration of the characteristic timber reinforced rubble stone masonry.
(photograph by K.R. Kavas)

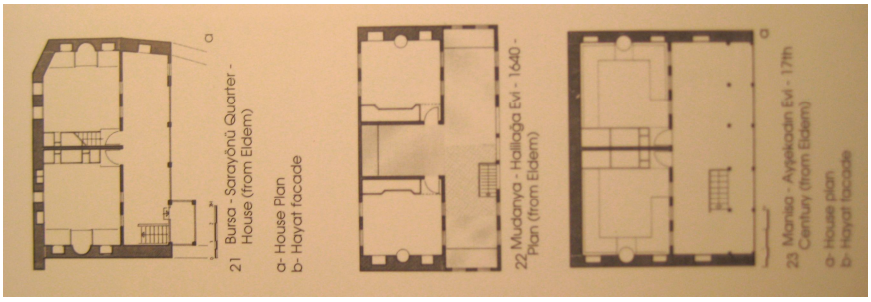


Fig.1.13. Typological analysis focusing on planimetric composition
(Kuban, 1995: 53)

Fig.1.14. Akseki-İbradı Basin, a general view indicating the basic environmental elements such as the cedar forests and rugged topography
(photograph by K.R. Kavas)

Table 1, Ottoman Residential Architecture (Günay, 1998, 13) (redrawn and translated by Taşdöğen)

Construction technique			Typical Characteristics	Historical development	Regional Distribution
Timber Framing	Mud brick infill		2 or 3 story high Ground floor is timber columned masonry Upper stories are timber framed Inclined roof, flat roof acc. to region	Determines the characteristics of Turkish house Until 20th century under Western influence	Mainly inland near to coastal regions The regions under central government
	Bağdadi with timber infill (Taşdöğen)	Plastered on 2 faces			
		Timber-covered outside			
	Brick infill				
	Stone infill				
	Wattle, earth infill				
Masonry	Cut stone or covering		With courtyard, iwan, flat roof, carved decoration	Influence of Northern Syria	Cappadocia, South-Western Anatolia, Syria, Northern Egypt
	Rubble stone	With mortar	With flat or pitched roof, cubic	Influence of Ancient Mediterranean-Aegean and then Western influence	Coastal regions in Mediterranean and Aegean
			With timber *cumba*		
			With flat roof and wooden beam	vernacular	Eastern Anatolia
	Rubble stone	Without mortar	Half of the house is timber	vernacular	Toros Mountains
	Brick	Timber floored, iron beams and columns	With *altılık*, *cumba*, balcony	Neo-classic European influence	
Mud brick	Mud brick / Brick masonry with wooden beams		Mostly one storey high; With flat earth roof	similar with pre-historic period	Mostly inner regions
Timber Mas.	Timber wall with circular or cut woods, with technique of		Gable roof with covered with *pedavra*; The joining ends as projections	Continuously used	Regions with forests and mountains

Fig.1.15. Table: "Ottoman Residential Architecture" (Günay, 1998 / redrawn and translated by Taşdöğen, 2006)

Fig.1.16. The contemporary interventions into the traditional built environment disclose the discrepancy between the architectural tradition and current practice. (the *Orta* District of Ürünlü)
(photograph by K.R. Kavas)

Fig.1.17. Vineyard dwellings intermingled with natural contours (the *Belen* District of Ürünlü)
(photograph by K.R. Kavas)

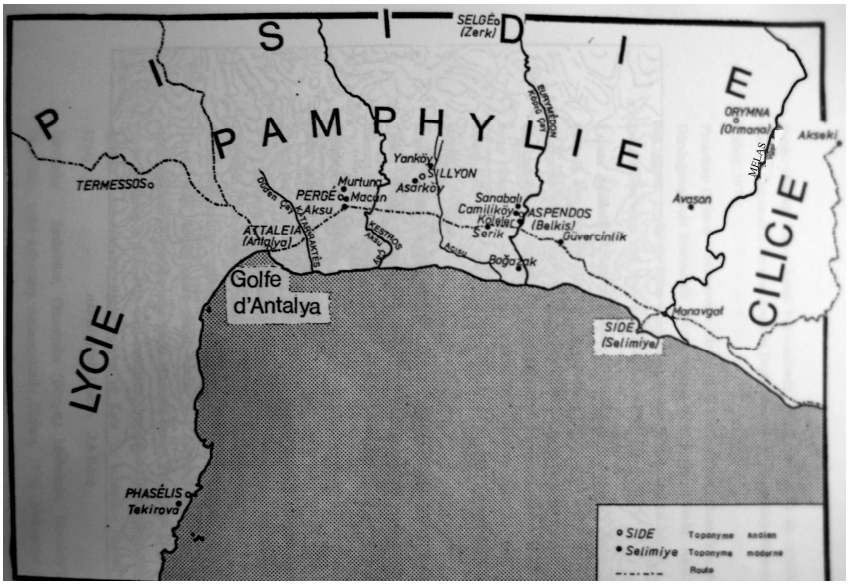


Fig.2.1. The important ancient settlements around Antalya
(Claude Brixhe, *Le Dialecte Grec De Pamphylie Documents et Grammaire*), (Başarır, 2001: 158)

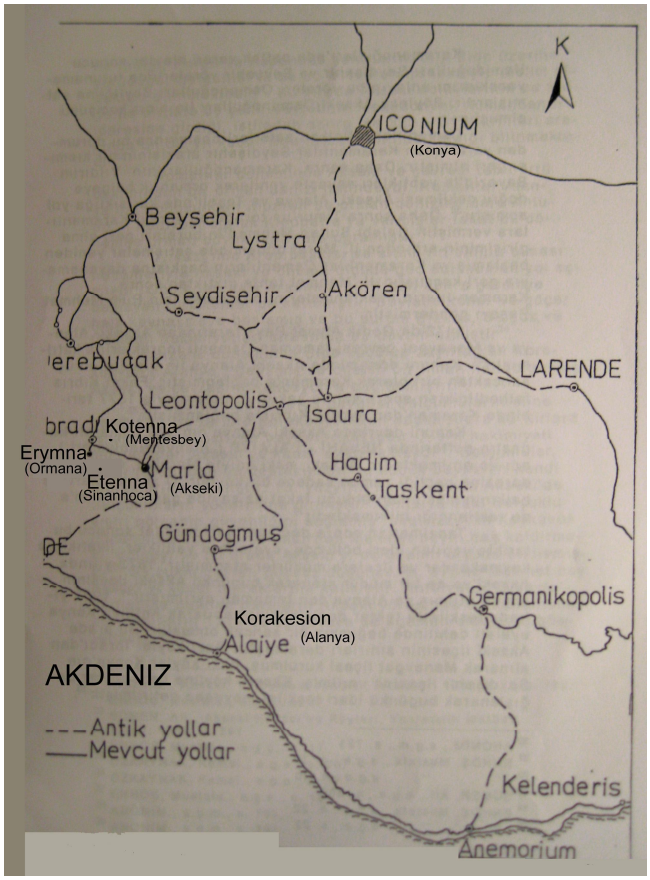


Fig.2.2. The ancient trade routes between Konya and Alanya
(Codex Atlas)
(Yarar, 2001: 12)

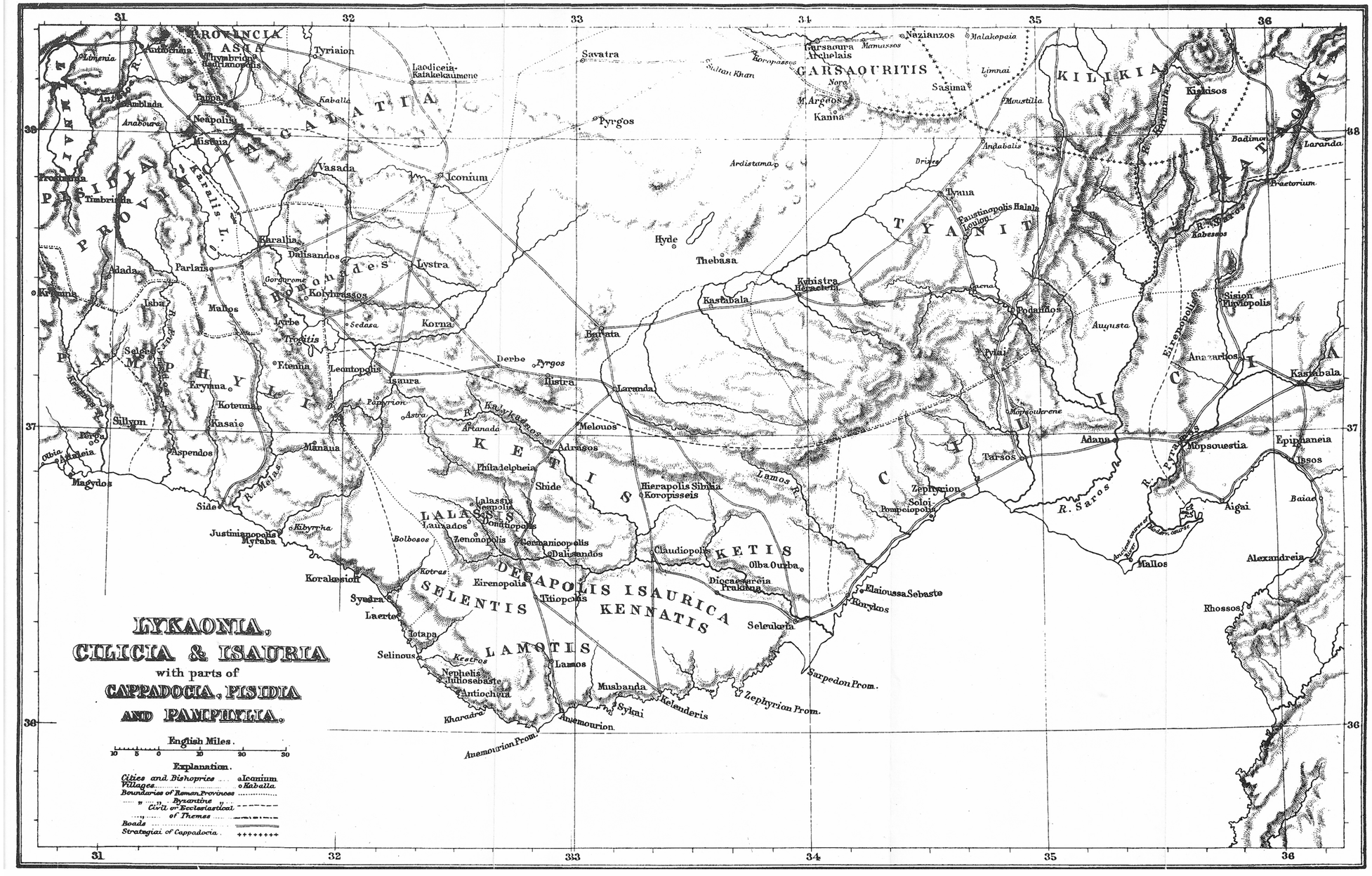


Fig. 2.3. The antique map of Lykaonia, Cilicia & Isaura with parts of Cappadocia, Pisidia and Pamphylia (Ramsay, 1890 / 1962: 330)

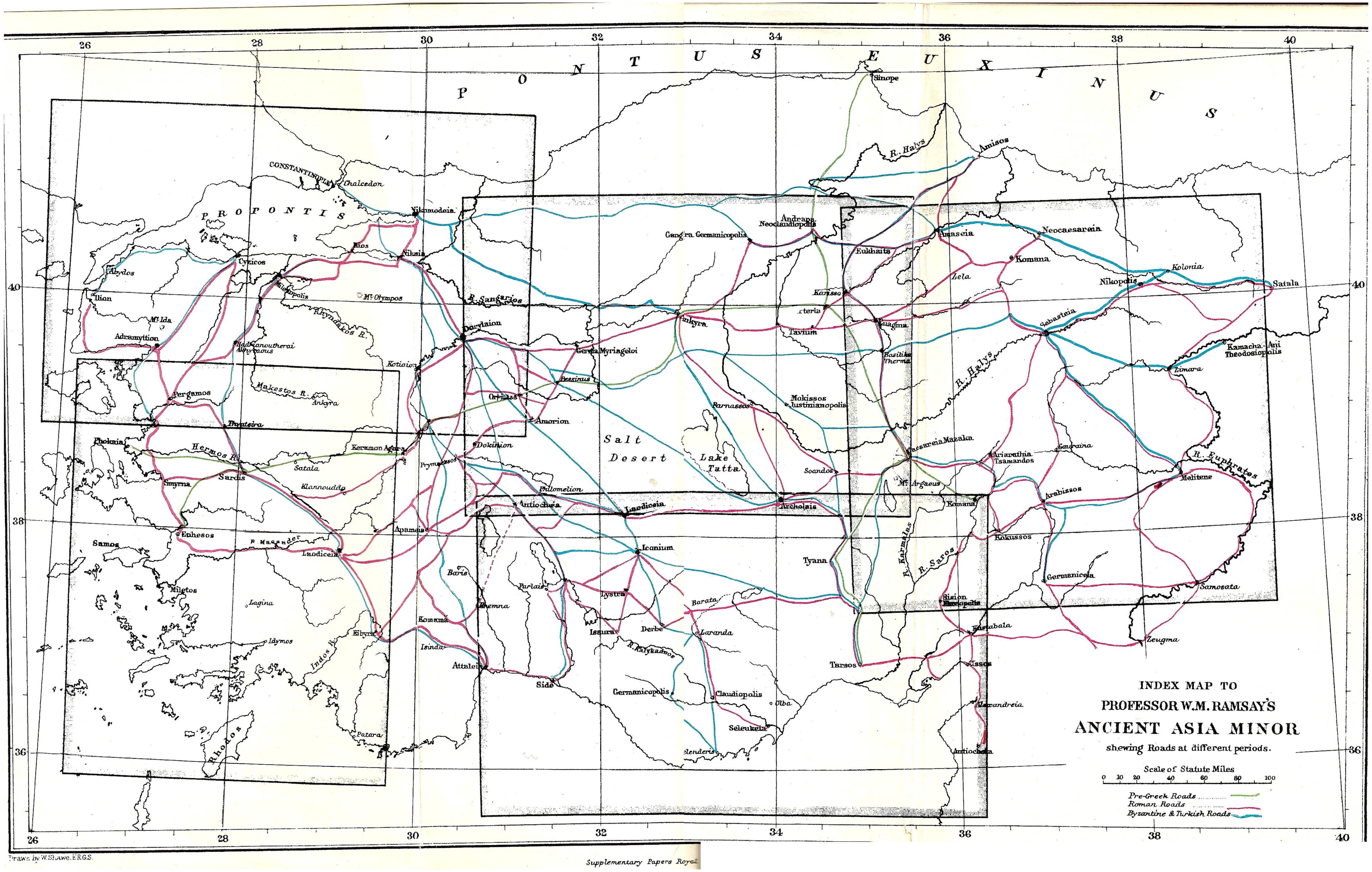


Fig. 2.4. Index map to Professor W.M. Ramsay's Ancient Asia Minor showing roads at different (pre-Greek, Roman, Byzantine and Turkish) periods (Ramsay, 1890 / 1962 : 23)

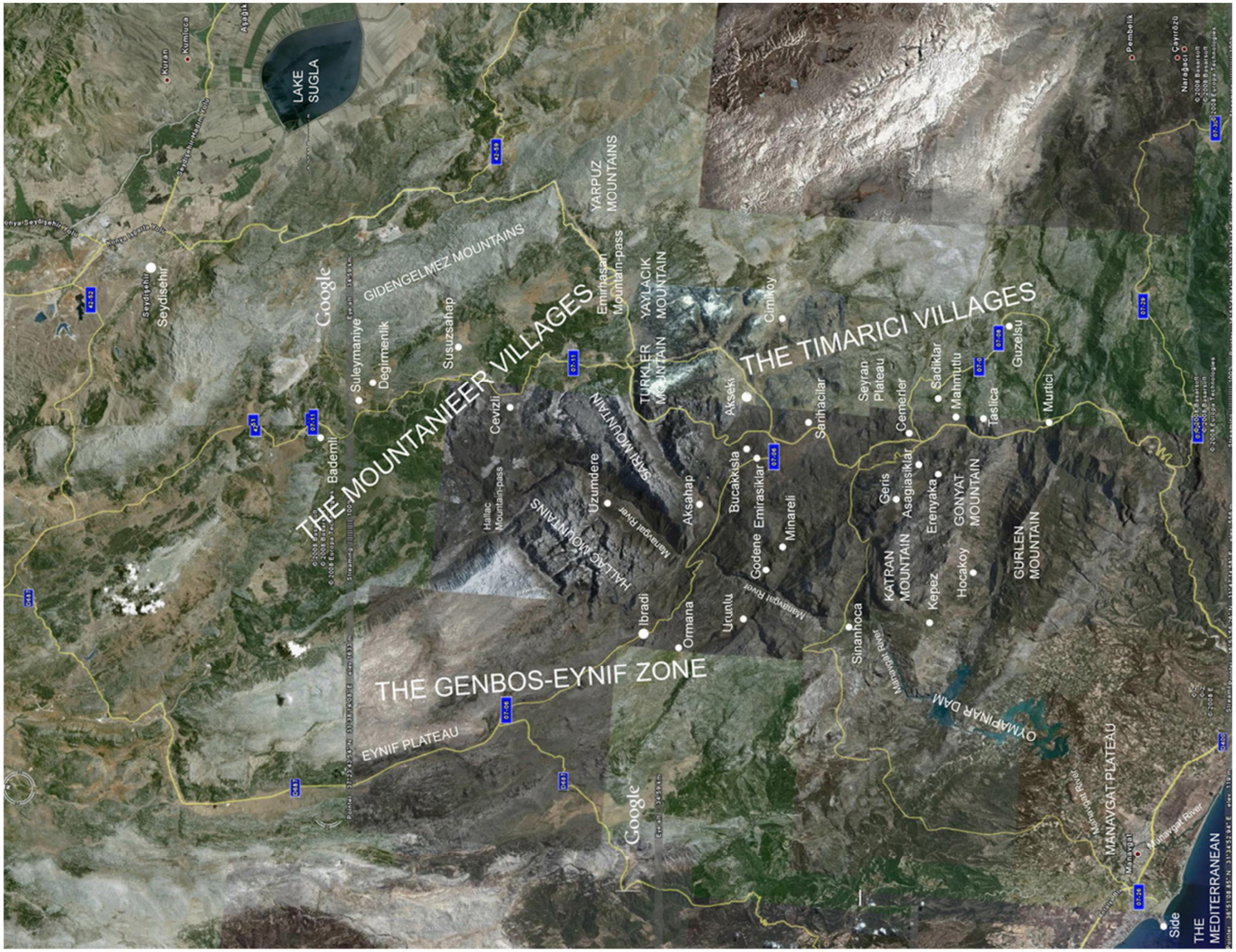


Fig.2.5. The geo-morphological zones of the Akseki-İbradı Basin (the Google Earth Image is interpreted by Kemal Reha Kavas)

Fig.2.6. The geographical location of Ürünlü in the Akseki-İbradı Basin and its relations with the coastal settlements of Side, Manavgat and Alanya
(Google Earth 2007 image interpreted by the author)

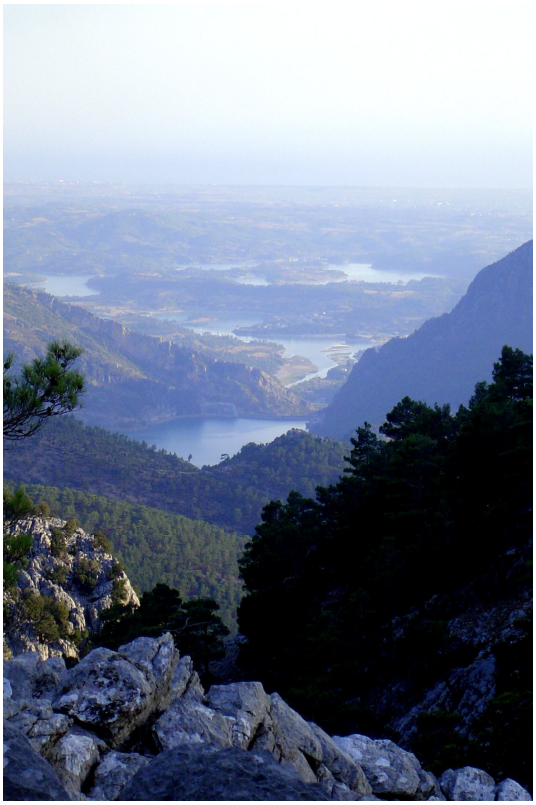


Fig.2.7. The view of the Oymapınar Dam, Manavgat Plateau and the Mediterranean from the vicinity of Ürünlü. (The southeastern view)
(photograph by K.R.Kavas)

A general view of the rural settlement and its vicinity from the Belen Hill on the north.
The nucleus of the settlement is the condensed layout on the right hand side while the slopy terrain on the left embraces the vineyard dwellings.

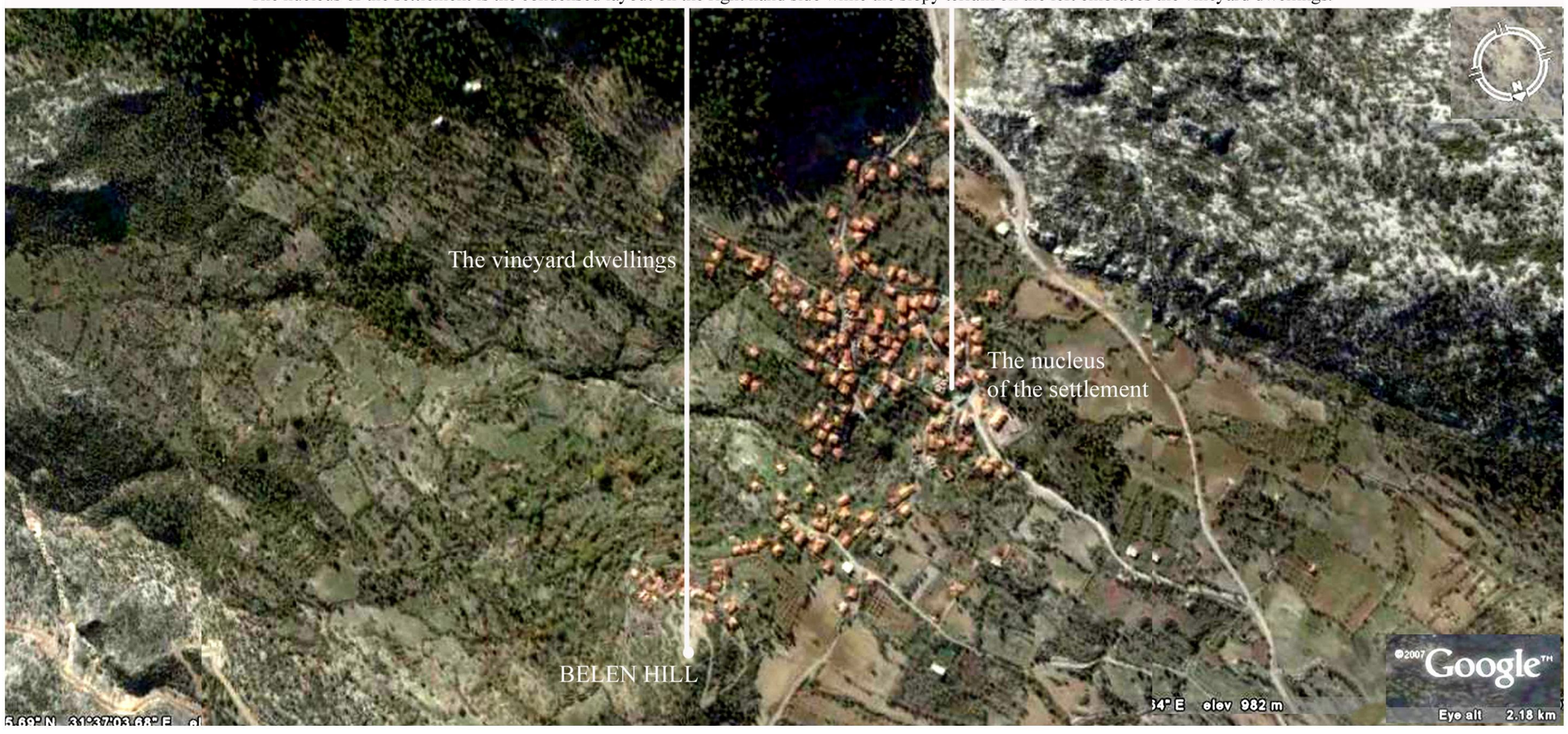


Fig.2.8. A general view of Ürünlü in an extended environmental scale
(Juxtaposition of the settlement plan obtained as a Google Earth Image and the panoramic elevation by Kemal Reha Kavas)

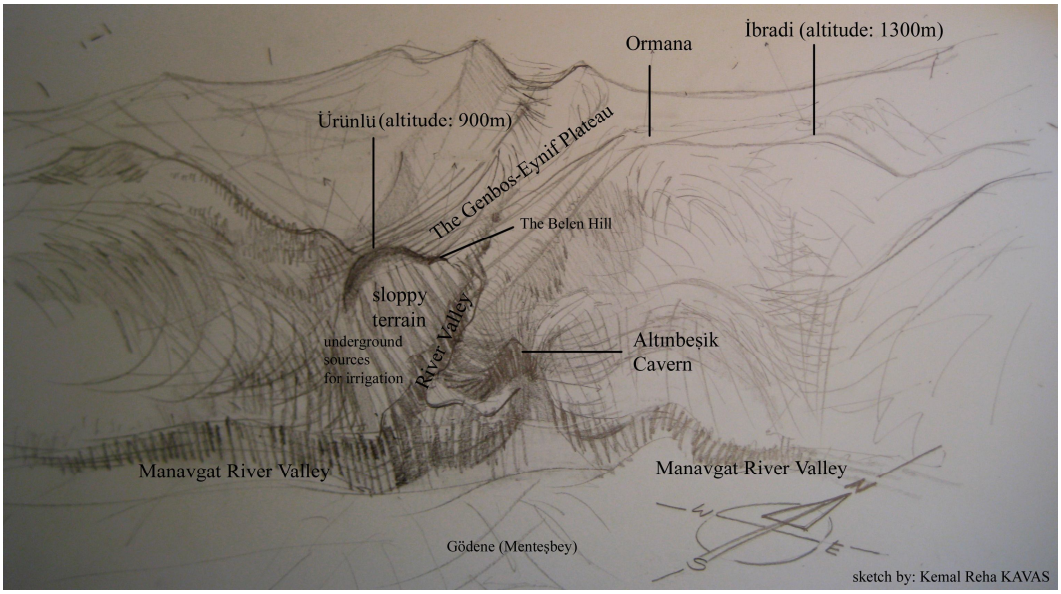


Fig.2.9. Ürünlü as a transition between the Eynif plateau and Manavgat valley
(drawing by Kemal Reha Kavas)

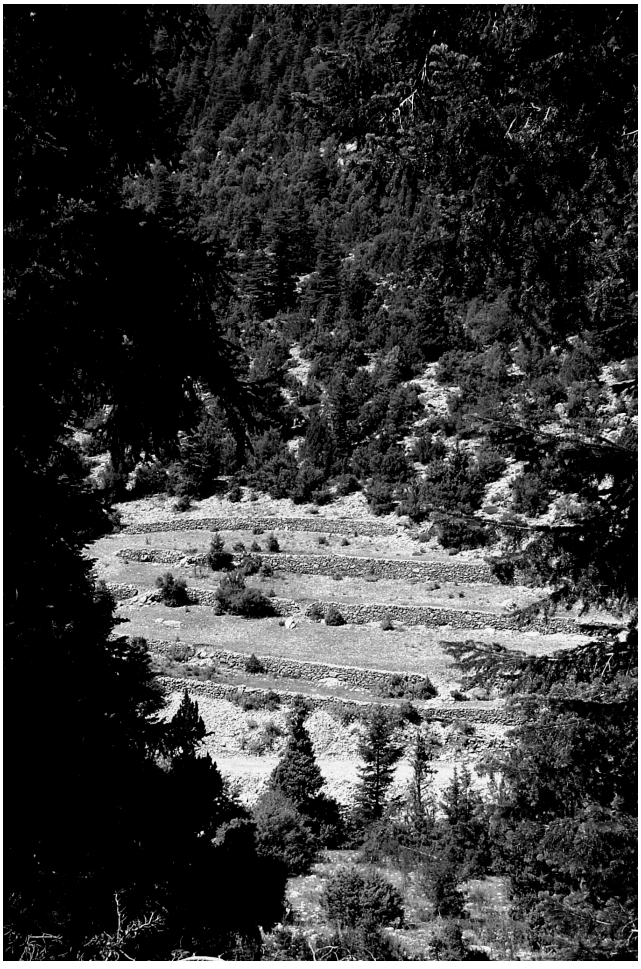
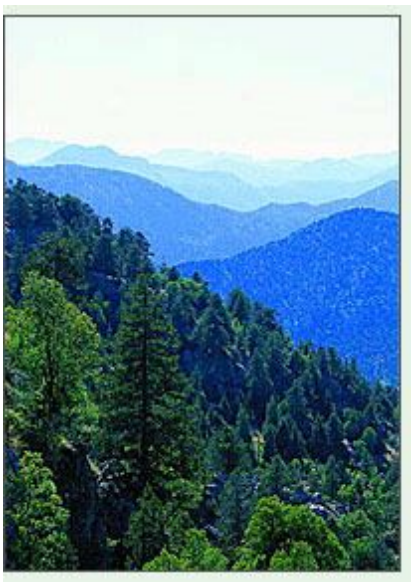


Fig.2.10. Agricultural terraces illustrate the spatiality of environment as the elements of a "cultural landscape."
(the village of Cemerler in Akseki)
(photograph by Kemal Reha Kavas)

Fig.2.11. The presence of cedar as an environmental fact, a general view of the south facing slope in *Aşağı* Distrcit of Ürünlü. This also view indicates the shaping of the traditional built environment according to the directions of the sun.
(photograph by Kemal Reha Kavas)



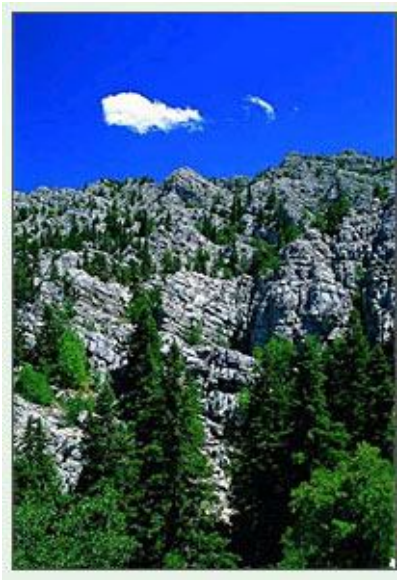


Fig.2.12. cedar as a sumptuous tree
(http://www.mahmutlu.com/akseki_tabiat.html, accessed: Nov.01, 2008)
The large scale of the flora constituted by *katran* and its relation with the mountainous topography (the vicinity of the Mahmutlu village in the geomorphological zone of *Tımariçi* : see Fig.2.5.)

Fig.2.13. The characteristic construction technique of the Akseki-İbradı Basin, Timber-reinforced rubble stone masonry, is the sustainer of the environmental coherence in Ürünlü.
(photograph by Kemal Reha Kavas)

Fig.2.14. The projecting tie beams (peştivan) constitute the characteristic spatial qualities of environment. (Ürünlü)
(photograph by Kemal Reha Kavas)

Fig.2.15. The stability of the traditional structural system:
The Dwelling of Gülsüm Köleoğlu, Ürünlü (photograph by K.R. Kavas)

The ability to reach considerable heights by using the traditional construction technique: When the human scale of the photograph is taken into consideration, it may be realized that the height of the wall on the left is approximately 15 m.

