36

TRADITIONAL VERNACULAR HOUSES IN ANATOLIA: THE QUESTION OF EVALUATIVE CRITERIA

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By

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ABSTRACT

TRADITIONAL VERNACULAR HOUSES IN ANATOLIA:

THE QUESTION OF EVALUATIVE CRITERIA

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In this study, various issues surrounding the process and criteria of architectural evaluation as regards the traditional vernacular houses are examined with a view to identifying and isolating the possible sources of conflict and controversy as well as construing a prospective model for a more proper evaluative criteria for future reference.

The esoteric nature of and the ambiguities inherent to architectural criticism and an overview of vernacular building practice as the opponent or complementary tradition vis-a-vis the so-called institutionalized kind are outlined in the way of a preliminary background in the first part. The origins, essential elements, and the relatively recent development -i.e. in the nineteenth and twentieth centuries- of the surviving vernacular building stock in Anatolia are looked at in the second part as the prime subject matter of the thesis; while in the third and final part the pertinent evaluative criteria are analyzed in further detail, generally as well as in particular reference to a

number of official conservation decisions followed by appeal cases which were handled by the High Court (T.C. Danıştay) in the ten years from 1973 to 1983 during which the Antiquities Law 1710 had remained in force. Possible modifications in the required variety of the inputs of evaluative criteria are also offered along with the conclusions of the thesis.

Key words: architectural criticism, vernacular-institutionalized architecture, vernacularism in architecture, historicism, architectural semiotics, conservation, typological analysis, evaluation, house, GEEAYK.

ÖZET

ANADOLU GELENEKSEL YÖRESEL KONUT MİMARLIĞINDA DEĞERLENDİRME ÖLÇÜTLERİ SORUNU

ÜSTÜNKÖK, Okan
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Bu çalışmada, geleneksel konut yapılarına ilişkin değerlendirme süreç ve ölçütleri çeşitli yönleriyle incelenerek bu konuda karşılaşılagelen güçlükler ve kaynakları tanımlanmakta ve günümüze kalabilmiş geleneksel, yöresel konut örneklerinin daha doğru değerlendirilmeleri için bir model taslağı geliştirilmektedir.

Tartışmaya dayanak olmak üzere birinci bölümde, mimarlık dalında geçerli eleştirel değerlendirme süreç ve ölçütlerinde izlenen belirsizlik ve tanımsızlık sorunları ortaya konmakta, yöresel mimarlıkla kurumsallaşmış mimarlık arasındaki ilişkiler özetlenerek yeniden gözden geçirilmektedir. Çalışmanın ana konusunu oluşturan Anadolu geleneksel, yöresel konut mimarlığı örneklerinin bilinen kaynakları ile çeşitli özellikleri ve yakın geçmişteki -19. ve 20. yüzyıllar- gelişmelerle ilgili genel döküm ikinci bölümde verilmektedir. Son bölümde, kullanılagelen değerlendirme ölçütleri genel olarak ve ayrıca 1710 sayılı Eski Eserler Kanunu'nun yürürlükte kaldığı sürede -1973 ile 1983 yılları arasında- Gayri Menkul Eski Eserler ve Anıtlar

Yüksek Kurulu'nca alınmış koruma kararlarından bazıları ve bunları izleyen Danıştay davaları özelinde yeniden irdelenmekte, farklı düzeylerdeki akademik çalışmalarla desteklenen öneriler, ileriye dönük yeniden düzenlemeler ve tezin sonuçları da aynı bölümde sunulmaktadır.

Anahtar kelimeler: mimarlıkta eleştiri, yöresel mimarlık - kurumsallaşmış mimarlık, mimarlıkta yöreselcilik, tarihselcilik, mimarlıkta imgebilim, koruma, tipolojik incelemeler, değerlendirme, konut, GEEAYK.

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TABLE OF CONTENTS

LIST OF FIGURES

I. PRELIMINARIES

1. INTRODUCTION

1.1. Preamble

All conservation decisions are essentially cases of architectural criticism and evaluation made by a relevant authority which is usually a department of the State entrusted with the task and responsibility. The public, on the other hand, are ordinarily entitled to their own critical assessment also. When notified of an official conservation decision, the public's response may manifest itself basically in two ways, depending on the nature of the edifice subject to the decision;

1- In the case of examples of institutionalized architecture, i.e. hans, hamams, mosques or palaces the decisions are accepted, approved of, and even anticipated without much argument,

2- Decisions concerning the so-called vernacular buildings, i.e. houses, however, generate much public criticism and severe objections may be raised.

This has been more or less the standard pattern in Turkey during the past several decades and specifically so since the enactment in 1973 of legal provisions empowering the State to pass conservation decisions on vernacular buildings that constitute the bulk of and give much of the character in the historic sites to be designated in many towns and cities under the said Law. Subsequently, in connection with the conservation of vernacular buildings, the general public not only felt entitled to their own critical evaluation and judgment but there

were also legal ways open for appealing the decisions through the High Court (T.C. Danıştay) within the Turkish judiciary system. As a result, appeal applications have literally flooded in after each decision to designate an historic site and, consequently, the number of cases brought to the High Court steadily mounted between 1973 and 1983, the year in which the former Antiquities Law 1710 was repealed and replaced by 1983/2863 Kültür ve Tabiat Varlıklarını Koruma Kanunu.

Within the framework of the then existing legal proceedings, the conflict between the State and the members of the public arising from their respective evaluations of the same building was arbitrated by the High Court often through the judgment of professional -usually academic- expertise. This meant, of course, the introduction of yet a third critical assessment of the debated buildings and, although final, gave rise to even more negative repercussions. The discussions centering around the question of evaluation and evaluative criteria in conservation of vernacular houses thus continued at various levels with very little, if any, common basis, framework or motive despite frequent references to such clichés as "the typical Turkish house" and the like.

The central issue, therefore, appears to be the need for a careful examination and a more proper definition of criteria used in these differential and detached evaluation processes. This being the primary concern -as well as the ultimate objective- of the present study, there are still several other related issues which will have to be tackled in order to clarify the main argument further.

One principal hypothesis in this connection is that the present-day fabric of most Turkish towns and cities as well as the surviving examples of the constituent vernacular buildings therein, are largely the products

of construction, reconstruction, and resettlement activities of the 19th century. If one excludes the renewal and replanning efforts of the 1950s which were predominantly concentrated in certain parts of some relatively large settlements, this statement was especially true until the 1970s. Since then, however, such fabric of historic, artistic, architectural, and environmental merits -not to mention their considerable economic viability- may have been seriously damaged in many places and particularly in towns and cities for which there had been decisions to designate historic sites for conservation, paradoxical though this would appear.

This might require another major argument to be taken into consideration at the outset: that no specific criteria for the evaluation of vernacular architecture have so far been clearly formulated and commonly agreed upon, although there is now a wealth of knowledge on evaluation techniques and measurement of building performance as a result of the intensive research in architectural and environmental sciences in the last twenty years or so. Therefore, the accustomed processes and criteria of assessing the traditional vernacular buildings must be controlled against valid principles of architectural criticism, judgment, and evaluation. A careful examination of the pertinence of some of the available information in this respect will yield valuable hints.

1.2. Objectives

Within the directions outline above, this study concerns itself, by necessity, with the following basic issues:

1- An outline account and examination of the 19th century developments in the history of Turkish architecture and urbanization with

particular attention to the contemporary practices of designing and building of vernacular dwellings in the same period.

2- An evolutionary account of the architectural profession and professionalism in Turkey with a view to understanding and revealing the norms, methods, and practice of critical evaluation employed, in order to see how far these have affected the attitudes toward vernacular practices, traditions, and products.

3- An attempt at analyzing the nature of architectural criticism in general with the intent of applying it to the evaluation of the so-called non-institutionalized, i.e. vernacular, examples of buildings and notably those that date from an earlier period.

4- The main and underlying theme, clearly, is the emphasis placed on the nature, scope, definition, and the possible variety of the physical characteristics of the traditional vernacular houses in Anatolia. In this connection, an overview of vernacular architecture and a model criteria for its evaluation will be attempted.

On a more organizational note, in the first part of the thesis;

* architectural criticism is examined a) in general and b) as regards the evaluation of vernacular architecture in particular, with a close-up look at the professional and public criticism and at the factors that affect people's responses to the environment -whether institutionalized or otherwise;

* an overview of vernacular architecture with an outline of recent interest in and the future prospects of vernacularism as well as its place vis-a-vis certain other environmental issues is attempted.

The origins, historical development, physical characteristics, and conservation problems confronting traditional vernacular houses in Anatolia are given in the second part.

The third part of the study is devoted to the development of a proposed model for evaluative criteria to be used in connection the surviving examples of the traditional vernacular architecture in Anatolian towns and cities. The need for a workable set or system of evaluative criteria as well as the factors affecting and the difficulties surrounding the construction of an all-embracing ideal model are discussed. The suggested model is explained and tested against a number of case studies and practical examples drawn from official conservation decisions, academic research and studies, and legal appeal applications handled by the High Court from 1973 to 1983, the full decade during which the Antiquities Law 1710 has remained in force.

1.3. Notes on Methodology

The main substance of the views and arguments expressed or preponderated in this study is based chiefly on the experience gained through academic and professional work that could be grouped under several headings: Court cases, i.e. appeal applications handled by the High-Court for which the author has acted as consultant from 1973 to 1983; term-projects and graduate theses supervised at his capacity as a member of the teaching staff of the METU Faculty of Architecture, and field trips undertaken as routine exercises within the curricular studies of the METU Department for the Restoration and Preservation of Historic Monuments. A detailed account is as follows. (Table I and Figure 1)

TABLE I

List of Academic / Professional Work used as Basic Reference for the Subject Matter of the Thesis

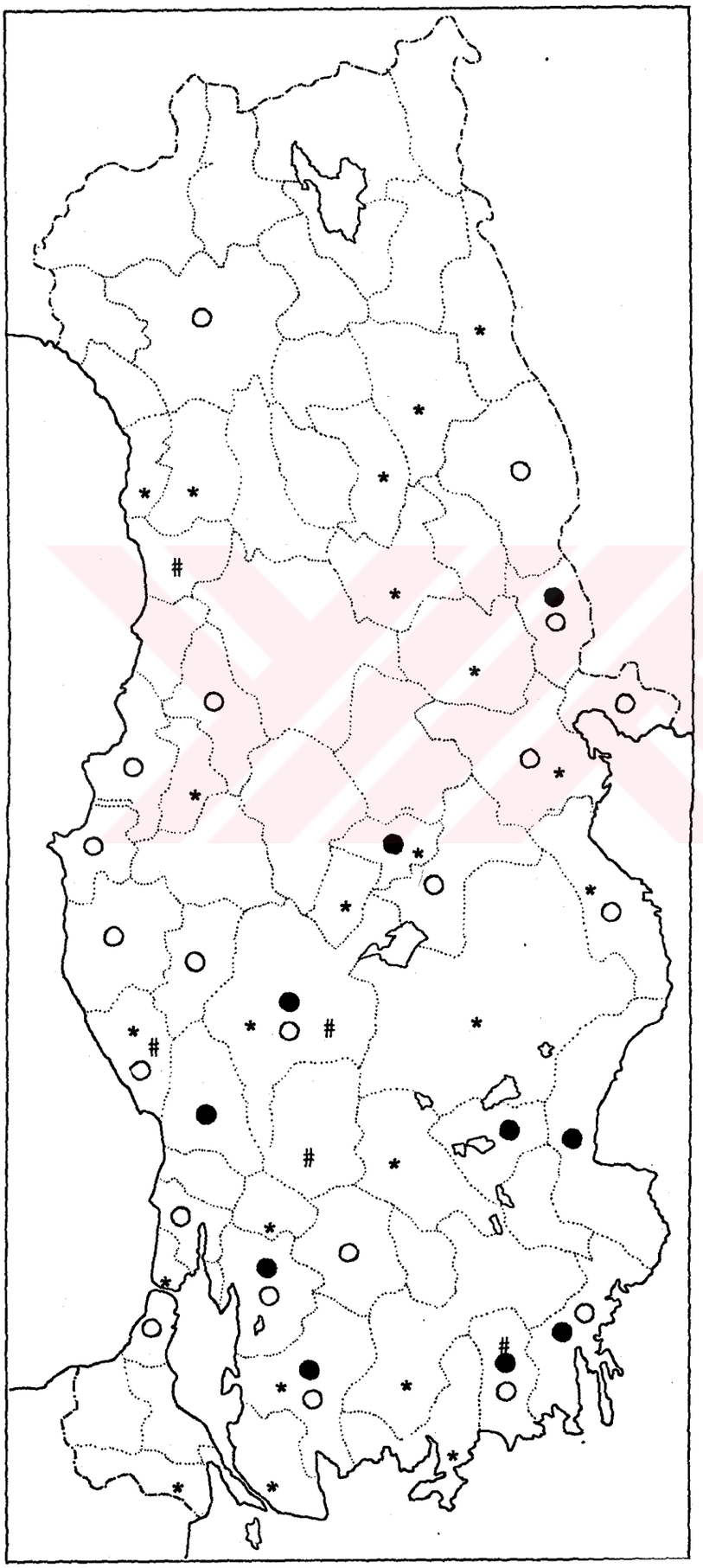
COURT CASES ADVISED	TERM-PROJECTS CONDUCTED	THESES SUPERVISED	APPLIED RESEARCH
Adana	Ankara	Ankara	Alanya
Ankara	Antalya	Beypazarı	Ankara
Aydın	Alanya	Denizli	Antalya
Balıkesir	Bergama	Eskişehir	Ortahisar
Bandırma	Bursa	Giresun	
Bartın	Eğridir	Kuşadası	
Boyabat	Gaziantep	Marmaris	
Bursa	Göynük	Mustafapaşa	
Çankırı	Mudanya	Safranbolu	
Edremit	Muğla		
Erzurum	Ortahisar		
Gaziantep	Tire		
Iskenderun			
Istanbul			
Izmit			
Kilis			
Kütahya			
Mersin			
Muğla			
Niğde			
Samsun			
Sinop			
Tokat			
Urfa			

FIELD SURVEYS

Alaçatı
Ayvalık
Balaban
Birgi
Çeşme
Darende
Diyarbakır
Edirne
Eskifoça
Gümüşhane
Kula
Maraş
Mardin
Mudurnu
Mustafapaşa
Nevşehir
Sivrihisar
Şirince
Tirilye
Uçhisar
Ürgüp

Figure 1

Geographical Distribution and Extent of Court Cases (○), Term Projects (●), Theses (#), and Field Studies (*), Referred to in this study



2. ARCHITECTURAL CRITICISM AND CRITICAL EVALUATION IN ARCHITECTURE

2.2. General Commentary

In addition to being a very common and significant method of teaching design in studio courses of most schools of architecture, architectural criticism is also a major and practical way of evaluating design proposals as well as architectural products - as in competitions or buildings that have been in existence for some time.