Fig.3.1. The geo-morphological sections of the Akseki-İbradı Basin which have shaped the material constraints for traditional rural architecture (Ürünlü) (photograph by Kemal Reha Kavas)

Fig.3.2. Cedar and local stone are the basic environmental facts and the primary constituents of the characteristic construction system (photograph by K.R. Kavas)

Fig.3.3. The continuity between the natural form (foreground) and architectural composition (background) as the sustainer of environmental coherence (Ürünlü) (photograph by Kemal Reha Kavas)

Fig.3.4. Agricultural terraces structuring the spatial quality of environment (vicinity of İbradı) (photograph by Kemal Reha Kavas)

Fig.3.5. The material evidence of the rural architectural tradition indicating the integrity of human intervention and natural environment.
(photograph by Kemal Reha Kavas)

Fig.3.6. A traditional garden wall in the vineyard dwelling of the Özcivan exhibits the constructive logic of the traditional built environment (Ürünlü)
(photograph by Kemal Reha Kavas)

Fig.3.7. The retaining walls are the traces of human presence in the most remote sections of environment. (Ürünlü, the outskirts of Erenler Hill on the southern wing of the settlement) (photograph by Kemal Reha Kavas)

Fig.3.8. The land contours and the vegetation distribution are shaped by human human intervention in the traditional environment.
(The vineyards in the southern sections of Ürünlü) (photograph by Kemal Reha Kavas)

Fig.3.9. The vineyard dwelling is the most concrete expression of environmental coherence and the integrity of nature and culture. (the vineyard dwelling of the Özcivan at the outskirts of the Erenler Hill, for details see Chapter 7)
(photograph by Kemal Reha Kavas)

Fig.3.10. The human activity merges into environment through traditional architectural elements. (Ürünlü) (photograph by Kemal Reha Kavas)

Fig.4.1. Agricultural terraces (the vicinity of İbradı) Even in the most remote places, the cultural landscape of the Akseki-İbradı Basin bears the stamp of the traditional integrative attitude towards environment. (photograph by Kemal Reha Kavas)

Fig.4.2. Retaining walls in the valley of Ürünlü. These architectural elements are the traces of the collapsed vineyard dwellings. (photograph by Kemal Reha Kavas)

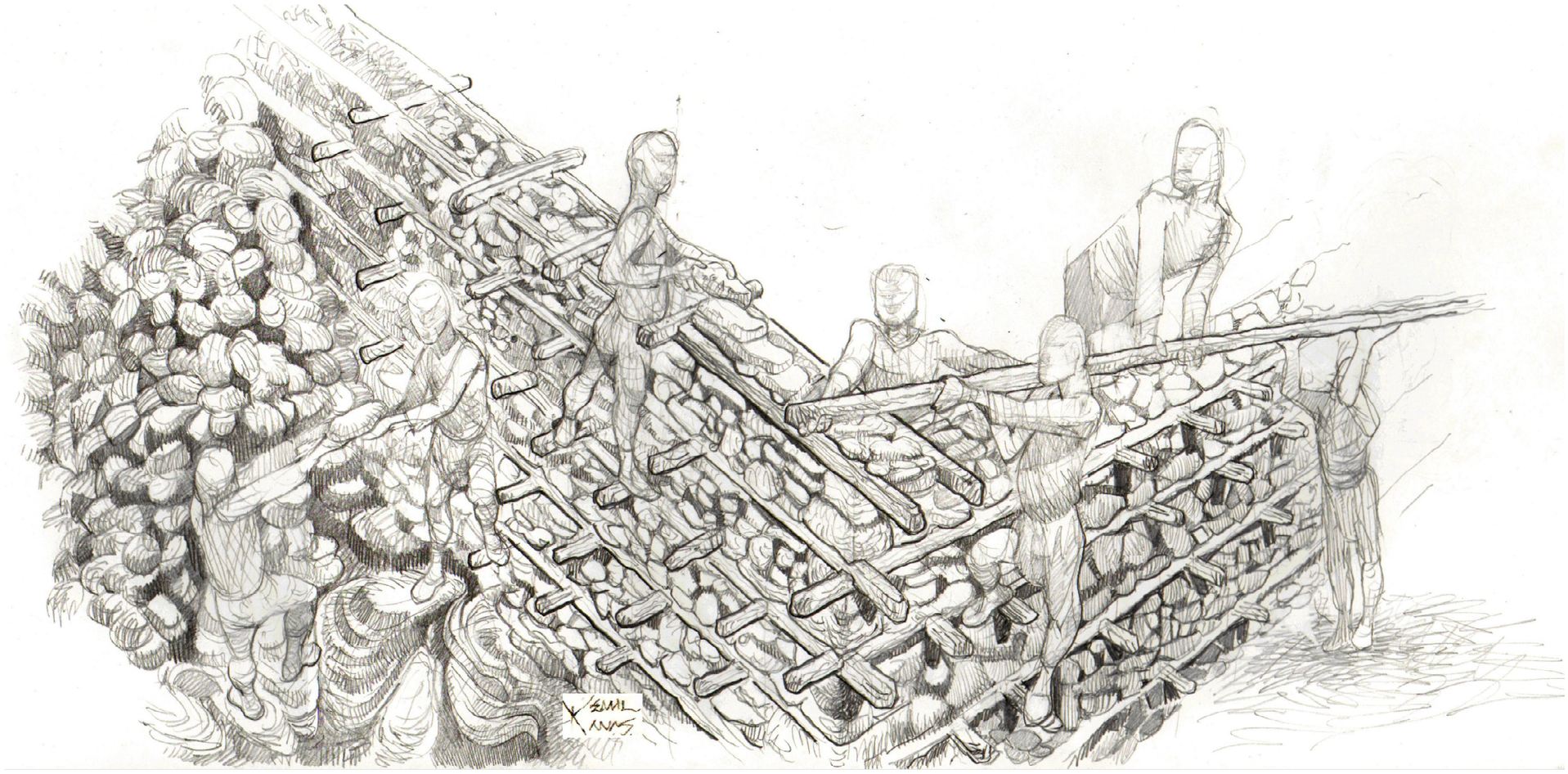


Fig.4.3. The rural dweller's bodily engagement into the traditional construction process (drawing by Kemal Reha KAVAS)

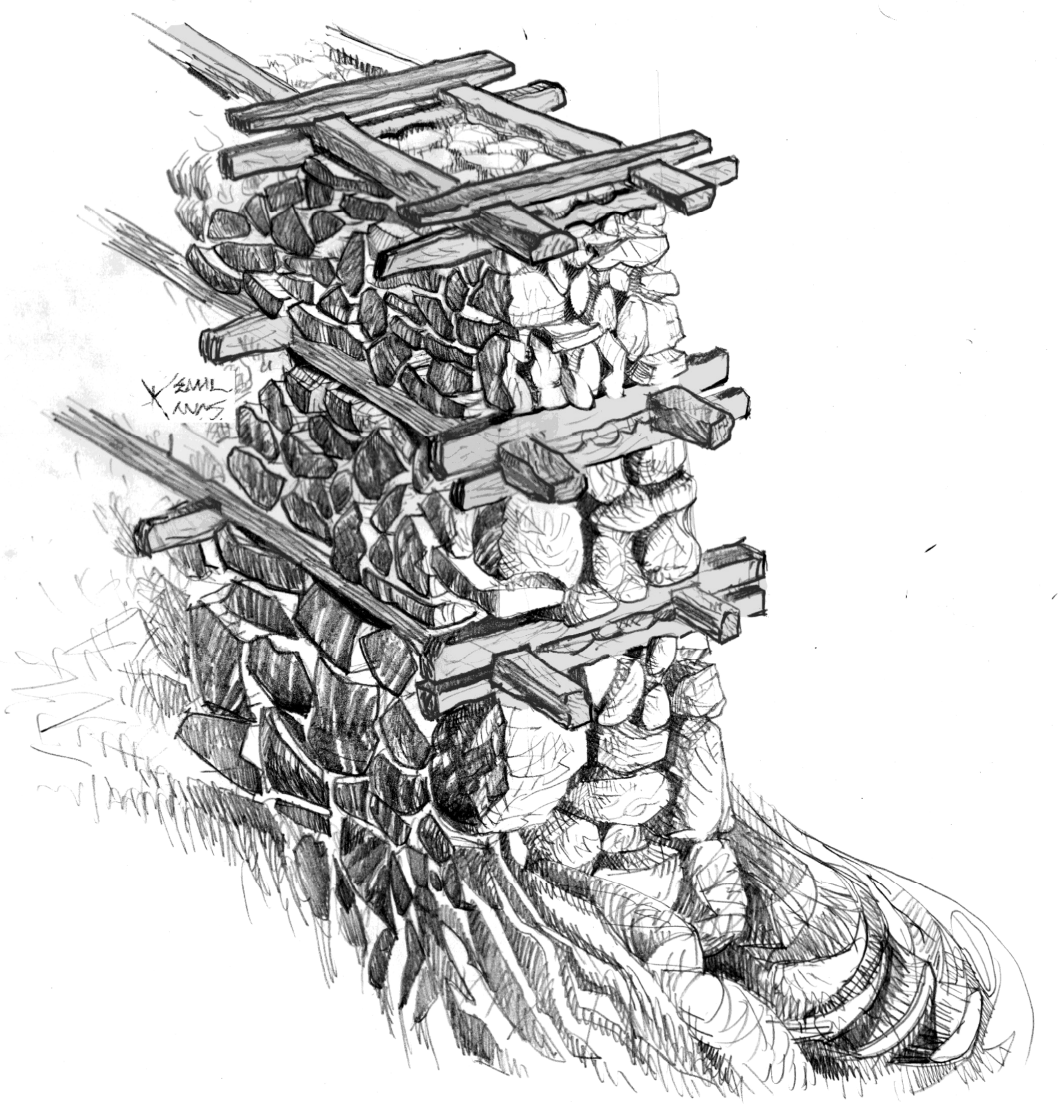


Fig.4.4. The characteristic combination of timber elements and rubble stone in the architectural tradition of the Akseki-İbradı Basin indicates the essential tectonic joint fabricating the traditional cultural landscape (drawing by Kemal Reha Kavas)

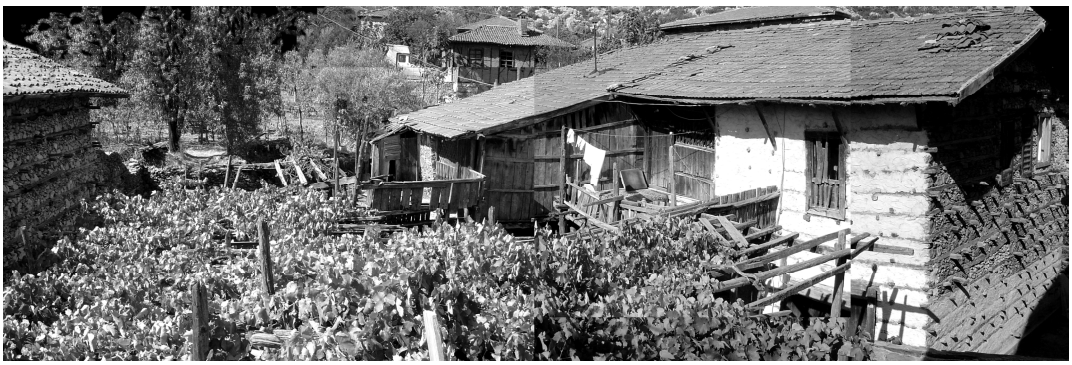


Fig.4.5. The *organic interface* indicates the spatial articulation of the continuity between dwelling and environment
(photograph by Kemal Reha Kavas)

Fig.4.6. The *organic interface* indicates the spatial articulation of the continuity between dwelling and environment
(photograph by Kemal Reha Kavas)

Fig.4.7. Environmental armature in the scale of the settlement: the architectural elements of the aesthetics of continuity (photograph by Kemal Reha Kavas)

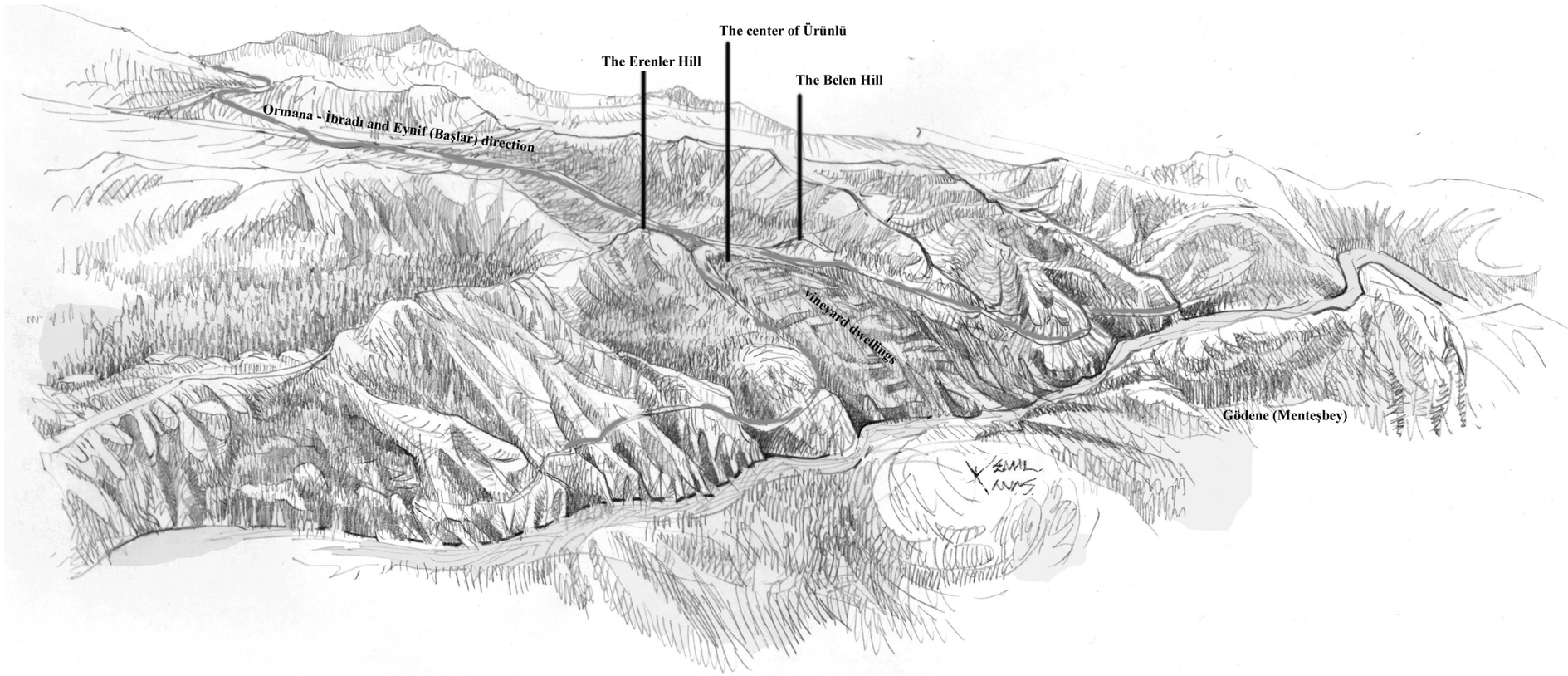


Fig.4.8. Environmental armature in large scale: environmental reciprocity within the settlement and between different settlements (drawing by Kemal Reha KAVAS)

ÜRÜNLÜ KENTSEL KÜLTÜR VARLIKLARI ENVANTERİ

ANIT

ENVANTER NO : 80
FOTOĞRAF NO : 131
RÖLÖVE NO :
YAPI ✓
KENTSEL ÖĞE
DOĞA ÖĞESİ

YAPININ KİMLİK BİLGİLERİ

İLİ : ANTALYA — İLÇE : İBRADI — KÖY : ÜRÜNLÜ
KAPI NO : 100

YAPI TÜRÜ

KONUT	KONAK	EV ✓	MÜŞTEMİLAT		
DİNSEL YAPI	CAMİ	KİLİSE	MEDRESE	TÜRBE	DİĞER
TİCARET YAPILARI	FIRIN	ÇARŞI	DÜKKAN	DEPO	DİĞER
EĞİTİM-KÜLTÜR YAPILARI	OKUL	MÜZE	DİĞER		
GÜVENLİK YAPILARI	KALE	SUR	KARAKOL	DİĞER	
SU YAPILARI	HAMAM	ÇEŞME	SARNIÇ	SU KEMERİ	DİĞER
SAĞLIK YAPILARI	HASTANE	SAĞLIK OCAĞI	DİĞER		
YÖNETİM YAPILARI	MUHTARLIK	BELEDİYE	İTFAİYE	POSTANANE	DİĞER

DÖNEM: ANTİK — ORTAÇAĞ — OSMANLI ✓ — CUMHURİYET
MAL SAHİBİ: ÖZEL
KULLANIM ZAMANI: SEZONLUK

YAPININ FİZİKSEL ÖZELLİKLERİ

YAPIYA GİRİLDİ ✓ — YAPIYA GİRİLEMEDİ

YAPININ KAT ADEDİ	1 KATLI	2 KATLI ✓	3 KATLI	ÇOK KATLI	
TAŞIYICI SİSTEM	HIMIŞ	B.KARKAS	YIĞMA TUĞLA	YIĞMA TAŞ ✓	DİĞER
ÖRTÜ TÜRÜ	BEŞİK ÇATI ✓	KIRMA ÇATI	TERAS ÇATI	DİĞER	
ÖRTÜ MALZEMESİ	ALATURKA KİREMİT	MARSİLYA KİREMİT ✓	ETERNİT		DİĞER
SAÇAK TÜRÜ	SAÇAKSIZ	DAR SAÇAK	GENİŞ SAÇAK ✓	DİĞER	
CEPHE					
KAPLAMA MALZEMESİ	AHŞAP	TAŞ	TUĞLA	SIVA ✓	DİĞER
CEPHE ÖZELLİKLERİ	SÜNDÜRMA	ÇIKMA	TEK KATLI ÇIKMA ✓	ÇOK KATLI ÇIKMA	BALKON
		PARALEL ÇIKMA ✓	ÜÇGEN ÇIKMA	ÇOKGEN ÇIKMA	

PENCERE — giriş kapısı

KEMERLİ	GİYDİRİK ✓	ÇİFT KANATLI	TEK KANATLI	KEMERLİ	ÇİFT KANATLI	TEK KANATLI ✓

PENCERE MALZEMESİ — giriş kapısı malzemesi

AHŞAP ✓	METAL	DİĞER	AHŞAP ✓	METAL	DİĞER

MEVCUT DURUM BİLGİLERİ

SAĞLAMLIK DURUMU	HARAP	KÖTÜ	ORTA	İYİ ✓
ÖZGÜNLÜK DURUMU	ÖZGÜN ✓	ORTA	YENİ YAPI	
ONARIM BİLGİLERİ	ONARIM GÖRMÜŞ	KÜÇÜK ÇAPLI	KAPSAMLI	

TEKNİK DURUM BİLGİLERİ

ELEKTRİK ✓ — SU ✓ — KANALİZASYON ✓ — ISITMA — KALORİFER — SOBA

AFAZİDE HAZIRLAYANLAR : DİDEM ŞİMŞEK — TARİH : 20.05.2006

ANIT

ENVANTER NO : 80
FOTOĞRAF NO : 131
RÖLÖVE NO :
YAPI ✓
KENTSEL ÖĞE
DOĞA ÖĞESİ

Fig.5.1. The Inventory of Cultural Heritage in Ürünlü
(Şimşek, 2007: 188)

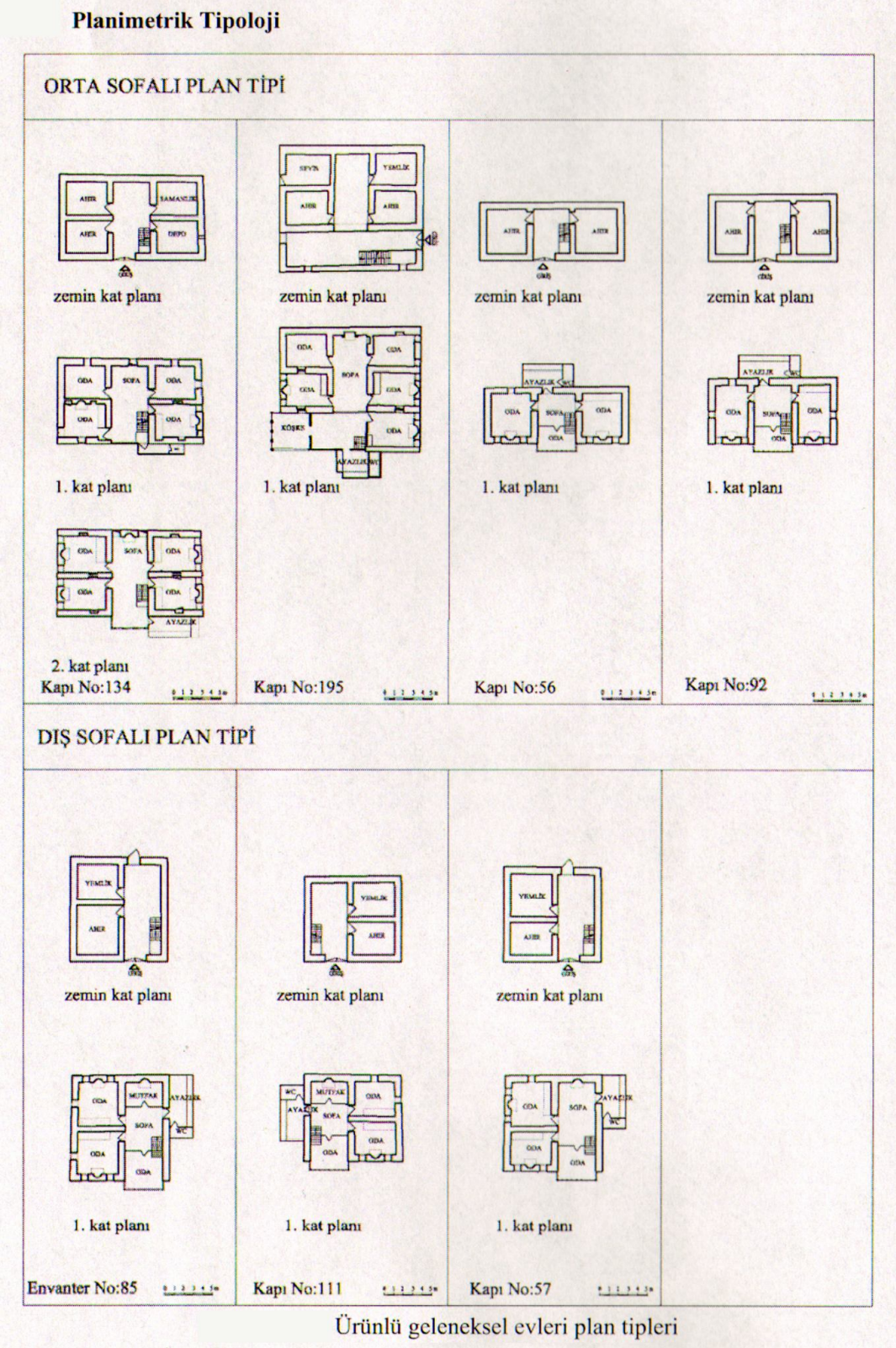


Fig.5.2. The typological categorization of the traditional dwellings of Ürünlü (Şimşek,2007: 33)

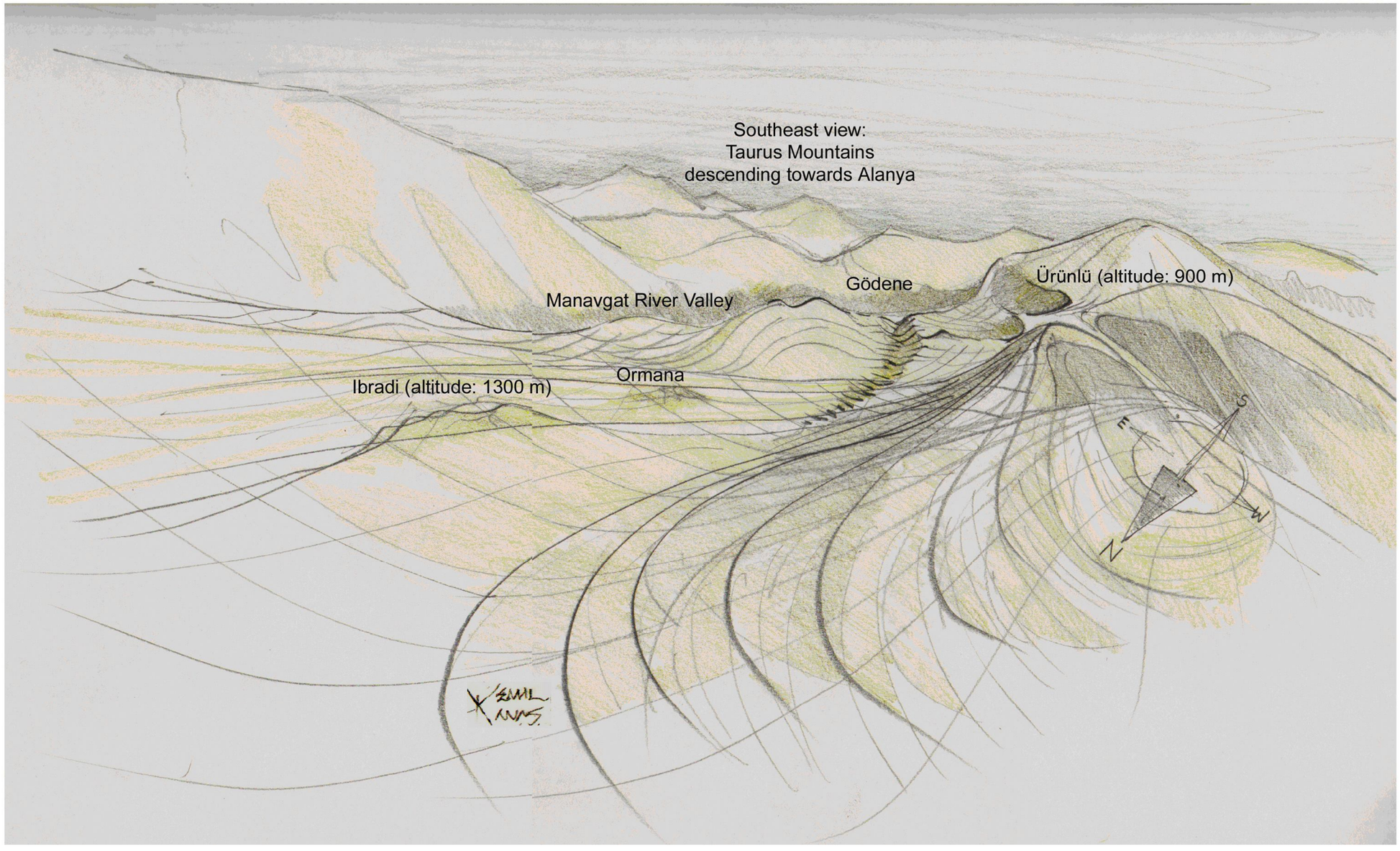


Fig.5.3. The topographical characteristics of Ürünlü and vicinity: view toward southeast (drawing by Kemal Reha KAVAS)

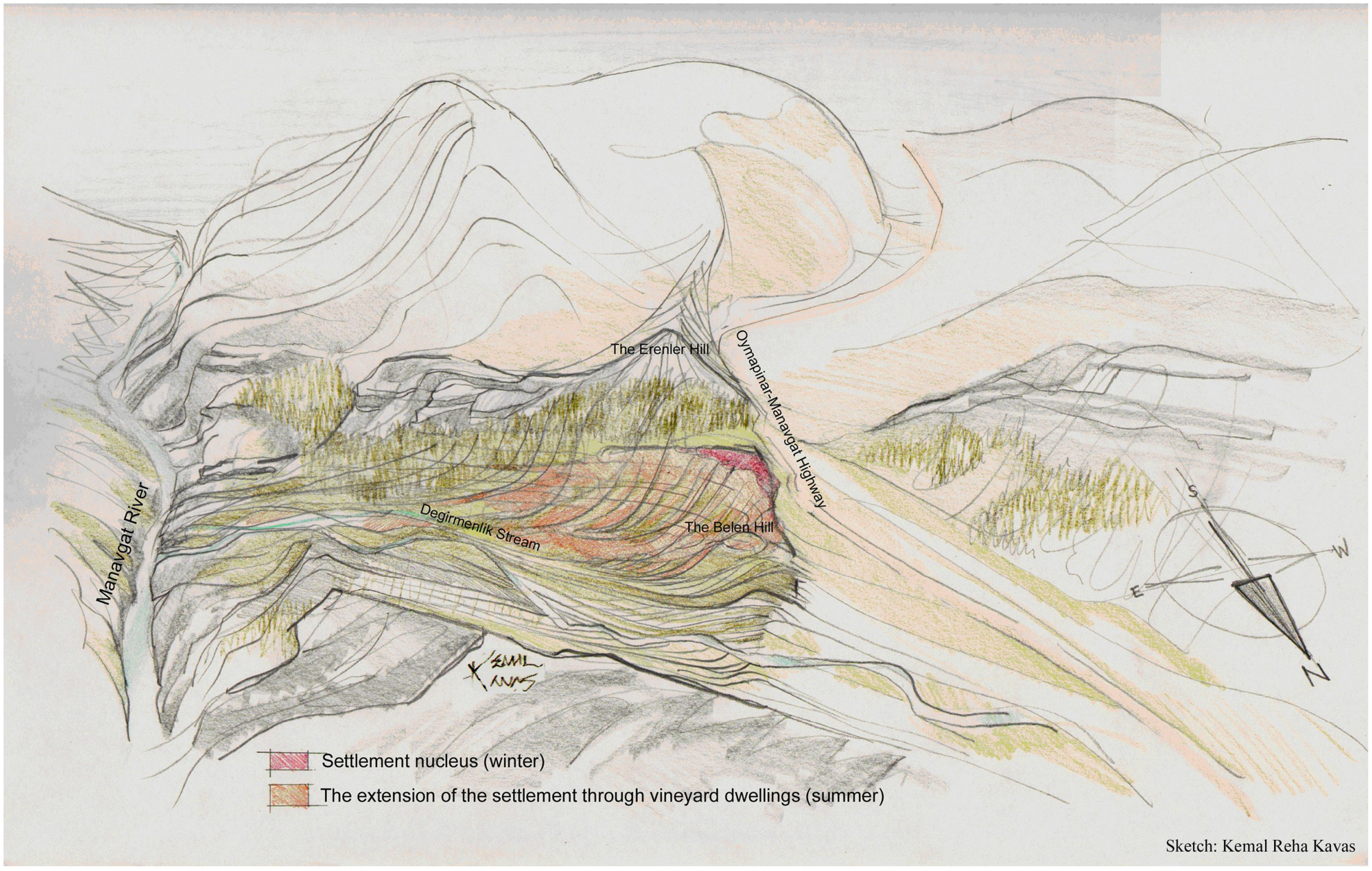


Fig.5.4. The topographical characteristics and settlement patterns of Ürünlü: view toward south (drawing by Kemal Reha KAVAS)

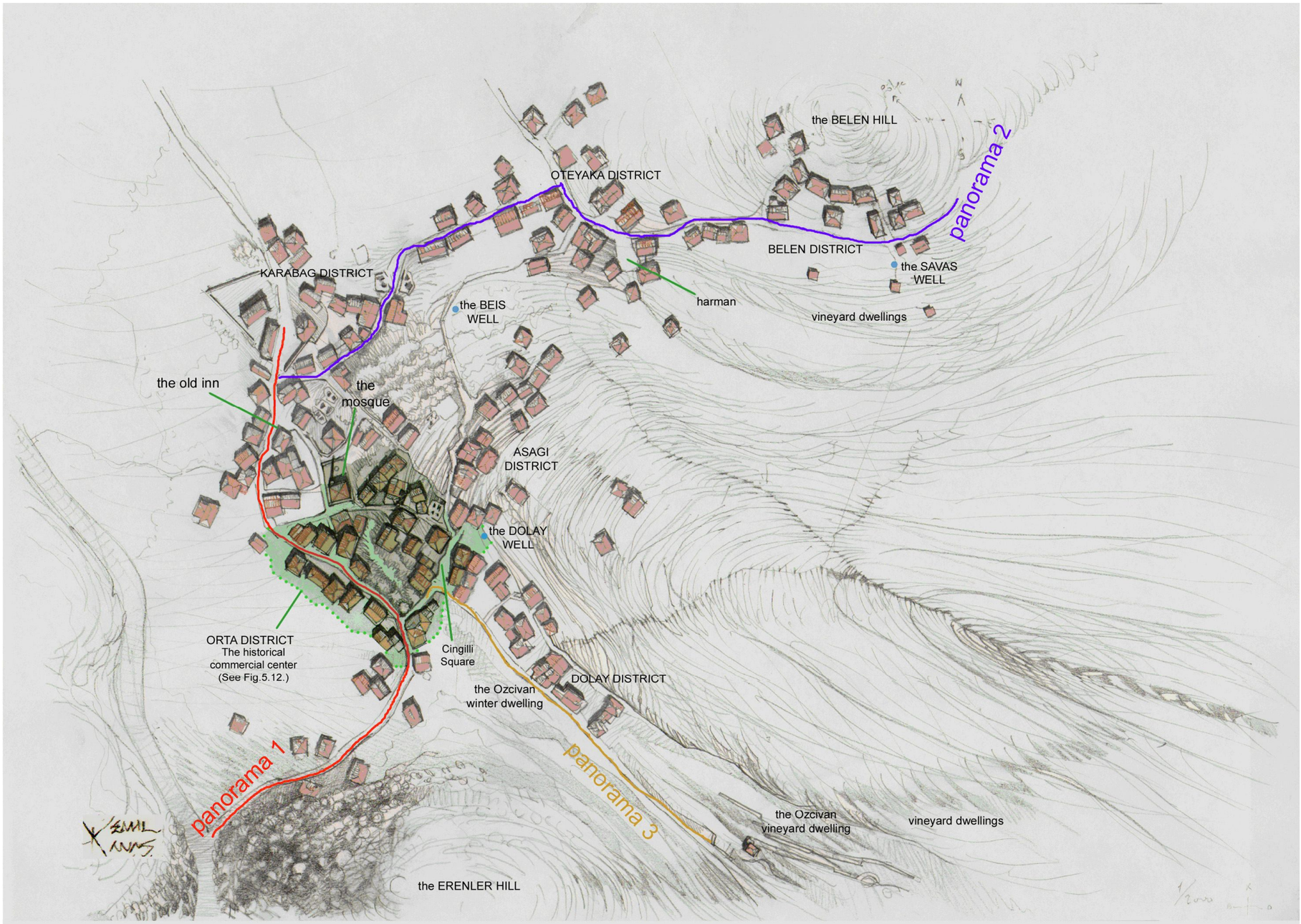


Fig.5.5. The plan of Ürünlü with the guidelines for the panoramic elevations (drawing by Kemal Reha KAVAS)

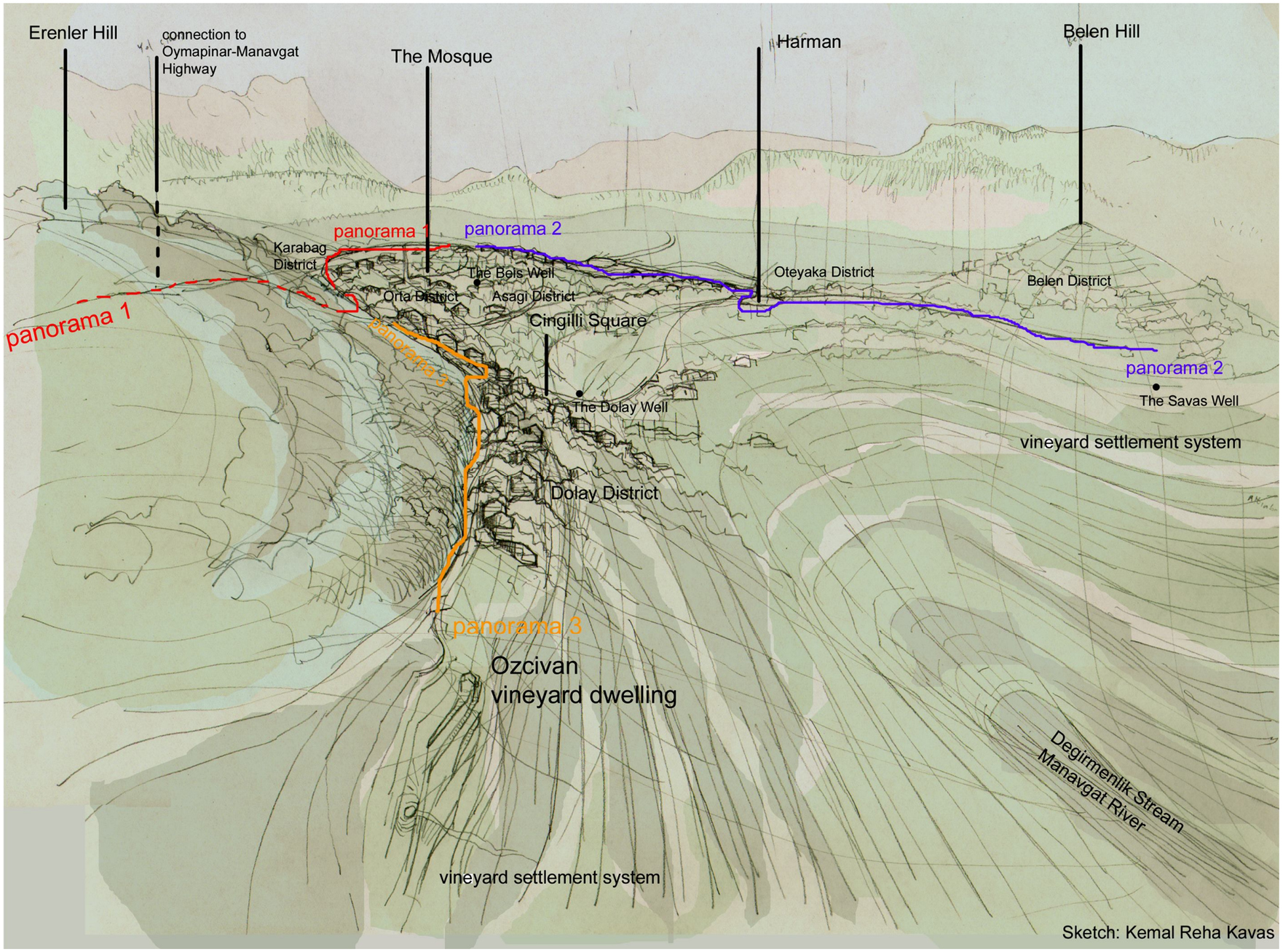


Fig.5.6. A general view of Ürünlü with topographical information: view toward north (drawing by Kemal Reha KAVAS)

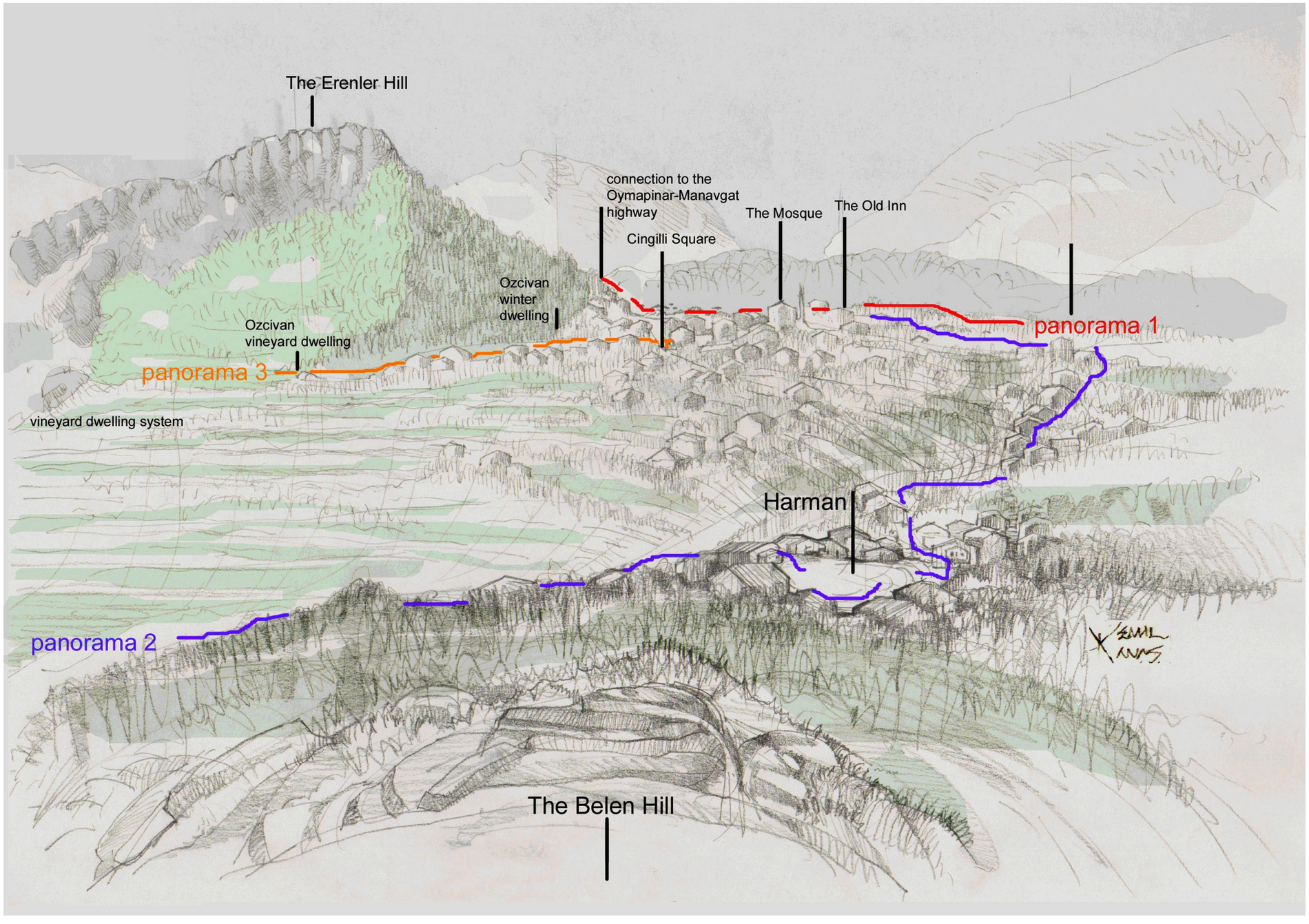


Fig.5.7. A general view of Ürünlü with topographical information: view toward northeast (drawing by Kemal Reha KAVAS)

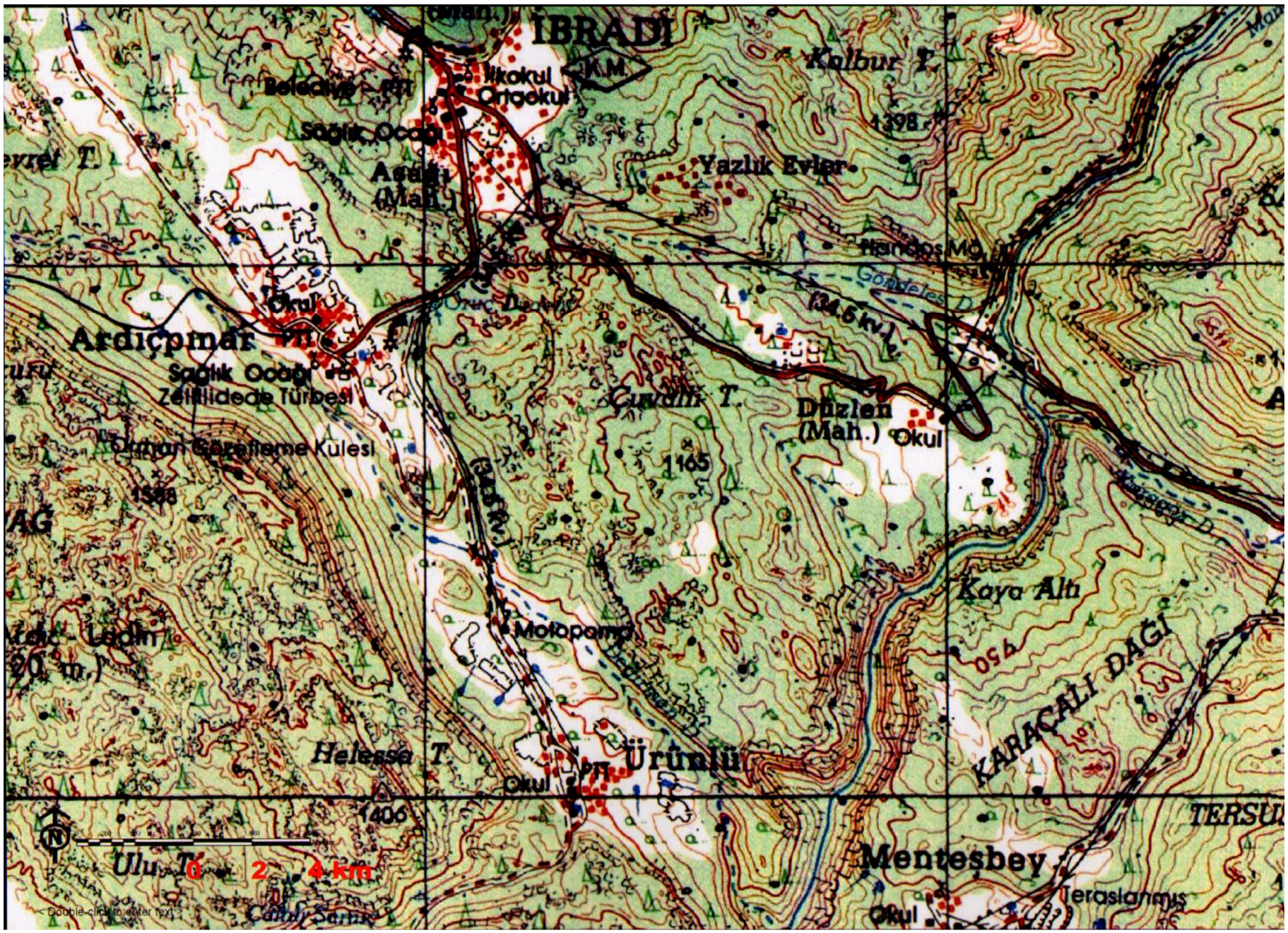


Fig.5.8. The geographical map of Ürünlü and vicinity
(The Project Report for the Sustainable Cultural and Natural Development of Ürünlü and Its Vicinity, Ankara: Ankara University, Faculty of Agriculture, 2008, p.13)

panorama 1 left hand side : the old inn - the Erenler Hill direction

Fig.5.9.1.
The current guesthouse
A reinforced concrete building violating the coherence of the traditional built environment

Fig.5.9.2.
The old *harman* used as a ceremonial place for departures from the village

Fig.5.9.3.
The path leading to the Oteyaka and Belen Districts
(See Panorama 2)

Fig.5.9.4.
An example for the traditional pattern called *binek tasi (riding stone)*

Fig.5.9.5.
The current coffe house and administrative center which had been built after the old inn was demolished. (See Fig.5.11.)

Fig.5.9.17.
Oymapınar - Manavgat highway
(northern direction leading to Ormana - Ibradi - Akseki

Fig.5.9.18.
The efficient usage of cultivable land as well as structural stability are maintained by construction on rocky terrain
(See Chapter 6, Section 6.2.2.)

Fig.5.9.19.
The elements of the *organic interface*
(See Chapter 6, Section 6.2.)

panorama 1 left hand side : the Erenler Hill - the old inn direction

Fig.5.9. Panorama 1 (photographs by Kemal Reha Kavas)

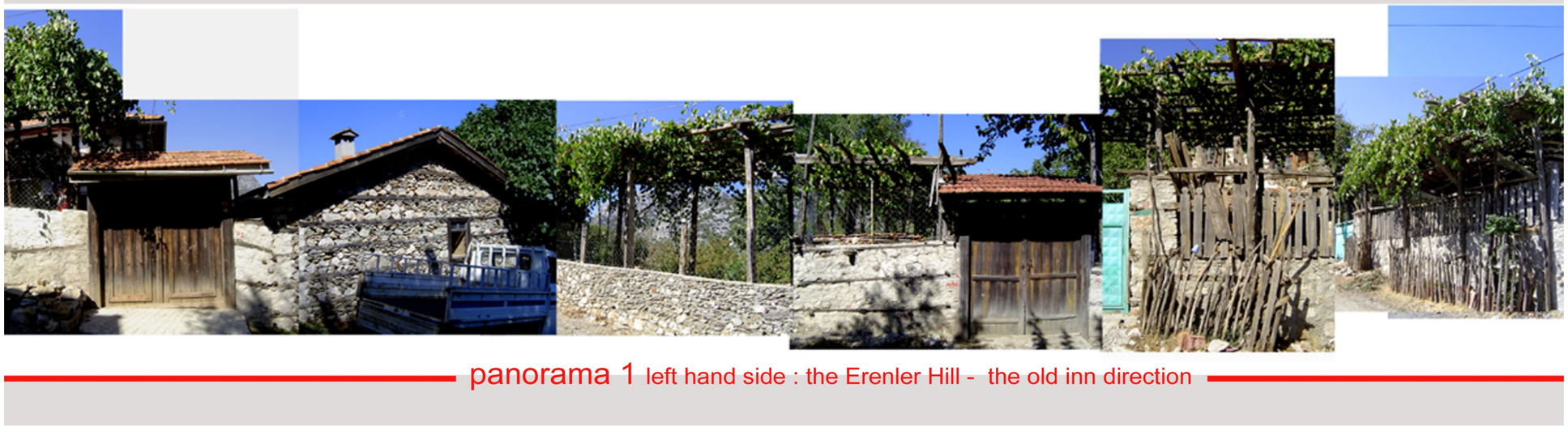


Fig.5.9. Panorama 1 (continued) (photographs by Kemal Reha Kavas)

panorama 1 left hand side : the old inn - the Erenler Hill direction

Fig.5.9.6.
A variation of the characteristic construction technique
The application of *horasan* type of mortar (a traditional mixture of powdered bricks with lime and water) into the timber reinforced masonry. These examples are very few in Urunlu where the majority of construction had been made without using mortar. *Horasan* mortar is more frequent in the nearby settlements of Ormana and Ibradi.

Fig.5.9.7.
The characteristic garden door with a traditional locking system named *tifraz*
(See Chapter 6, Section 6.3.3.)

Fig.5.9.8.
The characteristic garden fence named *kuskonmaz*
(See Chapter 6, Section 6.3.3.)

Fig.5.9.20.
Contemporary interventions at odds with the traditional environment
(See Chapter 6, Section 6.3.3.)

panorama 1 left hand side : the Erenler Hill - the old inn direction

Fig.5.9. Panorama 1 (continued) (photographs by Kemal Reha Kavas)

panorama 1 left hand side : the old inn - the Erenler Hill direction

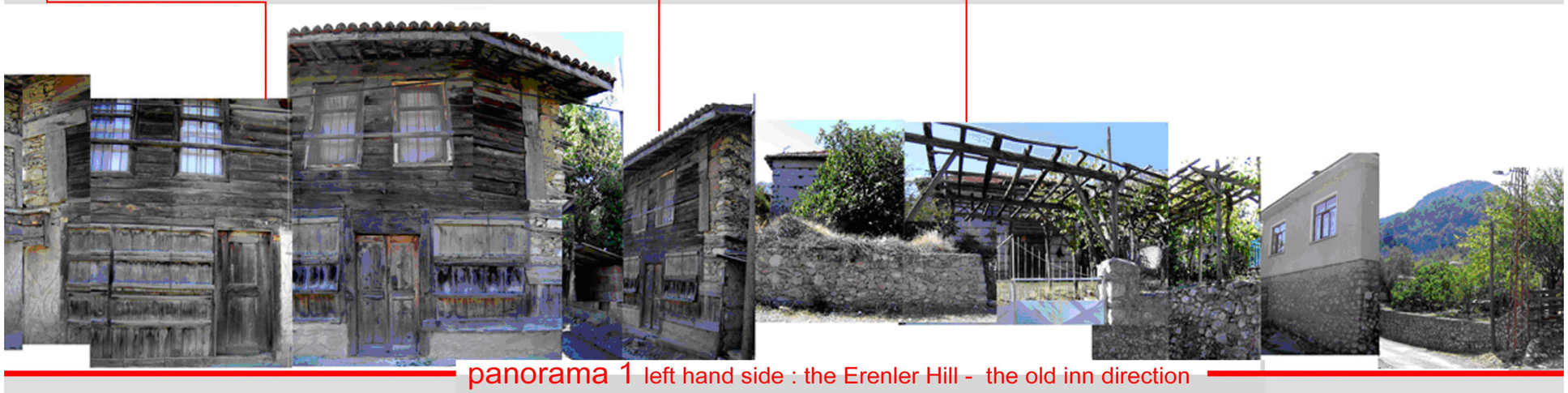
Fig.5.9.9.
The traditional architectural *pattern* named *ayazlık*
Ayazlık / köşke is the essential *pattern* which constitutes the *organic interface* of the dwellings in Ürünlü.
Ayazlık has been the heart of the outdoor activity in the traditional environment. (See Chapter 6, Section 6.2.3.)

Fig.5.9.10.
The guest house of Şükrü Efendi.
(See Chapter 5, Section 5.1.2.)
The ground floor served as the barn for the animals of the guests. The upper floor was the living space of the owners.

Fig.5.9.11.
The guest house of Ziya Efendi
(See Chapter 5, Section 5.1.2.)
Its ground floor which is around 2,5 m. below the street level served as a bakery, while the first floor on the street level contained a coffee house and a room for guests. Built with timber frame system with brick infill, the structure does not conform to the architectural characteristics of Ürünlü.

Fig.5.9.21.
The architectural traces of the historical commercial activity on the main route connecting the old inn to the Manavgat way. These stores contained handicraft workshops and looms for the production of carpets and clothes. These spaces were at the ground level while the second floors contained living spaces.The façades of these stores were constructed by timber filling technique with shutters. In the past, timber lintels extended out from the first floor level and spanned the street.This timber construction had turned this point into a semi-closed gathering area for commercial and social activities.
(See Chapter 5, Section 5.1.2. and also see Fig.5.14. and 5.15.)

Fig.5.9.22.
An example of the *asma* construction
In the past, this timber construction extended into the street.
(Also see Fig.5.14. and 5.15.)



panorama 1 left hand side : the Erenler Hill - the old inn direction

Fig.5.9. Panorama 1 (continued) (photographs by Kemal Reha Kavas)

panorama 1 left hand side : the old inn - the Erenler Hill direction

Fig.5.9.12.
The historical commercial street leading to the Cıngıllı Square
This street was a covered social space with *peyke* and *asma* constructions.
These architectural elements have been destroyed.
Here there were the shoeing-smith, the pack-saddle maker, and the grocery.
In 1960s, the little store below the projection (*cumba*) served as the post office.
(See Fig.5.15.1. and Chapter 5, Section 5.1.1.)

Fig.5.9.23.
Erenler Hill, dominating this southern side of the valley had a symbolic significance for the villagers.
(See Chapter 5, Section 5.1.1.)

Fig.5.9.24.
The elements of the *organic interface*
(See Chapter 6, Section 6.2)

panorama 1 left hand side : the Erenler Hill - the old inn direction

Fig.5.9. Panorama 1 (continued) (photographs by Kemal Reha Kavas)

panorama 1 left hand side : the old inn - the Erenler Hill direction

Fig.5.9.13.
The use of the ground floor as barn
(See Chapter 6, Section 6.2.3.)

Fig.5.9.14.
Timber post-lintel system as the constituent element of the *environmental armature*
(See Chapter 6, Section 6.1.3.)

Fig.5.9.25.
The old coffee house accross the old inn
and the square defining the main entrance to the village

Fig.5.9.26.
The construction of the *peyke* (open air sofa)
by the extension of the masonry into the street
the facade of the old coffee house
(also see Fig.5.13.)

panorama 1 left hand side : the Erenler Hill - the old inn direction

Fig.5.9. Panorama 1 (continued) (photographs by Kemal Reha Kavas)

panorama 1 left hand side : the old inn - the Erenler Hill direction

Fig.5.9.15.
The construction of masonry on the stone formations reflects a solution to the problem of the efficient usage of resources. Consequently, the maximum amount of plain and cultivable land is left for agriculture.
(See Chapter 6, Section 6.2.2.)

Fig.5.9.16.
Oymapınar - Manavgat highway
(southern direction leading to Manavgat)

panorama 1 left hand side : the Erenler Hill - the old inn direction

Fig.5.9. Panorama 1 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the old inn - *harman* direction

Fig.5.10.1.
The traditional construction system enhanced structures with considerable heights such as 10 - 15 m.

Fig.5.10.2.
collapsed structures

Fig.5.10.3.
reinforced concrete interventions violating the coherence of the traditional environment

Fig.5.10.19
south-facing projection containing the living space
(See Chapter 6, Section 6.2.3.)

Fig.5.10.20
the *pattern* of *ayazlık*
(see Chapter 6, Section 6.2.3.)

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the old inn - *harman* direction

Fig.5.10.4.
The house and workshop of the shoe-maker Mustafa Özdoğru *(Kalender Kunduracı)*

Fig.5.10.5.
The elements of the *organic interface*

Fig.5.10.21
The architectural elements of the *organic interface* intermingled with agricultural production (See Chapter 6, Section 6.2.3.)

Fig.5.10.22
The replacement of the traditional locking system with contemporary metal elements indicate the dissolution of the traditional culture. (See Chapter 6, Section 6.3.3)

Fig.5.10.23
An example for the replacement of the traditional toilets with reinforced concrete additions to the dwellings. The toilets constitute the majority of the contemporary interventions which violate the coherence of the traditional environment. (See Chapter 6, Section 6.2.3)
In this case, the original projection is also replaced with a reinforced concrete addition.

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the old inn - *harman* direction

Fig.5.10.6.
collapsed structures

Fig.5.10.7.
An example of the *asma* construction
The remains of a characteristic street of the traditional environment.The construction highlights the continuity between the private garden of the dwelling and the public space of the street.The timber lintels spanning the street are covered with vine leaves.
(See also Fig.5.14.1.)

Fig.5.10.24
The winter dwelling of the Özcivan

Fig.5.10.25.
The guesthouse of Alim Usta
(See Chapter 5, Section 5.1.)

Fig.5.10.26
The traditional window pattern which had been in use before the introduction of glass.

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the old inn - *harman* direction

Fig.5.10.8.
Another facade of the dwelling indicated by Fig.5.10.7. (left)
Here, the vertical elements on the street are the evidence of the street extension which had been destroyed. (Also see Fig.5.15.2.)

Fig.5.10.9.
Harman
In Ürünlü, the open public spaces are traditionally called *harman*, which means “threshing floor” in Turkish. This is the largest open space in the village. (Fig.5.7.) It symbolizes the significance of agricultural production for the sustenance of rural life. Being visible from all parts of the village, the *harman* also served as a social gathering place during festivals and other ceremonies.
The harman is a transitional space for the route defined by Panorama 2.
The western side of the *harman*, namely the Karabağ District retains the character of the settlement nucleus and consists of dwellings used in winters. The eastern part of the Harman, namely the Belen District, demonstrates the vineyard settlement pattern. (See Chapter 5, Section 5.1.1. and Fig.5.7.)

Fig.5.10.27
The replacement of the traditional locking system with contemporary metal elements
(See Chapter 6, Section 6.3.3)

Fig.5.10.28
the merging of the boundaries between nature and culture

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the old inn - *harman* direction

Fig.5.10.9.
harman

Fig.5.10.10.
the *Savas* path connecting the *harman* to the *Belen Hill* and vineyard dwellings

Fig.5.10.29
The continuous timber post-lintel (*asma*) structures as the essential constituents of the *environmental armature* in the settlement scale. (See Chapter 6, Section 6.1.3.)

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the Belen vineyards - *harman* direction

Fig.5.10.11
The entrance of a characteristic vineyard dwelling on the outskirts of the Belen Hill.

Fig.5.10.12.
A characteristic vineyard dwelling.
The massive ground floor reflects the timber reinforced rubble stone masonry.
The upper floor is constructed by timber filling system.
Ayazlık is raised on timber pillars by offering a controlled view of the sloppy vineyard lying beneath.

Fig.5.10.13.
The southestern view of the settlement is dominated by the Taurus Mountains descending towards Alanya. In this direction,there is a completely open view of the valley.

Fig.5.10.14.
The vineyard dwelling of the Özcivan on the outskirts of the Erenler Hill. In the recent past there used to be many vineyard dwellings in this area.

Fig.5.10.30
the continuous elements of the *environmental armature*

Fig.5.10.31.
The *pattern* of *kuşkonmaz* (See Chapter 6, Section 6.3.3.)

Fig.5.10.32
The ayazlık of the Özcivan vineyard dwelling as an element of the *organic interface*

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the Belen vineyards - *harman* direction

Fig.5.10.15
The continuous timber post-lintel (*asma*) structures as the essential constituents of the *environmental armature* in the settlement scale. (See Chapter 6, Section 6.1.3.)

Fig.5.10.33
The traditional entrance door of the Özcivan vineyard dwelling exemplifying the *pattern* of *tıfraz* (See Chapter 6, Section 6.3.3.)

Fig.5.10.34
The path leading to the Altınbeşik Cavern

Fig.5.10.35
The path ascending to the Erenler Hill

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the Belen vineyards - *harman* direction

Fig.5.10.16
The corner arrangement of the masonry reflects the efforts to strengthen the corners as much as possible.
(See Chapter 6, Section 6.3.3.)

Fig.5.10.36
a general view of the settlement from the Özcivan vineyard dwelling

panorama 3 left hand side: Cıngıllı - vineyards direction

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the Belen vineyards - *harman* direction

Fig.5.10.17
The characteristic garden fence called *kuşkonmaz* by the natives of Ürünlü.
This simple construction is a derivative of the characteristic masonry.
If timber posts are integrated into the rubble stone masonry,
they practically become constitutive elements of the garden fences,
the *ayazlık* or the *asma* constructions. (See Chapter 6, Section 6.3.3.)

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

panorama 2 left hand side: the Belen vineyards - *harman* direction

Fig.5.10.18
the *Savas* path leading to the *harman*

Fig.5.10. Panoramas 2 and 3 (continued) (photographs by Kemal Reha Kavas)

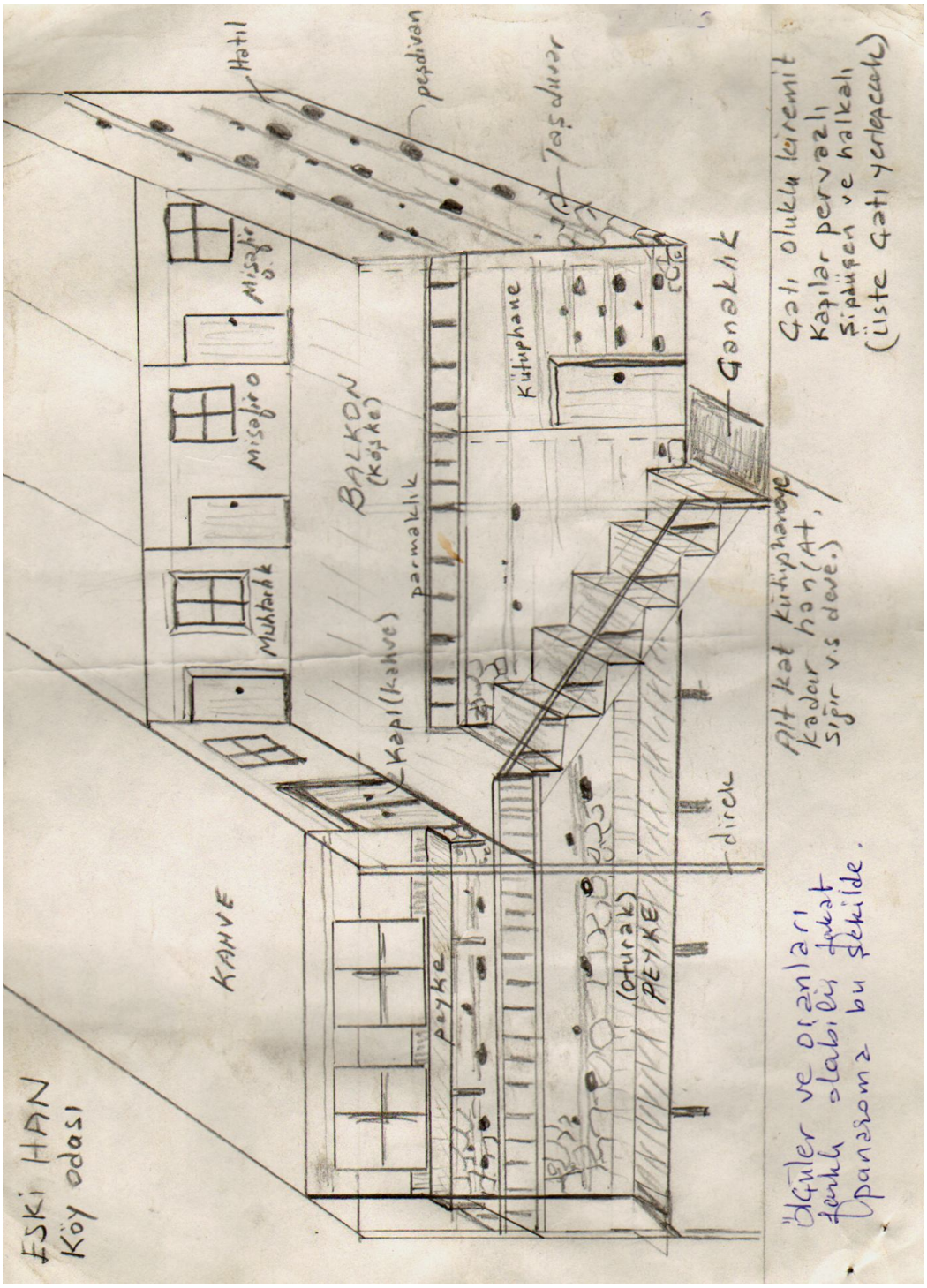
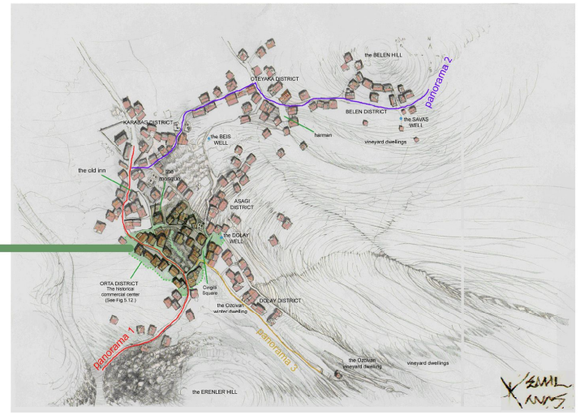


Fig.5.11. The Old Inn which was demolished and replaced by the cofee house and the administrative center of Ürünlü (drawing by Alim Doğan Özcivan)



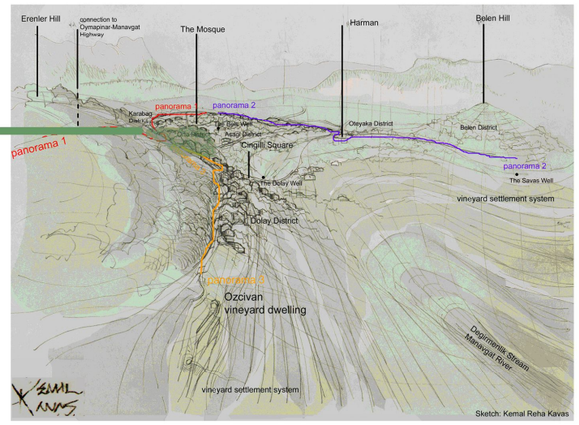


Fig.5.12. The plan of the historical commercial center of Ürünlü (drawing by Kemal Reha KAVAS)

Fig.5.13.1. The construction of the *peyke* by the extension of masonry into the street. *Peyke* is an important architectural *pattern* fabricating the spatiality of the traditional environment by its reference to the human scale and social life. (Aşağı District, Ürünlü) (photograph by Kemal Reha Kavas)

Fig.5.13.2. The construction of the *peyke* by the extension of masonry into the street (the old coffee house) (photograph by Kemal Reha Kavas)

Fig.5.14.1. (right)
An example of the asma construction
(The Oteyaka District of Urunlu)
The photograph demonstrates the remains of
a characteristic street of the traditional environment.
The construction highlights the continuity between
the private garden of the dwelling and the public
space of the street.
The timber beams spanning the street are covered
with vine leaves.This makes it possible to have a
shaded area underneath the construction.
This construction was named after the asma,
“vine leaves” in Turkish.
Today, this construction is quite rare.
The image indicates one of the very few examples.

Fig.5.14.2. (below)
Another surviving example of the asma construction
(The Asagi District of Urunlu)
This example demonstrates how slopy streets were
covered by division into descending structural units.
According to the oral sources, the historical
commercial street leading to the Cingilli Square
(at the right) had a similar effect.

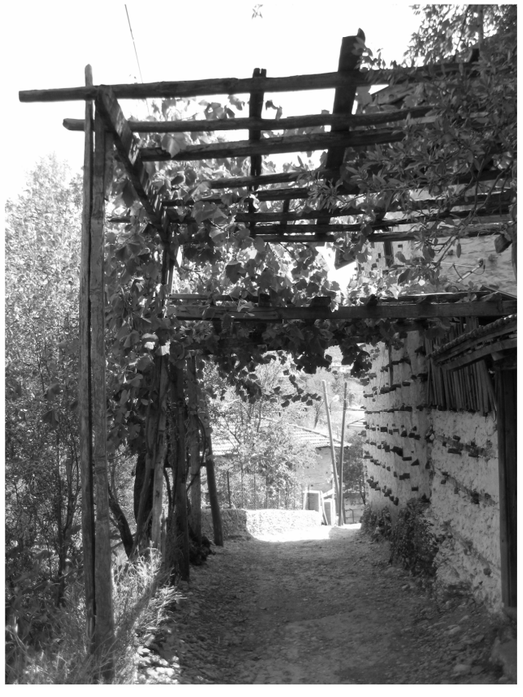


Fig.5.15.1. (below)
The historical commercial street leading to the Cingilli Square.
This street was a covered social space with peyke and asma constructions.
These architectural elements have been destroyed.
Here there were the shoeing-smith, the pack-saddle maker, and the grocery.
In 1960s, the little store below the projection (cumba) served as the post office.