Despite its wide-spread application, however, the practice of architectural criticism - and the inherent system of evaluation - is described as generally inconsequential, often ambiguous, and altogether far from being an adequately established, reputable, and authoritative discipline in its own right. It is therefore potentially controversial and, in reality, often bitterly so because people involved would all too easily resort to their own peculiar and unyielding biases, preferences, and personal "feelings". In the absence or vagueness of commonly accepted values and criteria, then, controversies emerge and promote further complications which eventually cast more shadows of doubt on the already murky field of architectural criticism and evaluation.

When one looks at the etymological root of the word 'criticism', one finds that the Greek origin, krinein, means simply to separate, to discuss, to judge, with little reference to an adverse evaluation as it is usually taken to be. It is in fact a straight-forward and

technical process of passing a judgment, favourable or not. [1]

Criticism in architecture is also considered essentially as a form of purposeful response to the quality of the built environment, or to decisions and proposals pertaining to modifications, alterations or new creations within the physical world. As such, it may not be limited or confined solely to professional discourses or to design studio teaching. It is, in fact, a very common process of evaluation in every-day life and everyone is normally at complete liberty to pass judgment on, i.e. to criticize, many aspects of the surrounding built environment. This is particularly true of people's responses to existing buildings and especially to those which have ordinarily been excluded from the accepted coverage of the term 'architecture', like the examples of vernacular buildings. Some researchers have even gone so far as to say that "it may be seen as a special feature of the system (i.e. architecture) generating an increase in information content by promoting comparative readings of objects (i.e. buildings), indeed by inducing us to become to some extent architectural critics in reading architecture, past and present, with which we are living." [2]

In this context it often becomes crucial when the future of vernacular buildings of a past period is being discussed, because criticism -or the evaluation of the merits and shortcomings- of individual examples may freelyand sometimes even loosely be made, regardless of the requisite framework which is so vital to reaching a correct conclusion.

In Turkey, this has often added further confusion, complication, and contradiction to that which already prevailed in the field of

architectural criticism during the past few decades. In this connection

> even a brief outline of the theoretical field shows that the conceptual terminology as well as the operational criteria of architectural criticism from 1960 to 1980 were generally imprecise and ambiguous, the number of critical texts was rather small, appraisals were incoherent and subjective. Their subjectivity stemmed not only from their conceptual framework but also from the lack of theoretical and historical background. Thus, general and vague concepts ... were often used in order to set up formal categories. Categories related to intentions, Gestalt principles and details were mixed up, values belonging to different levels of conception and intellectual context were used as equivalents to making value judgments ... superficial formal features were accepted as sufficient criteria for categorical evaluations. 3

Not particular to any one specific region, country, or period in history, this is a well-known predicament of the architectural profession in general, starting with the training: "The architectural instruction is ambiguous either in the sense in which all instructions are ambiguous, or in the sense special to architecture." [4] The predicament is made even worse by the lack of a mutually accepted and socially contracted convergence of meaning and by the presence of notions which may not easily be expressed in words other than 'nice', 'interesting', 'weak', 'boring', 'impressive', 'ugly', 'terrific', etc., which is usually the way of expressing criticism that is associated with the biased, superficial evaluations of interest groups. [5] In training, if and when the same process works, the students sooner or later realize that they too are free to feel entitled to their own likes and dislikes by which they begin to judge the result of their own or others' experiments. Until such a stage is reached, however, many of them are at an almost total loss, "hanging onto the inflection of the tone of voice of their design tutors to discover if something is really wrong." [6]

That the architectural criticism in Turkey, too, has been somewhat underdeveloped and divorced from the proper assessment of the existing vernacular traditions [7] may be found ironic, if not surprisingly

paradoxical, in view of the following points:

1- The architectural profession and its training have a long history in Turkey, with a rich tradition enhanced further by the colourful spectrum of a variety of national, local, regional and international attitudes stretching over many decades;

2- The recent period from 1960 to the mid 1980s has been specially active in a number of ways such as:

* officially held architectural competitions,

* theoretical discussions emanating principally from schools and academia,

* curricular developments in professional training,

* socio-political consciousness of the professionals as well as of the general public,

* economic development and progress in the country.

3- The same period has also witnessed the development of issues pertaining to city planning and conservation of cultural property at all levels and scales and it further coincided with a renewed interest in vernacular architecture and in the theoretical background against which it must be assessed.

2.2. Useful Parameters in Architectural Criticism

In order to be able to examine the possible scope and requisites of architectural criticism in general as well as in terms of its reference to the vernacular buildings, a broader handling of issues that center around professional and public criticism must be understood.

This may best be done first by examining various related aspects of criticism in architecture.

2.2.1. Didactic Role and Value

As a rule, professional criticism in architecture must be bound by theories, norms, commonly accepted systems of documentation, description, assessment and evaluation. However, its major drawback is that it possesses no training of its own whereas there are other creative disciplines in which the most advanced training is criticism itself. Literature is usually given as an example: "It is impossible to teach and learn literature as a creative endeavor; what one teaches and learns is literary criticism." [8] Similarly, criticism is probably the most widespread form or method of teaching in architecture, especially in the design studio work. In fact, "design itself at all levels materializes and is realized through deeply social processes of review, evaluation, criticism, modification, partial rejection and partial adoption." [9] (Emphasis added)

Contrary to the loose yet firmly institutionalized character and role of criticism in its professional applications, the public criticism of architectural work may be considered as a form of natural behaviour in response to the physical environment and, as such, may be expected to exhibit more subjectivity and less of the professional theorization. [10] A great deal of research in past decades was directed to this point with a view to analyzing systematically the process, and measuring the response to the environment, thus substantiating a body of elaborate theoretical work.

2.2.2. Theoretical Connections

Generally speaking, it seems increasingly difficult to make a clear distinction between theoretical and practical aspects of architecture and, indeed, of architectural criticism. Professional level criticism in architecture is inevitably affected by the adopted and / or prevailing theory of architecture. A building, as a product of some creative effort, is itself as much a critical statement of theory -regarding conditions which form its geographic and historical context- as a theoretical essay. [11] In the process of critical evaluation, the critic usually acts according to the valid tenets of the contemporary theory, often regardless or unaware of the designer's intentions. Such criticism, therefore, generally tends to be detached from the author's own reasoning and is largely conjectural even if it may be made scientifically measurable and mathematically tabulated for general reference. For the evaluation of buildings of a past period, this becomes even more significant in view of the very likely possibility that the theoretical framework against which a past building is judged or evaluated may be quite irrelevant to the period when the building was designed. [12]

It is relatively easy to see at this point that if this is an ordinary handicap of the critical evaluation in institutionalized architecture which relies heavily upon more commonly accepted design principles, the modest and the so-called anonymous vernacular buildings must have truely suffered a great deal from this in the course of time.

2.2.3. Temporal Considerations

Another dimension to be taken into consideration in the examination of architectural criticism is obviously that of time. Architectural criticism is very much intertwined with history, historicism, and historical evaluations. Architectural historians are indeed critics in the most definite meaning of the word and, on the other hand, the designers' critical stance also becomes the 'view of history' each of them subscribes to. Although a culture which ignores history altogether is utterly unimaginable [13] it is still true that "the understanding of historically distant art is not simply a matter of confronting it; it involves a process of assimilation and reinterpretation which extends outward from what is familiar." [14] This brings the following issues into discussion:

2.2.4. Aspect of Selectivity

In the process, the architectural historians may often become too selective in their criticisms and evaluations and thus they become interpreters rather than documenters. Nikolaus Pevsner, for instance, had gone to such extremes in selectiveness as to say that "a bicycle shed is a building, Lincoln Cathedral is a piece of architecture"; [15] a dictum which has probably rendered the greatest harm as regards the so-called vernacular architecture everywhere although, admittedly, it has also been the launching pad for the rekindling of interest in the subject as well as for most of the counter-criticism.

2.2.5. Aspect of Subjectivity

The idea of the possible meeting point of history and criticism (or history and design) has also allowed a large dose of subjectivity which, occasionally though it may have been, has led to rather careless distortions of the past for the use and purposes of the present. For instance, in seeking the essence of Gothic architecture, Eugene Emmanuel Viollet le-Duc in the 19th century reduced it to a set of instrumental principles which could provide a dynamic model for the then contemporary practice. [16] On a more recent level, this has also been more or less the general attitude of some of the post-modernists. Based on the view that "the present always conditions the perception of the past" [17] advocates of the current post-modern movement pointed toward an inclusivist -i.e. ecclectic- use of architectural elements from the past in pursuit of a more enriched communication in architecture. It is not yet certain, however, whether or not the post-modern enthusiasm and liberalism in the use of historical forms will successfully build for itself a strong enough theoretical foundation. [18]

2.2.6. Linguistic Connections

Architectural practice and, therefore, professional criticism in the field are mainly involved with the form, its production, and its meaning. [19] It has been sufficiently expounded by researchers throughout the 1970s that all buildings symbolize and carry meaning. "Even Nikolaus Pevsner admits this now -on the last page of his A History of Building Types* he writes: 'every building creates associations in the mind

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* N.Pevsner, A History of Building Types, London; Thames and Hudson, 1976.

of the beholder, whether the architect wanted it or not' ... There is no getting away from it; just as Chartres Cathedral carries meanings, so does the meanest garden shed." [20] The question then becomes: how is the meaning conveyed and conceived and what are the 'messages' that carry meaning in architecture ? In what kind of processes the architectural meaning becomes associated with evaluation of buildings ? Could this lead to the establishment of workable criteria for evaluating the examples of vernacular architecture ?

Recent studies in human spatial structure have mainly originated in the analysis of vernacular settlements, i.e. those which have remained outside the realm of the preponderantly upper-class and urbane oriented efforts, as influenced by anthropological research of the past two or three decades. This has yielded, first of all, an antithesis to monumental historicism and offered an alternative to the authoritarian approach to planning and design. Secondly, an inclination was exhibited in the direction of socio-cultural factors in the analysis of the built form. It then moved towards structuralism with the renewed argument that the articulation of culture as a system of symbols and meanings and extended the analyses to architecture and settlement patterns. Although it is debatable whether or not the approach has led to any positive results, probably one of the better-known pretenses in this connection has been that meaning is transmitted through languages which are defined as systems of agreed-upon rules to communicate by the use of verbal or non-verbal means. [21] In architectural theory the analogy between architecture and languages or linguistics has been referred to often and for a variety of purposes. As early as 1964, a small and relatively less-noticed book by the late Sir John Summerson dealt with several aspects of the 'language' of Classical

architecture. [22] Originally intended as a series of lectures prepared for the general public, the book exploits the use of a certain architectural 'vocabulary' which went into the making of a recognizable and meaningful whole, i.e. an architectural language. Summerson's contribution was expanded some years later by Bruno Zevi in a book with the title of Modern Language of Architecture [23] which was a somewhat belated response to Summerson's work and a worthwhile effort to probe into the possibility of setting forth the vocabulary and the grammar of the 'language' of modern architecture as the opponent of classicism. Meanwhile, search for a more meaningful and already accepted vocabulary as such was being continued elsewhere like the substantial collection by Christopher Alexander et. al. of a large number of 'patterns' which constitute the bulk of the traditional practices in architecture, which convey messages successfully and which are a part of a social contract among people like verbal and spoken language. The collection, one of a series of three books, was appropriately titled A Pattern Language [24], obviously indicating an implicit effectiveness of the linguistic analogy.

The efforts in this context are by no means abandoned or exhausted. In their criticism of the modern movement and the International Style which to them was devoid of 'meaningful messages', the proponents of post-modernism once again turned to the linguistic analogy in recent years. Charles Jencks, who is by far the most vocal theoretician of the movement, came up with yet another title in the 1970s: The Language of Post-Modern Architecture. [25]

The relevance of the linguistic analogy to architectural studies and particularly to architectural criticism depends on the assumption

that "any act of communication is defined by a set of factors comprising sender, receiver, channel, code, referent, and the message itself. The presence of these factors is indispensable to communication, whether it be language or another system of signification such as ... architecture." [26] Furthermore, "there seems to be a strong tendency to think that since all languages are made up of words and all words are signs, all things made up of signs are languages." [27] In its broadest cultural implications this definition calls for accepting that any object, architectural or not, has the potential of communicating a message.[28] Considering architectural form as part of the study of the system of signs and signification quickly developed in the 1960s and especially in the 1970s into a serious field of research in architectural semiotics [29] despite the initial drawbacks which stemmed from functionalism and the views on the functionality of architecture. These were easily overcome, however, by interpreting functions as "having something to do also with communication and seeing function from the semiotic point of view." [30] This enabled the architectural objects to be seen as significative forms, i.e. as 'signs', with various communicative possibilities, i.e. 'meanings'. This process entails on one hand the perception of forms as composed of physical features while meaning is imbued with 'values', the degree of correlation between which would give the level of acceptance of the codes against which architectural form is adopted or rejected as a result of a simple critical evaluation.