Fig.5.15.2. (below)
Another facade of the dwelling indicated
by Fig.5.14.1. (above)
Here, the vertical elements on the street
are the evidence of the extension which
had been destroyed.

photographs by Kemal Reha Kavas

Fig.5.15.3. Another example for the destroyed *asma* constructions:
The timber posts are traces of the historical layout which was covered and shaded by vine leaves. (photograph by Kemal Reha Kavas)

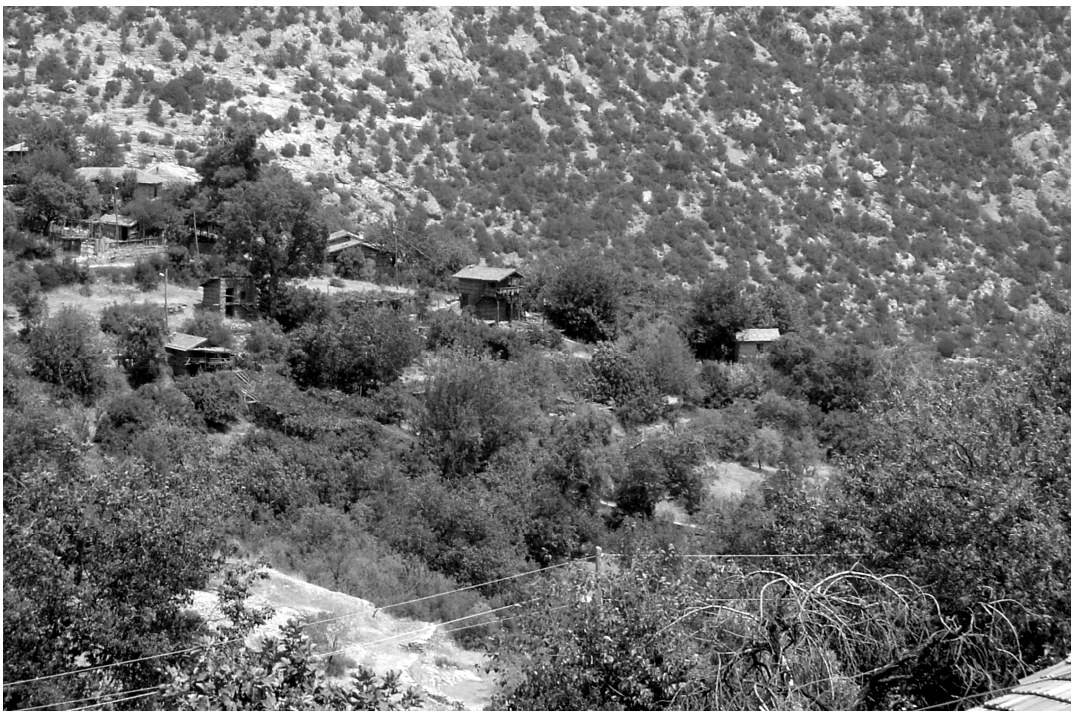


Fig.5.16. The vineyard dwellings of the Belen District
(photograph by Kemal Reha Kavas)

Fig.5.17. The architectural traces of the collapsed vineyard dwellings in the valley of Ürünlü (photograph by Kemal Reha Kavas)

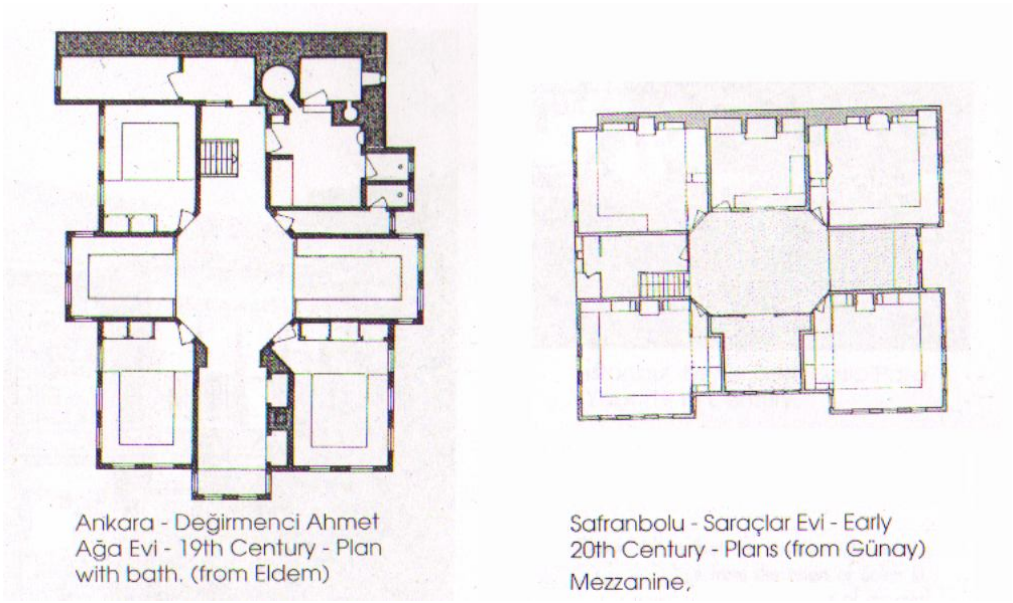


Fig.5.18. The typological oversimplification of regional characteristics. These examples are precise planimetric drawings. However, they are isolated from their environment. (Kuban, 1995: 71)

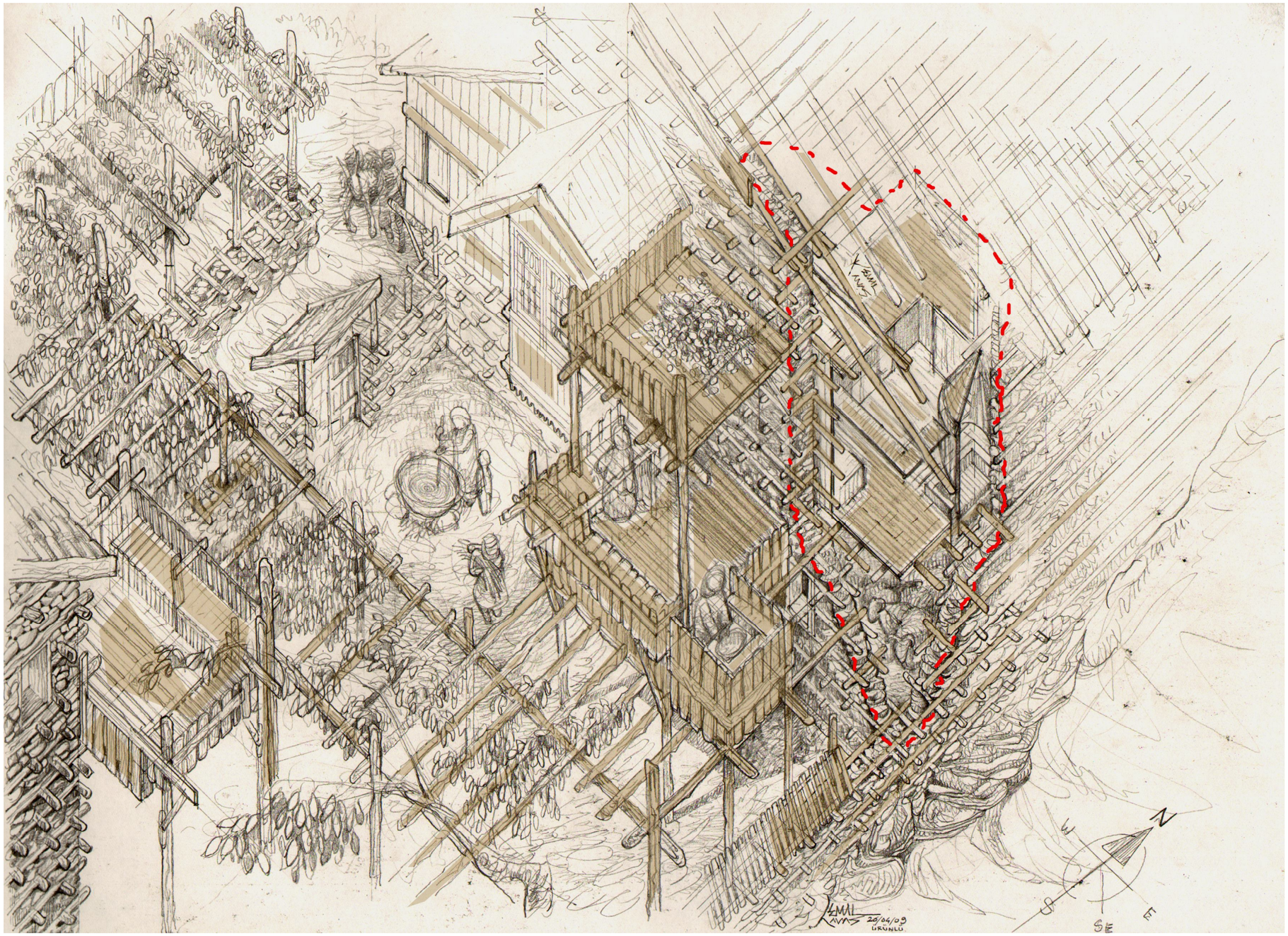


Fig. 5.19. A proposal for an environmental representation of dwelling: blow-up axonometric indicating the extended relations of the dwelling (drawing by Kemal Reha KAVAS)

Fig.6.1. The site plan of the shepherd cottages in the vicinity of İbradı as an illustration of *environmental coherence* (drawing by Kemal Reha KAVAS)

Fig.6.2. The general view of the shepherd cottages in the vicinity of İbradı as an illustration of *environmental coherence* (drawing by Kemal Reha KAVAS)

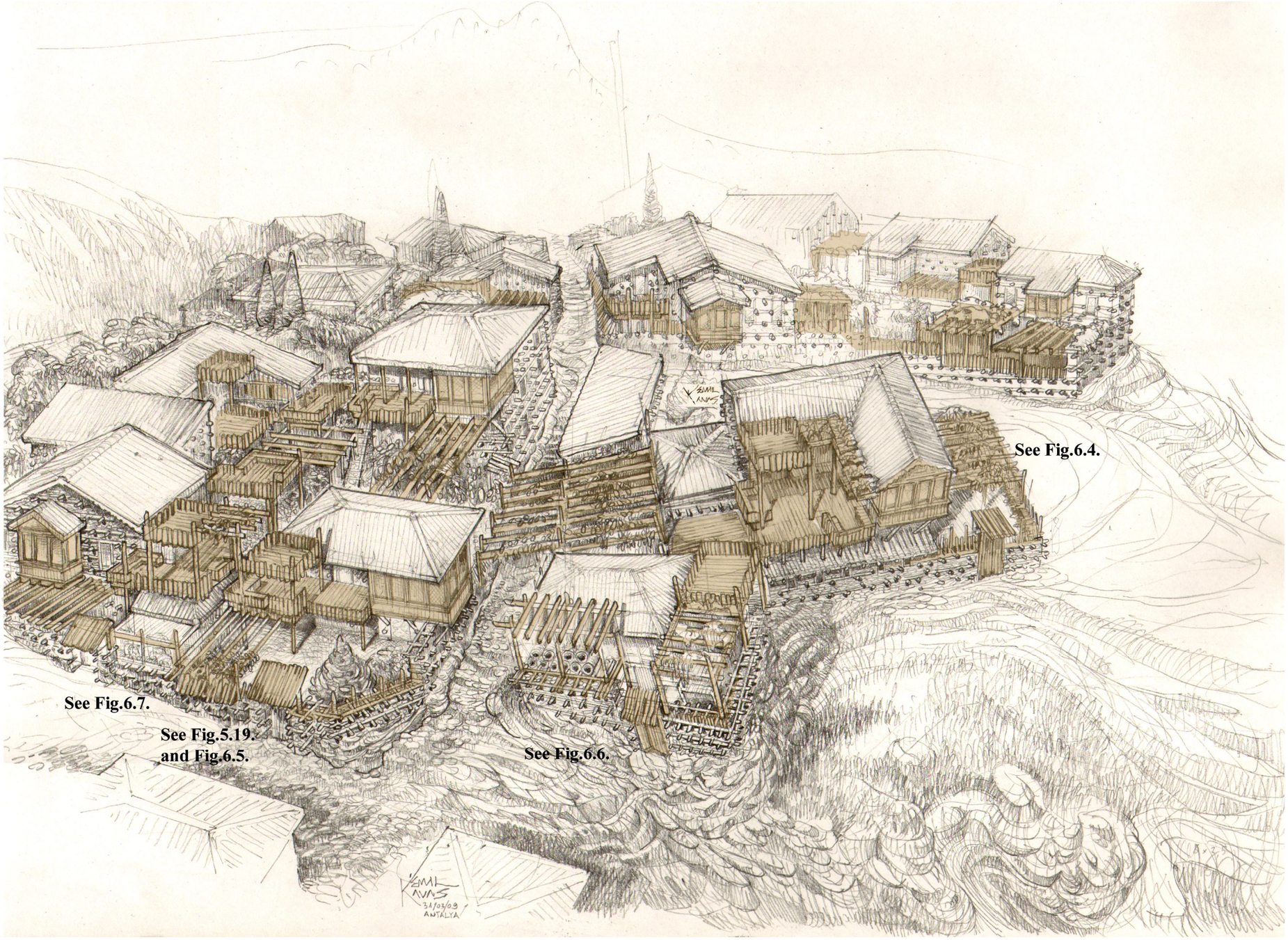


Fig.6.3. The axonometric drawing of the *environmental armature*: a general view of the *Orta* (Central) District in Ürünlü (drawing by Kemal Reha KAVAS)

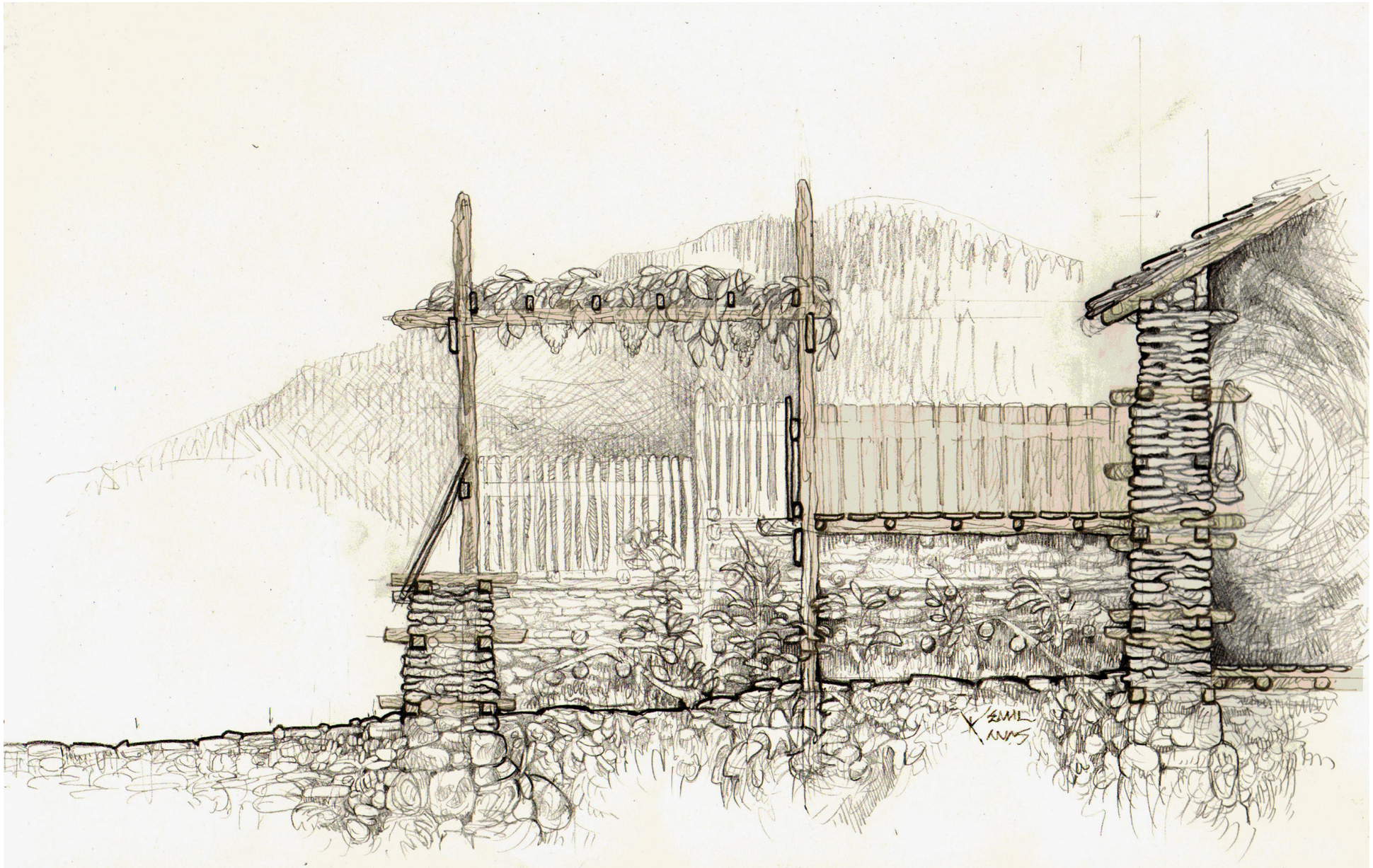


Fig.6.4. The section of the *organic interface* (1) : timber construction covered with vine leaves and surrounded with vegetation (drawing by Kemal Reha KAVAS)

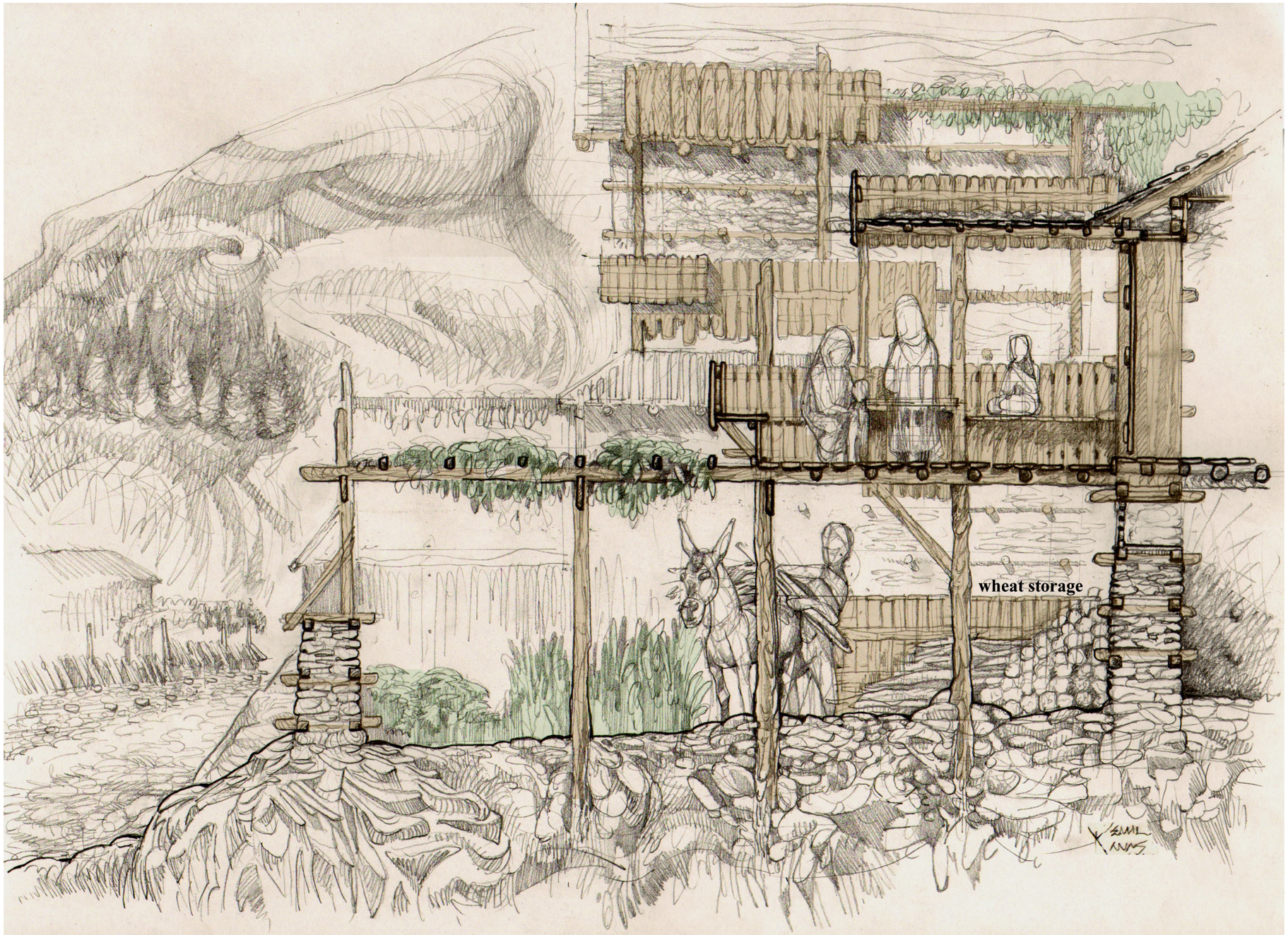


Fig.6.5. The section of the *organic interface* (2) : an articulation of the timber construction by the incorporation of *ayazlık* and its auxiliary functions such as wheat storage (drawing by Kemal Reha KAVAS)

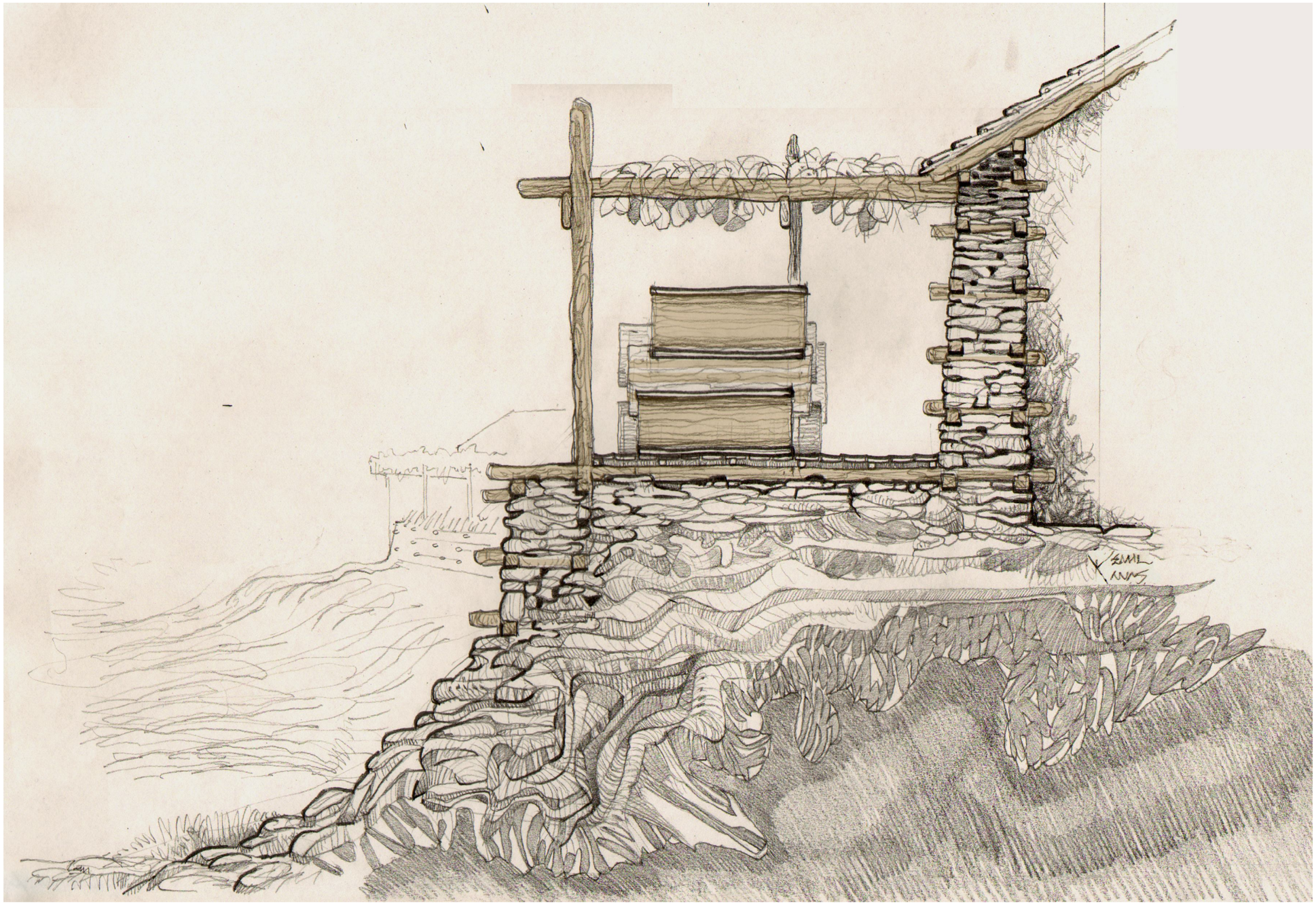


Fig.6.6. The section of the *organic interface* (3) : an articulation of the timber construction by the incorporation of the beehives (the *pattern* of *karakovan*)
(drawing by Kemal Reha KAVAS)

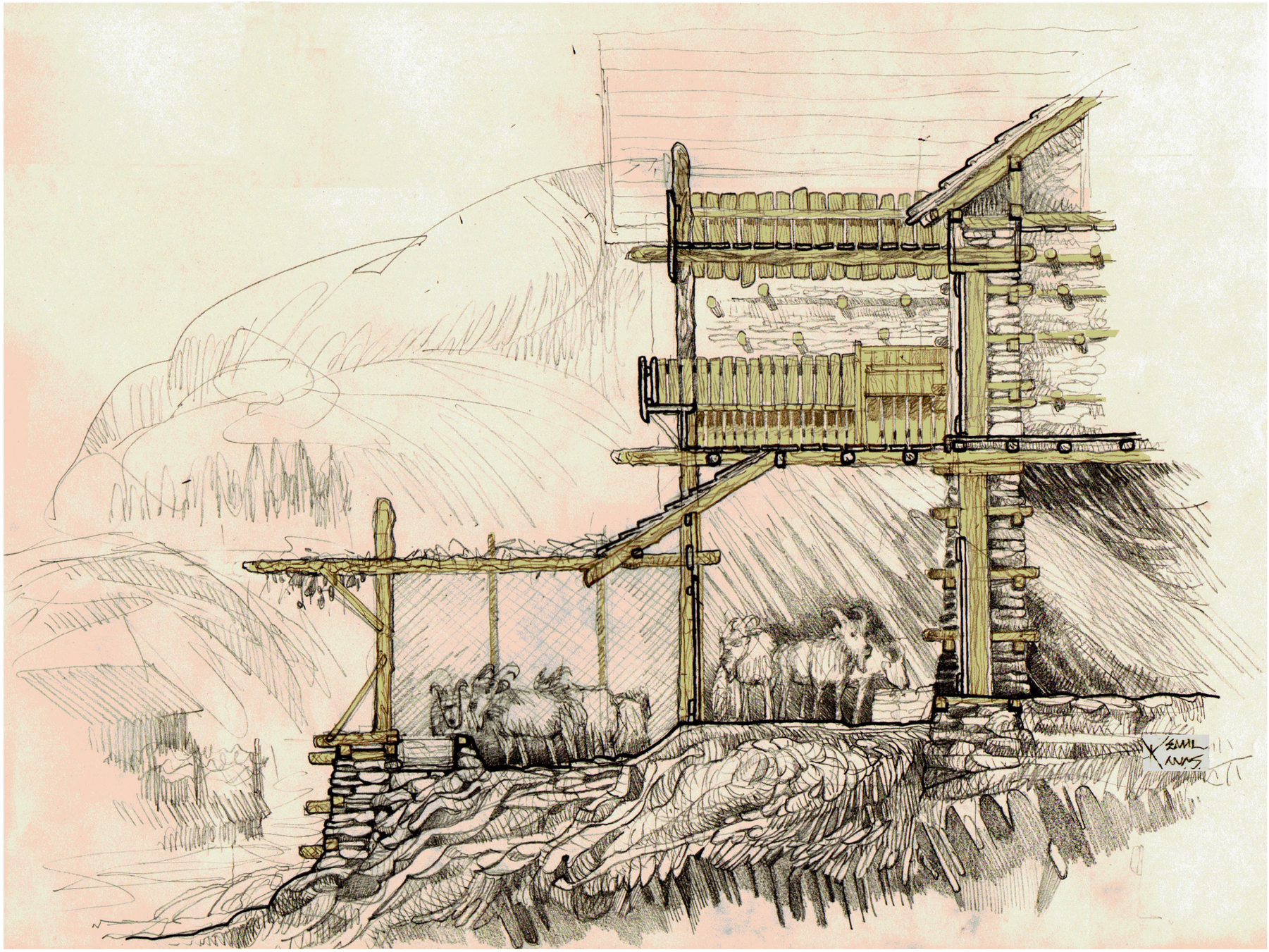


Fig.6.7. The section of the *organic interface* (4) : the integration of sheepfolds into the dwelling (drawing by Kemal Reha KAVAS)

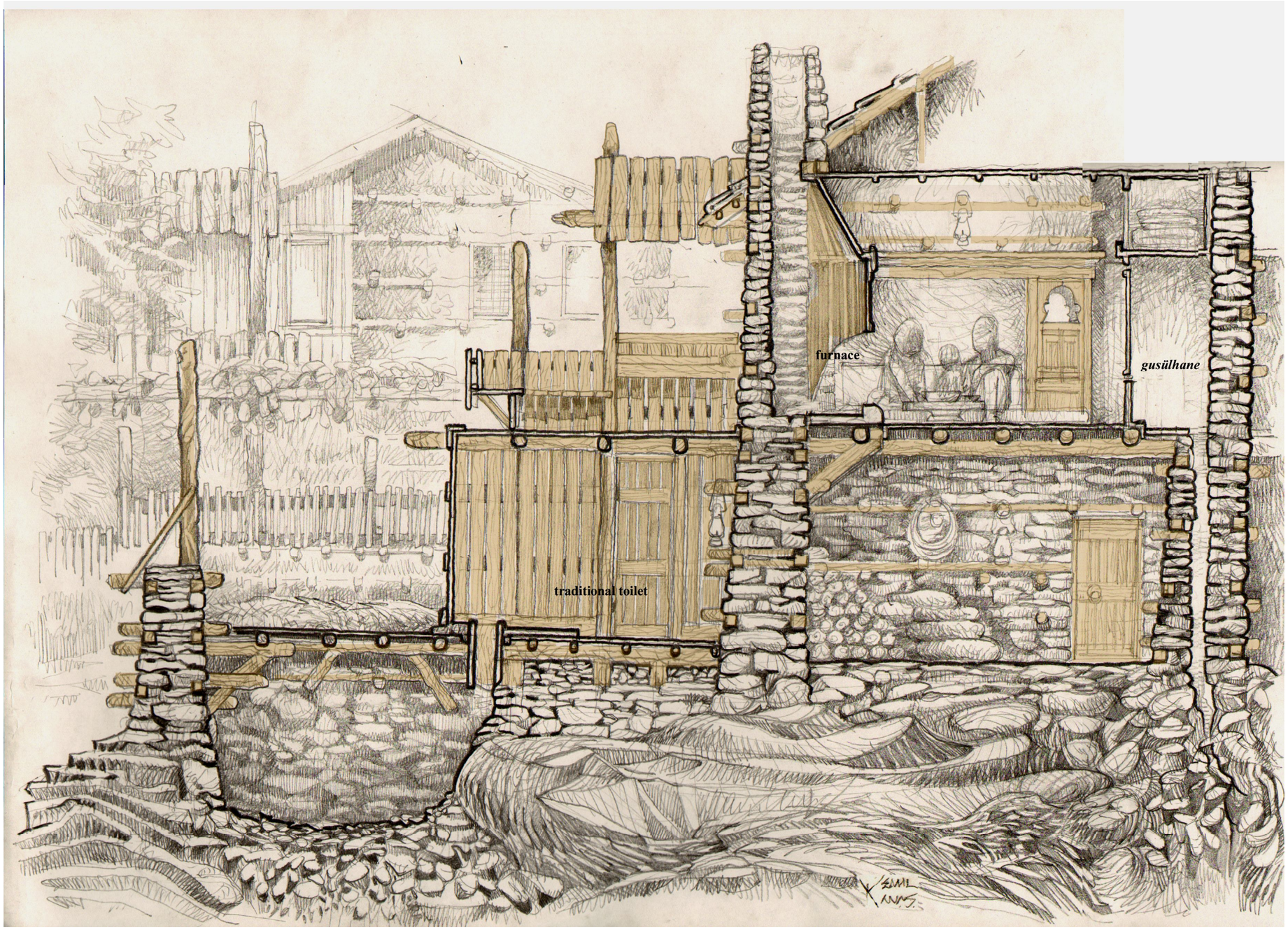


Fig.6.8. The section of the *organic interface* (5) : the sectional articulations for the disposal or reuse of wastes.
the *patterns* of furnace (*ocak)* , bathroom (*gusülhane*), and traditional toilet (drawing by Kemal Reha KAVAS)

Fig.6.9. The detail of the *tectonic joint* : the structural configuration at the basis of the *environmental coherence* (drawing by Kemal Reha KAVAS)

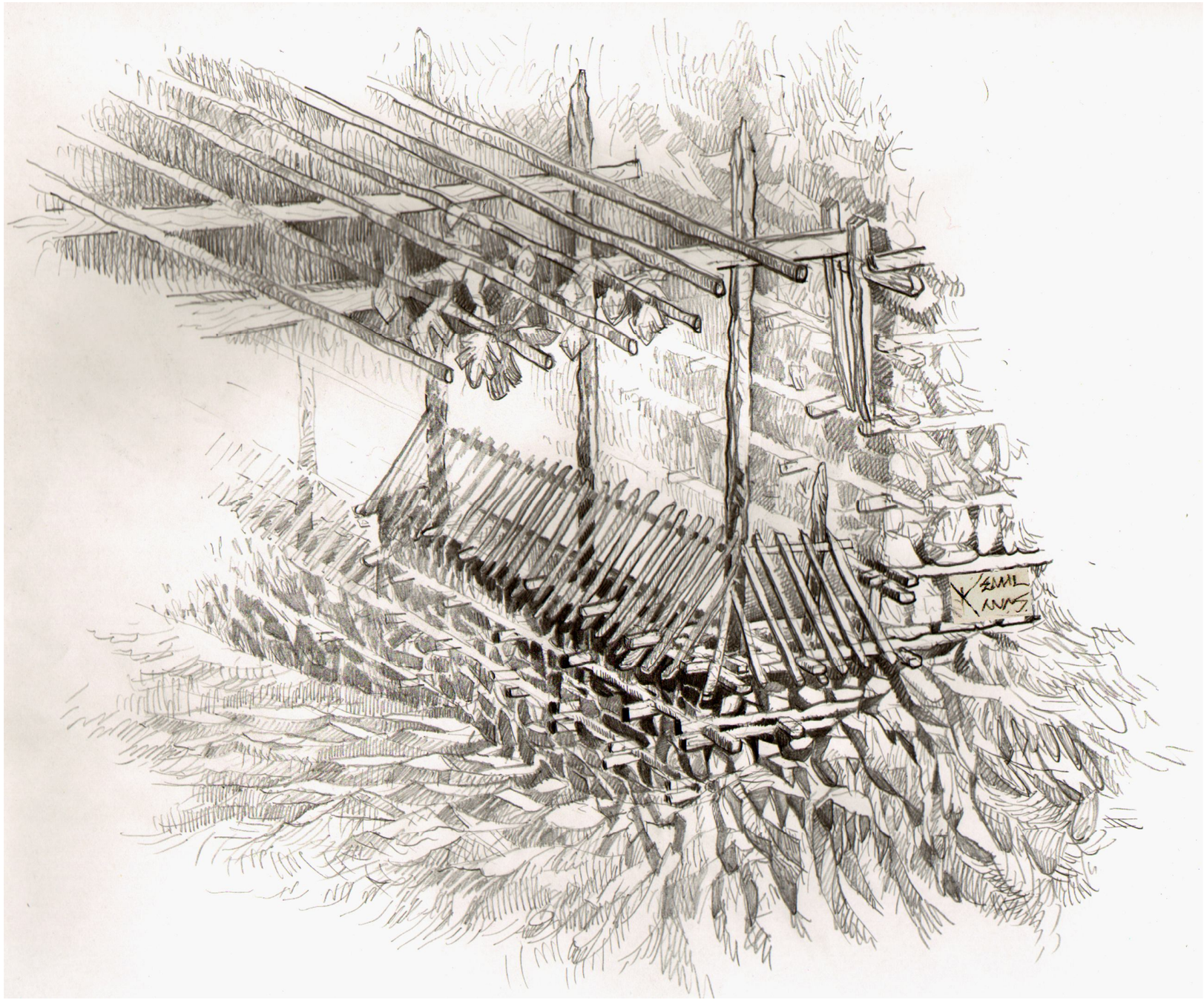


Fig.6.10. The derivative *patterns* of the *tectonic joint* (1) : *asma* and *kuşkonmaz* (drawing by Kemal Reha KAVAS)

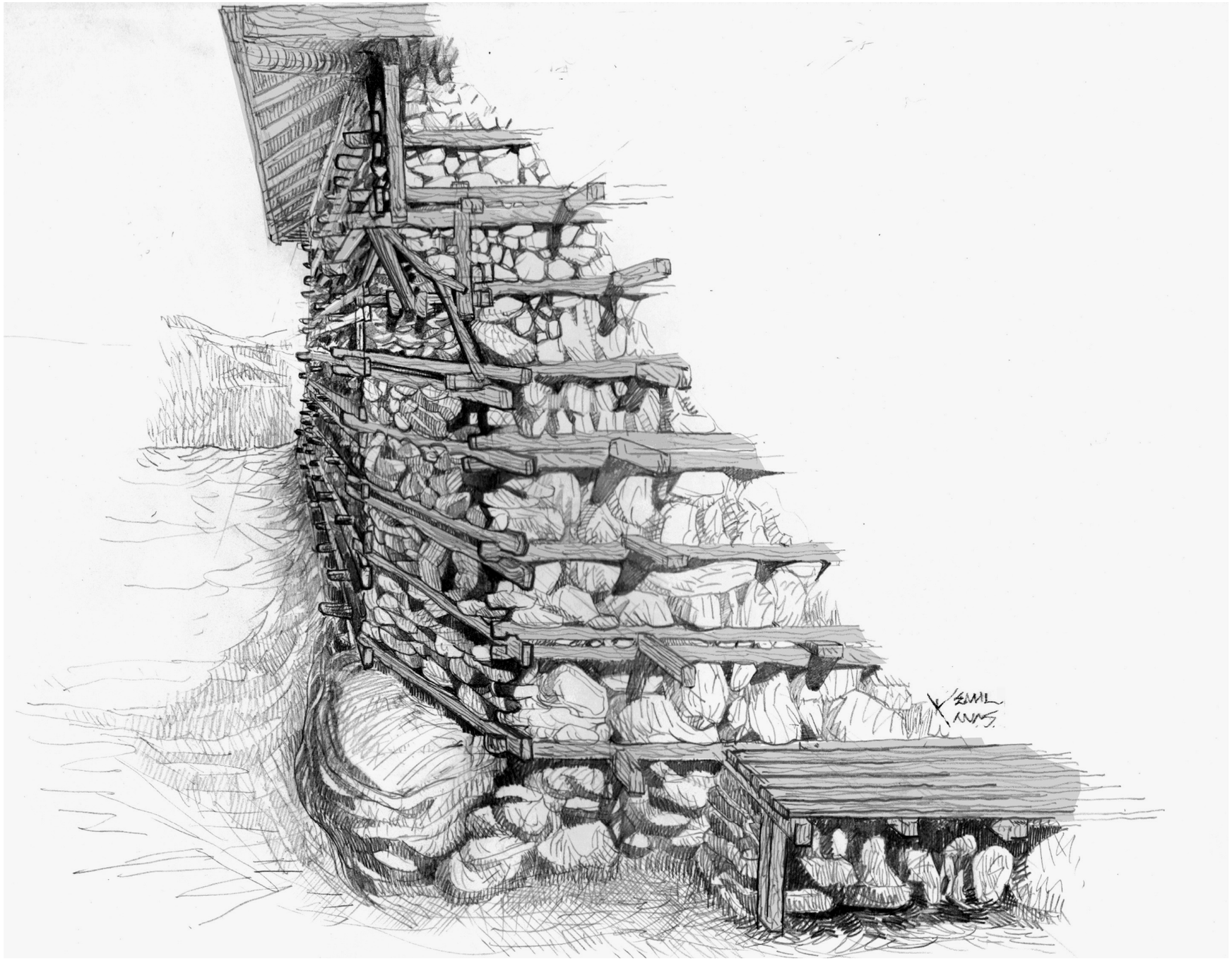


Fig.6.11. The derivative *patterns* of the *tectonic joint* (2) : *peyke* and *köşe taşı* (drawing by Kemal Reha KAVAS)

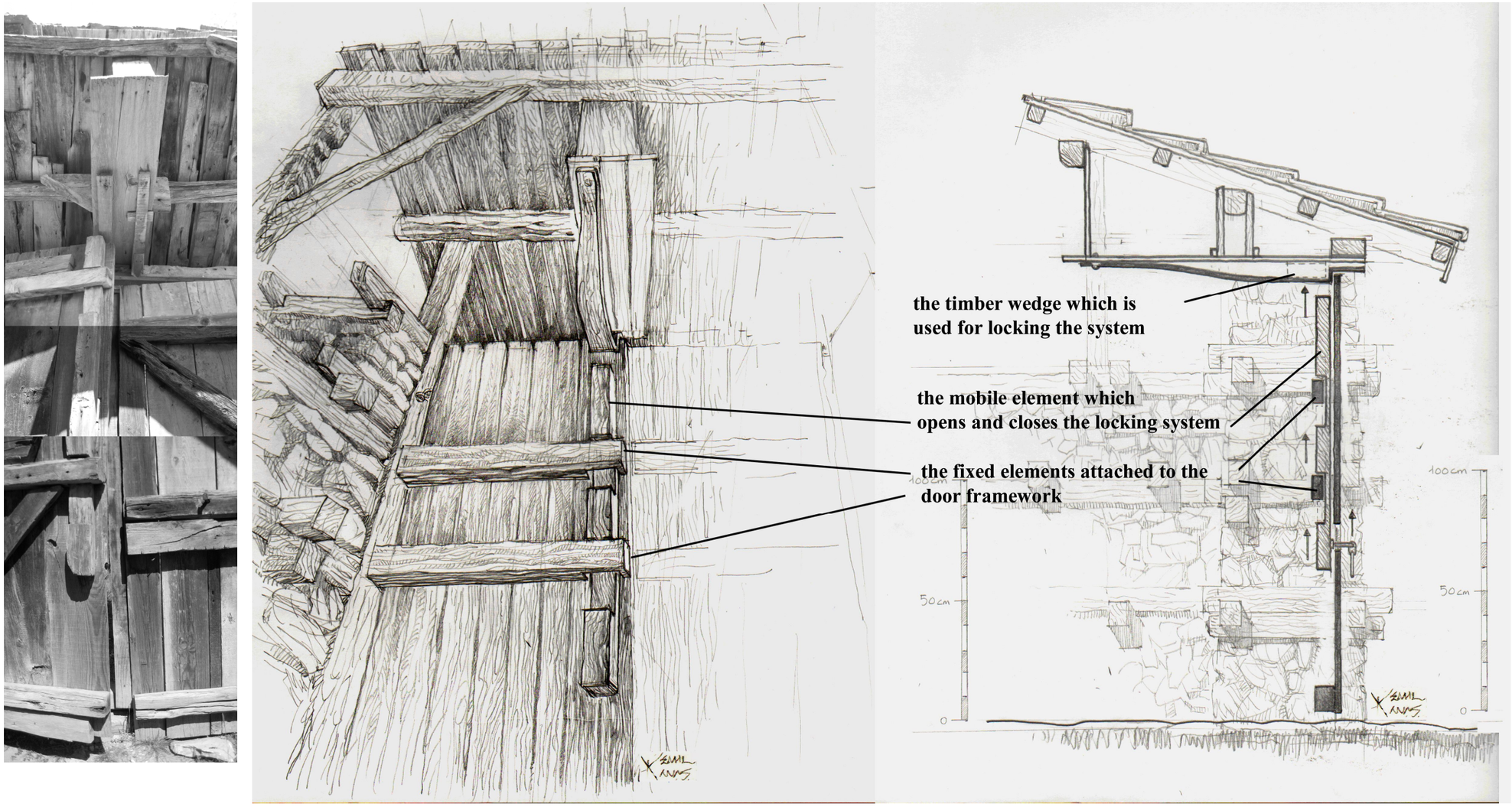


Fig.6.12. The detail of the *tectonic connection*: the traditional locking system called *tifraz* and its application into the garden doors (drawing and photograph by Kemal Reha KAVAS)

Fig.6.13.1. *Tıfraz* in the garden doors. The photograph on the left indicates the view of the door from outside of the garden. The second picture is a detailed view from inside. The last two pictures show how the timber elements are connected to each other. (Also see Fig.6.12.)