The same process is considered to give the designer, on the other hand, a semiotic (or semiological) approach in the creative work of architectural production in which it would be possible to generate more meaningful and therefore more satisfactory environments by taking

into consideration the pragmatic, iconic, analogical and canonic modes of designing, either separately or in combinations. [31]

Some of the difficulties in this connection are intrinsic to the lexicographic and grammatical aspects of the linguistic analogy: the words and phrases of a building can be thought of as units such as windows, doors, floors, cornices, etc. However, "this is only a crude approximation, a rough mapping of linguistic units onto architecture ... and, clearly, architectural words are more elastic and polymorphous than the written and spoken variety" [32] with a much more complicated relationship between the form and the meaning. This comprises a highly articulated system of values which are constantly at work in each critical evaluation of existing forms. The changes in the socially accepted fashions regarding local preferences for a specific window shape in Safranbolu, for instance, were humourously summarized in the proverbial slogan 'düdüklü tencere - asri pencere' which resulted in the direct and drastic alteration of much of the typical and characteristic window units and gave way to very different dimensions and proportions in the buildings of Safranbolu and caused serious concern among the conservationists.[33] The example is given to illustrate the argument that "the perceptive modalities of the various sections of a community do not always evolve simultaneously. Disparity in the reading of the same form by different interpreters is unavoidable."[34]

The architectural subculture which comprises the professional, the conservator, the dilettante, and the vernacularist is easily to be separated from the others in its obviously different way of reading certain architectural forms. This is the central issue to the understanding of the mechanism behind the often contrasting and contradictory

variations witnessed in the critical evaluation of the same product.

It is agreeable on the whole that there may be no mysterious, expressive values deriving solely from the nature of the forms themselves. Rather, evaluations arise from the dialectic between the significative forms and the codes of interpretation which may confer new meanings on forms in the course of time. This is very relevant to the systems of critical evaluation used specially in the field of conservation where the result of the 'consumption of forms' and 'obsolescence of values' are underlined by this very process which also provides the conditions for the recovery and rediscovery of forms and values.[35] One cannot ignore the effects of the prevailing styles, fashions, movements, etc., on criticism because they form at least a part of the basis of criteria upon which evaluations are built. Such fashions do exist in the built world also and are subject to changes just like in other fields.[36] This is also true of the way in which one examines architecture and architectural criticism: In the 1960s the essence of architecture for some of the modernists was 'space'. In the early 1970s it had become 'place making', 'identity', and 'personalization' while toward the end of the decade linguistics and semiology came into fashion. This shows that architectural analysis is indeed continuously open to new interpretations by each generation and that the history of architecture is an organic unity of traditions where the introduction of a new attitude changes the relation of all the previous buildings. Criticism and critical evaluation in architecture, therefore, requires a constant revision of the workability and validity of the criteria used.

Although generally associated with the relatively recent linguistic and semiotic approaches, the identification of a workable 'vocabulary'

of a set of physical featurses, i.e. elements, upon which architectural evaluation may usefully be based, effectively goes back to the nineteenth century. A.W. Pugin in 1841 maintained that in order for a building to be characterized as a 'proper' church, it must possess some 20 elements including a tower, buttresses, spire and pinnacles, a porch, an altar, an east window, a nave, and aisles. [37]

A parallel search for the visual language of mosque arachitecture has also been attempted with a vocabulary dealing with the aesthetic ideas and models of the parts of a mosque on one hand, and a system of organizing these parts into a coherent whole on the other. It is observed that despite a multiplicity of dialects related to various ecological and cultural regions of the Muslim world , a list may be compiled of the 'generic forms', i.e. the possible counterparts of the attributes defined by Pugin as essential to symbolize the Christian churches. The list would include "the mihrab, gateway, portico, court-yard, minaret, ablution facility, a plinth, and the use of dome." [38]

Similar listing of such useful attributes for all types of buildings are hard to find, however. These often tend to be rather loosely defined and carelessly employed clichés although one frequently comes across references to 'typical' and/or 'chasracteristic' examples of a particular type, period, style, or region. At best, some of these may be offered as efforts for the classification of a few of the pertinent elements or qualities but not a comprehensive coverage of all aspects which are required to establish a firm criteria for judgment and comparative evaluation.[39]

Whatever prospects or reservations may be found in literature regarding the widespread application and validity of linguistic analogy

in the fields of architecture and architectural criticism, it is true that critical evaluations in architecture often deal only tangentially with the buildings. It has more to do with the comments, interpretations and other evaluations. There are therefore relationships a) between the critical language and the language of the original designer or builder under consideration; b) between the language and the physical object; pointing towards another definition of criticism made as "the interaction of these two languages." [40]

There is also the view that despite several such important similarities between language and architecture, there are differences in that "1- unlike language, the life of the architectural form may not depend primarily on its association with a specific use or meaning, and 2- unlike language and unlike vernacular building, architecture at one extreme is the product of an individual and at the other of individuals working together." [41] This would imply in the first instance that vernacular architecture, in comparison with the institutionalised, may indeed be considered more similar to language.

2.3. Basic Types of Criticism

The point raised earlier regarding the linguistic analogy seems valid, in potential, for buildings dating from earlier periods in history also for the reason that such buildings would have already been evaluated on several occasions each of which reflecting a new convergence or discrepancy of intended or attributed meaning. [42]

There are two directions that the subject may usefully follow at this point:

1- the direction which relates to the process of a neutral, unbiased, objective evaluation of architectural products which would only be possible through the analysis of architectural forms as communicative signs to be decoded, understood, and assessed in terms of their meanings and values;

2- the direction that relates to the process by which architectural forms are adopted, rediscovered, rejected, or made fashionable again, as well as to the degree to which the process affects critical evaluation.

In both directions, however, there is a certain role to be played by what has been termed the 'semantic fission' which is an abstraction of the sign from its original context and reinsertion of it in a new context which inevitably charges it with different meanings. [43]

In retrospective, it is possible to see that most of the research material available on the processes of codification of architecture -whether syntactic or semantic- primarily centers around issues pertaining to the possible appeal and reinterpretation of historic forms for the present-day design practice. Notwithstanding the interesting case of the several nationalistic movements in the relatively recent Turkish architecture, this has become especially noticeable during the 1980s when the wealth of healthy research of the two previous decades was abortively abandoned and its inconclusive outcome was somewhat hastily and arbitrarily accepted as the basis for the rekindled historicism under the banner of post-modernism seeking an enrichment of meaning in the built environment. [44]

The same process would perhaps have been more fruitful in studies of the design products of other periods and other kinds which were, at the time they were designed and built, in comformity with the then prevailing

codes. Their architectural message may have carried meaning for a much larger public originally. It is indeed the wider-based understanding and appreciation (or rejection) of the past architectural forms that is in question here. Architectural criticism is the principal method of making the choice in this connection. As such, there are three basic types of architectural criticism to be easily identified, each having several subcategories in itself: [45]

1- Normative Evaluation

Normative evaluation has as its basis a doctrine, a system, type, etc., depending on the belief in something outside the actual built form and in its use as a yardstick against which buildings are evaluated.

2- Interpretive Evaluation

Interpretive evaluation is a personal assessment of buildings by individuals whose own thinking may be considered by themselves to be more important than any external standard and whose Hedonistic logic leaves no room for any criteria other than the trapping statement 'I like it because it is good = It is good because I like it.'

3- Descriptive Evaluation

Descriptive Evaluation is a method that seeks to understand and identify facts that are pertinent to people's encounter with a particular form or environment. It does not necessarily judge nor does it interpret. It simply helps to see what actually exists.

Without going into further detail, it should be made clear here that there is a distinction between systems for judging architecture

and systems for classifying/inventorying buildings. The latter are merely ways of grouping buildings by type, style, period, character, features, etc., and they do not necessarily imply value judgments except in so far as the choice of ideal samples in the sifting of groups that would reflect some degree of a prior assessment. [46] If a classification system is used for the evaluation of buildings -which is not very often- then it may be termed 'typal criticism'. [47] On the other hand, it is true that a substantial portion of the built environment is in fact designed on the basis of almost standard 'types' and not always on innovative originals. This is as much valid for institutionalised architecture as it is for the vernacular, in both of which kinds it is possible to speak of standard "models with variations" whether they be hotels, offices, or houses. [48] There is also a renewed and growing trend in architectural studies pointing to typological approaches in recent decades which may indicate that the so-called typal criticism may develop into a more significant practice in its own right. [49]

All three types of criticism may have, in one way or another, a direct bearing on the assessment, evaluation and, therefore, conservation decisions concerning the historical-traditional-vernacular architecture. Of the three, normative criticism is the type that has probably yielded the most detrimental results in that evaluation of buildings against such vague doctrines or abstractions as 'bicycle shed versus the Lincoln Cathedral has consistently been dictating what should be conserved and what should be ignored, eliminated, and eradicated from the environment.

An alternative to such a reductionist, doctrinal system would have been a more articulated assemblage of principles for judging a building.

There are indeed several such alternatives dating from various periods starting with the time of the first written treaties on architecture:

1- First and the most durable of these has been the well-known Vitruvian tenets of commodity - firmness - delight.

2- The system developed by Hillier, Musgrave, and O'Sullivan, on the other hand, aims to define the buildings as a

a) climate modifier

b) behaviour setting

c) cultural symbol

d) capital investment.[50]

3- Christian Norberg-Schulz suggested a tripartite system of analyzing

a) the building task

b) form

c) technics

within which framework he advocates arriving at a judgment.[51]

4- Possibly parallel to the formalist approaches in art and especially literary criticism in which the primary concern is the product rather than the process of mental creation by the author or designer, Heinrich Wölfflin developed a system for classifying the visual character in buildings as

a) linear and painterly

b) plane and recessed

c) closed and open

d) multiple and unitary

e) clear and ambiguous. [52]

Following Wölfflin, his disciple Paul Frankl proposed two interlocking systems: one critical, the other historical. The critical system establishes four categories for the analysis of architectural product:

a) spatial composition

b) treatment of mass and surfaces

c) treatment of light, colour, etc.

d) relation of design to social functions and aims. [53] In this approach it is possible to avoid comparative judgment of styles which helps to refrain, consequently, from biased evaluations. Analysis of comparable elements in buildings is emphasized, however, and this leads to determining categories of similar features that remain unchanged over a period of time, giving the basic definition of the character of a style.

Although it may be considered unrelated at first, the above-mentioned view regarding Frankl's approach may bear comparison with Amos Rapoport's formulation of the principles governing the assessment and definition of vernacular architecture through descriptive attributes. Rapoport maintains that essentially there need be no clear-cut definitional boundaries, but instead a continuum between the 'high-style' and the 'low-style', i.e. the institutionalized and the vernacular, respectively:

> Rather than aiming at tight definitions and working with ideal types, ... it seems more useful ... to use what is called technically a polythetic definition; using, in other words, a number of variables so that the definition is not a tight one but a 'statistical' one. If a partiacular environment meets X percent of the criteria then it is ... vernacular. If not, it is something else. [54]

2.4. Professional Evaluation versus Lay Criticism

The view dealt with above would bring into discussion another factor that would distinguish the routine everyday evaluations from the serious, professional criticism. This factor is 'measurement' which implies some numerical or equally specific standards to serve as norms and criteria to which buildings are expected to conform. The most commonly practiced form of such measurements is the kind which pertains to the satisfactory performance of buildings for which there are technical standards, functional expectations, and behavioural objectives. The last is the least specific and predictable and therefore the most problematic when used in judging buildings. Still, there have been enough evidence accumulated by recent research in the field to suggest the following behavioural patterns in people's critical and/or evaluative response to the qualities of environmental elements:

a- perceptive-cognitive responses: leading to evaluations based on established images that are within the perceptive-cognitive experiences of a given culture;

b- social-inhibitive responses: leading to evaluations based on personal attractions or repulsions felt toward objects and environmental elements through a much wider contextual situation of preference. [55]

For a reasonably correct evaluation of the built environment the former will obviously require an academic interest in and a detailed knowledge of the qualities of both the individual architectural object and the environment in its totality. This statement is true for the professionals as well as for the laymen albeit to varying degrees. The second pattern, on the other hand, will often result in categorical

judgments of acceptance or rejection which would have very little to do with the actual or potential qualities of the built form. It is hardly a commonly accepted and socially contracted evaluation when critics pass judgments using phraseology such as "... fine orchestration of proportions, clarity of layout, sureness of structure and elegance of decorations which place 'such and such building' among the best works of mankind." [56] This quotation is merely a haphazard choice from countless similar illustrative examples readily available in literature and by no means an isolated case of perhaps justifiably overrated appraisal of a building of truely exceptional quality. With all due respect, one finds that the apparent ambiguity and vagueness of the description of references used (i.e. proportions = finely orchestrated, layout = clear, structure = sure, decorations = elegant) make this quotation an almost text-book example of the loose critical evaluations in architecture, regardless of the qualifications of the critic, and points to an outline examination of the possible factors which affect people's evaluation of their physical environment. In this connection, two points emerge as being of some consequence: a) the examination of various factors themselves which may possibly be at work when people pass judgment on physical environment, and b) the 'measureability' of the professionally and technically unqualified responses of the general public to the environment.

2.5. Factors Affecting People's Evaluations

It is a well-established view in environmental studies that people with different value systems will perceive, cognize, and evaluate the same environmental situation differently. This is especially visible

in the often conflicting evaluations of planners, designers, and the general public. Professionals like "architects and artists literally see better than -or at least differently from- most people" [57] although it is also agreed that there may be no absolute rules in this respect one way or the other. At any rate, there seems to be more agreement on what is perceived than how it is actually evaluated but the processes of perception-cognition-evaluation on the whole are considered to form a continuum. [58]

For practical purposes the term perception is used to describe the people's sensory experiences of the environment; cognition refers to the way in which people understand, structure, and learn the physical environment while evaluation denotes preferences, choices, behaviour patterns and decisions at work according to the acquired values and images which often reflect expectations and desired ideals resulting from the immensely variable personal or societal backgrounds, culture and previous experience. This is the reason why the same environmental situation may be evaluated sometimes in completely opposite ways by different persons and groups. Furthermore, "historical changes in attitudes and views about standards, scenery, vernacular architecture, styles, and so on are equivalent to different preferences at a single time." [59] This leads to another basic instance of the possible validity of the linguistic analogy in architecture in so far as it relates to the Whorfian hypothesis borrowed from sociolinguistics: that people from different backgrounds not only perceive and use the same language differently, but also perceive and use environmental space differently. [60]
It then follows that:

a- the same environment may be evaluated differently by people with different evaluative criteria;

b- people may develop or adopt different evaluative criteria in the course of time under different conditions.