Fig.6.13.2. *Tıfraz* in the interior doors

Fig.6.13.3. *Tıfraz* in the windows

Fig.6.13. The derivatives of the *tectonic connection*: *tıfraz* in doors and windows (photographs by Kemal Reha Kavas)

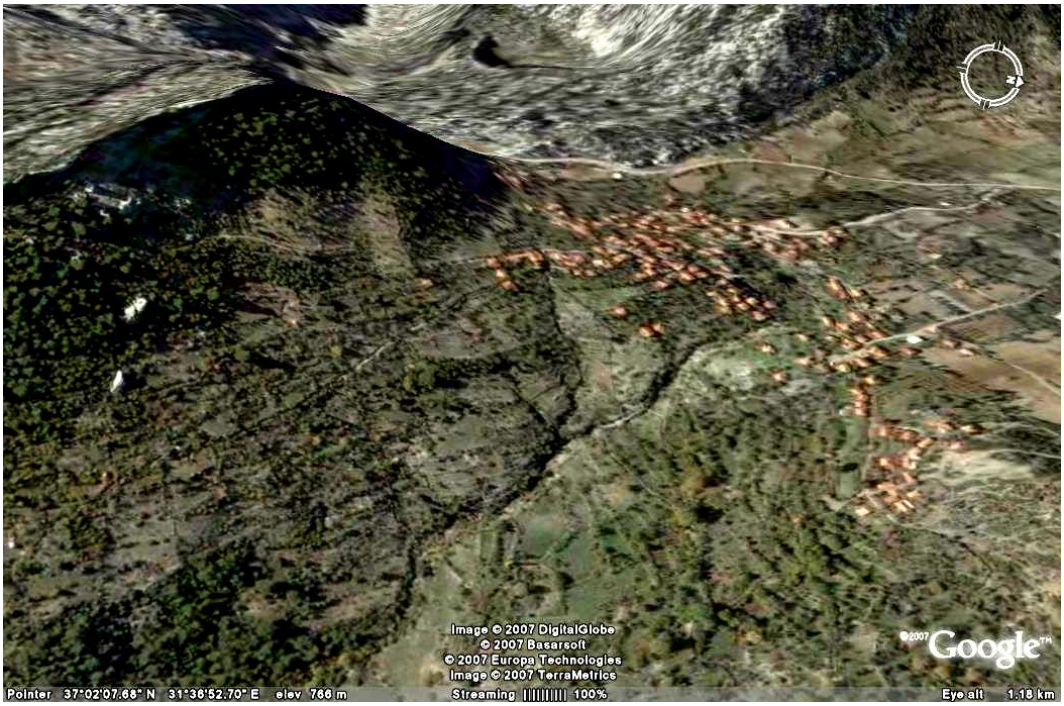


Fig.7.1. The geographical properties of the rural settlement of Ürünlü (Google Earth Image)

Fig.7.2. The agricultural terraces and the Manavgat valley (Ürünlü: the view of the Erenler Hill and the vineyards from the Belen District in northeastern direction) (photograph by Kemal Reha Kavas)

(Google Earth image)

Fig.7.3. the condensed settlement pattern
(Aşağı District, Ürünlü)

(Google Earth image)

Fig.7.4. the loose settlement pattern
(the outskirts of the Erenler Hill)

Fig.7.5. The Belen Hill as a transition between the two settlement patterns

(photographs by Kemal Reha Kavas)

Fig.7.6. A traditional vineyard dwelling in the Belen District
(photograph by Kemal Reha Kavas)

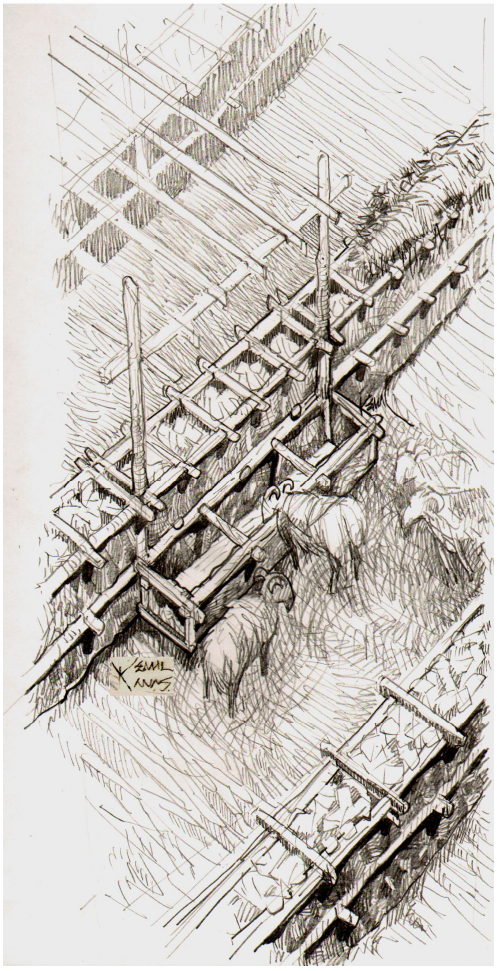


Fig.7.7.
The agricultural terraces as components of an *armature* and the *pattern* of *bahna* (traditional trough)
(drawing by Kemal Reha Kavas)

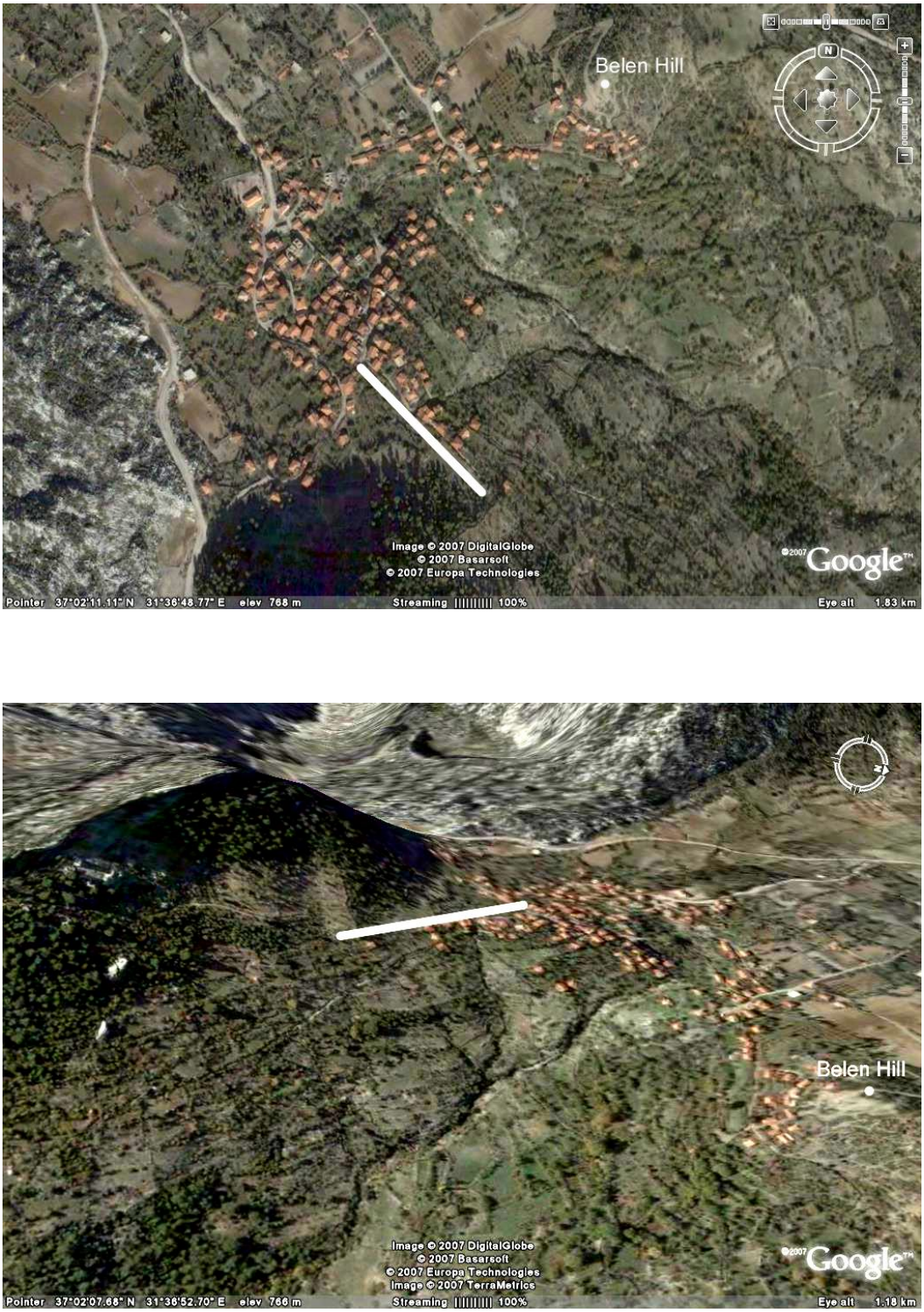


Fig.7.8. The conceptual line between the winter dwelling and the vineyard dwellings of the Özcivan Family (the line is integrated to the Google Earth Images)

Fig.7.9.
The post-lintel constructions as components of an *interface* and an *armature*
(photographs by Kemal Reha Kavas)

Fig.7.10. The characteristic timber projection in the winter dwellings
(photograph by Kemal Reha Kavas)

Fig.7.11.
The masonry projection in the winter dwellings
(photograph by Kemal Reha Kavas)

The roughness of the main lintel (*döver*) which is exhibited in the architectural configuration almost in its natural form signifies the significant value of wood as a basic environmental resource.

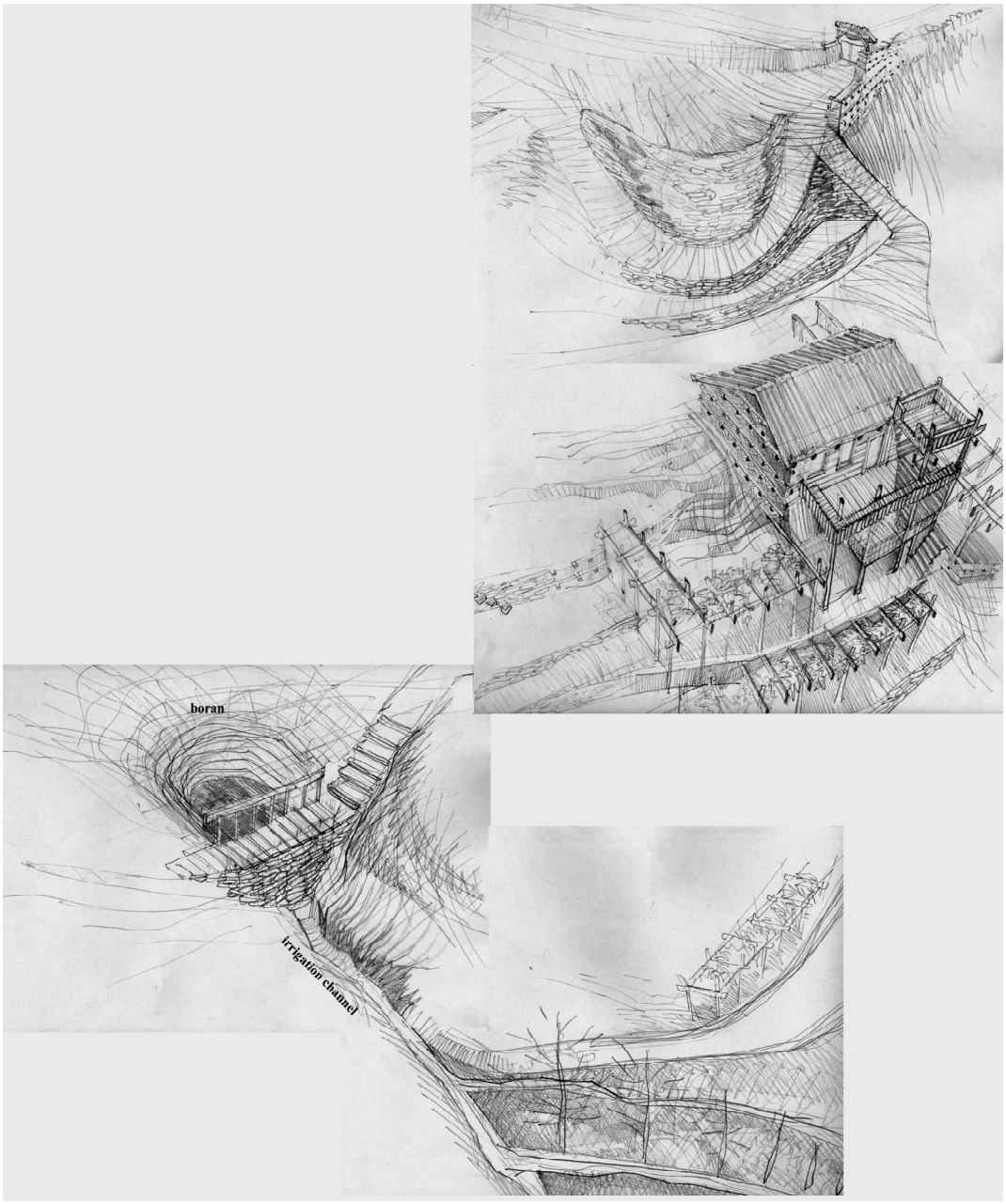


Fig.7.12. The Vineyard Dwelling of the Özcivan as a large scale setting:
the illustration of an internal *environmental armature* of a vineyard dwelling
(drawing by Kemal Reha KAVAS)

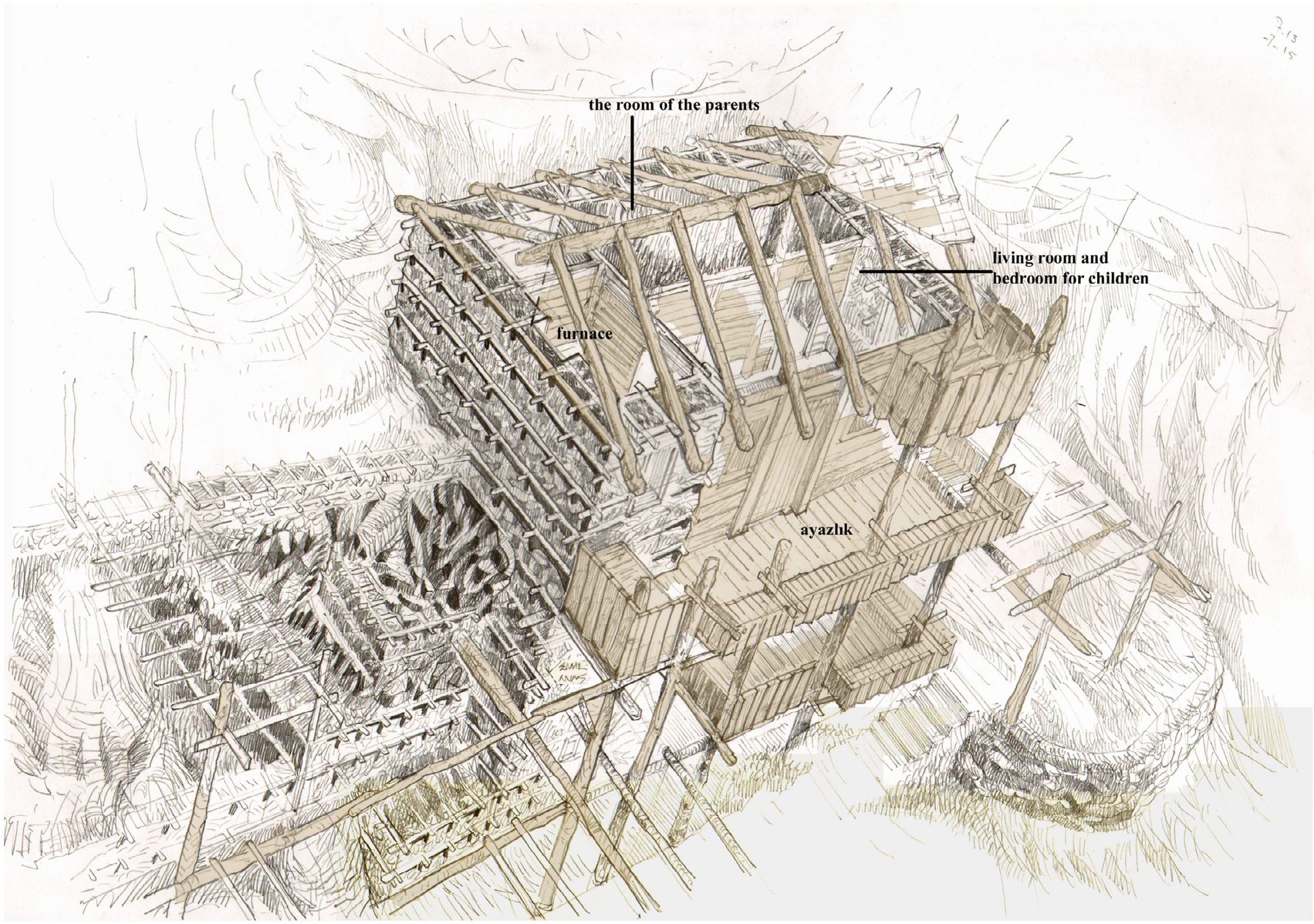


Fig.7.13. The *environmental coherence* in the vineyard dwelling of the Özcivan (blow-up axonometric drawing by Kemal Reha KAVAS)

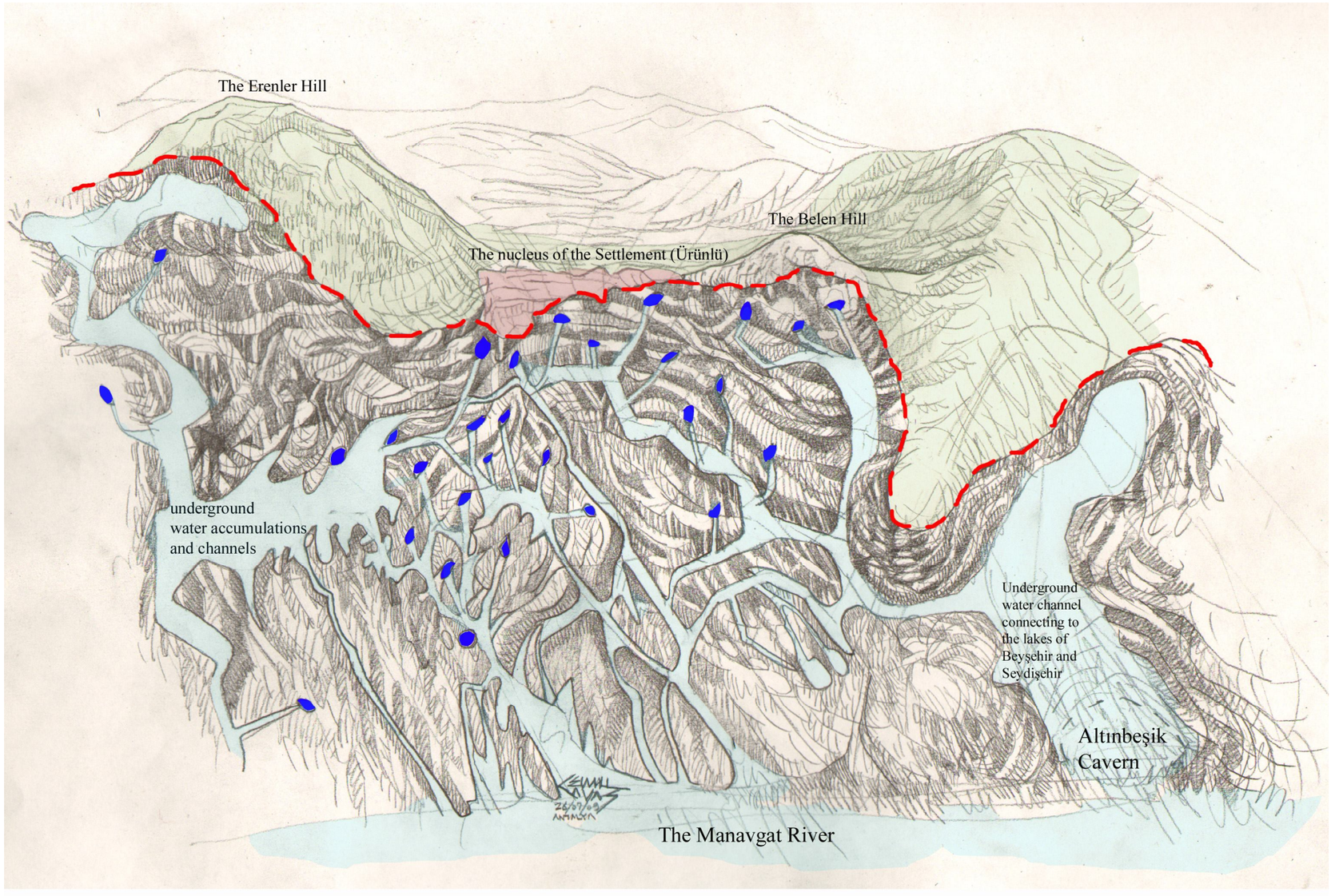


Fig. 7.14. A schematic illustration of the underground water resources in the vineyards of Ürünlü:
the natural water system constitutes an *environmental armature* shaping the settlement (drawing by Kemal Reha KAVAS)

Fig.7.15. The built-in staircase of the rubble stone masonry
(drawing by Kemal Reha KAVAS)

These spatial articulations testify that the constructional knowledge of the characteristic architectural culture is collectively shared because this detailing for the construction of the built-in staircase was not done by master builders. The makers of these forms were the owners of the vineyard dwelling who were ordinary members of the traditional community.

APPENDIX B

THE LIST OF THE SELECTED *PATTERNS* [*]
FROM THE ARCHITECTURAL LANGUAGE OF ÜRÜNLÜ

Reference: Alexander, Christopher. Sara Ishikawa, Murray Silverstein, with Max Jacobson, Ingrid Fiksdahl-King, Schlomo Angel. (1977) *A pattern Language: Towns, Buildings, Construction*. New York: Oxford University Press

This part of the thesis is a list of the relevant *patterns* for the purposes of this thesis. Most of these *patterns* are already mentioned and discussed in the main body of the thesis, in **Chapters 6** and **7**. However, to develop a better understanding of their significance, the *patterns* need to be regrouped according to their corresponding scale. The following list is made in according to a gradual change in scale. The *patterns* are interpreted in accordance with their role for the conceptual tools of *agricultural armature, organic interface,* and *tectonic joint.* The aim of this part is to provide a more comprehensive understanding of the role played by the *patterns* in the spatial organization of Ürünlü.

I. *PATTERNS* IN THE LEVEL OF THE AGRICULTURAL ARMATURE

This section presents a selection of Alexander's patterns, which exist in the larger scales of a region or settlement. In this sense, these patterns coincide with the scale of the conceptual tool of *agricultural armature.*

[*] *Pattern* is used by referring to the definition of Christopher Alexander (1977) **(**See **Chapter 6)**

AGRICULTURAL VALLEYS (4)

The function of this *pattern* is "diverting town development to hillsides and plateaus, preserving agricultural land / the unique fertility of the soil (arable land in valleys) in urban areas, and, consequently, making agriculturally self-sufficient regions. (Alexander, 1977: 27) **(Fig.4.8. and 5.4.)**

COUNTRY TOWNS (6)

This pattern underlies a system of agricultural reciprocity where "smaller country towns support the larger towns and cities of the region". (Alexander, 1977: 34) **(Fig.2.5.)**

THE COUNTRYSIDE (7)

This pattern reminds that "the ecological character of the vast areas of countryside (farmland / forests / grazing meadows / lakes and rivers etc.) between the towns is crucial for the balance of a whole region." Alexander emphasizes the importance of the continuity of use by successive generations and social responsibility by quoting a Nigerian Tribesman: (Alexander, 1977: 37)

> " I conceive that land belongs for use to a vast family of many are dead, few are living, and countless members are still unborn."

SACRED SITES (24)

Alexander argues that "people cannot maintain their spiritual roots and their connections to the past if the physical world they live in does not also sustain these roots." (Alexander, 1977: 132)

TERRACED SLOPE (169)

This *pattern* is derived from the "a system of terraces and bunds which follow the contour lines…by building low walls around the contour lines and then backfilling them with earth to form the terraces." (Alexander, 1977: 792) The reason is that "On sloping land, erosion caused by run off can kill the soil. It also creates uneven distribution of rainwater over the land, which naturally does less

for plant life than it could if it were evenly distributed." (Alexander, 1977: 791) **(Fig. 2.10. , 3.4. , 4.1. , 4.2.** and **7.7.)**

POOLS AND STREAMS (64)

Although Alexander (1977: 323-327) speaks of artificial pools and streams as part of urban design, his emphasis on "reverence for water in all its forms" is a relevant point for the rural architectural tradition.

The underground channels constitute the principle water resources for Ürünlü. The principle water sources were small springs which were located in several points of the hillsides around the Manavgat River. These springs had connections to the underground water channels leading to Manavgat River. Therefore, water channels formed a continuous structure integrated to the *agricultural armature*. **(Fig.7.14.)** An important organizing principle of the small scaled *agricultural armature* indicated in **Fig.7.12.** is the traditional system of irrigation found in most of the vineyard dwellings of the Ürünlü valley. **(Chapter 7, Section 7.2.2.3.)**

II. *PATTERNS* OF TRANSITION BETWEEN THE AGRICULTURAL ARMATURE AND ORGANIC INTERFACE:

This section presents a selection of Alexander's patterns, which can be considered as transitions between the scales of *agricultural armature* and *organic interface*. Except for *activity nodes (30)*, the following patterns exist within the confinements of a single settlement. In this sense, they suggest a closer relation with the human scale.

ACTIVITY NODES (30)

This *pattern* proposed by Alexander can be interpreted as the nodes of the large scaled agricultural armature interrelating different settlements on the basis of product exchange. Since the primary social intercourse between different

settlements are based on this rural system of exchange, the activity nodes may be thought as the markets of each settlement. (Alexander, 1977: 163-167) **(Chapter 4, Section 4.2.3., Chapter 6, Section 6.1. and Chapter 7, Section 7.2.1.)**

TRAVELER'S INN (91)

Closely related with *activity nodes (30),* this *pattern* is another sustainer of the social intercourse based upon traditional rural trade. The *old inn* of Ürünlü **(Fig.5.11.)** is a perfect example for "a place where travelers can take rooms for the night" and where "the meal is offered communally." (Alexander, 1977: 450) **(Chapter 5, Section 5.1.2.)** Apart from the old inn, in Ürünlü there were the guesthouses of Şükrü Efendi, Ziya Efendi and Alim Usta. **(Fig.5.9.10., 5.9.11. and 5.10.25)** These were not separate buildings like the old inn, but rooms reserved for the guests inside the dwellings. That is why the guesthouses are called *köy odaları* meaning "village rooms" in Turkish. These were named after the dwellers providing shelter and food for the guests and their animals.

PEDESTRIAN STREET (100)

Together with the previous patterns, *pedestrian street (100)* can be regarded as the sustainer of "the simple social intercourse" providing "the most essential kinds of social 'glue' in society." (Alexander, 1977: 489) **(Fig. 5.6., 5.7., 5.9. and 5.10.)**

PATH SHAPE (121)

This pattern gives the formal principles for shaping the *common land (67),* and in this sense, it is an elaboration of *pedestrian street (121)*. Alexander (1977: 590-591) argues that "streets should be for staying in, and not just for moving through, the way they are today." He suggests that one should "make a bulge in the middle of a public path, and make the ends narrower, so that the path forms an enclosure which is a place to stay, not just a place to pass through."

Alexander's definition is in accord with the formal principles of *Harman* which is the most significant public space of Ürünlü. **(Fig. 5.5. , 5.6. and 5.7.) (Chapter 5, Section 5.1.2.)**

COMMON LAND (67)

The previous patterns given in this section can be reconsidered as different variations of a pattern called *common land* (67) Alexander (1977: 337) argues that "without common land no social system can survive". *Common land (67)* is elaborated in varying scales. This space is enriched by social intercourse and commercial activity through the *patterns* of individually *owned shops (87)* (Alexander, 1977: 433) and *master and apprentices (83)* (Alexander, 1977: 413-415) The *patterns* of *asma*, *peyke*, and *köşe taşı* (corner stone) are further elaborations of the *common land* by the emphasis of human scale. **(Fig. 5.13., 5.14. , 5.15., 6.10** and **6.11.)**

BUILDING COMPLEX (95)

This *pattern* is the first definition of the formal features of a building existing within the system of *patterns* related with *common land (67)* Alexander (1977: 469) argues that "a building cannot be a human building unless it is a complex of still smaller buildings or smaller parts which manifests its own internal social facts." He advices that even the building program is as simple as a single dwelling, one should "never build monolithic buildings" but rather design "a collection of small buildings connected by arcades, paths, bridges, shared gardens or walls." (Alexander, 1977: 471)

These suggestions have already been applied in the traditional built environment of the rural highlander settlements. For instance, the *Orta* district of Ürünlü demonstrates the essential integrative attitude between architecture and environment. **(Fig.5.19.)** This environmental representation of the winter dwellings also exemplify a transition between the scales of the agricultural armature and the organic interface. Different sections selected from **Fig.5.19.**

becomes different manifestations of the organic interface as indicated by **Fig. 6.4., 6.5. , 6.6. , 6.7.** and **6.8.**

SELF-GOVERNING WORKSHOPS AND OFFICES (80)

This *pattern* is compatible with the traditional model of commercial activity based upon handicrafts. (Alexander, 1977: 398 - 403) The traditional stores of Ürünlü were concentrated around the *Cıngıllı* Square and contained handicraft workshops and looms for the production of carpets and clothes. **(Fig.5.9.21.)** These spaces were at the ground level while the second floors generally contained the living spaces. The extensions of the *asma* construction into the street turned this point into a semi-closed social gathering area for commercial and social activities. This may be regarded as a cultural interpretation of *pedestrian street (100)* and *common land (67)*Another relevant example to this pattern is the dwelling-workshop of the shoe-maker Mustafa Özdoğru (*Kalender Kunduracı*) in the *Karabağ* District. **(Fig.5.10.4)**

MASTER AND APPRENTICES (83)

This pattern is central to the traditional handicrafts including architectural production. For Alexander (1977: 413), "the fundamental learning situation is one in which a person learns by helping someone who really knows what he is doing." This is also related with the *pattern* called *shopfront schools (85).* Alexander (1977: 421) argues that "if the setting is right, it leads children directly to basic skills and habits of learning." This principle is endorsed by the spatial organization of the traditional built environment in Ürünlü. **(Fig.5.10.4)** Commercial activity and handicrafts take part in the continuous armature of the rural environment.