In this connection there are two views that may be usefully mentioned: The first relates to the so-called 'Filter Model' in which a number of filtering factors like knowledge, goals, ideals, etc., condition, distort, and in general shape the perceived world within which people operate.[61] This may help explain the varying degrees to which non-perceptual concepts such as conformity, economic drive and objectives, ideas focusing on profitability, commodity values, consumerist criteria, etc., may all play a role in dictating people's evaluations of the external world. There are references in available research[62] to relatively rounded-off classification of values according to which people and professionals respond to a given environmental situation: the ordinary average person uses economic values for his judgments more than any other class of values as opposed to the artists or architects who are guided in their evaluations by aesthetic values. Debatable though the validity of this generalization is, it should still be allowed that different social classes have different perception of 'style' in art and architecture. One reason for differences may be involvement with another building tradition. Differences in formal and/or informal educational background are also important in this respect. Those who do not acquire the appropriate 'codes' for the proper evaluation of particular objects will often try founding their perception on categories and values which are simply irrelevant to the situation.[63]

The second point concerns the possible effects of the passing of time by which "objects left by a culture are elevated to the status of

durable and valuable artefacts." [64] This is particularly applicable to the examples of the traditional vernacular architecture for they are essentially objects surviving from a past period and, as such, should not be viewed merely as another commodity -as it is often done- with transient value decreasing through obsolescence and dilapidation. It must be added at this point that the effects of the concept of time itself, with its cyclic and eternal dimensions, show difference from culture to culture and may be considered among the filters through which people evaluate their environment. In the more materialistic thinking of the West, for example, the chronological age and originality of a building and its components are among the most important inputs of evaluative criteria whereas in cultures like the Japanese, the 'essence' as symbolized in form is regarded independently of age and originality of the material to such an extent that it is not even allowed to 'get old'. A good example is the case of the Ise shrines which are regularly reconstructed in exact replica every 20 years. When examined in the Western sense, therefore, no Ise shrine is technically more than 19 years old while for the Japanese the essence embedded in the form is thus kept as fresh as it originally was and, for them, convincingly unaffected by time. This is also a practical necessity in view of the humid climate which seriously shortens the life of the yellow cypress wood of which these temples are built [65] and not peculiar to Japan. In Uganda, for instance, where even the great royal tombs are built entirely of local straw, buildings are highly transient and must be reconstructed also every 20 years. [66]

The argument at this point signals a more careful examination of the architectural elements that could usefully be taken as the material from which it would be possible to extract a set of workable criteria

for as neutral and evaluation of the buildings as possible. This would have to take into consideration a more detailed account of the various linguistic, semiotic, aesthetic, etc., aspects involved. To do this with special reference to traditional vernacular architecture, first an overview is perhaps in order.

3. AN OVERVIEW OF VERNACULAR ARCHITECTURE

3.1. Background

Although a great deal has been written about it during the past two or three decades, the documented history of the interest in vernacular architecture may in fact be traced back to a considerably early date.[67] The history of disinterest in buildings other than those which merit to be included in the established history of architecture, however, goes back even further. To begin with, Johann Bernard Fischer von Erlach's Entworf einer Historischer Architektur, published in 1721 and generally regarded as the first collection of world history of architecture, consists of examples of buildings including the Seven Wonders of the world, the Temple of Solomon, the Parthenon, palaces in many places, and several buildings that had been designed by von Erlach himself. Originally a bronze caster from Vienna, J.B. Fischer von Erlach eventually became court architect to Emperors Joseph II and Charles VI and, as such, his preferences in and interpretations of architecture are well reflected in his choice of contents of his book.[68] The same elitist selectiveness is also clearly obvious in countless other studies. One significant example is the voluminous work of Banister Fletcher indicating an almost complete disregard for anything other than the temples, cathedrals, and palaces by giving buildings outside the so-called prime categories only a very ungenerous handful of pages out of the amazing total of nearly 1400 in its 18th edition which has been amended and enlarged by a special board.[69]

The attitude is nowhere else better illustrated than in Pevsner's oft-quoted dictum in which the dicothomical distinction is expressed in the near-absurd extremes of the bicycle shed and the Lincoln Cathedral. As a direct result of the consequent gross indifference to anything other than temples, palaces, and cathedrals, there are now for every building that is included in history books or in conservation decisions countless others which are perhaps just as important and worthy of study and preservation. Estimates for their ratio to the total building stock everywhere range between 75 to 95 percent. [70]

The persistent indifference to such buildings implies on one hand the questionable application of evaluative criteria used in the distinction and, on the other, gives way to several points which are equally important in this connection:

1- Because they are considered dispensable and replacable, these buildings have often been written off in large numbers in planning and urban renewal schemes and, especially during the past few decades, "more and more buildings of quality ... have fallen beneath the bulldozers of the land speculators and developers." [71]

2- The surviving examples, on the other hand, have suffered seriously from total negligence, lack of maintenance and upkeep. They are therefore subject to constant decay and deterioration.

3- The wide-spread disinterest in these buildings has also resulted in the not-too-surprising lack of information and knowledge about them. Not only were they overlooked and underrated in established architectural history per se and, therefore, inadequately and improperly documented, but they were not even given a proper enough name; there have only been suggestions including terms such as 'folk architecture',

'anonymous architecture', 'indigenous architecture', 'spontaneous architecture', etc., the most widely used of which has so far been 'vernacular architecture'. [72]

3.2. Definitions : What is in a name ?

Originally a linguistic term referring to the language or dialect of a country or a region, 'vernacular' is considered to have indeed "a metaphoric appropriateness when applied to its building idiom" [73] which indicates a direct relevance of the linguistic analogy as discussed earlier. The term may also have certain shortcomings in itself, however. For one thing, it may point to a strict adherence to a geographical context which may prove to be somewhat misleading and rather inhibiting in that there often is a great deal of give-and-take between otherwise less related cultures across considerable distances and over time. On the other hand, a closer examination makes it increasingly clear that many of the other terms suggested are also not as dependable in their references as once thought. Research has shown that:

1- These buildings are not always anonymous in that a sufficient number of builders/designers are known by name to make the term unsuitable. It is perhaps more correct to state that many vernacular examples may indeed be considered anonymous in the sense that their designers are now unkown to us rather than in the sense that they had no designers.

2- These buildings are far from being spontaneous. They include many examples with very long traditions behind them of sufficient allowance for stylistic changes and/or local variations.

3- Yet, they are not confined or restricted to regional, local traditions alone. They are often conditioned by additional contact with the outside or may have been brought in from another locality where they

may have been better suited to indigeneous conditions.

4- Nor are they limited by rural, agricultural functions of villages. In numerous urban settlements including many a metropolitan center , the predominant housing stock consists of what is generally called the vernacular. In his classification of the vernacular architecture, for example, R.W. Brunskill takes as his starting point the rural buildings of the English countryside, such as the cottages and farm structures, but he also makes -maybe a little reluctantly- a mention of the "urban vernacular". [74]

When looked at on a comparative basis, it is seen that all of these points are also among the principal attributes of the so-called institutionalized architecture like the temples, palaces, mosques, etc. Furthermore, like institutionalized architecture categories, the vernacular examples also lend themselves to typological-stylistic classification; it is possible to observe well-established rules of proportioning, layout, and standardization of design and construction. Available research has shown that there is also a considerable degree of mass production and prefabrication in vernacular buildings in timber as well as stone. The casement windows, for instance, are usually subcontracted to specialized craftsmen who work in their own shops elsewhere in the outskirts of towns and produce and keep in stock several standard types and dimensions. In the case of an old Ankara house within the remaining part of the historic Erzurum Mahallesi, the windows delivered by the subcontractor during the construction seem to have been all of the same type which did not fit the sides of the upper floor cumba of the house. Instead of returning the misfits and delaying the construction until new ones are made, the builder has solved the problem by chamfering the main façade inward at the corners

where it meets the sides of the cumba so as to make room for the oversize windows.

The possibility of prefabricating certain standard elements is even greater in the case of stone construction. In Ortahisar and several other settlements in the area the masons keep a sizeable stock of ready-made door and window jambs, shelves, mantlepieces, parapet units, cills, brackets for the cantilevering of upper floors and even fragments of vaulting, the dimensions of which are standardized through measuring with the long handle of the builder's shovel.

3.3. Recent Interest, Research and Attitudes

Interest in buildings other than the architectural masterpieces has been renewed and progressed further in the early 1960s partly as a reaction to the disregard hitherto shown for the overwhelming majority of the total building stock everywhere. The rekindling of the attention on the anonymous, spontaneous, rural, indigeneous, etc., buildings -alias vernacular architecture- is also important in that during the past two or three decades scholars in many parts of the world have poured out a proliferation of the theoretical as well as documentary accounts of it, designers have often been compelled to take a stand for or against it, and a more comprehensive understanding of the man-environment relationship has emerged partly owing to it.

The field of conservation, too, has not remained unaffected by this recent development. In several countries a deeper and fuller appreciation of environmental historical continuum -typological as well as chronological- has led to the adoption of more adequate legislation

for the conservation of environmental qualities, including those of the vernacular architecture. The well-known 'Malraux Law' was adopted in France in 1962, followed by the Civic Amenities Act of 1967 in England while the international convention of the restoration specialists in Venice in 1964 yielded a parallel broadening of the scope of the then prevailing idea of monuments so as to embrace also the lesser, more modest works and to include them in the care of cultural property.

Although it has offered also a serious substance to some of the emerging attitudes within the post-modern movement in architectural practice, by far the most noticeable outcome of this wider, growing interest in the vernacular has been a negative one: The schism already existing between the so-called vernacular and the institutionalized architecture appears to have become even further reinforced and more deeply rooted now despite the difficulties and shortcomings encountered regarding even the definitions.

3.4. Re-examination of the Dichotomy: How Different are the Two?

The institutionalized and vernacular practices have almost traditionally been regarded as two separate worlds in music, medicine, religion, literature, etc., [75] with what is considered an occasional "trickle down from the high-style to the low and a move up from the vernacular to the high-style." [76] However, in view of the wealth of documentary studies and theoretical material mounting in recent decades it must now be not only possible but also increasingly necessary to reformulate much of the still prevailing views on the relationship between the two.

Heretical as it may seem at first, it is true that when systematically analyzed and compared on the base of the available data, the formerly separated categories of institutionalized architecture and vernacular appear to possess a lot in common. This is admittedly not so valid perhaps of the buildings themselves -i.e. the products- as it is of the design and building processes involved. It may therefore be more rewarding to continue the overview by a process/product discussion:

Any design product, whatever the kind or scale, is essentially the outcome of a series of choices to be made from among various possibilities. All man-made environments are designed in this way and represent a number of decisions, choices, and problem solving processes.[77] " In fact what is commonly called 'style' can be defined as a system of consistent choices based on the rules and culture of a group (whether a tribe or a profession). Design can then be seen as a choice process or a process of elimination from among a set of alternatives."[78] Although it is an acceptable truism that most -if not all- acts of design and building are governed by patterns that have been established for centuries[79] the choice process is something that shall be looked at in further detail here for there are basically two ways of examining vernacular architecture: a) as a product, and b) as a process. However, studies that concern themselves more with the architectural product seem to be in the majority. This is understandable in view of the fact that analytical works on the tangible, physical examples of the surviving vernacular are not only facilitated better by the product approach, but the first step often consists of accurate and adequate documentation which must, by necessity, look at the vernacular architecture first of all as 'product'. It should therefore

suffice to mention for the time being that vernacular buildings must ideally be looked at both as a product and as a process. At this point, it must be made clear once again that since vernacular buildings have persistently been left out of the coverage of 'architecture', their designers / builders have also been denied a share of the creative process, the existence of which is taken for granted in the case of institutionalized professionalism in architecture. This point has surfaced somewhat explosively when the 1983 Aga Khan Awards were announced in Istanbul, with the pseudo -or neo- vernacular Çakirhan Residence, Muğla, being a recipient. That the house had been designed by a non-architect and built entirely by people practicing local, traditional crafts was severely criticized by a host of professional architects. The main line of their argument was basically as follows: "If the Award is intended for 'architecture' as the name suggests, how can it be conferred on something that has not been designed by an architect and is outside the coverage of 'architecture', i.e. something that is in the 'vernacular' category ?" [80] This was clearly a case of professionalism guarding its ramparts, as much as being another instance of the familiar dichotomy of the institutionalized versus the vernacular in architecture. Nevertheless, it is an indication of the attitude still prevailing among professional circles. Against a background of such deep-rooted professional biases, the proponents of vernacular architecture will have to concentrate more on the definition of proper, acceptable systems and criteria for rightful evaluations.

3.5. Dictum Reversed: Lincoln Shed versus the Bicycle Cathedral ?

As the documentative material on vernacular architecture mounted and the product + process approach became more common, it appeared more and more clearly that it was not so easy, first of all, to accept the definition of vernacular architecture as as isolated, esoteric phenomenon that exists all by itself, contrasting with most everything else in the field of architecture. In actual fact it became increasingly difficult to agree on any definition. Gradually, it appeared more useful, rather than trying to arrive at a closed definition, to describe the vernacular architecture for as one studied it more and learned about it more one became less and less certain as to what vernacular really is and what it contrasts with.[81] One finds that in many cases the same models and schemata are used in both the so-called high-style and the vernacular. It is often very difficult to separate the two processes. If vernacular is considered as a "model with variations" [82] it must be realized that most institutionalized types are also models with variations, e.g. the church, the mosque, the office buildings or for that matter even the Greek temple. [83] The argument can be usefully extended to the following passage:

> A classical building is one whose decorative elements derive directly or indirectly from the architectural vocabulary of the ancient world ... These elements are easily recognizable as for example columns of five standard varieties applied in standard ways; standard ways of treating door and window openings and gable ends and standard runs of mouldings applicable to these things. Notwithstanding that all these standards are continually departed from, they remain still recognizable as standards throughout all buildings that may be called classical in this sense. 84

The key points in the preceding statement are that in order for a building to be classified as 'classical':

1- its elements should be the main focus of attention in identifying the character, personality, and categorization;

2- these elements should have a common origin;

3- they should have recognizable, classifiable standards which may, however, be departed from and show free variations;

4- despite variations, they should nevertheless remain still recognizable as such.