III. *PATTERNS* IN THE LEVEL OF THE ORGANIC INTERFACE

SITE REPAIR (104)

This *pattern* emphasizes the role of the traditional rural architecture in the improvement of the environmental and ecological performance of rural

agricultural settings. This is the essential function of the *organic interface.* **(Chapter 4, Section 4.2.2. , Chapter 6, Section 6.2.** and **Chapter 7, Section 7.2.2.2.)**

Alexander (1977: 509 - 511) argues that "buildings must always be built on those parts of the land which are in the worst condition, not the best," and suggests to "leave those areas that are most precious / beautiful / comfortable / healthy as they are." In Ürünlü, the construction of masonry on the stone formations reflects a solution to the problem of the efficient usage of resources. Consequently, the maximum amount of plain and cultivable land is left for agriculture. **(Fig. 3.3. , Fig.5.9.15. and 5.9.18.)**

This *pattern* is continuous with *agricultural valleys (4)* (Alexander, 1977: 26-28) which summarizes this principle using the instructions: "hills for the houses and valley for the crops". This thesis has demonstrated that the Ürünlü valley is a perfect exemplification of the *patterns* called *agricultural valleys (4)* and *site repair.* **(Fig.4.8. , 5.4. , 5.5. , 5.6. and 5.7.)**

HOUSE CLUSTER (37)

Alexander (1977: 198) emphasizes the role of this pattern by arguing that "people will not feel comfortable in their homes unless a group of houses forms a cluster, with the public land between them jointly owned by all the householders." He presents "overlapping clusters in a Turkish village" as an illustration of this *pattern*. (Alexander 1977: 201) Alexander (1977: 202) argues that "identifiable clusters of 8 to 12 households around the common land and paths" gives an ideal solution.

Alexander's (1979: 202) instructive suggestion for "very rough, but identifiable clusters of 8 to 12 households around the common land and paths" is clearly exemplified by the Orta District of Ürünlü. **(Fig. 5.12 and 6.3)** The most tangible manifestation of *agricultural armature* in terms of architecture is the *pattern* of *house cluster (37)*. As **Fig. 5.12, 5.19. and 6.3** illustrate there is no conception of an isolated structure and all the architectural elements are in continuous relation throughout a district. Furthermore, this continuity extends into

the entire settlement and to the valley via the vineyard dwellings. **(Chapter 7) (Fig.5.10.30)**

The arrangement of architectural elements form a continuous environmental structure where the efficient surface for solar radiation is maximized and any spatial opportunity for agricultural production is investigated. **(Fig.5.9.14 , 5.10.15 and 5.10.29) (Chapter 6, Section 6.1.3.)** The form acquisition of *house cluster (37)* in Ürünlü signifies a profound integration of architecture and place, where the architectural structure merges into the physical and qualitative features of the environmental structure.

CONNECTED BUILDINGS (108)

This *pattern* is another reflection of *house cluster (37).* Alexander (1977: 532) emphasizes the social significance of the continuity between dwellings by arguing that "isolated buildings are symptoms of a disconnected sick society."

PUBLIC OUTDOOR ROOM (69)
SMALL PUBLIC SQUARES (61)

This *pattern* is also devised in order to reinforce the social relations of a community by spatial articulation. Alexander (1977: 351-352) states that "in every neighborhood and work community," one should "make a piece of common land into an outdoor room – a partly enclosed place, with some roof, columns, without walls, perhaps with trellis, place it beside an important path and within view of many homes and workshops." He illustrates this pattern by presenting the image of a courtyard of a mosque in an Islamic culture. (Alexander 1977: 348)

In Ürünlü, the *patterns* of *public outdoor room (69)* and *small public squares (61)* (Alexander, 1977: 311-313) are exemplified by the extensions of the traditional constructions into the street by means of *asma,* **(Fig.6.10.)**, *peyke*, corner stone **(Fig.6.11.)**, which turned the commercial areas into semi-closed *public outdoor rooms*. **(Fig.5.13. , 5.14., 5.15.1. and 5.15.12.) (Chapter 5, Section 5.1.2.)**

POSITIVE OUTDOOR SPACE (106)

This pattern elaborates the formal characteristics of the exterior spaces created between buildings. Since environmental aesthetics accentuates spatial continuity outdoor spaces are integral aspects of the overall spatial layout of the rural setting and, in contrast to the typological conventions, they deserve equal attention with the interiors. This principle is evident in the traditional construction procedures.

Alexander (1977: 518) emphasizes this principle by referring to a practical evidential basis: "Outdoor spaces which are merely 'left over' between buildings will, in general, not be used." He advices to "make all the outdoor spaces which surround and lie between the buildings positive." And to "give each one some degree of enclosure" using "wings of buildings / trees / hedges / fences / arcades / trellised walks until it becomes an entity with a positive quality…"(Alexander 1977: 522) **Fig.5.19.** illustrates the form acquisition of this principle in the traditional built environment of Ürünlü.

DEGREES OF PUBLICNESS (36)

INTIMACY GRADIENT (127)

Alexander (1977: 195) states that a group of *patterns* including *degrees of publicness (36), intimacy gradient (127),* and *entrance transition (112)* regulate the spatial sequence between the public and private spaces of a dwelling.

A conception of *interface* in the study of the "traditional Anatolian residential architecture" has been developed by Gül Asatekin (1994) **(Chapter 6, Section 6.2.)** This conception of interface explains the gradual transitions between "public – semi-public – semi-private – private zones." Similarly, Alexander (1977: 613) discerns the spatial lay out creating a sequence which departs from the entrance and the most public parts and "leads to the slightly more private areas, and finally to the most private domains."

ENTRANCE TRANSITION (112)

ENTRANCE ROOM (130)

This *pattern* regulates the spatial transition between different *degrees of publicness (36)*. Alexander (1977: 552) states that the transitions should be made by using alterations of "light, sound, direction, surface, level, enclosure and view." *Entrance room (130)* is a spatial component of the *entrance transition (112)*. (Alexander 1977: 623-625) The rural architectural tradition of Ürünlü illustrates this spatial complexity in the transition between *degrees of publicness.* **(Fig.5.19.** and **6.3.)**

HIERARCHY OF OPEN SPACE (114)

This *pattern* regulates the relations between different components of the outdoor space with different *degrees of publicness (36)* such as garden, courtyard, terrace and street. (Alexander, 1977: 558-559) Alexander brings some universal standards for comfort in the open space by stating that " outdoors, people always try to find a spot where they can have their backs protected, looking out toward some larger opening, beyond the space immediately in front of them." He gives two important points in the shaping of an outdoor space: firstly, "make at least one smaller space which looks into it and forms a natural back for it" and secondly "place it, and its openings, so that it looks into at least one larger space."

In the traditional built environment of Ürünlü, the complex spatial organization composed by *ayazlık* and its auxiliary spaces illustrate a cultural variation of these principles. **(Fig. 5.19. , 6.3. , 6.5. , 6.8. , 7.12. and 7.13.)**

HALF HIDDEN GARDEN (111)

PRIVATE TERRACE ON THE STREET (140)

Closely related with *hierarchy of open space (114)*, these *patterns* regulate the balance of the *degree of publicness (36)* of the outdoor spaces. Alexander (1977: 545-547) argues that the garden should be placed "in a half-way position"

between the house and the street so that it is not too isolated but rather "half-exposed to the street" and half-hidden from the street."

Alexander (1977: 665) states that "the relationship of a house to a street is often confused: either the house opens entirely to the street and there is no privacy; or the house turns back on the street, and communion with street life is lost". He argues that the correct relation between the house and the street may be found by referring to *private terrace on the street (140)* and by "letting the common rooms open onto a wide terrace or a porch which looks into the street" and "raising the terrace slightly above street level and protect it with a low wall, which you can see over if you sit near it, but which prevents people on the street from looking into the common rooms." (Alexander, 1977: 667)

A closer analysis of *ayazlık* reveals a successful local solution to the above mentioned problem. **(Fig. 5.19. , 6.3. 6.4. , 6.5. , 6.7. , 6.8. , 7.12. and 7.13.)**

THE FAMILY (75)

This *pattern* draws its inspiration from the traditional concept of large and extended family based upon strong relations of kinship. As the fundamental social unit of the traditional settlement, the structure of the family is an integral aspect of spatial organization. The spatial implications of the congruence between architecture and culture in the traditional rural settlement can be best investigated through the social unit of *family*. In order to do this, the structure of the *family* in the traditional context should be better understood.

Alexander (1977: 377-378) has a critical argument concerning the "nuclear family" of the contemporary age: "The nuclear family is not by itself a viable social form" because it does not produce "enough communal action, to give the ordinary experience around the home any depth or richness," and therefore "the nuclear family *tends to be* broken down even further by divorce and separation." He further argues that "it seems essential that the people in a household have at least a dozen people round them, so that they can find the comfort and relationships they need to sustain them during their ups and downs."

In consequence, as a solution, Alexander refers to "the old extended family, based on blood ties (kinship) : a family of at least three generations, with parents, children, grandparents, uncles, aunts, and cousins, all living together in a single or loosely knit multiple household." The traditional dwelling of Ürünlü is a cultural variation of Alexander's (1977: 380) architectural solution to the problem which consists of three main spaces:

1- Private realms for groups and individuals that make up the extended family:
   - couple's realms
   - private rooms
   - sub-households for small families
2- Common space for shared functions: cooking, working, gardening, child care **(Fig. 6.4. , 6.5. , 6.6. , 6.7. , 6.8, 7.12. and 7.13.)**
3- At the important crossroads of a site, a place where the entire group can meet and sit together. **(Fig.5.13. , 5.14., 5.15.1. and 5.15.12.)**

LIFE CYCLE (26)

HOUSEHOLD MIX (35)

The *patterns* of *life cycle (26)* and *household mix (35)* are integral to the traditional concept of *family (75)*.

The *pattern* of *life cycle (26)* (Alexander, 1977:139-144) relates to cultural continuity through the transmission of traditions. Architectural procedures and environmental consciousness are different dimensions of this shared traditional knowledge handed down through the *life cycle (26)*. **(Chapter 4, Section 4.1.1.)**

The *pattern* of household *mix (35)* relates to the coexistence of family members of various generations within the household. (Alexander, 1977:189) Alexander emphasizes the role of this pattern in the traditional society by stating that "no one stage in the life cycle is self-sufficient: People need support and confirmation from people who have reached a different stage in the life cycle, at the same time that they also need support from people who are at the same stage as they are themselves."

Today, the traditional *family* of Ürünlü is disintegrated due to migration. **(Chapter 2, Section 2.1.3.)** This is one of the reasons for the dissolution of the interdependence between architecture and local culture.

COURTYARDS WHICH LIVE (115)

This *pattern* elaborates the spatial organization matched with the *patterns* of *family (75), life cycle(26)* and *household mix (35)*. Closely related with *hierarchy of open space (114)*, this *pattern* is constituted by transitory elements like "porch or veranda," between the interior and exterior spaces. (Alexander, 1977: 564)

OUTDOOR ROOM (163)

This pattern explains a function which is fulfilled by the *ayazlık* of Ürünlü: "a place outdoors which has so much enclosure around it (with fences / sitting walls / screens / hedges / exterior walls of the buildings) , that it takes on the feeling of a room, even tough it is open to the sky." (Alexander, 1977: 564)

Ayazlık has been the heart of the outdoor activity in the traditional environment. It is the place where most of the daily activities such as cooking, eating, washing the dishes, drying fruits and vegetables, looking after the children and praying took place. *Ayazlık* and its annexes have become the stage of the interaction between the members of the family in different age groups. The relations are reinforced by collective activities taking place in the *ayazlık.*

SEQUENCE OF SITTING SPACES (142)

The *sequence of sitting spaces* is built by the *ayazlık*. (Alexander, 1977: 673). Alexander states that: "Every corner of a building is a potential sitting space. But each sitting space has different needs for comfort and enclosure according to its position in the *intimacy gradient.*" This richness can be traced in the rural architectural tradition. **(Fig. 6.4. , 6.5. , 6.6. , 6.7. , 6.8, 7.12. and 7.13.)**

COMMUNAL EATING (147)

EATING ATMOSPHERE (182)

These patterns are the principle sustainers of the relations between the family members. Alexander (1977: 697) argues that "without communal eating, no human group can hold together" because "when people eat together, they may actually be together in spirit" Alexander (1977: 844) This function is related with the spatial organization. For Alexander, (1977: 844) "some rooms invite people to eat leisurely and comfortably and feel together."

COOKING LAYOUT (184)

SUNNY COUNTER (199)

The correct *cooking layout (184)* explained by Alexander (1977: 854-856) is enhanced especially by the outdoor spaces of *ayazlık* in Ürünlü. **(Fig.6.5.)** The *pattern* of *sunny counter (199)* (Alexander, 1977: 917-918) is made possible by the same spatial organization. **(Fig.7.13.)**

THE FIRE (181)

Fire in a common space becomes an important architectural element by providing "natural focus for talk and dreams and thought." (Alexander, 1977: 842) The fireplace is the source of light and heat in the traditional room layout of the Anatolian dwelling which is exemplified by the dwellings of Ürünlü. **(Fig.6.8.)**

HOME WORKSHOP (157)

The integration of the handicraft workshop into the dwelling (Alexander, 1977: 737) is a traditional *pattern* of Ürünlü. **(Chapter 5, Section 5.1.2.) (Fig. 5.9.12. , 5.9.21.** and **5.10.4.)**

CONNECTED PLAY (68)

Alexander (1977: 346-347) emphasizes the importance of sufficient and secure play space for the children for their healthy mental development. The continuous agricultural armature and the specific sections of the organic interface

also constitute a "connected play space for the children in the households" by further reinforcing social relations.

ANIMALS (74)

Alexander (1977: 372) states that "animals are as important a part of nature as the trees and grass and flowers." Children's contact with animals is also necessary for the development of environmental consciousness.

Daily life in the rural environment reinforces intimate relations with the domesticated animals like goats, cows, donkeys and horses. **(Fig. 6.5. and 6.7.) Fig 6.7.** indicates the integration of the sheepfolds into the dwelling. This section demonstrates the spatial complexity of the three-part sheepfold consisting of open, semi-closed and closed parts.

SOUTH FACING OUTDOORS (105)

During the discussion of the household activities in the dwelling, the direction of the outdoor spaces is emphasized by Alexander (1977: 513-516) In the winter dwellings, together with the living spaces, the *ayazlık / köşke* are oriented towards southeast in order to maximize the amount of solar energy for heating and agricultural production. **(Fig.5.10.19 and 5.10.20)**

ROOF GARDEN (118)

Alexander (1977: 576) states that in a settlement, a significant part of the earth's surface is covered with roofs. Then, the settlement should take advantage of these surfaces in order to use maximum amount of solar energy.

Efficient use of solar energy is a principle of the architectural tradition of Ürünlü. This is clearly reflected by different articulations of the *organic interface* for the maximization of surfaces for the absorption of solar energy. For instance, in order to dry the fruits and vegetables for use in winter, separate timber platforms were constructed above the *ayazlık.* These secondary platforms partially covering and shading the *ayazlık,* were suspended at the roof level in order to gain maximum amount of solar radiation. **(Fig. 6.3. , 6.5., 6.7. , 6.8.)**

COMPOST (178)

Alexander (1977: 823-825) emphasizes the traditional use of human wastes as manure. He argues that the "current ways of getting rid of sewage poison the great bodies of natural water, and rob the land around our buildings of the nutrients they need…..valued fertilizer" and that "all toilets should be arranged over a dry composting chamber and organic garbage should lead to the same chamber" and finally "combined products should be used as fertilizer"

Efficient use of natural resources is clearly reflected by the articulation of the *organic interface* for the utilization of the wastes as manure. **(Fig.6.8.)** To explain this system, this thesis analyzed the role of the toilets within the *organic interface.* **(Chapter 6, Section 6.2.3.)**

In the traditional dwellings of Ürünlü, the toilets were separate rooms built in the gardens without a connection to the living spaces. The wastes were sent to soil through a timber pipe. Below the ground level of the toilet, there used to be a chamber for the accumulation of waste. This chamber had been accessible. In certain intervals, the solid wastes accumulated here were filled into earthenware jars by using shovels and was carried into the vineyard fields. According to the traditional practice human waste was never used as manure in the gardens of the winter dwellings. In these places, domesticated animal wastes were used.

BURIED / SEMI-BURIED SPACES:

Although this *pattern* is not identified by Christopher Alexander (1977), it can be thought as a variation of *connection to the earth (168)* However, in this thesis, it is seen necessary to propose *buried / semi-buried spaces* as a *pattern* of the architectural language of Ürünlü. **(Fig.7.12) (Chapter 7, Section 7.2.2.2.)**

IV. PATTERNS OF TRANSITION BETWEEN THE ORGANIC INTERFACE AND THE TECTONIC JOINT

CONNECTION TO THE EARTH (168)

The construction process of the traditional dwelling of Ürünlü demonstrates "the direct interleaving of the building and the earth" where the "boundary becomes ambiguous" making it "impossible to say exactly where the building stops and earth begins." (Alexander, 1979: 786-787) **(Fig.3.3.)**

BUILDING EDGE (160)

Building edge is the point of interaction between the *organic interface* and human scale. It is also an important point of articulation which is made on the basis of the constructive logic underlying the *tectonic joint*. Alexander (1977: 755) reminds this role of the *building edge (160)* by stating that the edge of a building should be treated as a "thing, a place, a zone with volume to it" not like a simple line without a thickness. Accordingly "the edge of buildings should be crenellated with places that invite people to stop" by "making places that have depth and a covering, places to sit, lean, and walk, especially at those points along the perimeter which look onto interesting outdoor life."

Riding stone *(binek taşı)* is a perfect example to the pattern of building edge. (160) It is a traditional crenellation of the masonry which connects architecture to daily life. It is used by the natives to sit, to put their loads for resting or as its name reminds, to ride horses or donkeys. **(Fig.6.11.)**

GARDEN SEAT (176)

Similar to riding stone (*binek taşı*) , *peyke* fulfills an integration of architecture and life by extending the *sequence of sitting spaces (142)* into the pedestrian paths. **(Fig.6.11.)** The *sequence of sitting spaces* is also built by the *ayazlık*. This richness can be traced in the rural architectural tradition of Ürünlü. **(Fig. 6.4. , 6.5. , 6.6. , 6.7. , 6.8, 7.12. and 7.13.)**

V. *PATTERNS* IN THE LEVEL OF THE TECTONIC JOINT

STRUCTURE FOLLOWS SOCIAL SPACES (205)

Alexander (1977: 941) emphasizes the importance of "the congruence between the physical spaces (defined by columns, walls and ceilings) with the social spaces (defined by activities and human groups). This connection is in accord with this thesis' interpretation of environmental aesthetics as tectonic aesthetics. **(Chapter 4, Section 4.1.3.)**

This thesis tried to present a culturally relevant explanation of the basic architectural structure without subscribing to a barren technical analysis. The continuity between the fundamental structures of architecture and society is acknowledged by the thesis' definition of the tectonic joint as the *focus* "where the environmental character is condensed." (Norberg-Schulz, 1980: 10) By this way, it has been possible to regard the *tectonic joint* as the condensation point where the natural characteristics of the specific region and the essential cultural response are codified. **(Fig.4.4.** and **6.9.)**

EFFICIENT STRUCTURE (206)

The architectural sections reveal that the interconnection of architecture and environment is based on the principle of reciprocity and counterbalance. **(Fig. 6.4, 6.5, 6.6, 6.7 and 6.8)** The weaknesses of the elements constituting the masonry have been complemented by rock formations acting as strong foundations. This quality is a perfect illustration of Alexander's *patterns* called *efficient structure (206) connection to the earth (168).*

The structure is efficient not only in terms of its internal consistency and stability but also in terms of its role in an extended ecological context. The *tectonic joint* is in tune with the patterns of *agricultural valley (4)* and *site repair (104.)* By building on the rugged sectors of the land, the dwellers have preserved valuable plain land for agricultural production.

THICK WALLS (197)

Alexander (1977: 909) implies that articulations of the thick and porous wall sections give character to architecture. The characteristic masonry of the Akseki-İbradı Basin is a cultural variation of the pattern of *thick walls (197)* which occupy substantial volume. The specific articulations of the thick traditional wall sections of Ürünlü have produced different *patterns* integral to the culture. The special treatments of these thick wall sections to produce the traditional bathroom (*gusülhane*) and furnace (*ocak*) constitute differentiations of space embraced by the organic *interface*. **Fig.6.8** is an illustration of these *patterns*.

GOOD MATERIALS (207)

The rural architectural tradition of Ürünlü exemplifies the use of "biodegradable, low energy consuming materials, which are easy to cut and modify on site." (Alexander, 1977: 960) The environmental aesthetical analysis of the *tectonic joint* revealed that the constituent construction materials are continuous with the natural resources. **(Fig. 3.1. and 3.5.)**

GRADUAL STIFFENING (208)

Alexander argues that the essential reason for the lack of soul and character in contemporary construction techniques is that they are based on the logic of "building from components like an erector set." (Alexander, 1977: 968) He argues that, instead, the logic should be "weaving a structure" which starts out "flimsy", and then gradually made "stiffer but rather flimsy," and finally made "completely stiff and strong." The traditional construction procedure **(Fig.4.3.)** and the nature of the *tectonic joint* **(Fig.6.9.)** exemplify this concept of "weaving".

APPENDIX C

THE BIOGRAPHIES OF THE HISTORICALLY IMPORTANT NATIVES OF THE AKSEKİ-İBRADI BASIN

Rasih Kaplan (1884-1952):

Rasih Kaplan was born in the village of Hüsamettin in Akseki. He pursued religious education at the *medrese* (Islamic theological school) of Konya. He is a graduate of the department of Islamic Sociology and Law of the famous Islamic Academy of El-Ezher in Cairo, Egypt.

After his graduation, he lived in İstanbul and Akseki. He worked in the Ottoman local administrative establishments in the provinces of Konya and Antalya.

He had a great contribution to the Turkish War of Independence (1919-1922). In 1921, he was responsible for organizing the forces of national defense (*Kuvay-ı Milliye*) in Antalya, Burdur and Isparta. Mustafa Kemal Pasha (1881-1938) (later Atatürk) – the leader of the Independence War and the Founder and the First President of the Turkish Republic – refers to Rasih Kaplan's important contributions to the Turkish victory in his famous book called *Nutuk* . We learn from this source that Rasih Kaplan was also quite successful in financing the Turkish military by collecting and transferring the money donated by the Muslims of Central Asia and India.

After the Turkish victory, as a result of Mustafa Kemal Pasha's request, Rasih Kaplan became the member of the first Turkish Republican parliament (The Great National Assembly abbreviated in Turkish as *T.B.M.M.*) in April 23, 1923. He had been a member of the parliament uninterruptedly for 30 years. He represented the province of Antalya during seven successive administrative periods of the parliament. His modest standard of life is illustrated by his severe

economical circumstance in his death. Due to this fact his burial had to be performed by the financial aid of the municipality of Akseki.

Ahmet Hamdi Akseki (1887-1951):

Ahmet Hamdi Akseki was born in the village of Güzelsu (Sülles) of Akseki. When he was a child, Güzelsu – a partially abandoned settlement at the present – had been an important center for religious education, and there was two *medrese*s. (Islamic theological school). He pursued the primary religious education in the *medrese* of Mecidiyye. When he was 7 years old, he was capable of publicly reading the Quran in its entirety.

His life-long success perfectly illustrates the difficulties that a native of the region encountered. In order to be able to pursue high school education in Ödemiş (a West Anatolian town close to the province of İzmir), he worked in the cotton fields of the Bayındır plateau (a West Anatolian agricultural settlement close to İzmir) together with his father. The great economical difficulties continued during his later university education in the famous Ottoman Imperial Academy of *Darülfünûn* in İstanbul.

By the time he was 32 years old, he had been a graduate of three separate university programs by being ranked as the most successful graduate. He worked as the professor of religious morals and philosophy in the Ottoman military academy. (*Mekteb-i Bahriyye-i* Şahane) He was assigned as the chief responsible (*kürsü şeyhi*) to the important imperial mosques of İstanbul such as Aksaray-Pertevniyal Valide Sultan, Dolmabahçe, Üsküdar-Mihrimah Sultan, and Hırka-i Saadet.

In February 1922, he resigned and moved to Ankara in order to support the Turkish War of Independence. He worked actively for motivating the public and the national army. After the establishment of the Turkish Republic in 1923, he worked in the religious council of the state (*T.C. Diyanet İşleri Reisliği*) Starting from 1947 until his death in 1951 he had been the head of the state religious council. (*Diyanet İşleri Reisi*)

Prof.Dr. Ali Bozer (b.1925):

Ali Bozer is a member of the Bozoğlu family of İbradı, son of Mustafa Fevzi Bozer (retired from *Yargıtay 1. Başkanlığı*)

As the member of the Parliament, became minister in different administrative periods. Firstly, He became the Minister of Customs. When he was the Minister of Foreign Affairs, he has submitted Turkey's application to the European Union. He later became the Minister of State, and assistant to the Prime Minister.

He has been given 'Officier de la Légion d'Honneur' and 'Mérite Européenne'. He has had a great contribution to the development of İbradı as an administrative center independent from Akseki.

Prof.Dr. Muammer Aksoy (1917-1990):

Muammer Aksoy is the son of Hoca Musazade Numan Aksoy of İbradı. He was the first-ranked graduate of the İstanbul Faculty of Law in 1937. He has contributed to the preparation of the Constitution (*Anayasa*) of 1961 as the member of the Comission of the Constitution in the Turkish Parliament (*Kurucu Meclis Anayasa Komisyonu Sözcüsü*) after the Coup d'État of 1960.

He has been elected to the parliament in 1977.

He has been the head of the legal bar of Ankara (*Ankara Barosu*) and Turkish Law Association. (*Türk Hukuk Kurumu*) He was assassinated in 1990 when he was the head of the Foundation of the Principles of Atatürk (*Atatürkçü Düşünce Derneği,* founded in 1989)

Safa Giray (b.1931):

Safa Giray is a member of a distinguished family of İbradı known as the descendents of Şeyh Mehmet Efendi. His mother, Nimet Hanım, is the daughter of Muhsin İbradı, who is the grandson of Kadı İbrahim Paşa.

A graduate of Istanbul Technical University in 1954. Between 1954-1968 worked in the Department of Electrical Lines (*E.İ.E*) and worked in the application projects of the Hydro-electrical centrals throughout Turkey. He has worked at the administraton of different private firms.

He became a member of the Parliament in 1983. He has been the Minister of Public Works, the Minister of Defense and the Minister of Foreign Affairs.

He has had a great contribution to the development of İbradı as an administrative center independent from Akseki. He also contributed to the construction of the 50 km. long highway connecting İbradı, Ormana and Ürünlü to Manavgat via Oymapınar Dam and Yaylaalan.

Ömer Duruk (1921-2005):

Ömer Duruk was born in Akseki in 1921. As early as 1933, he was occupied with commerce in order to pay the debts of his father who went bankrupt. He began with the manufacturing of textile by renting 150 looms. He was quite successful in marketing. His productions were sold in Sultanhamam markets of Istanbul.

In 1938, he moved to Konya. In 1949, he bought his first petrol station in Beyşehir, Konya. Later he opened 6 more stations in Konya. In 1957, he founded the flour factory of Konya.

In 1958, he moved to Istanbul. He was occupied with the export of leather products. In addition he made investments in the sectors of automotive, petroleum and its products. In 1968, he was one of the founder-partners of the famous fruit-juice firm called "Aroma."

In 1970, he established the famous restaurant called "Gelik" in Bakırköy. When he died in 2005, he was the owner of several important enterprises such as "Aroma Fruit Juice AŞ. (Bursa - Gürsu), Gelik Restaurant (İstanbul - Bakırköy), Hedef Automotive AŞ. (İstanbul - Zeytinburnu), İreks Food (İstanbul – Çerkezköy), B.P. Petrol Stations (Ataköy, Zeytinburnu, Kartal, Antalya, Akseki, Konya), Dursoy Leather AŞ. (İstanbul-Tuzla)." Besides these firms he owns countless properties around Turkey.

He also made financial aid to the activities of the governmental institutions such as the Turkish Armed Forces and the Akdeniz University for the construction of their institutions in the region of Akseki. For the natives of Akseki, Ömer Duruk symbolizes success in trade and commerce.

APPENDIX D

GLOSSARY OF LOCAL TERMS

Asma (noun)**:**

In Turkish, "asma" stands for vine leaves. The word also refers to the timber post-lintel construction which is covered by vine leaves. This made it possible to have a shaded street underneath the construction. On the level of the first floors, a timber construction spanned the street and connected to the timber components of the structures at the other side. The timber lintels spanning the street used to be covered with vine leaves. **(Fig.5.14.)** Today, this construction does not exist. However, its traces may be read by observing the surviving timber posts in the neighboring gardens. **(Fig.5.15.)**

Ayazlık (Köşke) (noun)**:**

Ayazlık / köşke is the essential *pattern* of architectural tradition. It constitutes the *organic interface* of the dwellings in Ürünlü. The given nomenclatures are characteristic to the Akseki-İbradı Basin. The meaning of these words demonstrate how nomenclature is derived directly from daily life, practical concerns and environmental circumstances. In Turkish, *Ayazlık* stands for "cool place," and *köşke* probably comes from *köşk,* which means a prestigious mansion. However, *köşke* is used to convey the idea that it is a comfortable rather than a prestigious place. *Ayazlık* and *köşke* together illustrate that the elevated timber platform creates a space where environmental comfort is sustained through cool breezes.

Ayazlık has been the heart of the outdoor activity in the traditional environment. *Ayazlık* is the place where most of the daily activities such as cooking, eating, washing the dishes, drying fruits and vegetables, looking after the children and praying took place. *Ayazlık* and its annexes have become the stage of

the interaction between the members of the family in different age groups. The relations are reinforced by collective activities taking place in the *ayazlık.*
Ayazlık embraces platforms for drying fruits and vegetables, the counter, *peyke*, and the ablution place (*abdestlik*). **(Fig.6.5. and 5.9.9.)**

Bahna (noun)**:**

The local term refers to trough. It is a long narrow open receptacle for holding water or food for the animals such as cows, sheep or donkeys. These elements, which were the extensions of traditional retaining walls, were especially found in the vineard dwellings. **(Fig.7.7.)**

Boran (noun)**:**

The local term refers to a deep natural well which was used for irrigation. These natural pools were connected to the underground water resources. They were found in great quantity around the vineyard dwellings. **(Fig.7.12.)**

Borta (noun)**:**

The local term stands for "main door." Although it is extensively used in the region, its exact origin is not certain. It is thought that the origin of the word is the Italian "la porta"

Çıkrıklı (noun)**:**

The local term signifies two-winged timber door which is integrated to the traditional fence. **(Fig.5.9.8. , 5.10.17. , 5.10.31.)**

Döver (noun)**:**

The local term stands for the thick timber beam in the form of rough logs. This is a main structural element differentiated from the standard runner beams of the rubble stone masonry.

The complexity of the winter dwellings may be read from the articulations of the structural system due to functional requirements. For instance, while most of the projections are made using timber construction, **(Fig.7.10)** projections out of

masonry may be needed according to the function of the spaces. For instance, for sustaining environmental comfort, living spaces should be enclosed by the thick masonry walls. The construction of these projections is structurally more difficult but this problem is solved by using thick lintels which are locally called *döver*. **(Fig.7.11)** These lintels are differentiated from the standard lintels embedded in the masonry and serve as primary structural elements. These elements are the expressions of the characteristic tectonic aesthetic of the rural settlement.

The roughness of the main lintel (*döver*) which is exhibited in the architectural configuration almost in its natural form **(Fig.7.11)** signifies the high value of wood as a basic environmental resource.

Didmek (verb) **:**

The local term means "to dig"

Didon (noun):

The local term means "pickaxe"

Düğme (peştivan) (noun)**:**

The local term signifies the projecting tie-beam of the traditional masonry system. The tie-beams are called *düğme* which means 'button' in Turkish. Another name of these elements is *peştivan*.

In order to understand the principle of construction, it is necessary to appreciate the role of the projecting tie-beams (*peştivan*) within the construction process and the later performance of the structure. The masonry composed of the irregular units of rubble stone interlocked into each other without mortar is reinforced at every 50-60 cm. in its height with a pair of timber runner-beams (*hatıl*) flush with the faces of the wall on either side. These runner-beams are held in place by a bed of stones. These runner-beams are tied together by tie-beams (*peştivan*) at intervals of 50-60 cm. **(Fig.1.12)** The runner-beams and tie-beams are made by using (cedar). Thus the rubble stone masonry is strengthened by inserting at regular intervals rows of runner-beams (*hatıl*), held in position by projecting cross-ties (*peştivan*). The placement of the *peştivan* in several courses

coincides with the working rhythm of the builder. Each time the stone masonry reaches a height of approximately 50-60 cm., the builder installs a new series of runner beams connected laterally with *peştivan*s.

Each *peştivan* juts out of the wall around 25 cm. The arrangement of projecting tie-beams constitutes built-in scaffolding. **(Fig.4.3.)**This system facilitates the construction of higher structures through the reproduction of new rows repeating the same principle. In contrast with the prejudice, the traditional structural system has the capacity to produce structures of considerable heights. **(Fig.2.15.)**

This characteristic composition of timber and stone is the crystallization of the will to survive within traditional architectural patterns. As such, the conformity of architectural forms to the qualities of the local building materials necessitates the comprehension of the basic environmental facts: rubble stone and timber. By analyzing the characteristic joint between timber and stone, it is possible to discern the struggle to propose the most practical and economic solution as an underlying aspect of the rural traditional architecture.

Göbet (noun):

The local term refers to a shallow natural well which was used for swimming. These natural pools were connected to the underground water resources. They were found in great quantity around the vineyard dwellings.

Gukkucuk (Çıkrıklı gukkucuğu) (noun):

The local term stands for a circular element made up of plant fibres. It was used to fix together the wings of the traditional fence door (çıkrıklı).

The simplicity of this element indicates that the traditional fences walls do not have a protective function against the humans. In the traditional rural society there had been no necessity for this kind of a protection. It is designed for protection from the effects of domesticated animals wandering in the streets and paths. It keeps the goats, the cows or the donkeys out to protect the vegetation.

Gusülhane (noun):

The term signifies the small bathroom integrated into the timber cupboards of the traditional room. It was also used for ablution. **(Fig.6.8.)** This space and nomenclature is also seen in the traditional Anatolian dwellings situated in other regions.

Köşke (noun):

See "Ayazlık"

Kuşkonmaz (noun):

The local term stands for the traditional garden fence made up of timber elements. As a *pattern*, the garden fence is matched with a specific contextual problem and solution. It is designed for protection from the effects of domesticated animals wandering in the streets and paths. It keeps the goats, the cows or the donkeys out to protect the vegetation. The scale and composition of the *kuşkonmaz* clearly reflects this purpose. The function is hidden in the traditional nomenclature. In Turkish, *kuşkonmaz* signifies a place where the birds cannot perch. This word describes the sharp edges of the timber fences by conveying a general idea that this is not a comfortable place for animals. **(Fig.5.9.8 and 5.10.31)**

Then, the traditional fences integrated to the garden walls do not have a protective function against the humans. In the traditional rural society there had been no necessity for this kind of a protection. Today, changing socio-economical and demographic conditions have forced the villagers to take precautions against the humans and to replace the traditional fences or garden doors with locked steel elements. **(Fig.5.9.20, 5.10.20 and 5.10.27)**

Peştivan (noun):

See "Düğme"

Peyke (noun):

The term refers to an open air sofa. It is formed as an extension of the traditional masonry into the streets. It is generally seen together with the pattern of asma. It is concentrated around the commercial and social activities. **(Fig.5.13.)** Such an ambience was created by the *peyke* and *asma* around the sloped street between the above mentioned stores and the *Cıngıllı* square of Ürünlü **(Fig.5.15.1 and 5.9.12.)** Peyke is the architectural trace of a lively social activity.