All the above outlined requisites are also the exact expectations associated with all examples of vernacular architecture. Yet, it is a widely-shared view that "the man who puts up a cottage, barn or other vernacular buildings in a merely traditional style, the style or method in which he was trained, is not an architect and his production is not architecture. On the contrary, any structure, however small, if it is the result of creative design to fulfil a particular purpose or programme, is a work of architecture." [85] This view is in direct parallel with the point that "folk designers have seldom been granted any design method because most researchers have failed to place a human designing mind behind these structures." [86] Not only it is socially, culturally, and anthropologically outdated and incorrect, but this attitude does not even have enough consistency in its own adherence to the elitist approach. It becomes possible in this connection, for instance, to classify a bicycle shed as a piece of architecture if it is sketched by an architect to fulfil an ordinary purpose while Lincoln Cathedral will have to be left out of

the same class because, as an historical fact, it had not been designed by an architect as such but by people who were putting up a building in a merely traditional style in which they were trained according to the well-known traditional organization of building activities of the Gothic period.[87] The mere traditionality of the particular group or style of buildings to which Lincoln Cathedral specifically and expressly belongs will perhaps best be illustrated by a series of comparative plans catalogued by none other than Sir Banister Fletcher himself.[88] The argument, in short, leads to a point whereby one begins to see that the hitherto separate, opponent traditions of the institutionalized architecture and vernacular buildings are indeed often vastly different in their physical characteristics as products but not at all so in terms of the creative process at the end of which the architectural product comes into existence. What we are talking about is not a loosely defined, different architecture called the 'vernacular' and outclassed by the 'institutionalized', but rather an instance of grave and utterly inexcusable ignorance of the largest and most important single category of all buildings erected by human beings everywhere throughout history: the house.

This point may merit more discussion because although the predominant domain and coverage of the literature on vernacular architecture is exclusively domestic, there are other basic subcategories such as the 'agricultural' and 'industrial' vernacular.[89] It is also to be borne in mind that in Western sources mention is sometimes made of 'religious' vernacular, referring to the relatively less important local parish churches. Strangly enough, but not altogether unexpectedly, one such reference is made again by Fletcher, among others,

in connection with the religious buildings which do not merit inclusion in his choice of the primarily high-style architecture examples. He admits that with more than 9000 surviving examples in England alone, the parish churches which are not classified among the greater abbeys, minsters, and cathedrals are indeed of considerable importance.[90] But he still does not include them among the Gothic proper and talks of them indifferently as mere vernacular church buildings, regardless of the fact that with a developmental history stretching over three centuries or more, and with so many examples still in service, they are at least a more noteworthy group than he is prepared to accept, if not a style in their own right. This statement may effectively epitomize the general position as regards the traditional vernacular houses as well.

At this point, it will be useful to itemize some of the more apparent issues in this connection:

The hitherto distinct categories of the institutionalized and vernacular architecture must both be thoroughly re-examined to see if there is indeed enough reason for the separation. When looked at especially in terms of the design processes, the two seem to have so much in common that it is difficult to regard them as two opponent traditions. Rather, they emerge as constituent and complementary parts of the same cultural, social, and environmental continuum.

Furthermore, despite the accustomed understanding of the two as opponent traditions, the so-called vernacular architecture is, in reality, just as institutionalized as anything else for the following reasons:

1- The vernacular practices in architecture are accepted to have as their foundation the 'tradition' and tradition is certainly one of the most powerful institutions in any culture and society. What is more, the dependence on and the role of traditions is the most noticeable similarity that exists between the institutionalized and vernacular design. [91]

2- The overwhelming majority of vernacular buildings world-over and throughout history are houses for families, extended or otherwise. Therefore they comprise two equally powerful societal institutions of mankind : the family and the home.

3- Most of the building crafts of the vernacular as well as of the institutionalized architecture are vocations or professions that are quite well-organized in history within the typically mediaeval fraternities and associations of guilds or lodges which are, again, among the best known institutions ever established. Although mostly replaced today by contemporary unions and syndicates, or outdated as institutions in general, some of the traditional craft guilds nevertheless survive here and there as in Tire, Eğridir, Safranbolu, Akşehir, with their uniquely common hierarchy within the orders, apprenticeship system, and initiation ceremonies known as peştemal kuşanmak, yiğitbaşılık, etc. [92]

4- The well-observed fact that the vernacular architecture is based on models with variations not only makes it similar to institutionalized architecture on that account, but its is also a clear characteristic of institutionalization itself. The often repeated plan types; almost standardized façade compositions; standard and sometimes even prefabricated architectural elements are admitted features not essentially of the vernacular but also of the classical architecture of the West as well as of the institutionalized architecture anywhere.

In view of the above outlined argument, what must now be done is a reformulation of the basic hypothesis in this connection, i.e. that there is no isolated, separate architectural type, category, or class to be called 'vernacular' or to be referred to by any other name or definition but there are literally hundreds of thousands of buildings of a variety of sizes, functions, shapes, and styles everywhere which merit and require the attention of profesionals in a host of disciplines first of all in the field of architecture. This is needed not to simply compansate for the bias and the injustice that may have been done so far -for what is lost is lost- but to repair to the architectural discipline something that has been grossly detrimental for the profession for so long: namely, the neglect of its primary objective and responsibility of providing practical, affordable, durable, and adequate solution to shelter requirements of the masses.

3.6. Future Prospects for Vernacular Architecture and Vernacularism

The acceptance of the view that the vernacular and the institutionalized architecture are two integral and complementary parts of the same system within the environmental/cultural/social continuum will bring forth the following possibilities:

1- The often contradictory attitudes and evaluation in this respect shown by professionals and the laymen may now be analyzed better and levelled according to the established tenets of related scientific disciplines,

2- The evaluative criteria to be used may be based on common and more agreeable principles,

3- Since the traditional vernacular is essentially a thing of the past and surviving examples are not plentiful, the present-day validity and practicality of certain aspects of the evaluative criteria, by necessity, will be usefully augmented according to the general principles of conservation.

Vernacularism in architecture, on the other hand, having emerged more than once as a basic criticism of the shortcomings and misorientation of the prevailing professional architectural practices also has a considerable history behind it. First, during the second half of the nineteenth century, the Arts and Crafts movement led by William Morris and John Ruskin invested the vernacular with social and moral values by adopting its honesty of construction,craft culture, and simplicity of form. A century later, the dissatisfaction with the results of formal planning, marketing of factory produced materials and components, and the patronizing attitude of modernism again gave rise to an informal, vernacular-inspired architecture here and there. Searching for human and associational values as against the sterility and harshness of the repetitive and uniform high-rise housing which is now known to have failed to recognize and incorporate in its formal compositions the communicative power of the existing non-institutionalized elements, the architects recently rediscovered the vernacular for its buildability, appropriateness, economy, and emotional content. The rich architectural vocabulary of the traditional vernacular, along with other historic architectural forms, is taken as a source for many of the recent endeavors within post-modernism, for better or worse. In this connection, what must be realized, it appears, is the view that vernacular is not merely a style but a "way of building which centers

around the idea of appropriateness." [93] This would essentially point towards an entire range of future prospects for vernacular architecture and for vernacularism in architecture. At the same time, there is at present a great deal of vernacular building activity going on in many developing regions of the world in the form of squatters' settlements, bidonvilles, gecekondu mahalleleri, do-it-yourself, self-built, or self-help buildings, etc. Truth is, an alarming proportion of the world's total population today is not only completely out of the reach of the professional elitist services of the institutionalized architectural practice, but most cannot even afford living beyond a pathetic level of mere subsistence, if not near-starvation. Troubled, disturbed, and very much concerned with the situation as we may all be, there is still a choice to be made for the architects in the direction of identifying the usefulness, scope, and focus of interest in the vernacular architecture of

a) the current period,

b) an earlier time which has to be classified as traditional and historic.

Regarding the future of vernacular architecture, in general, there are therefore three main issues that must be considered in any related discourse:

1- that the traditional-historical examples of the vernacular are the original products of the past and, as such, must be identified as items for conservation;

2- that there are, at present, a large scale application of what are by nature vernacular practices in many parts of the world;

3- that professional architecture, on the other hand, is still very much a professional activity at the service of the dominant institutions with very little concern for anything outside its own status quo. [94]

On a rather pessimistic note, as professionals perceive themselves more and more as the sole authority to have the power in shaping other people's environments, it is to be expected that less and less they will feel in touch with the appropriateness of the vernacular process. Consequently, they will detach themselves even further from the current practices of the vernacular, evaluating them as substandard and generally of low quality.

Hopefully, on the other hand, many architects may in due course realize the mishaps resulting from divorcing the environment from the people who use it and from focusing simply on profiteering or on the aesthetics and visual forms of their own fancies, and look more in the direction of the vernacular along the points outlined above.

II. SUBJECT MATTER AND COVERAGE

4. TRADITIONAL VERNACULAR HOUSES IN ANATOLIA

4.1. Concepts, Foundations, and Essential Elements

In several sources [95] the origin of the Turkish House -as it is widely referred to- is connected with the tents (yurt, alaçik, karaçadir, etc.) of the attributed homeland of the Turkic peoples, i.e. the Central Asiatic steppes. There are others, however, that relate the Turkish House to the Ottoman origin of the 14th or 15th centuries. [96]

As a theoretical exercise, the tent origin seems potentially better suited to the analysis of the composite structuring and design layout of the house as a primary shelter in terms of rooms, the sofa and its various components. However, it is impossible to overlook the much richer background from which the Turkish House must have drawn in the course of time.

When the Turkic tribes migrated to Anatolia and settled in increasing numbers after the decisive battle of Malazgirt in 1071, they must have brought along their nomadic shelter traditions as well as some urban -or at least semi urban- culture that they have experienced in Iran and elsewhere.[97] Anatolian cultures of earlier periods had also developed their own indigenous residential building styles: the Megarons of Kültepe, Gordion, Troy; the porticoed house

of the Hittites; the Mesopotamian and -later- Greek and Roman atrium houses, etc., have all contributed to a powerful architectural culture that already existed when the Turks arrived. [98]

Subsequent development of residential architecture in Anatolia is not so easy to trace in all of its stages and varieties, however.There are no surviving examples of the multitude of the house types of ordinary folk definitely dateable to much earlier than the 18th century, with possibly very few buildings remaining from the 17th. *

What with the lingering indigenous traditions plus imported and superimposed novelties in addition to the innovations that may have appeared in the course of time, house building in Anatolia eventually emerged as a truely complex institution in its own right with considerable variety to reflect the rich array of forces acting upon its development

4.2. Physical, Typal, Morphological Aspects

4.2.1. Generalities, Similarities

It has been maintained that "the description of houses belonging to a particular architectural tradition is usually a two-fold operation.

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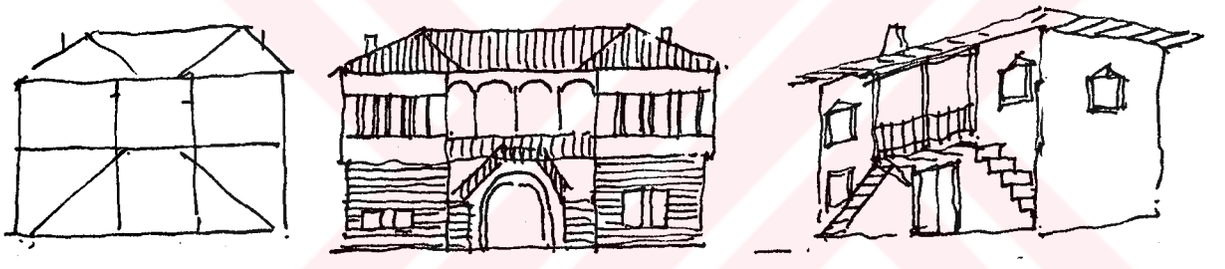
* For instance, the earliest dated house remaining from the Ottoman period is the Tahir Konağı in Mudanya (1644). The so-called Murat House, presently a Museum in the Muradiye section of Bursa, is actually a late 18th or perhaps even an early 19th century building and, as such, contrary to what the name suggests has no connection to an earlier Ottoman ruler.

Firstly, each one of the houses is examined separately, ... Secondly, comparisons are made and the similarities and differences between the houses are listed." [99] This is crucial for the establishment and understanding of the characteristic features of a particular vernacular tradition in terms of its common and stable properties, their recognizable variations, and the observable differences. As long as the common and stable properties with recognizable variations are more than the differences that are observable, it is possible to speak of the existence of a vernacular tradition and to represent each example within that tradition through the description of such stable properties alone. In fact, what is usually described are indeed the common and stable properties and similarities rather than the differences or the individual features of each of the examples themselves.

This may trigger a number of thoughts that would be touched upon here: On the one hand the concept of common, stable properties of a particular vernacular style -i.e. the similarities that outnumber the differences- is something that only evolves in the observer's mind in the form of schemata that is attained in time. It does not have a real existence. Each example of houses within that tradition, however, does have a real existence. This is usefully explained by the biological terms 'genotype' and 'phenotype': The similarity of the like objects,which represents any one of them, is the genotype and each of the like objects is the phenotype. One level of relationship between the two is that the observation of the phenotypes makes the mental perception of the genotype possible while the genotype is considered prior and followed by various phenotypic structures in practice. [100]

The second point in this connection is that the genotype, being a mental conception of the collated, common, and stable properties, may not easily lend itself to a comprehensive interpretation of the detailed features as far as they would indicate or represent certain additional information such as the status, quality, condition, etc. The example below illustrates two phenotypes of the genotype 'A'. Although it is the basic pre-structure that determines the physical character of both phenotypes, the genotype 'A' itself gives no indication of the detailed features as the phenotypes do. For example, a closer examination would reveal that the phenotype 'B' represents a wealthier house while phenotype 'C' implies more limited means.[101]



A B C

Notwithstanding the clear advantages of detailed analyses of each individual example, it is nevertheless accepted that the mental schemata, i.e. the genotype, is generally a useful starting point in studying the common typal characteristics of a vernacular tradition and, as such, it makes it possible to delineate thresholds within which similarities are more readily observable than the differences. When differences become predominant, however, it usually means that the threshold is crossed and another vernacular idiom may be looked for.

4.2.2. Differences and Variations

What appears to be the constituent elements of the genotype " the Turkish House" have been offered by several scholars. Many studies have also stressed the local or regional aspects of the collected phenotypes. It is clear enough, it seems, that an all-embracing, mother genotype to be named the Turkish House as such may not be conceptualized easily. It may be possible to speak of a number of features which are indeed common to numerous cases within the general framework of the so-called Anatolian House. But this, too, is far from being the workable genotype one wishes to establish. There are, instead, perhaps several individual genotypes, each of which is either geographically or culturally confined to certain thresholds which need to be examined separately in their own right.