Tıfraz (noun):

The local term refers to the traditional locking system made up of timber elements. **(Fig.5.9.7 and 5.10.33)** *Tıfraz* indicates a genuine logic of *connection* between timber elements. It is primarily designed for ensuring the protection of the garden against domesticated animals. **Fig.6.12** describes how the traditional mechanism works. Its complexity enhances flexible usage. With the use of small timber wedges, it is possible to lock the system against the humans. *Tıfraz,* which is a logic of *connection*, is adaptable to different scales like large garden doors, the smaller doors and windows of the rooms inside the dwellings. **(Fig.6.12)**

APPENDIX E

TURKISH SUMMARY

AKDENİZ DAĞLIK YERLEŞİMİNDEKİ KIRSAL MİMARİ GELENEKTE ÇEVRE ESTETİĞİ: ÜRÜNLÜ ÖRNEĞİ

1. Giriş :

Bu tez, kırsal mimari gelenekleri açıklayıcı bir kavramsal çerçeve önermektedir. Bu öneri, Türkiye'nin güneybatısında yer alan Ürünlü yerleşimi bağlamında sunulacaktır.

Tezin temel kabulü, geleneksel kırsal kültürde çevresel tutarlılığın varlığıdır. Çevre estetiğinin kavramsal altyapısına başvurularak çevresel tutarlılığın mimari elemanları araştırılmaktadır. Çevre estetiği, hem algıyı hem de algı objesini bütüncül olarak görür. Çevre estetiğine göre, hem doğa ve kültürü kaynaştıran "çevre", hem de çevrenin algılanmasına ilişkin olan "estetik" bütüncüldür.

Çevre Estetiğinin bütüncül bakış açısı sayesinde fenomenolojik yaklaşım ile daha önceki geleneksel yapı çevresi çalışmalarında ortaya atılan "tektonik sentaks" (Frampton, 1990) ve "kalıp dili" (Alexander, 1979) kavramları birleştirilmekte ve bütüncül bir kavramsal çerçeve oluşturulmaktadır. Bu çerçeveden uygun kavramsal araçlar türetilmiştir.

Kırsal yerleşimde mimar detaydan yerleşim kalıplarına varan bir ölçek dizgesinin değişik seviyeleri arasında gözlenen çevresel tutarlılık, "süreklilik estetiğini" tanımlamaktadır. "Tektonik bağ," organik ara yüz ve çevresel omurga

olarak adlandırılan kavramsal araçlar, "süreklilik estetiğinin" mimari elemanlarının tanımlanacağı ölçek seviyeleri olarak görülmektedir.

Bu çerçeve, bağlamsal problemlerin kültüre özgü çözümlerine işaret eden çok düzeyli kalıpları ortaya çıkarmak amacıyla, Ürünlü'ye uygulanmaktadır. Böylece, bu kalıplar mimari kültürleştirmenin öğeleri olarak görülmektedir. Tezin ortaya koyduğu çevresel temsil önerisi kırsal mimari gelenek ile çevre arasındaki bütünleşmeyi somutlaştırmakta ve doğa ile kültür arasında kurulan "süreklilik estetiğini" açıklamaktadır. Bu örnek çalışma ile kırsal mimari geleneklerin geneline uygulanabilecek yeni bir kuramsal yaklaşım hedeflenmiştir.

2. Zaman-Uzamsal Bağlam ve Metodolojik Ana Hatlar:

Kuramsal problemi çözmek için gerekli çerçeveyi araştırmadan önce yöre ile ilgili hali hazırda sahip olunun bilgiyi ortaya koymak gereklidir. Bu bilgi tezin bağlamını oluşturacaktır. Bağlam, uzamsal – tarihsel ve metodolojik olmak üzere iki boyutuyla ortaya konacaktır.

2.1.Uzamsal ve Tarihsel Bağlam:

2.1.1. Tarih:

Akseki-İbradı Havzası Anadolu'nun üç antik bölgesi olan Pisidya, Kilikya ve Pamfilya'nın kesişme noktasında ve antik adı *Melas* olan Manavgat Irmağı'nın kaynağında yer alır. (Özkaynak, 1954: 23) **(Fig.2.1.)** Bölgede isimleri *Etenna* (Ivgal-Sinanhoca), *Kotenna* (Gödene-Menteşbey) ve *Erymna* (Ormana-Ardıçpınarı) olarak tespit edilmiş üç önemli antik yerleşim vardır. **(Fig.2.2.** ve **2.4.)** Ürünlü'nün antik dönemdeki ismi *Unulla*'dır. Yerleşimin kuruluş tarihi bilinmemekle beraber çevredeki arkeolojik buluntular en azından Roma dönemine kadar geri gittiğini gösterir. **(Fig.2.5.)** (İşkan ve Çevik, 1999: 51)

Tarihte de politik idari merkezlerden coğrafi olarak kopuk bir görüntü çizen yöre hakkında yazılı kaynak çok azdır. Tarih boyunca bölge üzerinde çok çeşitli kültürel etkiler söz konusu olmuştur. Özellikle Osmanlı ve Cumhuriyet

dönemlerinde yöreden pek çok ünlü devlet adamı ve başarılı tüccar yetiştiği bilinmektedir. (Bkz. **Appendix C**)

Bölgenin idari yapısına odaklı bir politik kronoloji tezin yaklaşımına uygun değildir çünkü tez, üst idari yapının değişiminden bağımsız olarak doğa ile sıkı bir diyalog içerisinde gelişmiş olan kırsal mimari kültüre odaklanmıştır. Bölgenin iki önemli tarihsel özelliğini vurgulamak yeterlidir:

1) Demografik Zenginlik: Bu özellik, en azından, çok kültürlü Osmanlı İmparatorluğu'nun dağılmasına değin (1922) bir tarihsel gerçektir.

2) Jeo-stratejik Önem:

i) Stratejik Önem: Akdeniz kıyısını İç Anadolu'ya bağlayan yollar üzerinde olduğu için yörenin sahip olduğu stratejik önem, tarihi yerleşimler, kervansaraylar, askeri yapılar ve yolların bulunmasıyla vurgulanmaktadır. (İşkan ve Çevik, 1999: 51)

ii) Coğrafi Önem: Arazi konturları, su kaynakları, flora ve fauna vb. faktörlerden oluşan doğal coğrafi yapı tarih içerisinde ciddi bir değişime uğramadan günümüze aktarılmıştır. Bu nedenle önemli tarihsel verilerdir. (Hughes, 2005: xv-xvi)

2.1.2. Coğrafya:

Coğrafi özellikler tarih içerisinde göreceli olarak daha az değişime uğradığı için çevreye duyarlı mimari geleneğin araştırılmasında anahtar konumdadırlar.

2.1.2.1.Jeomorfoloji:

Ürünlü, Akseki-İbradı Havzası'nın üç jeomorfolojik bölgesinden biri *Gembos-Eynif* Kuşağı'ndadır. (Saraçoğlu, 1989a ve Başarır, 2001: 3-6) **(Fig.2.5.)** Burası kuzey-güney doğrultusunda uzanan karstik bir çöküntü bölgesidir. Bölge, büyük dağ kütleleri ve bunların arasında uzanan dar kanyonlardan oluşur. Tarıma elverişli alan azdır. Ürünlü (rakım: 850 m.), havzanın sınırındaki konumuyla tarıma nispeten elverişlidir. **(Fig.2.9.)** Manavgat Irmağı'na bağlı yeraltı su kaynakları ve geniş sedir ormanları elverişli doğal kaynaklardır. (Uçar, 1969b)

2.1.2.2.İklim:

Akdeniz ve kara iklimleri arasında karma bir iklim hâkimdir. Ürünlü'deki iklim, Akdeniz karakterine daha yakındır.

2.1.2.3.Flora:

Geniş sedir ormanları mimari gelenek açısından en önemli kaynaktır. **(Fig.2.11** ve **2.12.)** Sedir, yapısal direnci ve dengesiz iklim koşullarına dayanımı açısından uygun bir yapı malzemesidir. Yörede *katran* adı verilmektedir. **(Fig.2.13.** ve **2.14.)**

2.1.3. Sosyo-Ekonomik Yapı:

Sosyo-ekonomik yapı coğrafi koşullarla yakından ilgilidir. Tarih boyunca yörenin tarımsal üretimi düşük olduğundan genelde hayvancılık ile birlikte dokuma, semercilik vb. el sanatları gelişmiştir. (Ekmekçi, 1968b) Yörenin geneline göre daha avantajlı konuma sahip Ürünlü için de bu durum geçerlidir. Yöre, kendine yeterli bir ekonomik sistem geliştirememiş ve çeşitli kaynaklar ve buğday gibi tarım ürünleri açısından her zaman Konya ve Manavgat ovalarına bağımlı olmuştur. Bu karşılıklı ilişki, kültürel kimliği şekillendiren tarihsel bir ekonomik model oluşturmuştur. 1960'larda sanayinin gelişmesiyle el sanatlarına dayalı bu model çözülmeye başlamıştır. Günümüzde yöre ekonomik çöküntü yaşamaktadır. Göçten dolayı yaş ortalaması yüksektir.

2.1.4. Yerleşme ve Mimarlık:

Yörede yerleşme ve mimarlık, doğal kaynaklar ve toplumsal ihtiyaçlar arasındaki diyaloğun ürünüdür. Mimari gelenek çevreye duyarlı geleneksel kalıplar (*traditional patterns*) barındırır. Kültürel coğrafya, doğa – çevre sürekliliğini temsil eden temel bir mimari detayın tekrarlanması ile şekillenmiştir. Yapısal sistem içerisinde birbirlerini destekleyen ahşap ve taş arasındaki bu bağ, geleneksel çevredeki tutarlılığın (*environmental coherence*) temel birimidir. **(Fig.1.12.** ve **2.13.)** Yörede "düğmeli" duvar olarak adlandırılan ahşapla

desteklenmiş kuru yığma duvar, Akseki-İbradı Havzası'na özgü bir yapı sistemidir. **(Fig.2.13.)**

"Düğmeli" duvar, düzensiz moloz taşı parçalarının harçsız olarak birbirine kilitlenmesi mantığıyla inşa edilir. Her 50-60 cm. yükseklikte, sistem iç ve dış duvar yüzeylerine paralel olarak yerleştirilen ahşap hatıllarla desteklenir. Bu hatıllar kendilerine dik yönde uzanan ve "peştivan" veya "düğme" olarak adlandırılan ahşap elemanlarla birbirlerine bağlanır. Peştivanlar 50-60 cm. 'de bir yerleştirilir ve duvar yüzeyinden 25 cm. kadar dışarı taşarlar. **(Fig.1.12)** Ahşap hatıllar ve düğmeler sedir ağacından üretilir. Hatılların yerleşimi yapı ustasının çalışma ritmiyle örtüşür. **(Fig.4.3.)** Dışarı taşan düğmeler, duvar ustası için duvara gömülü bir iskele sistemi oluşturur. Bu geleneksel sistem, yüksek yapıları mümkün kılacak kapasitededir. **(Fig.2.15)**

Ahşap ve taş arasındaki bu karakteristik bağ, çevresel olanaksızlıklar içerisindeki var olma mücadelesinin (*survival*) mimarideki ifadesidir. Bu bağ ile en pratik ve ekonomik mimari çözüm ortaya konmuştur. Bu özgün yapı tekniği konusundaki araştırmalar kısa teknik ve tipolojik açıklamalarla sınırlı olup bu sistemin çevresel ve kültürel önemi henüz derinlemesine araştırılmamıştır. (Örnek için bkz. Yıldız, 1999) Tezin kavramsal çerçevesi bu eksikliği gidermeyi hedeflemektedir.

2.2.Metodolojik Ana Hatlar:

Alternatif bir kuramsal çerçeve önermeden önce hali hazırda kurulmuş olan çerçevenin problemlerini ortaya koymak gerekir. Tezin önerisini oluşturan ana hatlar bu problemlerden yola çıkarak oluşturulacaktır.

Daha önce değinildiği gibi, tipoloji, Anadolu'daki geleneksel kırsal yerleşmelere dair çalışmalarda hâkim çerçevedir. (Bkz. Eldem, 1984) Tipolojinin bu yorumu, soyutlama adına, yapı ile çevre arasındaki ilişkileri ihmal etmektedir.

Türkiye'deki kırsal mimari araştırmalarında kıllanılan tipolojik yaklaşım, doğrusal bir tarihsel değişim ve gelişim kabulünde bulunarak bunun önemini aşırı olarak vurgulamakta ve çevresel değişmezlerin değerini göz ardı etmektedir. Alışılageldik mimarlık tarihi yazımı, yapı teknolojisi ve diğer mimari niteliklerin

tarih boyunca doğrusal bir evrim ile geliştiği kabulünden hareket etmektedir. Tekeli (1998: 7-10)'ye göre, bu bakış açısından incelendiklerinde durağan olarak değerlendirilen kırsal mimari gelenekler bu çerçevenin dışında bırakılmıştır. Hatta, Rapoport (1989: 18), kronolojik evrim kabulüne odaklanan teorik çerçevenin bu örnekleri, tarihsel olmadıkları gerekçesiyle göz ardı ettiğini ifade eder.

Dolayısıyla tipolojik çerçeve, doğruluğu baştan kabul edilen orijin, tarihsel gelişme, veya politik kronolojiye ilişkin kalıplardan hareket ederek mimarlığın tarihsel malzemesini yorumlarken çıkarımlarını bu kalıplara uymaya zorlamaktadır. Dolayısıyla, tipoloji, mimarlık tarihinin malzemesini disiplin dışı argümanları meşrulaştırmak adına *tüketmektedir.* Tezde bu yaklaşım *tüketici tarih yazımı (exploitative historiography)* olarak görülmüştür. Sonuçta, mimarlık tarihi kendi konusunu oluşturan tarihsel malzemeyi yorumlamak için gereken disipline özgü metotları kurgulayamamaktadır.

Mimarlıkta *tüketici tarih yazımına* karşı yeni bir yaklaşım oluşturma çabasında İlhan Tekeli'nin (1998: 7-10) *açıklayıcı konut tarihi yazımı* (*explanatory historiography of dwelling*) önerisi uygun bir çıkış noktasıdır. Tekeli'ye göre, konut tarihinde, değişken üst idari yapıya ilişkin genel bir kronolojiye göre değil, süreklilik arz eden yerel bağlama özgün olarak bir dönemlendirme yapılmalıdır. Bu noktada Amos Rapoport'un (1989: 91) şu tespiti akla gelmektedir: "kırsal geleneklerdeki değişim ve çeşitlilik zaman boyutunda değil, yöresel farklılığa işaret eden uzam boyutunda algılanabilir" çünkü yöresel bağlamdaki olası değişimin temelinde tarih boyunca fazla değişmeyen çevresel faktörler vardır.

Kırsal mimari geleneklere uygulanan kronolojik yaklaşımlar *tüketici tarih yazımına* yol açtığından Ürünlü örneği bölgesel bağlam içerisinde çalışılmalıdır. Kırsal mimari geleneği *açıklayıcı mimarlık tarihinin* konusu haline getirmek için bölgeye odaklı bir yaklaşımla mimarlığı çevre ve kültür ile uyumlu kılan "çevresel değişmezleri" tespit etmek gerekmektedir. Bu tartışma ışığında, tez, geleneksel mimari kalıpların değerini ortaya koyan çevresel bir açıklama geliştirecektir.

Geleneksel konutun çevresinden tipolojik olarak yalıtılması, konutun başlı başına incelenmeye ve açıklanmaya değer bir tarihsel olgu olarak algılanmasını

engellemiştir. Konut, bunun yerine, *tüketici tarih yazımı* uyarınca teorik önyargıları meşrulaştıran bir araç haline indirgemiştir.

Bu problemi çözmek için, bu tezde kırsal "konuta" fenomenolojik bakış açısıyla yaklaşılarak "konut" (*dwelling*) "çevre ile anlamlı bir ilişkinin kurulma noktası" olarak görülecektir. (Norberg-Schulz, 1985: 13 / Özgenel, 2000: 62) Dolayısıyla "konutun" özü "çevresel anlam" üzerine kuruludur. (Saegert, 1985: 288)

Tez, bu fenomenolojik tanımdan metot ile ilgili iki önemli noktaya varmaktadır:

2.2.1. Kırsal Mimari Gelenekte Çevresel Algının Bütünlüğü:

İlk olarak, belirli bir kültürel çevrede "konut" ile kurulan "çevresel anlam" ın oluşması çok uzun süreli bir kültürel aktarım sürecinin sonucudur. (Uğur, 2004: 30) Bu uzun süreçte çevresel değişmezlere adaptasyon sağlanmaktadır. Türkiye'de ortaya konan tipolojik yaklaşım ise doğrusal evrim kabulüne odaklanarak aslında basit, doğrusal ve hızlı olmayan bu karmaşık süreci algılamada zafiyet göstermektedir. Mimarinin çevreye adaptasyonu, politik bir kronolojiyle örtüşen doğrusal evrime değil, yöre insanının çevreyi bir bütün olarak algılayarak çevresel değişmezlerle kurduğu uzun diyaloga işaret eder. Dolayısıyla, bu tezde çevresel algının bütünlüğü dikkate alınmalı ve açıklanmalıdır.

2.2.2. Kırsal Mimari Gelenekte Çevresel Yapının Bütünlüğü:

İkinci olarak, "konut" yere bağlı olarak tanımlanabilmektedir. "Yer" tanımının oluşması ise çevreyi bir bütün olarak algılayarak çevresel koşulları yorumlamak ile gerçekleşir. Tipoloji, "konutun" çevreyle bütünlüğünü göz ardı ederek onu çevreden yalıtılmış soyut bir yapı olarak görür. **(Fig.1.10. , 1.13. , 5.18.)** Bu hataya düşmemek için bu tezde çevresel yapının bütünlüğü dikkate alınarak açıklanmalıdır.

Kırsal mimari geleneğin araştırılmasına ilişkin metodolojik bağlam incelendiğinde, bu tezin kuramsal önerisini oluşturmak için iki metodolojik ana hat ortaya çıkmaktadır. Bunlar, kırsal mimari gelenekte çevresel algı ve çevresel

yapının bütünlüğüdür. Sonraki bölümlerde, çevresel tutarlılığı açıklamak için uygun kavramsal çerçeve araştırılırken bu noktalar göz önüne alınacaktır.

3. Kavramsal Çerçeve:
Mimarlık Tarihi'nde Çevre Estetiği Bakış Açısı

Bu bölümde çevre estetiği olarak adlandırılan disiplinler arası alan ve çevre estetiğine ilişkin temel kavramlar açıklanacak ve bunların tezin önerdiği kuramsal çerçeve için önemi ortaya konacaktır.

İlk kısımda **(3.1.)** çevre estetiğinin tanımlayıcı kavramları açıklanarak kavramsal çerçeve kurgulanırken ortaya çıkan sorular ele alınacaktır.

İkinci kısımda **(3.2.)** ise, mimarlık tarihinde gelişen yeni bakış açılarının çevre estetiği ile örtüştüğü noktalar ortaya konacaktır.

3.1.Çevre Estetiği'nin Tanımlayıcı Kavramları:

Temelde çağdaş çevre problemleri sebebiyle gelişen çevre estetiği (Erzen, 2006 / Berleant, 1997: 10-31) estetik kuramda önemli dönüşümler gerçekleştirmiştir. Avrupa Aydınlanması'nın kavramsal sınırlamalarının ötesine geçen bu alan, estetiği, insan toplumlarının doğa ile kurdukları genişletilmiş etkileşim alanının incelenmesi olarak görmektedir. (Erzen, 2006)

Çevre estetiğinin bu tez için önemi, çevrenin hem yapısını hem de algısını bütüncül olarak görmesidir. Bu anlayışta, hem doğa ve kültürü kaynaştıran "çevre", hem de çevrenin algılanmasına ilişkin olan "estetik" bütüncüldür. **(Fig.3.3.** and **3.4.)**

Dolayısıyla, çevre estetiği, bir önceki bölümde metodolojik ana hatlar olarak ifade edilen çevresel algı ve çevresel yapıda bütünlük kabullerini kırsal mimari gelenekler bağlamında incelemek için uygun bir kavramsal altyapıya sahiptir.

3.1.1. "Çevre":

"Çevre," en dar etimolojik yorumuyla, "bir şeyi çevreleyen bölge" anlamında kullanılmaktadır. (Berleant, 1997: 29) Berleant'a göre (1991: 84), bu standart tanım, obje (çevrelenen) ve çevre (çevreleyen) arasında kesin bir ayrıma zorlamaktadır. Standard yorumdan sıyrılarak çevrenin objeyi saran yabancı bir alan olmadığının farkına varılmalıdır çünkü insan yerleşmeleri, çevre ile birbirine geçmiş bir şekilde, çevreyi etkileyen ve ondan etkilenen yapılardır. (Berleant, 1991: 102-103) Standart tanımın statikliğine ve keskin obje – çevre ayrımına zıt olarak, çevre estetiği dinamik ve objeler arasındaki ayrımlara karşı çıkan bir "çevre" tanımı üzerinden gelişmiştir. Berleant, (1992: 20) çevreyi, tarihi ve kültürel kalıplar yardımıyla insan yaşamının dokusunu oluşturan ve insanların katılımcı bir birliktelikle bağlı bulundukları fiziksel-kültürel etkileşim alanı olarak tanımlamaktadır. Bu bakımdan, çevre, "insan katkısı ve fiziksel konum arasında kurulan uyumlu birliktir." (Berleant, 1992: 132) **(Fig.3.2. , 3.4. , 3.5. and 3.6.)**

Sözü edilen yeni "çevre" anlayışı, önceden değinilen "kültürel peyzaj" (*cultural landscape*) kavramına da temel teşkil eder. Böylece, "kültürel peyzaj," coğrafyacıların tanımladığı gibi "beşeri üretim ve değişimlerin yerküreyi belirli tarımsal pratik, mimari karakter ve yerleşim kalıpları ile şekillendirdiği bir etkileşim alanı" olarak tanımlanabilmektedir. (Berleant, 1992: 6) Mimarlık tarihinde kırsal yerleşime ilişkin bu geleneksel kalıpları açıklayabilen çalışma alanları oluşturmak "kültürel peyzajı" üreten değerleri kavramak için gereklidir. Ürünlü geleneksel yerleşimi iyi bir "kültürel peyzaj" örneğidir. **(Fig. 1.17., 2.10. , 3.4.** and **3.8.)**

3.1.2. "Estetik":

Sözü edilen "çevre" tanımı üzerinde yükselen çevre estetiği, Avrupa "Aydınlanmasının" ürettiği "estetik" anlayışına karşı çıkmaktadır. "Aydınlanma" düşüncesi, "estetik objeyi" aslında ayrılmaz bir parçası olduğu çevresinden soyutlayarak saf bir zihinsel düzeyde mülahaza edilmesi gereken sanat üretimi olarak görmüştür. (Berleant, 1991: 12 / 1997: 36) Mimari üretimin tabi tutulduğu

tipolojik yalıtım ve soyutlamanın temelinde söz konusu zihniyet yatmaktadır. **(Fig.1.10.** and **1.13.)**

Berleant'a göre (1992: 146) ise, insanın dinamik bir etkileşim alanı olan çevre ile katılımcı bir birliktelik kurduğu ve bu etkileşim alanındaki süreçlere yoğun bir algı düzeyi ile dâhil olduğu her durumda "estetik" kalite bulunmaktadır ve bu kalite, en mükemmel ifade biçimini mimarlıkta bulmaktadır. Böylece "estetik" günlük yaşamdan yalıtılmış "prestij" alanlarının konusu olmaktan çıkarak esas etki alanını, akademik geleneklerin şimdiye kadar ihmal ettiği günlük yaşamın merkezinde kurmaktadır. (Berleant, 1997: 62)

Bu tez, yukarıda ifade edilen günlük yaşamı kapsayıcı "estetik" tanımını kabul etmektedir. Çevre estetiğinin gerçekleştirdiği kuramsal dönüşümler kırsal mimari geleneğin tarih yazımı için önemli potansiyeller sunmaktadır. "Estetik" ile ilişkilendirilen ve akademik çalışmalar tarafından ihmal edile gelmiş alanlar, Ürünlü gibi kırsal yerleşimler tarafından temsil edilmektedir. İnsan yerleşiminin çevre ile kaynaşma biçimleri geleneksel yapı üretiminden çıkarılabilir. **(Fig. 3.3., 3.5., 3.6. , 3.7. , 4.3. , 6.1. , 6.2. , 6.3.)**

3.1.3. "Çevre Estetiği":

Yukarıda ifade edilen "çevre" ve "estetik" tanımlarından hareketle, Berleant (1997: 24) , "aktif insan varlığının çevresel anlam ve değerin merkezinde olduğunu" savunmaktadır. Geleneksel malzeme ve tekniklerin yerel koşullarla uyumundaki "estetik" başarıyı göstermesi açısından mimarlık "çevre" ve "estetik" kavramları arasındaki temel bağı kurar ve dolayısıyla çevre estetiğinin merkezi çalışma alanına girer. (Berleant, 1992: 147) Bu nokta, tezin önemli argümanlarından birini desteklemektedir: "mimarlık, birbirinden yalıtılmış tekil yapıların değil, topyekun bir yapı çevresinin tasarımıdır." (Berleant, 1997: 33) **(Fig. 5.19. , 6.3. , 7.12.)** Örneğin, Ürünlü'deki bu geniş ölçekli tasarım, uygun kavramsal araçlarla incelendiğinde, yöre insanının çevreyle ilişkisindeki yerel özellikleri açığa çıkarabilecek tarihsel bir belgedir. **(Fig.3.8. , 3.9.** and **3.10.)**

3.2.Çevre Estetiği ve Mimarlık Tarihinin Örtüşme Noktaları:

3.2.1. "Süreklilik Estetiği" :

Kırsal mimari geleneğin ifade ettiği çevresel süreklilik, Berleant'ın deyimiyle süreklilik estetiğinin (*aesthetics of continuity*) konusudur. Süreklilik, çevrenin farklı elemanları arasındaki karşılıklı bağımlılıkları ve ilişki ağlarını ifade eder. (Berleant, 1997: 149-150) Süreklilik estetiği, yerleşime ilişkin her ölçekteki karşılıklı etkileşimler (*reciprocity*) kapsamında tanımlanmıştır.

Çevresel kısıtlamalar dolayısıyla hiç bir kırsal yerleşim bağımsız veya kendine yetebilir (*autonomous*) değildir. Bu bağlam, kırsal yöre insanının çevreye olan duyarlılığını ve çevresel olanakları algılama ve yorumlamadaki yeteneğini arttırmıştır. Dağlık yerleşimler, çeşitli tarım ürünlerinin değişimi üzerinden sürekli bir bilgi alış verişi içerisinde olmuştur.

"Süreklilik estetiği" bakış açısı ile mimarlık tarihinde ortaya çıkan "çevresel kavramsallaştırma" ile paralellik vardır. (Kostof, 1985: 10) Mimarlık tarihindeki bu dönüşüm ile kırsal yerleşim formları **(Fig.1.17.** ve **5.4.)**önemli bir araştırma konusu haline gelmiştir.

Mimarlık tarihinde "tipolojik yalıtım" düşüncesinin terk edilerek yerine "çevresel süreklilik" modelinin tercih edilmesine benzer olarak kültürel antropolojide kırsal yerleşimleri açıklamak için kullanılan "yalıtılmış yerleşim sistemleri" modeli terk edilmiş ve bunun yerine çevresel etkileşim ve bağımlılıklar kabul edilmeye başlanmıştır. (Redfield, 1955 / Erickson ve Murphy, 2008)

Çevresel tutarlılık (environmental coherence), çevresel sürekliliğin ürünüdür. Dolayısıyla kırsal geleneklerdeki mimarlık ve kültür arasındaki bağ da ancak genişletilmiş bir çevresel ölçekte algılanabilir. Rapoport'un (1990:13-18) da belirttiği gibi, kültür ile tekil bir yapı arasında sıkı bir bağ (*congruence*) tespit etmek güçtür. Mimarlık – kültür arasındaki sıkı bağ ancak çevre - kültür ilişkileri incelenerek açığa çıkarılabilir çünkü kültür bir "aktiviteler sistemi" içermesi dolayısıyla çevre ölçeğine yayılan bir "yerleşmeler sistemi" üzerinden açıklanabilir.

"Süreklilik estetiğinin" mimari temsili aynı zamanda çevresel tutarlılığı da açıklayacaktır. Bu kapsamda, "yerleşmeler sistemine" yayılan çevresel tutarlılığın geniş ölçekte tekrarlanmak suretiyle süreklilikler oluşturan temel yapı taşı araştırılacaktır.

3.2.2. Mimari Kültürleştirme :

Geleneksel kırsal yerleşimdeki "çevresel değişmezler", kültüre özgü estetiğin tarihsel süreklilik arz eden kalıpları olarak görülmelidir. **(**Bkz. **3.3.)** Berleant'a göre (2005: 105) mimarlık, doğa ile ilişkilerde "hâkimiyet kurma, ayrıştırma, kapatma, süreklilik oluşturma veya bütünleşme (*integration*) " gibi kültüre özgü olarak değişebilen tercihler içeren ve "insanın dünyadaki yeri hakkındaki temel kültürel normları tayin eden bir fiziksel ifade biçimidir". Örneğin, bu tanım düşünülerek Ürünlü'ye bakıldığında, mimari geleneğin çevreye yaklaşımında "süreklilik ve entegrasyon" temalarının hâkim olduğunu görüyoruz. **(Fig.1.17. , 3.9.** ve **3.10.)**

Mimarlık tarihinin çevre temelinde kavramsallaştırılması, noktasal çalışma alanlarında yoğunlaşma mantığını (*case study*) beraberinde getirmiştir. Buna paralel olarak, çevre estetiğinin temel kabulleri de bu tür bir "mikro-tarih" anlayışını gerektirmektedir çünkü insanın çevreyle mimarlık üzerinden kurduğu yakın ilişki yerel ve noktasal bir duruma işaret etmektedir. (Berleant, 1997: 3)

Mimarlık tarihi ve çevre estetiğinin mikro-tarih ekseninde örtüşmesiyle mimari geleneklerin kültür inşası ve aktarımı süreçlerini kapsayan kültürleştirmedeki (*enculturation*) aktif rolü de kavranmaya başlamıştır. (Stieber, 2006: 180) Bu yeni bakış açısı, Stieber'a göre, mimarlığa uygulanan "toplumun aynası" metaforunu da yıkmıştır çünkü "ayna" kavramsal olarak toplumsal özellikleri pasif olarak yansıtan bir faaliyeti tanımlamaktaydı. Stieber, mimarlık tarihi yazımındaki yeni yaklaşımlardan "mekânsal dönüşüm" (*spatial turn*) olarak adlandırdığı genel bir kuramsal dönüşüm tanımlar. Stieber'a göre bu dönüşüm, mimarlığı "yansıtma" gibi pasif fiillerle ilişkilendirmekten kurtarmış ve onun "dönüştürücü" etkilerinin kavranmasını sağlamıştır. (Stieber, 2006: 178-179)

Mimarlığın tarih içerisinde oynadığı bu aktif rolün "mikro-tarih" yazımıyla net olarak ortaya çıkacağı düşünülmektedir.

3.2.3. Mimarlık Tarihinin "Çevresel" olarak Kavramsallaştırılması:

Özellikle son yetmiş yıl içerisinde mimarlık tarihini her geçen gün bir stiller tarihinden kültürel tarihe doğru değiştiren genel bir dönüşüm gözlenebilir. (Bannister, 1942 / Maass, 1969 / Allsopp, 1970 / Watkin, 1980 / Kostof, 1985 / Morton, 2006 / Stieber, 2006) . Bu yavaş fakat etkili kuramsal dönüşüm içerisinde yapıların birbiri ile ve içerisinde bulundukları doğal ve kültürel çevre ile kurdukları ilişkiler önem kazanmıştır. Kent merkezlerinin yanı sıra kırsal alanlar da ilgi uyandırmaya başlamıştır. Doğanın el değmemiş gibi görünen parçalarının bile aslında insan yerleşmeleriyle nasıl sıkı ilişkiler içerisinde olduğu keşfedilmeye başlamıştır. (Berleant, 1997: 60) **(Fig.3.4. and 3.7.)** Mimarlık tarihindeki bu dönüşüm çevre estetiğinin gelişmesine paralel bir görüntü çizmektedir.

4. Kavramsal Araçlar: "Tektonik Sentaks" ve "Kalıp Dili" Kavramlarının Çevre Estetiği Üzerinden İlişkilendirilmesi

Bu bölümde, çevre Estetiğinin bütüncül bakış açısı sayesinde, fenomenolojik yaklaşım ile daha önceki geleneksel yapı çevresi çalışmalarında ortaya atılan "tektonik" ve "kalıp dili" kavramları birleştirilmekte ve bütüncül bir kavramsal çerçeve oluşturulmaktadır. Bu çerçeveden uygun kavramsal araçlar türetilmiştir.

Birinci kısımda **(4.1.)** "tektonik sentaks," ikinci kısımda ise "kalıp dili" **(4.2.)** kavramları açıklanarak bunların çevre estetiğinin kavramsal çerçevesinde nasıl ilişkilendirildiği ortaya konmaktadır. Üçüncü kısımda ise, **(4.3.)** çevre estetiğinin bütüncül bakış açısı kullanılarak kırsal mimari geleneği açıklayıcı "kalıp düzeyleri" olarak da görülen kavramsal araçlar tanımlanmaktadır.

4.1.1. "Tektonik Sentaks" :

Burada, Frampton'un (1990: 19-25) mimarlık tarihinde vurgulamış olduğu "tektonik" kavramı, insan-doğa arasındaki bağın mimarlık üzerinden açıklanması için kullanılmaktadır. "Tektonik," mimari formun hem materyal hem de kültürel boyutlarıyla incelenmesine işaret eder. "Tektonik", bir geleneksel yapı sisteminin mimari kesitindeki malzeme kurgusuna ışık tutarken aynı zamanda bu özgün malzeme kurgusunu ortaya çıkaran kültürel yapıyı ve çevresel bağlamı da incelemektedir.

Frampton'a göre, (2002: 92) mimarlığın özü kaçınılmaz olarak "strüktürel ve konstrüktif formda" kodlanmıştır çünkü strüktürel birim mimarlığın bundan öte parçalanması mümkün olmayan temel yapı taşıdır. Malzeme olanakları ve teknikleri bağlamında oluşturulan tektonik sentaks (*tectonic syntax*) çevre estetiği değeri taşıyan bir kültürel motif olarak görülmelidir. Bu bakımdan, kırsal mimari gelenekler, çevresel tutarlılığın mimari çekirdeğini barındırırlar.

Tezin kavramsal araçlarının tanımlanması kültüre özgü yapı sisteminin "tektonik" analizinden yola çıkılarak yapılmaktadır. **(Fig.4.4.)** Bu kavram, farklı kırsal yerleşimin farklı ölçeklerindeki kültürel bütünlüğü açıklamaktadır. Sonraki bölümde "tektonik sentaksın" farklı seviyelerde hangi mantıkla tekrarlandığı açıklanmaktadır.