From the point of view of the organization of the spatial elements the so-called Turkish House presents two fundamental features: The room and the hall -i.e. the sofa- which serves as a common area for circulation and other uses or services. The room is considered an almost independent multi-functional unit and is designed and equipped accordingly, hence a large number of special features in each room. [102] Although there are studies aiming at a generalized typological examination and classification according to the rooms [103], or the sofa [104] or both [105] in terms of the overall plan arrangement at the main floor level (i.e. piano nobile), in each case the existence of exceptions which fall outside the commonest categories are admitted:

> An examination should be made of some types of houses which are rarely come across and which differ from the commonest types of Anatolian houses. These are usually carefully constructed on an imposing scale and display extremes in both their environmental

elements and their interior arrangement. They may be listed as follows:

- Large multi-purpose imposing mansions
- Summer residence villas set in open country, gardens and with picturesque views
- waterfront houses (yali)
- Well protected large mansions (Kasir)
- Palaces (saray) serving as residences for senior officials built on a larger scale and with great elaboration.

There are many variations among these buildings but they have one common characteristic in that they are all large, imposing and carefully built . Among them the most characteristically Turkish are to be found in the towns and cities but official residences, being large and ornate and holding a very special position in the community, are open to all kinds of outside influences and soon lose their real Turkish character.

The question arises as to whether it is possible to define a system in the evolution of all the above-mentioned types of houses and to draw up a list to include every type of Turkish house within that system.

Since the most appropriate units for establishing such a system have to be the 'room' and the 'common area' the correct method must be to determine the position of these units in the evolution of the Turkish house. [106]

4.2.2.1. Geographical Factors

The predominance, abundance, scarcity, or even the mere availability of any material, due in most part to geomorphological conditions, is certainly an important factor in the shaping of the physical environment. Until recently, all preindustrial modes of building design and construction -institutionalized as well as the vernacular- depended basically on natural sources for materials. In the case of buildings backed by less limited funds and built for reasons of prestige, however, there has always been more freedom from the stock of local materials. For the construction of Süleymaniye, for instance, decrees were issued to all provinces of the Ottoman Empire for obtaining the choicest materials, more often than not at the expense of already existing buildings.

Vernacular houses, on the other hand, are generally designed and built more in accordance with the immediately available means within the economic, technical, functional, social, etc., limits. Although not the only -or the most important- factor in this connection, the unique geomorphological conditions of the Anatolian peninsula, coupled with the great climatic fluctuations from region to region, basically determine the indigenous nomenclature of materials and hence the technology of building. It is therefore possible to observe the regional distribution of clearly dominant systems of construction and materials and to establish what may be termed the 'geographical thresholds' in this respect. The following points are relevant:

1- The possible variety of materials and technology will have to be listed in the form of an agreeable and workable guide. The tables II and III are offered as simple categorizations;

2- It should be noted, however, that the give-and-take that is inevitable among the various indigenous or regional styles, preferences or practices is observed a) in institutionalized examples, b) between the institutionalized and vernacular examples, usually in both directions, and c) among the vernacular traditions due to such factors as migrations, cultural contacts, etc. Therefore it will not be easy to draw exact boundaries and thresholds as regards the role of geomorphological factors but it must be possible to show a relatively realistic distribution of various indigenous practices and qualities with approximate generalizations. (Table IV)

TECHNIQUE..... A) METHOD OF PREPARATION			B) METHOD OF CONSTRUCTION	
			B1) Masonry (Solid)	B2) Hybrid (Mixed)
MATERIAL(*)				
Earth (E)	EA1	wetted & rammed-pisé	+	-
	EA2	molded & sun dried	+	+ TA2
	EA3	baked	+	+ TA2 / SA2
Stone (S)	SA1	collected - rubble	+	+ TA2
	SA2	quarried - ashlar rough-hewn dressed	+	+ TA2
Timber (T)	TA1	collected -twigs, etc.		
	TA2	felled & seasoned -lumber	+	+ EA2 / EA3 SA1 / SA2 TA1

(*) Metals, glass, and glazing are excluded

TABLE II

Possible Variety of Materials and Technology

USAGE (*).....foundations		walling	roof covering	structural a load bearing	 b spanning
MATERIAL					
EA1	+	M	M	+	-
EA2	+	M / I	-	+	-
EA3	+	M / I	+	+	+
SA1	+	M / I	-	+	+
SA2	+	M / I	+	+	+
TA1	-	I	+	-	+
TA2	+	M/F/I	+	+	+

(*) M= masonry
I= infill
F= framing

TABLE III

Common Usage of Materials in Building Construction

DISTRIBUTION.....REGION AND/OR PROVINCE	
MATERIAL	
Predominantly earth	Central Plateau with approximate thresholds and transitions around Çankırı, Amasya, Tokat, Sivas, Afyon plus the Southeastern corner, i.e. Van
Predominantly stone	Aegean and the Mediterranean littoral The Southeast Eastern Mountains Pockets in the plateau e.g. Nevşehir, Niğde, Kayseri Harran with a completely esoteric character
Predominantly timber	Blacksea coast Marmara Parts of the Aegean Taurus belt of the Central and Western Mediterranean coast

TABLE IV

Distribution of Various Indigeneous Practices and Qualities According to Approximate Regional Thresholds

4.2.2.2. Climatic Conditions

There has always been a strong body of opinion, based essentially on direct observations, concerning the effects of climatic conditions on the building form in any given geographical context. It has been indicated, for instance, that wherever there is more precipitation, the roof slopes are steeper; that in hot-arid zones courtyards are indispensable; that greater diurnal temperature differences prompt thicker masonry walls, etc. [107]

Although environmental forces, too, are not accepted as the most important single determinant of built form, it would obviously be difficult to dismiss climate altogether especially in Anatolia where regional, local differences may have had a close connection with the indigenous building traditions throughout the latter's development which spreads over literally millenia.

The courtyard houses of the southeastern plains (Urfa, Mardin, and Diyarbakir); the closed, thick-walled and porticoed houses of the central high plateau; the open-halled houses of the lake district in the southwest; the lath-and-studded upper rooms of Alanya houses resting on heavy, solid masonry; may all easily be interpreted as direct, logical responses to the local climatic characteristics, the intricate regional variety of which is generally classified under several main groups: [108]

1- The Black Sea littoral excluding Kastamonu, Çorum, Bolu;

2- Marmara;

3- Central plateau including provinces excluded from 1, 4, 5;

4- Aegean littoral excluding Afyon and Kütahya;

5- Mediterranean littoral excluding Isparta and Burdur;

6- Southeastern plains;

7- Eastern mountains.

In addition to a possible and certainly interesting attempt at the juxtaposition of climatic conditions and architectural character[109] the traditional vernacular houses of Anatolia also possess certain features which may point to a more subtle design approach in response to climatic constraints such as the following points:

1- The sharp regional differences such as those that exist in the central plateau have resulted in a clear separation of the winter and summer sections of houses. Except in very rich mansions in which there may be separate buildings for different seasons, or in places with traditions of moving to bağ or yayla where people either originally had second houses for seasonal use or later developed a markedly different form of house and housing pattern, the seasonal separation was confined simply to different floors with different constructional properties.

2- In many regions where necessary, the orientation of houses is often according to the sun's path so as to protect the main living area from excessive heat and radiation. A good example is the hazna (i.e. store unit) of Gaziantep houses, placed on the side of the exposed to the sun as a buffer.

3- Sometimes not only the seasonal but also diurnal differences are reflected in the use of heavier masonry combined with very light

construction of laths on studs at the rear and the front of the houses, respectively.

4- Where applicable, the roof form is related to the amount of rain and snowfall.[110] It is also very closely linked to the locally available material and technology as well as the predominant agricultural activity and social life. To illustrate, examples may be given from Muğla and Gaziantep in both of which the formerly flat, earth-covered roofs were later fitted with hipped roofs of tiles that became available only as a modern convenience. Sun-drying of raisins, apricots, etc., and piling or stacking of the winter wood are among reasons on the other hand, for prefering the flat roofs in many other parts like Cappadocia while in the southeast (Urfa, Mardin, and Diyarbakir) the roof further serves as an ideal cool area to sleep in hot summer nights, very much in the tradition of Mesopotamia.[111]

However, it is still not convincing enough to maintain that there are as many house types or variations as there are climatic differences in the Anatolian peninsula. Indeed, there are certain house types or elements which are employed totally irrespective of the climate while there are noticeable differences of the house form within the same general climatic zone, or even in the same settlement, to weaken the argument. It is therefore necessary to look briefly at some of the other possible determinants of the built form in this context.

4.2.2.3. Cultural Interaction

Used mostly as a catching phrase in touristic propaganda, the so-called 'unrivalled richness' of cultures and civilizations of the

Anatolian peninsula has indeed made it a true melting pot for so many diverse peoples for so long. It is therefore quite hard to search for an abstract simplification and categorization of the architectural form in a field as complex as the traditional vernacular houses in this corner of the world. On one hand it is necessary to speak of the possibility of transmitting the built form across great distances in migrations while, on the other hand, there is the undeniable validity of the local, traditional practices. The result often is the too well-known complexity of the cultural interaction and the fusion of many varied elements, of which there has been successful syntheses in Anatolia more than once.

Some instances of the more operational aspects of this cultural give-and-take in architecture are easier to establish than to accept, however. The clear physical distinction observed in the house types of many a settlement in Anatolia, when termed as the Greek and Turkish types for ease of reference, are criticized [112] although the distinction is not denied in sources as distant as Rapoport's House Form and Culture in which he curtly states that "the Mediterranean area contains two types of houses. There is a two storey, stone house with an outside stair found on the coasts and islands from Syria to Catalonia and the Balkans, and in the same area there is also the courtyard house." [113]

It is clear, one hopes, that such reductionism comes nowhere near being a workable system of analysis and evaluation although it may obviously make certain generalizations and hypotheses possible, for what they are worth. The relevance and validity of typological analyses in the process of evaluating architectural form is itself an interesting point to be looked at in its own right. Meanwhile,

it must be mentioned that there are clear examples of distinct and easily identifiable types being built and used by people quite independently of their respective ethnic, cultural, religious, etc., background. Some of the so-called Greek or Sakız type houses in Tire, for instance, are marked unmistakeably as belonging to Muslim families by the besmele plaques incorporated into the original wrought-iron main door. An almost perfect example of the so-called Turkish house in Saburhane section of Muğla, on the other hand, was found to have belonged to a Greek Orthodox priest at the time of construction. The only sign to this effect, observed upon closer examination only, was the somewhat underplayed Greek Cross motif in the ceiling of the main room of the house. A more revealing case is the town of Eski-foça. Although the Greek and Turkish contingents of the settlement customarily lived in separate quarters [114] their houses showed no difference of form or detailing in general except for the engravings on the arched lintol above the main entrance. The Turks' houses would have a crescent in the center while the Greeks would carve a cross. The owner's name and the construction date would also be entered in different alphabets according to affinity.

4.2.3. Conclusions

Concerning terminology:

The traditional vernacular houses in Anatolia reflect a complex, difficult, and at the same time very interesting variety and richness in technical, cultural, historical background. It is neither easy nor even possible to reduce this heterogenous phenomenon to a singular definition as implicated by the term 'Turkish House'. Nor is it correct to adopt such a reductionist, simplistic attitude in related

evaluations especially in respect to the future survival of the steadily decreasing number of remaining examples. It is equally ethnocentric and, therefore, detrimental to label these house types as Macedonian, Bulgarian, Greek, Circassian, etc., -as it is often done- even though certain physical qualities may indeed be grouped under such practical headings for the express purpose of easier reference, coding, and classification. It would appear more justified, at this point, to retain a somewhat lengthy but nonetheless more comprehensive term of 'traditional vernacular houses in Anatolia' although the inherent reference to geographical boundaries of the peninsula may be found undesirably restrictive at times.

Concerning physical qualities:

Parallel to one of the basic assumptions of this study, the traditional vernacular houses are to be taken by necessity as objects of the past and, as such, will be evaluated first of all and essentially on their formal and historical merits and/or shortcomings. In this study, the detailed examination of social, economical, cultural, etc., factors involved will be confined to certain relatively recent developments which are looked at in the next section.

4.3. Recent History and Developments

4.3.1. The Nineteenth Century

4.3.1.1. Reforms and Westernization Efforts

An important stage in the process of transformation in Ottoman society effectively centers around the 19th century reforms known as the Tanzimat.

Starting with the early years of the second half of the century, significant social, cultural, economic, technological, political, ideological, etc., changes in life have all reflected themselves, in one way or other, in the architectural and environmental responsibilities of related professions which have usually been sensitive to the requirements of the society everywhere.

In actual fact, the beginnings of westernization in the Ottoman Empire predate the Tanzimat period by more than a century and are observed in art as early as the 17th and 18th centuries. The lavish period from 1718 to 1730, for instance, is noted and well-documented for the Ottoman administration's -as well as the elite's- interest in and liking for interior decoration in Western taste and fashions of mainly French origin. [115] It was not until the Tanzimat, however, that outside influences were felt more directly in architecture and that foreign architects were allowed or even invited to work within the Empire for the first time. [116]

The very many factors affecting the changes in the Ottoman society of the 19th century obviously require a thorough and duely detailed examination of the internal dynamics as well as the pertinent developments at international/universal level which were then taking place elsewhere. Furthermore, in looking at the historical developments of architectural activities, both of the institutionalized and of vernacular character, each step in these changes and even "...the individual achievement of each building ... must be understood within its own setting through a criticial language and criteria developed for its context." [117]

However, rather than going into a comprehensive analysis of all the particulars, the following points will hopefully suffice for the purposes of this study:

4.3.1.2. Changing Attitudes in Architectural Practice and Professionalism

Particular endeavors for changing the physical aspects of the built environment as part of the more general efforts of westernizing the Ottoman society were seen first of all in Istanbul. In the last quarter of the 19th century, architects of minority extraction like several members of Balyan family as well as foreign architects who had been commissioned for special tasks, have greatly influenced the building activity in the seat of the Empire. The Tanzimat period is also known as the time during which European architects were not only allowed to practice in the Capital but were even conferred with medals and degrees by the Sultan on occasion. [118] The quality of their work shared much with the then reigning style of ecclecticism, touched up

by an attempt to incorporate Ottoman and/or Islamic elements in the design of public, institutionalized buildings, palaces and the like. Only occasionally were there rare instances of residential buildings to be designed and erected for certain special groups such as the personnel of the Royal Court or some minorities, e.g. the Akaretler row houses for the employees of the Dolmabahçe Palace and the housing estates developed by the church authorities for some Christian denominations in Istanbul. [119] Not surprisingly, the design of such residential clusters of multi-unit dwellings generally differed significantly from the more traditional houses of the remainder of the population.[120] It is observed that the ecclecticism that is apparent in the professionally designed public and institutionalized buildings in this period, including the professionally designed housing, has not been a characteristic of the residential architecture of the masses. Even the upper classes of the cities then lived in mansions which were in the Turkish vernacular of sorts [121] while only the newly rich Levantine merchants of Pera area in Istanbul and of some trade centers like Izmir, Samsun, Mersin, etc., enjoyed life in what may be termed Graeco-Roman style residences.[122]

Throughout the 19th century, Western influences plus the readiness of the Ottoman administration to adopt measures in the direction of westernization have brought about a gradual shift in architectural liking. The changes introduced in the life style, as reflected in the shaping of the physical environment, are first observed in the Capital before they appeared anywhere else within the Empire. Public buildings were the first to be effected, then the mansions of the wealthier class along with the buildings for commerce.

Only in the last instance the dwellings of a greater majority were influenced by these developments and that seemingly with considerable reluctance and indifference at first.[123] It is understood that as new forms and norms became effective in the shaping of the physical, built-up environment, there developed in time also a body of opinion which considered these as a result of the degeneration and degradation of Ottoman values, marking perhaps one of the earliest occurrences of public response to, and criticism of, the architectural practice in recent local history.[124]

4.3.1.3. Migrations, Changing Trade Relations and the Railroads

The situation had become even more compounded with the large scale migration to Anatolia which had increased with the first nationalistic stirrings in the Balkans in the early 19th century and which progressively became more and more problematic after the Crimean War in 1853-1854. Especially following the Turco-Russian War of 1878, commonly referred to as the War of 93 * literally millions of migrants had to be resettled until the close of the negotiated exchanges of the 1920s, owing to the persistent shrinkage of the Empire's boundaries in three continents.[125] One of the more direct outcome of this exceedingly important series of events has been the expansion of many cities during the second half of the 19th century. To take but one example, "the size of Bursa's population apparently changed little until 1877 ... then the city entered a long period of population transfers as the Empire's borders contracted ..."[126]

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* 1878 A.D. = 1293 H.

Parallel to the efforts of a wider-based westernization of the society, largely dictated from the Sublime Port, the Tanzimat reforms have also upgraded the rights and status of the Empire's minorities as well as the position of foreign traders from other countries, [127] leading to an eventual take-over of business from the Muslims who were formerly in control in the growing commercial centres, to the non-Muslims, i.e. the Greeks and Armenians of local stock. This was naturally coupled with an increase in the building activity within these busy and booming centers of trade. The newly acquired wealth of business groups seems to have been a factor behind the large number of 19th century residential buildings which are still in existence in many cities in Anatolia. That the architectural character of these may show a certain degree of outside contact and influence is observable in many cases and is perhaps due to the connections that the local businessmen were able to keep with the rest of the world. Years of systematic survey and documentation carried out by the METU Department for the Restoration and Preservation of Historic Monuments, among other valuable efforts, have shown that a considerable number of the houses existing within all the historic urban areas studied [128] remain from the second half of the 19th century and reflect at least some external connection maintained with the outside by these businessmen. This may also be due, in part, to the large scale immigration from other provinces of the Empire or to the possible contribution of the travelling builders who, allegedly, originated from western Macedonia, Epirus, Albania and areas which are now parts of the present-day Yugoslavia. "These areas, which produced the famous Debreli masters, gave birth to builders who worked in Rumeli and Anatolia, reaching as far as ... Egypt, building public works, bridges, caravanserais, mosques, hamams, and houses." [129] (sic.) It is also maintained by other notable

scholars, however, that the opposite has been the case: "The Turkish house, in its basic lines, originated in Anatolia. It then spread to Europe, in the wake of the Ottoman conquest, and established itself in certain parts of what today are Bulgaria, Yugoslavia, and Greece."[130]

The process of the change in the face of the architectural character of the urban commercial centers of the Ottoman Empire during the 19th century may have been further encouraged by the reforms in municipal administration that were introduced by an enactment of 1877 that allowed for elected municipal councils of six to twelve members who were presided over by the Mayor to be appointed from among the members.[131] The conditions set forth for eligibility for election, however, effectively restricted the membership to wealthier inhabitants. A natural outcome of this must have been that municipal services and local government subsidies were to be brought first to those parts of towns and cities where the rich do , or will, reside. This alone is probably enough to explain the emergence and growth of the wealthier residential areas in Anatolian settlements in the second half of the 19th century despite the general economic stagnation of the Empire.[132] On the other hand, probably the most important single factor in the country's changing trade relations, commercial structure, and the accustomed functions of towns and cities, has been the introduction of railroads also in the 19th century. Railroads have further affected the status of the local merchants by contributing to the change in the system of control over the already increased volume of trade and thus played at least some role in the building activities of the period, indirect though this must surely have been. A more direct impact of the railroads has been effective on the then current building technology by:

a) enabling new building materials to be brought from outside like plate-glass, cast-iron and steel, machine-made roofing tiles, sawn timber, etc.;

b) introducing the distinct style of the railroad buildings, stations, sheds and curtilages with their peculiar structure and construction system of cast-iron stanchions, metal roofs, and especially the use of jack-arches. Known in the Turkish architectural nomenclature as volta döşeme or volta tavan, jack-arches had become a common enough technique of construction in major port cities of Anatolia as well as in other areas along the railway lines in the 19th century. In Jordan, for instance, the local tradition of building in a system of rib arches supporting a roof of reeds and mud was quickly replaced by the use of rails discarded from the construction of the Hijaz Railway. The same change can also be readily observed in places along or near the other major connection of the period, i.e. the Baghdad Railway.

In this connection, the so-called 'purist' approach to the study of vernacular architecture must also be mentioned. In England, for example, certain classifications within vernacular architecture not only applied solely to rural buildings like cottages and farm-houses, but they even excluded examples built after the spread of a national railway network which, in the mid 19th century, was considered to have led to "the submergence of rural practices under national styles."[133]

The very important role of the changing mode of transport at the city scale, i.e. the wider use of the horse-drawn carriage, will be discussed later in the text.

4.3.1.4. Changes in Town Plans, House Types and Housing Patterns

A very strong source of outside influence introduced in Ottoman cities of the time, however, has been the immigrant population itself. Although much of the incoming groups were directed towards the less developed rural areas at the beginning, after an Imperial Decree of 1878 direct settlement of migrants was allowed in urban centers with sometimes better organized and planned quarters like the Bosnians' section (Boşnak Mahallesi) in Ankara or the quarter of the Crimean Tartars in Eskişehir. Not only the planning of these was based on the grid-iron plan but the individual houses also show differences from the traditional dwellings of the cities in terms of the use of materials, elements, construction methods, and the general principles underlying the house design.[134] It may be further noted in this connection that the documented efforts of the Ottoman administration, like those of Ahmet Vefik Paşa who regulated the resettlement of large groups of migrants in special areas immediately outside Bursa where he was the governor in the second half of the 19th century, are clear indications of the early attitudes in the housing of the immigrant population. There are frequent references to the establishment of special mahalles in Bursa and elsewhere with grid-iron plans dating from as early as 1862.[135] Nonetheless, it had soon become increasingly evident that adequate accommodation could not be provided single-handedly by the State. It is very probable that even in the officially planned and organized settlements much of the building activity was already carried out by the people themselves with only limited credits, loans, and/or free allocation of land.

This argument mey perhaps help explain the proliferation, in numbers as well as in variation of style, of residential areas and individual houses which were built in or around many settlements in Anatolia from circa 1870. In a sense, it may even be possible to speak of a 'state-subsidized vernacular' emerging through systems such as those adopted by the State for extending loans, technical help, guidance and land alottment.

Be it in a rural area or nearer the urban centers, the new migrants' quarters developing everywhere towards the end of the 19th century had a layout pattern of their own which was readily distinguishable from the existing fabric of the towns and villages of the period. They are almost invariably based on a grid-iron plan in Anatolia, Syria, Jordan, Palestine, etc., wherever a migrant colony had been established [136] although elsewhere within the Empire there were instances of the grid-iron plans developing independent of the migrant question.[137] For example, when chosen for the resettlement of a large community of Circassian migrants in Transjordan, the antique city of Gerasa (today's Jerash in North Jordan) already possessed visible traces of its typically Roman layout upon which the new city was indiscriminantly placed. The result has been a newer settlement, also with grid-iron plan in parts, but it is not very clear whether this is due to a conscious choice or a natural superimposition on an existing network.[138]

The practice, as connected with the migrant issue, may be traced to an Imperial Decree of 1856 which laid down the principles as well as the details of planning new settlement areas for the immigrants.[139]

A similar planning approach is noticed in the reconstruction of urban sections devastated by fires. Whatever the physical changes in the residential areas or other parts of the settlements, whether owing to fires or to the deployment of migrants, buildings dating from earlier periods seem to have been retained as far as possible. This is specially true for the examples of institutionalized architecture, i.e. mosques, hans, bedestens, hamams, but not so much for houses possibly because of the relatively less-durable nature of the earlier period dwellings. A rather illustrative example would be the town of Tire where a grid-iron plan which was introduced after a large fire that gutted most of the commercial section in 1865 did not exactly fit with the disposition and orientation of some of the earlier buildings that survived the disaster. A bath building, situated on the interface of the old and renewed sections, was -and still is- appropriately named as the Eski-Yeni Hamam. [140]

However, generally speaking, the Imperial authority and administration did not directly impose decisions on the individual buildings as much as it did on the planning issues of greater scale. In fact, there is but little indication that the central authority exerted strict control over the design and construction of dwellings on the designated or alotted land save for certain general rules pertaining to measures to be taken against fire hazards, building heights, or road alignments.[141]

There are other, perhaps parallel developments to be considered in this context: In many settlements of the period agricultural activity was of prime importance with fields, vineyards or orchards extending outside the limits of the main residential areas. Houses began to appear in increasing numbers within the agricultural land

among the vineyards and orchards toward the end of the 19th century and contributed in many towns and cities to the duality that was then already emerging in the residential pattern therein, by introducing a sparse distribution of residences among gardens against the well knitted and tightly-packed dwellings in other parts which could be dated to as early as the 17th century. [142] This can readily be seen in the still surviving examples of Safranbolu, Muğla, Ankara, Tokat, Kirşehir and many other settlements in Anatolia. [143]

The proliferation of orchard houses at this time may be connected with the introduction of the horse-drawn carriage as a more advanced form of transport which accompanied the coming of the railroads to several cities in the 19th century. [144] At the risk of spuriousness, however, one is tempted to state that the introduction of the horse-drawn carriage may also have been connected with the coming of the Rumelian migrants who may have brought this mode of transport along or at least helped to make it as common as it had become. The sequence 'migrants - horse-drawn carriage - orchard houses' appears more logical than the sequence 'railroads - horse-drawn carriage - orchard houses'.

It is also maintained, on the other hand, that the introduction of railroads did not immediately or directly reflect itself in the life or the physical appearance of the cities. [145] To reinforce the argument yet further, one could use the example of the city of Tokat where a section of the sparsely built orchard houses developed away from the hubbub of the earlier compact residential area at the close of the century. There is no railroad in Tokat but there has been a sizeable migrant community moving in by 1883. The individual houses in the newly developing sections of Tokat at the end of the 19th century,

on close inspection, are found indeed noticeably different from those of the earlier periods. They are almost exactly modelled after houses that exist in the upper-class residential quarters of cities like Izmir, Istanbul, etc., where western influences are more conspicuous. In Afyon where the introduction of the railroad (1897) coincides with a sudden jump in the city's population from 17500, as recorded a few years previously, to 30000 according to the 1898 census [146] there is also a subsequent change in the mode of building possibly indicating an outside influence which may be interpreted as connected with the emerging class of rich merchants who may have been Istanbulites or of local Greek and/or Armenian origin. To put it more directly, the formula 'different population=different building tradition= different houses' seems to be valid whether the 'different population' belongs to resident minorities or to migrant groups moving in from some other region.

On the other hand, there is also the argument that although orchard houses, which were built mainly for summer use in most instances, may have been made more easily accessible by the horse-drawn carriage later, the habit of resorting to a cooler place in the summer is not at all new. It is usually referred to as moving to yayla or bağ and in many settlements predates the said mode of transport. In the well-studied examples of Antalya, Alanya, and Muğla [147] where the seasonal transfer of the household was facilitated by the use of large pack animals, even the main gates of the courtyards of houses were shaped and dimensioned specially for the beast that were driven all the way into the courtyards for loading and unloading. These typically designed doorways are appropriately termed devekapısı in the local

building idiom and it is not really possible to hypothesize that there may have been a rational connection on the whole between transition to horse-drawn carriage and the patterns of house design and building despite the fact that the road layout, at least in part, could indeed have been affected by the changing mode of transport in a number of settlements. Only in so far as the resulting form of the residential fabric differed from the traditional organic clustering of housing units this may have reflected itself in the more regular siting of the individual houses and that only in the course of time. This is apparent in Ankara, for instance, where the later development of the residential areas outside the more restricted Citadel section is in a marked contrast with the densely packed housing within the walls. The houses outside the inner fortifications are larger, more regularly planned at all levels, and more spacious.[148]

4.3.1.5. Available Training in Architecture and Changing Attitudes Towards the Vernacular

Although the documented history of institutionalization of training in engineering and architecture goes back to the 17th century in Ottoman Turkey [149] the reactionary opposition to the development of state-organized schools, staged sometimes violently by the Janissaries who had fraternal connections with the building trades, did not allow substantial changes in the then available architectural training, practice, and organization until the second half of the 19th century. [150] Then, starting with the Tanzimat reforms, the ongoing transformation of the Ottoman society:

a) required changes in the economic set-up,

b) introduced new social institutions,

c) gave rise to important alterations within the class structure,

d) resulted in a gradual adoption of a new life-style.