4.1.2. "Kalıp Dili" :

"Tektonik sentaksın" çeşitli ölçek seviyelerindeki tekrarını daha net anlayabilmek için bu soyutlamalar çeşitli mimari elemanlar ve sosyal aktiviteler arasında oluşan kesişme noktaları ile örneklendirilmelidirler. Bu somut örneklerle "tektonik sentaksın" ortaya koyduğu bileşim kuralları çerçevesinde bir araya getirilen mimari "kalıplar" (*architectural patterns*) tanımlanabilir. Bu düşünceyle, Christopher Alexander'in "Bir Kalıp Dili" (*A Pattern Language, 1979*) adlı çalışmasına referans ile "mimari kalıp" (*architectural pattern*), Alexander'in (1979: 247) öne sürdüğü gibi "bir bağlam, o bağlamdan kaynaklanan bir problem, ve problemi çözmeye yarayan kültürel yaklaşımın kesişimi" olarak görülmüştür. **(**Bkz. **Appendix B)**

Alexander'in "kalıp" ve "kalıp dili" tanımları aşağıdaki nedenlerlen dolayı bu tez için uygun görülmektedir:

Birinci neden, Alexander'ın terminolojisinin kültürel kimliği açıklayıcı yönüdür. Eğer belirli bir mimari bağlamın "kalıp dili" kültürel kimlik ile özdeşleştirilebiliyorsa "kalıplar" mimarlık ve kültür arasındaki süreklilik hakkında pek çok açıklama getirebilirler. Bu kapsamda mimari elemanlar ve kompozisyonlar "kalıp dilinin" kelime haznesi olarak yorumlanabilir.

İkinci neden, "kalıp" kavramının soyut tanımının kırsal yerleşime ilişkin farklı ölçek boyutlarını açıklama kapasitesidir. Örneğin mimari ölçekteki bir "kalıp" kolaylıkla yerleşim ölçeğindeki bir "kalıbın" alt kümesinde düşünülebilmektedir. Tezin açıklamaya çalıştığı çevresel tutarlılık da değişik ölçek düzeylerinde bulunan çok düzeyli "kalıplar" arasındaki bu süreklilik olarak görülebilir. Alexander da (1979), "kalıplar" arasındaki bu özgün ilikilerin belrili bir kültürün "kalıp dilini" türettiğini öne sürmektedir.

Üçüncü neden de "kalıp dilinin", "süreklilik estetiği" üzerinden "tektonik sentaks" kavramı ile ilişkilendirilebilmesidir. Sırayla Alexander ve Frampton tarafından kullanılan "Dil" ve "sentaks" analojileri "mimari kültürleştirmeyi" de başarılı bir şekilde açıklar. Mimarinin geleneksel bilgisi aynı bir "dil" gibi toplumsal olarak inşa edilmekte, paylaşılmakta, yeniden yorumlanmakta, çevre koşullarına adapte edilmekte ve nesiller arasında aktarılmaktadır.

4.2. Bir Çevre Estetiği Sentezi olarak Kavramsal Araçlar ya da "Kalıp Seviyeleri" :

Burada mimari kurguları değişik ölçeklerde yorumlamak için kullanılacak olan kavramsal araçlar tanımlanmaktadır.

4.2.1. "Tektonik Bağ":

Tektonik bağ (*tectonic joint*), kültürel bütünlüğü mimari detay ölçeğinde temsil eder. Tektonik estetiğin temel birimidir. Semper'e göre , *tektonik bağ*, yapının etrafında meydana geldiği temel çekirdektir. (Frampton, 2002: 95)

Tektonik bağ, yapıdaki yük aktarımı ara yüzlerinin ve malzeme geçişlerinin kültürel varyasyonudur. Norberg-Schulz'un (1980: 10) ifadesiyle, *tektonik bağ* "çevresel karakterin yoğunlaştığı odak noktası" olarak düşünülebilir. Ürünlü örneğinde, taş ve ahşabın özgün birleşiminde vücut bulan çevresel karakter, *tektonik bağda* yoğunlaşmıştır. Bölgenin doğal karakteri ile kültürel yorumun diyaloğu bu noktada kodlanmıştır. **(Fig.4.4.** ve **6.9.)** Bu anlamda, *tektonik bağ* "insan katkısı ve fiziksel konum arasındaki uyumlu birliğin" göstergesidir. (Berleant, 1992: 133)

4.2.2. "Organik Ara Yüz":

Organik ara yüz (organic interface) insan-çevre bütünlüğünün konut ölçeğindeki mimari temsilidir. Burada "ara yüz" konut ile çevrenin bütünleştiği ve etkileşime girdiği mekânı tanımlayan bir soyutlama olarak düşünülmüştür. *Ara yüz*, iç ve dış mekânlar arasındaki "süreklilik estetiğini" sınırların yumuşatılmasıyla vurgular. **(Fig. 3.9. , 3.10. , 4.5.** ve **4.6.)** (Berleant, 1991: 87) *Organik ara yüz*, "süreklilik estetiğinin" temel göstergesi olduğu gibi *organik ara yüzün* temel birimi de *tektonik bağdır*. Burada vurgulanmış olan ölçekler arası dikey ilişkiler, yerleşimden mimari detaya kadar çeşitlenen bir ölçek dizgesi boyunca kendini gösteren bir "çevresel tutarlılık" oluşturmaktadır.

4.2.3. "Çevresel Omurga":

Çevresel omurga (*environmental armature*) sürekli bir *organik ara yüz* zinciridir. **(Fig.4.7.)** "Omurga" (*armature*) kavramı etrafında ikincil elemanları toplayan taşıyıcı bir yapıya işaret eder. Söz konusu ikincil elemanlar tek başlarına bir anlam ifade etmeseler de "omurga" etrafında bir araya gelişlerindeki birbirini destekleme mantıkları kararlı bir yapının oluşmasını sağlar. Bu soyutlama, çevre ölçeğinde birbirlerini destekleyen Akdeniz dağlık yerleşmeleri arasındaki ilişkiler ağını açıklamak için seçilmiştir.

Bundan sonraki bölümler Ürünlü yerleşimine odaklanarak kırsal mimari geleneği buraya kadar oluşturulmuş kuramsal çerçeve açısından incelemektedir.

5. Ürünlü'deki Süreklilik Estetiğinin Elemanları ve Temsili:

Önceki bölümlerin temel amacı kuramsal problemi ortaya koyarak onu çözmeye yarayacak kavramsal çerçeveyi kurgulamaktı. Bu bölümden itibaren, tezin geliştirmiş olduğu kavramsal araçlar Ürünlü'nün detaylı bir analizi için kullanılacaktır. Bu bölüm, "süreklilik estetiğinin" Ürünlü'ye ilişkin çeşitli ölçeklerinde bulduğu mimari ifade biçimlerini *tektonik bağ, organik ara yüz* ve *tarımsal omurga* tanımlarına başvurarak açıklamaktadır.

5.1.Süreklilik Estetiğinin Mimari Elemanları:

Bu bölümde Ürünlü'deki ana yollar üzerinden alınan cephe panoramalarına baş vurarak kırsal mimari gelenekteki süreklilik estetiğinin birimleri olan geleneksel mimari kalıplar (*traditional architectural patterns*) ortaya çıkarılacaktır.

5.1.1. Topografyanın Çevresel Sürekliliği:

Burada geleneksel kırsal yerleşimler incelenirken genellikle kullanılan "envanter" yöntemi kabul edilmemiştir çünkü bu yöntem topografya ile yerleşimin bütünleşmesini ifade etmemektedir. **(Fig.5.1.** ve **5.2.)** Ürünlü incelenirken vaziyet planı tatmin edici bir araç değildir. Yerleşimi doğru kavrayabilmek için Ürünlü vadisini çevreleyen, dağ, tepe, yeraltı suları ve pınar sistemlerini belirten destekleyici bilgilere ihtiyaç vardır. Yerleşimin çevreyle bütünlüğünü ve iklim, malzeme ve su gibi kaynakları etkileyen topografyadaki ani değişimleri üç boyutlu yapısıyla ifade etmek amacıyla bu bölümde tez yazarının orijinal çizimleri **(Fig. 5.3. , 5.4. , 5.5. , 5.6.** ve **5.7.)** sunulmaktadır.

5.1.2. Mimari Elemanların Topografya ile Çakıştırılması:

Bu bölümde, Ürünlü'nün tarihsel ana yolları boyunca uzanan panoramik cepheler **(Fig.5.9.** ve **5.10.)** sunularak Ürünlü'deki "süreklilik estetiğini" oluşturan temel mimari kalıplar tanıtılmaktadır. *Erenler Tepesi*, *Eski Han*, geleneksel *köy odaları, Cıngıllı* Meydanı etrafında kümelenen el sanatlarına dayalı ticari

faaliyetler, *harman* adı verilen ortak açık alan, *Belen* Tepesi ve çevresindeki bağ yerleşimi ile *Savas, Beis* ve *Dolay* çeşmeleri gibi çevrenin önemli elemanları incelenmektedir. Böylece, mimari geleneğin yerleşim ölçeğine yayılan ve mimari kalıplar ile sosyal aktiviteleri bütünleştiren sürekli yapısı ortaya konmaktadır.

5.2.Süreklilik Estetiği ve Temsil Sorunu:

Bu bölümde daha önce ortaya konan "çevresel süreklilik" kavramının mimari olarak temsil edilebilmesi için gerekli alternatif bir metot önerilmektedir.

5.2.1. "Tipolojik Temsilin" Problemleri:

Tipolojik mimari temsil yolları geleneksel Anadolu konutunu soyut bir ölçü, malzeme, teknik ve plan şeması kümesine indirgemektedir. Bu sorun, mimarideki bölgesel farklılıkların değerlendirilebilmesine engel olmaktadır. **(Fig.5.2 and Fig.5.18)**

5.2.2. "Çevresel Temsil" İçin Bir Öneri:

Bourdier'in (1989: 48-50) kırsal-geleneksel mimarlık araştırmaları için önerdiği "patlatılmış aksonometrik" (*blow-up axonometrics*) metotu kulanılarak yerel kültürlerin mimaride ürettiği bölgesel farklılıklar daha iyi algılanabilir. Bourdier'in de ifade ettiği gibi, bu yöntem kullanılırken çizerin bakış açısı ve kesit düzlemi belirleme konularında aldığı kişisel ve probleme özgü kararlar ile başka hiçbir temsil yönteminin ulaşamayacağı anlatım zenginliğini yakalamak mümkündür.

Bu tezde önerilen geleneksel konutun çevresel temsili yöntemi tez yazarının ilgili çiziminde ifade edilmiştir. **(Fig.5.19.)** Bu çizim, mimari kesitin çevre estetiği bakış açısıyla yorumlanmasını örneklerken *tektonik bağın* çevresel ilişkilerdeki konumunu da göstermektedir. Ahşap elemanların "düğmeler" ve hatıllar aracılığıyla, çatı, duvar kesiti, döşemeler, temeller, bahçe duvarları, çitler, *ayazlık* adı verilen teraslar ve platformlar boyunca sağladığı süreklilik bu çizim ile anlatılmıştır. Tektonik bağdan kaynaklanan yapı mantığının tutarlı bir çevre oluşumundaki katkısı ifade edilmiştir.

Buna benzer olarak **Fig.6.1 and 6.2** çizimleri, "kültürel peyzajı" oluşturan ortak mantığın yerleşim merkezi dışındaki çoban barınaklarında bulduğu özgün ifadeyi anlatmaktadır. Birlikte incelenirse, **Fig. 6.1, 6.2, 6.3, 5.12 , 5.19.** ve **4.3.** çizimleri ile tektonik bağın Akseki-İbradı Havzası'nın kültürel coğrafyasına nasıl yayıldığı daha net anlaşılabilir.

6. Ürünlü'deki Süreklilik Estetiğinin Çok Düzeyli Kalıpları:

Ürünlü'nün çevresel temsili "süreklilik estetiğini" oluşturan mimari elemanların çok düzeyli yapısını göstermektedir. *Tektonik bağın* kompozisyonu mimari detay ölçeğinde, *organik ara yüzdeki* zenginlikler mimari kesit ve yapı grubu ölçeklerinde, *çevresel omurganın* ifade biçimleri ise yerleşim ölçeğinde incelenmektedir.

Tektonik bağ, organik ara yüz ve *çevresel omurga* Alexander'in "kalıplarının" eşleştirildiği ölçek düzlemleri olarak düşünülmüştür. Bu kavramsal araçların Ürünlü'deki ifade biçimleri bağlamın soyutlanması, problemin tanımlanması ve çözümün örneklenmesinden oluşan "soyutlama, tanımlama ve örnekleme" basamaklarıyla açıklanmıştır. Bu işlem yapılırken, "çevresel temsil" önerisine başvurularak daha önceki **Fig.5.19. , 6.1.** ve **6.3.** çizimlerinin önerileri geliştirilmiştir. **Fig.6.3.** ile tarımsal omurganın mahalle ölçeğindeki ifadesi, **Fig.6.4., 6.5. , 6.6. , 6.7. , 6.8.** ile organik ara yüzde değişik işlevler ışığında oluşan zengin mimari kesitler, **Fig. 6.9. ,6.10., 6.11. , 6.12.** ile tektonik bağ ve türevleri ortaya konmuştur. Tez yazarının bu orijinal çizimleriyle Ürünlü'de *ayazlık, peyke, asma* ve *tıfraz* adı verilen geleneksel mimari kalıplar incelenmiştir. **(**Bkz. **Appendix D** : Yerel Terimler Sözlüğü**)** Bu incelemenin ortaya çıkardığı bazı özgün "kalıplar" aşağıda özetlenmiştir:

6.1. *Çevresel Omurga*:

İlk kalıp düzeyini temsil eden çevresel omurga, yerleşim ölçeğindeki mekânsal kurgu zenginliğini ortaya çıkarmaktadır. Ürünlü'deki Orta Mahalle'nin detaylı planı **(Fig.5.12.)** aksonometrik çizime **(Fig.6.3.)** dönüştürülerek mimari elemanların günlük sosyal aktiviteler ile kesişme noktaları tarafından yerleşim

ölçeğinde oluşturulan süreklilik anlatılmıştır. Bağ konutu, birbiri ile bütünleşmiş yaşam birimi, dış platformlar ve çardaklar, gömülü veya yarı gömülü depolama alanları, sulama kanalları, ve kuyu yapıları ile sürekli çevresel omurganın zengin boyutlarını barındırmaktadır. Yeraltı su kaynakları tüm yerleşimin genişleme sınırları ve tarımsal kapasitesini etkileyen önemli çevresel etkenlerdir. Ürünlü'nün makro-formu bu etkenlerle diyalog içerisinde şekillenmiştir. Yeraltı su kanalları ve pınarlar yerleşimin genişlemesini etkileyen bir çevresel omurga tanımlamaktadırlar. **(Fig.7.14.)**

6.2. *Organik Ara yüz*:

İkinci kalıp düzeyi olan *organik ara yüz*, geleneksel kırsal yerleşimin mimari kesit ölçeğindeki mekânsal kurgularının zenginliğini ortaya çıkarmaktadır. Burada yer alan *kalıpları* detaylandırmak için daha önce **Fig.6.3.**'de ifade edilen *çevresel omurgadan* beş adet örnek kesit alınarak bunlar Ürünlü'deki temel *organik ara yüzler* olarak incelenmiştir.

En yalın kesit olan **Fig.6.4.** organik ara yüzün en temel ve ortak öğelerini açıklamaktadır. Asma yapraklarıyla sarılmış ve tarımsal üretim ile çevrelenen ahşap yapı ortak bir çevresel öğedir. Aşağıda anlatılan diğer organik ara yüzler, **Fig.6.4.**'deki bu temel kurgunun türevleridir.

Organik ara yüzün ikinci kesiti **(Fig.6.5.)** *ayazlık / köşke*, sebze-meyve kurutma platformları, tezgâh, *peyke*, *abdestlik* gibi yerel kalıpları oluşturan mekansal farklılaşmaları anlatmaktadır. Bu işlevler, ahşap ayaklar üzerinde yükseltilmiş bir platform olan *ayazlık / köşke* kalıbı tarafından kapsanmaktadır. *Ayazlık*, geleneksel çevredeki dış mekan faaliyetlerinin kalbi olması itibarı ile çevrenin mekansallığını oluşturan temel kalıptır. *Ayazlık,* yemek hazırlama, yeme, bulaşık yıkama, sebze-meyve kurutma, çocuklarla ilgilenme ve oynama ve ibadet gibi günlük yaşamın temel faaliyetlerine sahne olmaktadır. Dolayısıyla, *ayazlık* ve uzantıları, geleneksel ailenin farklı yaş gruplarındaki üyeleri arasındaki ilişkilerin kurulduğu ana mekânlardır. Bu sosyal ilişkiler, ayazlıktaki kolektif faaliyetlerle güçlenmektedir. Ayazlığın çevresel tutarlılıktaki rolü, doğal konturlarla

bütünleşmenin daha net olarak incelenebileceği bağ evleri bağlamında da vurgulanmalıdır. **(Fig.7.13.)**

Organik ara yüzün üçüncü kesiti **(Fig.6.6.)** kırsal mimari geleneğin önemli bir *kalıbı* olan ve *karakovan* olarak adlandırılan ahşap bal kovanları vasıtasıyla gerçekleşen mekansal farklılaşmayı anlatmaktadır. Bu *kalıp*, geleneksel toplumda, yöre insanının çevresiyle kurduğu bütüncül algısal ilişkileri örneklemektedir.

Organik ara yüzün dördüncü kesiti **(Fig.6.7.)** ağılların geleneksel konutun mekan kurgusu ile bütünleşme biçimlerini anlatmaktadır. Bu kesit, açık , yarı-açık ve kapalı bölümlerden müteşekkil olan ağılın üst düzeydeki mekansal farklılaşma kalıbını ortaya koymuştur. Mimari gelenek, süt, et, yün ve deri kaynağı olarak geleneksel toplumdaki ekonomik sürdürülebilirliğin temel öğeleri olan keçilere verilen önem uyarınca şekillenmiştir. Geleneksel yığma sistem ile inşa edilen istinat duvarlarının uzantısı olarak kurgulanan *bahna* (yemlik) keçilere verilen önemin başka bir örneğidir. **(Fig.7.7.)**

Organik ara yüzün beşinci kesiti **(Fig.6.8.)** ise geleneksel tuvalet ve insan gübresi biriktirme haznesini geleneksel konutun mekansal kurgusu ile bütünleştiren *kalıbı* açıklamaktadır. Ürünlü'deki geleneksel tarımda, kışlık evlerdeki haznelerde biriken insan gübresi küfelerle bağlara taşınarak buralarda kullanılırdı.

6.3. *Tektonik Bağ*:

Son *kalıp düzeyi* ise *tektonik bağ* olarak tanımlanmıştır. **(Fig.6.9.)** *Tektonik bağ,* mimari detay ölçeğindeki culture özgü mekansal kalıbı anlatmaktadır. Bu kavramsal araç, Ürünlü'de katran ağacı ve yerel taş arasında kurulan karakteristik bileşimi anlatmaktadır, Tektonik bağın günlük yaşam ihtiyaçlarına ilişkin türevleri bulunmaktadır. Örneğin, asma yapraklarının güneş ışığı alma yüzeylerini arttırarak aynı zamanda ortak alanları zenginleştiren ve *asma* adı verilen ahşap yapılar, *kuşkonmaz* adı verilen geleneksel ahşap çit sistemi, *binek taşı* adı verilen ve yapıları insan ölçeğiyle buluşturan köşe taşı ve *peyke* adı verilen dış mekân oturma alanları, geleneksel yığma duvar sisteminin uzantıları ve dolayısıyla *tektonik bağın* türevleri olarak görülmektedir.

7. Ürünlü'deki Geleneksel Bağ Konutlarında "Süreklilik Estetiği":

7.1."Bağ Konutu"nun Kavramsal Önemi:

7.1.1. Bir Yerleşim Kalıbı olarak "Bağ Konutu":

"Bağ konutu" belli bir tipolojik model olarak algılanmamalı, bunun yerine bir yerleşme kalıbı (*settlement pattern*) olarak görülmelidir. "Bağ konutu" çevresel faktörler etkisinde gelişmiş kültürel bir çözüm olarak değerlendirilmelidir.

Ürünlü'nün karasal iklim ve Akdeniz iklimi arasında değişkenlik gösteren karma ikliminin yol açtığı barınma sorunları dönüşümlü olarak kullanılan ve birbirini tamamlayan iki yerleşim sisteminin gelişmesiyle çözülmüştür. Yaz aylarında tarıma elverişli geniş arazilere ulaşma ihtiyacı, bağ yerleşim sistemiyle Ürünlü'nün Manavgat Irmağına doğru inen vadiye doğru genişlemesini sağlamıştır. Kışları ise sert iklim koşullarından korunma ihtiyacı yerleşim çekirdeğine dönüşü gerektirmektedir. **(Fig.5.4.)**

Sıkı ve içe dönük yapıdaki kışlık yerleşim **(Fig.7.3.)** dağınık ve yaygın bağ yerleşimi **(Fig.7.4.)** ile birlikte Ürünlü'deki yaşamın devamlılığını sağlamıştır. "Bağ konutu," çevreyle bütünleşen yapısıyla Ürünlü'de tutarlı ve devamlı bir yaşam döngüsünün devamlılığını sağlamıştır. **(Fig.7.6.)**

7.1.2. Bir Mimari Kültürleştirme Öğesi olarak "Bağ Konutu":

1960'lardan itibaren bağ yerleşiminin ortadan kalkma süreci başlamış ve sonuçta geleneksel kültür çözülmeye uğramıştır. Bu durum, bağ yerleşiminin Ürünlü'de kültür inşası ve aktarım (*enculturation*) sürecinde etkin rol oynayan temel mimari eleman olduğunu göstermektedir. Bağ konutun tüm yerleşim sisteminin performansına yaptığı önemli katkı, yazlık yerleşim kalıbının yerel kimlik ve kültürel bellek oluşumu ve devamlılığında oynadığı vazgeçilmez rolü ortaya koymaktadır.

7.2.Örnek Çalışma: Özcivan Ailesi'nin Bağ Konutu

Bu örnek çalışma, bağ konutunu çevresel süreklilik içerisine oturtarak geçen bölümlerde açığa çıkarılan geleneksel mimari kalıpların bağ konutundaki rollerini incelemektedir.

7.2.1. Bağ Konutu ve Çevresel Tutarlılık:

7.2.1.1.Yerleşimin Tanımlanması:

Özcivan ailesine ait kışlık konut ve bağ konutu **Fig.5.10**'de cepheleriyle gösterilen ve **Fig.7.8.**'de bir çizgi olarak ifade edilen hatyın iki ucunda yer almaktadırlar. Bu konutlar birbirlerine yakın konumlarıyla yerleşim ölçeğindeki çevresel sürekliliğin en küçük birimini tanımlamaktadırlar. Bu kavramsal çizgi aynı zamanda bir *tarımsal omurga* ifade etmektedir.

7.2.1.2.Kışlık Konutun Çevresel Tutarlılıktaki Rolü:

Ürünlü'nün çekirdeğinde yer alan kışlık yerleşim sistemi Akseki-İbradı Havzası'nın zorlu kış şartlarından korunmayı sağlayan mimari kalıplar ile örülüdür.

7.2.1.3.Bağ Konutunun Çevresel Tutarlılıktaki Rolü:

Ürünlü'nün güneydoğusunda, Manavgat Irmağına bakan vadiye yayılan bağ yerleşimleri tarımsal üretim merkezleridir. Bu üretim kışlık konutun ihtiyacını karşıladığı gibi bölgesel ticaret ile de ek bir ekonomik kaynak sağlamaktadır.

7.2.1.4.Çevresel Tutarlılığın Temel Birimi olarak Geleneksel Aile:

Birbirinden ayrı olarak düşünülemeyecek bu konutlar tek bir aileye aittir ve bu ailenin iklimsel yaşam döngüsünün durakları haline gelmişlerdir. Bu döngü, Ürünlü ile diğer yerleşimler arasındaki karşılıklı bağımlılıkların tek bir aile ölçeğindeki devamıdır.

7.2.2. Bağ Konutunun Mimari Kalıpları:

Bu bölümde, bağ konutu bağlamında tespit edilen ve sırasıyla *çevresel omurga* **(Fig. 2.5. , 4.8. ,7.12. , 7.14.)** , *organik ara yüz* **(Fig. 7.12.** ve **7.13.)** ve *tektonik bağ* **(Fig.7.15.)** düzeylerinde bulunan mimari kalıplar incelenmiştir.

8. Sonuç:

Bu çalışmanın sonucu olarak dört temel nokta vurgulanmıştır:

8.1. Mimari Kültürleştirmenin Önemi:

Bu tezde geleneksel yapı üretiminin içerdiği kültürel inşa, adaptasyon, öğrenim ve aktarım süreçleri **(Fig. 2.14.** ve **4.3.)** ele alınarak mimari geleneğin kırsal yerleşimdeki kültürel süreklilik açısından sahip olduğu önem ortaya konmuştur. Mimarlığın sahip olduğu bu özellik, mimarlık tarihi çalışmaları tarafından şimdiye kadar gereğince vurgulanmamıştır. Ülkemizin sahip olduğu kültürel mirasın zenginliği göz önüne alındığında mimarlığın çok boyutlu kültürel rolünü araştıran pek çok benzer çalışmaya ihtiyaç duyulduğu anlaşılmaktadır.

8.2. "Çevresel Temsil" Önerisi:

Bu tezin gerçekleşmesi umulan katkılarından biri de geleneksel konut için önerilen "çevresel temsil" yöntemidir. **(**Bkz. Bölüm **5.2.)** Çevre estetiğinin altyapısına başvurularak tipolojik temsil yöntemi **(Fig. 1.1.0. , 1.13. , 1.15. , 5.1. , 5.2.** and **5.18.)** reddedilmiş ve kırsal mimari geleneğin kapsamlı çevresel ilişkilerine odaklı yeni bir alternatif önerilmiştir. **(Fig. 5.19. , 6.1. , 6.2. , 6.3. , 6.4. , 6.5. , 6.6. , 6.7. , 6.8. , 6.9. , 6.10. , 6.11.** ve **6.12.)**

8.3. Kavramsal Çerçevenin Gelişimi:

Bu tez, geleneksel kırsal mimarlık çalışmalarının kavramsal çerçevesini geliştirmeyi amaçlamıştır. Tezin önerileri çevre ile kültür arasında mimarlık aracılığıyla kurulan sentezi açıklamak için mimarlık ve estetik alanlarındaki

kavramların yeniden gözden geçirilmesini ve ilişkilendirilmesini sağlamış ve özgün kavram bileşimleri ve sentezleri ortaya koymuştur.

8.4. Genel Bir Teorik Çerçevenin Mümkün Olması:

Tezin hedeflediği en önemli katkı genel olarak kırsal mimari gelenek çalışmalarına uygulanabilecek bir teorik çerçevenin ortaya konması olmuştur. Bir önceki kısımda ifade edilen kavramsal çerçeve gelişimi bir adım daha ileriye götürülerek geleneksel kırsal yerleşimlerdeki çevresel tutarlılığı araştırmak için kullanılabilecek genel bir teori ortaya konabilir.

Çevre estetiğinin çevrenin yapısına ve algısına ilişkin bütüncüllüğü savunan yaklaşımı ile genel düzeyde bir öneri yapmak mümkün olmuştur. Bu teorik yaklaşım, kırsal mimari geleneklerin çevre estetiği temelinde tarih yazımı olarak görülebilir. Bu tez tanımladığı bu yeni alana katkıda bulunmayı hedeflemiştir.

Tezde ortaya konan içerik özelden genele giden bir dizgede sınıflandırılabilir. Bu ölçek dizgesi içerisinde, özel olarak Ürünlü'ye, daha genel bir düzeyde Akseki-İbradı Havzasına veya Anadolu'nun Akdeniz Bölgesi'ne, daha genelde Anadolu geleneksel kırsal mimarisine ve en genel düzeyde de kırsal mimari geleneklere dair çıkarımlar yapılabilir. Buna örnek olarak tezin başlığı da üç düzeyli bir dizge sunmuştur. En genel bağlamsal çerçeve "kırsal mimari gelenektir." Bu genelleme daha sonra "Akdeniz dağlık yerleşimleri" ile bir adım özelleşerek çerçevelenmiş ve en son adımda da Ürünlü özeline odaklanılacağı söylenmiştir.

Dolayısıyla tezin belirli argümanları genelleme dizgesinde yer alan belirli düzeyler için geçerlidir. Genel bir teori ortaya konması için bu düzeyleri açıklığa kavuşturmak gerekir. Bu şekilde, kavramsal çerçeve ilgili genelleme veya odaklanma düzeyine göre ayarlanabilir.

Örneğin, tezin temel kabulü olan "çevresel tutarlılık," tüm geleneksel kırsal yerleşimler için geçerli bir olgudur. Tanımı gereği, "geleneksel" olabilme belirli çevre şartları içerisinde gerekli dengeleri ve adaptasyonları sağlayarak kültürel sürdürülebilirliği başarmayı gerektirmektedir. Çok uzun tecrübe birikimi gerektiren bu süreç ancak "çevresel tutarlılığın" sağlanması ile mümkün olabilir.

Bununla birlikte, her kırsal gelenekteki "çevresel tutarlılığın" mimari boyutu vardır, fakat mimari elemanların şekillenme biçimleri değişkendir.

"Çevresel tutarlılık" aynı "tektonik sentaks" veya "kalıp dili" gibi soyut bir kavram olması itibarı ile her kırsal mimari gelenek için incelenebilir. Çevre estetiğinin kuramsal altyapısı da aynı soyutluk düzeyindedir. Çevre estetiğinin en temel kabullerinden olan kırsal çevrenin yapısındaki ve yöre insanının bu çevreyi algılamasındaki bütüncüllük, bağlamsal özgünlüklerden bağımsız olarak, her kırsal geleneğin tanımlayıcı özellikleri olarak görülebilir. Bu yüksek genelleme düzeyi tezin kavramsal araçlar olarak ele aldığı "tektonik bağ," "organik ara yüz" ve "çevresel omurga" için de geçerlidir.

Örneğin, kırsal yerleşimlerden oluşan her sistemin nitelikleri özgün çevre şartlarına göre değişen "omurga" yapıları içermesi beklenir çünkü kültürel antropolojinin de ortaya koyduğu gibi yerleşme sistemlerinin tarihsel sürdürülebilirliği birimleri arasındaki karmaşık ilişkiler ağı sayesinde mümkün olmuştur.

"Omurganın" bölgeden bölgeye değişken olan özelliği onun çevresel tutarlılık için taşıdığı önemin derecesi ve şiddeti ile fiziksel ifade biçimleridir. Zor çevre şartlarının var olma savaşımının ciddiyetini arttırdığı bağlamlarda "omurganın" daha kritik bir önem taşıyacağı beklenir. Bu tezdeki örnek çalışma bölgesi de ani topografya değişimleri, iklimsel dengesizlikler, tarımsal arazi azlığı ve doğal kaynak sorunları gibi nedenlerle böyle bir bağlama sahiptir. Benzer bağlamlar, Akdeniz'in diğer ülkelerdeki kıyılarında olduğu gibi, dünyanın herhangi bir bölgesinde de mümkündür.

Akseki-İbradı Havzası ve Ürünlü'nün örnek olarak seçilmesinin nedenlerinde biri de çevresel zorlukların mimari çözümlere daha kritik bir önem kazandırmış olmasıdır. Dolayısıyla mimari geleneğin çevresel tutarlılığın sağlanmasında oynadığı kültürleştirici rol daha net olarak ortaya konmuştur.

Tezdeki kavramsal araçların Ürünlü araştırması üzerinden türetilmiş olması, bu araçların genel bir düzeyde geçerli olmadığı anlamına gelmez. Çevre estetiğinin soyut kavramsal altyapısı doğru değerlendirildiği sürece bu kavramsal araçlar herhangi bir kırsal yerleşime uygulanabilirler. Çevresel şartları Ürünlü

kadar zorlu olmayan bir mimari geleneğin de kendi çevre şartlarına adaptasyon sağlayacak özellikteki mekânsal kurgular üreten "tektonik sentaksı," "kalıp dili" ve "kalıp düzeyleri" olacaktır. Bu yerleşimlerin tezde ortaya konan metot kullanılarak araştırılması başka akademik çalışmaların konusu olabilir.

Bu tezde önerilen metot, hâlihazırdaki standart teorik kabulleri bağlama dayatmaya çalışmamıştır. Bunun yerine genel bir "kırsal mimari gelenek" bağlamından hareket ederek teorik tartışmaları bu genel bağlamdan türetmiştir. Bu nedenle, tezin kırsal gelenekteki çevresel tutarlılıkta mimarinin oynadığı rolün çalışılması konusunda akademik ortamdaki boşluğu doldurabilecek genel bir teorik çerçeve ortaya koyduğu değerlendirilmektedir.

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Kavas, Kemal Reha

Nationality: Turkish (TC)

Date and Place of Birth: 10 August 1979 , Antalya

Phone: +90 242 324 29 72

Fax: +90 242 324 00 09

email: kavaskemal@yahoo.com

EDUCATION

Degree	Year	Institution
M.Arch	2005	METU Institute of Natural and Applied Sciences, Ankara
B.Arch	2002	METU Faculty of Architecture, Ankara
High School	1997	Antalya High School, Antalya

PROFESSIONAL EXPERIENCE

Year	Firm / Organization	Enrollment
2003- 2009	HARE Architecture Ltd. Antalya	Architect (Owner of the Firm)
2006- 2007	BEKA Architecture Ltd. Antalya	Architect
2005-2006	Ministry of National Defence, Dept. of Construction and Infrastucture, İzmir	Architect - Lieutenant (military service)
2003- 2004	ANTS Architecture Ltd. Ankara	Architect

EXHIBITIONS

Year	Name of the Exhibition	Place
2003	Personal Retrospective 1983-2003	Mimarlar Derneği 1927 Exhibition Hall, Ankara
2003	Salzburg International Exhibition of Fine Arts	Salzburg International Summer Academy of Fine Arts, Salzburg - Austria
2004	ÇEKÜL (Association for the Preservation of Environmental and Cultural Heritage) Exhibition titled "The architecture of Mimar Sinan"	Tophane-i Amire Cultural Center Mimar Sinan University of Fine Arts, İstanbul

SCHOLARSHIPS

2002 Raoul Wallenberg Scholarship for M.Arch program,
The University of Michigan, Ann Arbor, USA,

2001 TÇMB (The Union of Turkish Cement Manifacturers) scholarship for the international "Blitzbeton workshop" open to architecture students of Europe , held by ENCI (the Dutch Cement Industry) in Rotterdam / Netherlands.

AWARDS

2008	Course Performance Award in the Ph.D. program	METU Institute of Social Sciences
2005	Course Performance Award in the M.Arch program	METU Institute of Natural and Applied Sciences
2002	Fatih Veysoğlu Award (1^{st} ranked graduation)	METU Faculty of Architecture

CONGRESS and SYMPOSIUMS

2008	International Symposium of Young Art Historians,	Ankara University, Department of Fine Arts Faculty of Humanity and Letters, Ankara
2007	XVII. International Congress of Aesthetics	METU and SANART Ankara

WORKSHOPS

2003	Book Illustration Program	Salzburg International Summer Academy of Fine Arts, Salzburg - Austria
2001	"European House" Workshop	METU, Hamburg and Dresden Technical Universities, Ankara - Turkey
2001	"Blitzbeton Workshop"	ENCI (the Dutch Cement Industry) Rotterdam - Netherlands.

PUBLICATIONS

1. Kavas, K.R. (2008) "La Valeur Esthétique de l'Architecture Traditionelle d'Akseki", *XVII. Congress of Aesthetics, Congress Book 1*, SANART: Ankara
2. Kavas, K.R. (2002) "Blitzbeton Workshop," *Cement and Concrete World,* TÇMB: Ankara

FOREIGN LANGUAGES: Advanced English, Advanced French

FIELDS OF INTEREST: Environmental aesthetics, traditional rural settlements and domestic architecture, architectural representation