All these duely necessitated that the services and functions of the architectural profession be redefined, its organization be modified, and new ideological orientations be formulated independent of the directives of the Palace as well as of the engineering discipline, in a process of development into a civil profession in its own right.[151] Still, it was not until the Society of Ottoman Architects and Engineers was founded in 1908 by a decision of the Second Constitutional Assembly that architectural practice became organized as distinct from the former close connection with the military or the Royal Court. Even then, it was not yet totally accepted as a profession socially esteemable enough, except perhaps among the minorities who had other value judgments.[152] This is manifested by the fact that of the 20 founder members of the Society 11 were architects, only 3 of whom were Turks by descent.[153]

In this connection, mention must be made also of a civil engineering school (Mühendis Mekteb-i Alisi) which was founded at the same time (1909) and of the existing school of fine arts (Sanayi-i Nefise Mektebi) which, under the direction of Osman Hamdi Bey, began accepting students through a special qualifying examination the same year. It is a further indication of the rather low status of the art schools among the Turks that in that year there was only one Turk as opposed to 38 minority students who took the examination.[154]

At this relatively early stage, the academic cadre at the available architectural/engineering schools was also dominated by expatriates. It was perhaps only natural that their efforts, a variation of the European ecclecticism of the period applied to Ottoman/ Islamic elements, were at best alien to the existing character of settlements and architecture of the country. A typical example is the new mosque which was a bequest of the Queen Mother and hence called Yeni Valide Mosque at Aksaray, Istanbul, designed by the Italian architect Montani. The somewhat distorted features and proportions of the building seem to have prompted what was probably the first instance of public criticism of the architectural practice for the Ottoman society.[155] Comments were even made on the need for a more traditional, Islamic and national curriculum in schools of architecture. There was furthermore a serious discontent among the population for the luxury construction for the use of the Royal Court as well as of the upper classes at the time of growing economic difficulties within the Empire.

Meanwhile, the bulk of the residential building stock of the country remained chiefly traditional-historical-vernacular which shared very little with what was being designed and developed for the small but privileged minority of the population. Architects' engagements came nowhere near adequate in reaching the masses. Professional services of architects were essentially limited to the design of public and commercial buildings. However, there are two noteworthy, albeit late, examples on the residential front, both by Kemalettin Bey: Fire Victims Apartments at Laleli, Istanbul and the Second Vakıf Apartments in Ankara.[156] Both buildings have quickly become popular among the elite who could afford the relatively high rents to enjoy such new comforts

like central heating,lifts, electric lighting, and European bath-room fixtures. Limited though it was, the acceptance of these buildings by a slice of the public may point to the beginning of a change of life-style at least among the upper and upper-middle classes of the time and can be considered as the initiation of a long period of apartment construction in many cities in the subsequent years of the Republican era. [157]

4.3.2. Developments in the Twentieth Century

Owing to long years of war on multiple fronts -culminating in the First World War followed by the Turkish War of Independence, both within the first quarter of the 20th century- not only the economy of the State was devastated but there were also serious tasks of reconstruction of the damaged cities as well as the resettlement of displaced communities. A new wave of migrants , coming in as a result of the population exchanges of the 1920s, added to the difficulties of the time. It was noted that the "available housing, vacated in the exchange, was in poor condition and could not be renovated because of lack of funds." [158] In this connection, the case of Mustafapaşa -formerly Sinassos- near Ürgüp may be illustrative of the situation. The town had lost all of its former population of tens of thousands of Greeks of Anatolian extraction in the exchange, only to be replaced by a much smaller number coming from western Macedonia. The newcomers, rather than practicing agriculture as assumed but with no guidance, developed instead a new trade of masonry building and other related crafts by dismembering vacant houses of the town and re-erecting their parts elsewhere for money. The second and third generation

after the original migrants are deservedly known as the master builders of the region today and one could still trace the uniquely characteristic and ornate building fragments transplanted by their forefathers in various settlements in the area: a staircase here, a balustrade, a window cill, an arch or a bracket there.

4.3.2.1. First Nationalist Movement and the Early Years of the Republic

Meanwhile, growing nationalism which was kindled earlier in the 19th century and flared in wars during the first quarter of the 20th, gave a new direction to the institutionalized practice in architecture specially after the transfer of the capital to Ankara as the seat of the newly proclaimed Republic. The urban institutional architecture that had developed as an admixture of Ottoman/Islamic/European features was close in essence to the 19th century ecclecticism of the West but the movement quickly gained legitimacy and approval among Turkish architects in addition to several expatriates who were practicing and/or teaching in Turkey at the time.

The ideological basis of the new trend in architecture of the early years of the Republic disseminated rapidly through schools, professional contacts and practice. Its application, however, was largely confined to government buildings, public institutions and the like. Ankara played an important role in this connection. It publicized the so-called Nationalist Architecture Movement by functioning as a showcase in which not only the large scale public buildings but also some of the houses were built according to the tenets of the period style. [159]

That the Nationalist Movement in architecture would form the substance of building activity in Ankara of the 1920s was very much in line with the fledgeling Republic's ideology. The development of the city from an Anatolian backwaters to a modern capital was readily identified with the success of the regime and symbolized the nation's breakaway from former connections and its rejection of the legacy of Istanbul. The Republic's intention was to free itself from the Ottoman image and to create fresh ideals including a new nation and a new environment. This presented a challenge to the architectural profession and, initially, the First Nationalist Architecture Movement seemed to be the way. [160]

Except a rather limited spread to other towns, however, the rest of the Anatolian countryside remained relatively unaffected by the First Nationalist Architecture Movement and the related efforts in Ankara although the official, institutionalized buildings such as schools, hospitals, factories, banks, train stations, etc., in this style became an integral part of the revolutionary change from Empire to Republic. The movement was nevertheless confined, once again, to the stately and institutionalized buildings.

A more serious shortcoming of the movement, on the other hand, was its essentially ecclectic character which allowed a liberal choice of historical Ottoman elements to be pasted on the otherwise modern structures of reinforced concrete. The revival of the Ottoman architectural vocabulary [161] was not only an open violation of the Republican spirit, severe criticism was also directed soon to the near-schizophrenic nature of the early Republican buildings:

> Ever since young poets have started to compose in the modern meter and ever since some have started to conduct the music of Turkish saz with a baton, a medrese architecture has also spread among our architects. Hotels, banks, schools, post-offices are now each a caricature of a mosque ... [162]

4.3.2.2. The Interlude

In addition to prompting what may possibly be the first literary outburst of criticism of the prevailing architectural trend in Turkey, the stance thus developing against the nationalistic movement grew into more serious questioning. An eventual replacement by more modern and international influences took place. This would have been expected, of course, considering the fact that the first priority of the young Republic, as in all progressive, revolutionary societies of the post World War I era, had been industrialization, modernization and economic development with the adoption of advanced technology. In the early decades, although the country on the whole remained largely peasant with the careful balancing of the importance of agriculture along the surge for modernity and industrialization as expressed in the well-known popular slogan of the period 'Köylü efendimizdir', the relatively small urban elite of the highly-paid military and civilian officials played a significant role in the acceptance of the western mode of living.[163] Coupled with the more emphasized shift to contemporary architectural practices in the West, this was quickly reflected in the willingness of the government to invite European specialists like Heussler, Jansen, Holzmeister, Wagner, Egli, Post, Taut and others. All in all, fourteen architects and planners are known to have been officially invited to Turkey [164] and many have sought refuge from the Nazi suppression before and during the WW II. It seems that the Republican leaders had thus preferred a more complete adoption of Western ways instead of sustaining the late Ottoman efforts for a

workable synthesis of the East and West. The Ottoman image of the state and society was considered obsolete and there was a radical refusal of old ways of doing things. Nothing was more natural, therefore, than to emphasize the technological aspects of modern architecture, the use of modern techniques and materials, and to follow in the footsteps of the current international architectural movements. Bauhaus, functionalism, modern expressionism were all too quickly adopted [165] as the modern movement became increasingly influential -under the sponsorship of State- in the design of all public buildings as well as the design of houses like those that were being built in the newly developing parts of Ankara. These had separate designation of rooms in the western fashion to indicate the specific funtions they are used and furnished for, e.g. living-room, dining-room, bed-room, etc. It may have meant "a simultaneous transition from the Ottoman house containing unspecialized spaces to a house type consisting of different, specialized rooms ... and functionalist architecture provided the means for the change in the house form." [166] Although the traditional Turkish house may have had its own very sophisticated articulation and segregation of activities -not only in allocation of separate spaces but also through many subtle, functional, cultural, symbolic and even semiotic references- it might not follow the same simplistic space allocation that reflected an altogether different mode of living and design. [167]

The marked emphasis on the newly constructed public buildings reflected the State's official support for modern architecture and, in a way, shaped the public opinion throughout the country. Theodore Post's Ministry of Health building in Ankara (1927), for instance, was widely praised in the media as "the most modern

building in Ankara which resembled the latest buildings in Europe." [168] (Emphasis added)

In contrast, however, and possibly owing to the relatively scarce resources of the time, little else was being done for housing anywhere in the country during the early years of the Republic. This meant that on the whole the majority of the population still adhered to the so-called vernacular traditions of building because this may have been the only means available to them. Secondly, whatever housing proposals there were, all had to be prepared by private developers who aimed solely at the narrow market of the richer urban elite. Consequently, "the residential buildings constructed in Turkey in the late 1920s and early 1930s were not intended for the needy, which constituted 80% of the population, but for the wealthy 6%." [169]

This does not necessarily mean that there had been positively no interest in anything outside the luxury of the urban elite. Architectural and/or planning proposals were also prepared for promoting modernity in rural areas. However, some of these were crippled by a helpless unfamiliarity of professionals with the needs and circumstances of the villages. It was rightly suggested in a special report that "before designing the new village house, it is necessary to study the house that the villager builds for himself." [170]

4.3.2.3 Second Nationalist Architecture Movement

Meanwhile, there was a general reaction developing gradually among the Turkish architects to the presence, practice, and teaching of the

expatriates. This led, in the first instance, to the strengthening of professional organization among the architecs. Secondly, coupled with the growing dissatisfaction with the problems of imported construction techniques and with the sleek flat roofs and large glazing of modern buildings which performed poorly in the harsh climate of Ankara, it renewed the professional interest in the local-national architectural values instead of the international-modern ones. The interest soon evolved into what is known as the second Nationalist Movement in Turkish architecture. Its starting point is usually dated to 1934 when a seminar on national architecture was organized by Sedat Hakkı Eldem to focus on aspects not of religious but civil architecture of the Ottoman period. The reason for the choice was that

> although the place of tradition in the creation of an architectural style with a national physiognomy was consonant with the strong nationalism of the early decades of the Republic, within the secular framework of the regime, tradition under religious pretexes could not be underlined as a national cultural policy. Instead, the vernacular tradition as a basic expression of the Turkish people and the land may well serve the purpose. [171]

However, despite its focus on the Turkish house as such, it is difficult to trace any populism in this direction in the early phase of the seminar. The accent seems to have been more on the wealthier residences, konaks, yalıs, and köşks, possibly indicating the comeback of the Ottoman elitism and a return to the old imperial Istanbul culture as a reaction to the modern Republican ideologies emanating from Ankara. [172] This is hardly surprising in view of the fact that customarily, even in the most direct references to the vernacular, what is generally meant is the houses of the elite, the upper classes and the notables but not of the overwhelming majority of the population everywhere. It is important to note, however, that:

a) the Second Nationalist Movement has quickly gained ground and popularity among professional circles;

b) the aim, in any case, has not been to seek a redefinition of the house design but "to control the design of the public buildings of the Republic." [173]

Other points to be mentioned in this context are as follows:

Firstly, even during the modern movement in architecture of the earlier decades, there remained a rather strong undercurrent of nationalism and an interest in the Turkish traditional-historical-vernacular architecture especially in the academic institutions.

Secondly, although it had emerged as a reaction to the modern trend, the Second Nationalist Architecture Movement did not in any way reject modernism. Indeed, "it viewed itself as being modern and it would survive only by espousing modernism."[174]

Thirdly, there are certain similarities between the First and the Second Nationalist Architecture Movements. There are both the products of times of crises. Both refer mainly to historical forms with the slight nuance that the Second Nationalist Movement has rediscovered "the Turkish house which is no more a minor house form than is the Japanese house." [175]

In this development, the contribution of the academic institutions has been more colourful and productive than merely giving directions. The younger generation of academicians in schools of architecture

have ambitiously pursued the documentation of the traditional architectural forms, mostly of the vernacular nature, to the extent that most of the promotion theses at the Istanbul Technical University throughout the 1940s and early 1950s were on some aspects of Anatolian architecture of the Turkish period.

Practicing architects, on the other hand, also had to fit in with the movement which seems to have had a relatively loose framework that allowed different interpretations to be made. Four such distinct approaches are discernible: [176]

1- The regionalist approach = focusing on local materials and climatic conditions,

2- The nostalgic approach = calling for a glorification of the past,

3- The populist approach = inspired not from İstanbul's upper class environment but from the Anatolian countryside,

4- The chauvinistic approach= emphasizing grandeur and monumentality.

A further similarity between the two nationalistic movements has been that in both there had been several expatriates either leading the way or joining in, like Mongeri in the first, Bonatz in the second. Ironically enough, however, it was Bonatz' Saracoğlu residential quarter in Ankara, completed in 1945, to which the first open criticism of the movement was directed. Bonatz was severly attacked for having borrowed elements from traditional architecture and attaching these onto new buildings. [177] He had also designed the conversion of Şevki

Balmumcu's Exhibition Hall in Ankara (1934) to function as the Opera House. In doing this, he had again borrowed elements such as column capitals, overhanging eaves,stylized saw-tooth cornices, lead-roofed porticoes, etc., from the classical Ottoman architecture and liberally attached these onto the originally sleek and modern-constructivist building. The criticism, therefore, may be considered as a general reprobation of Bonatz's design idiosyncrasies but it was also the manifestation of a growing annoyance of the Turkish professionals with the foreign designers within the movement which set out to be national. Question was asked: "How can 'foreigners' become 'national' in three months?" [178]

4.3.2.4 Post World War II Period and the Rise of Internationalism

The Second Nationalist Movement in Turkish architecture came to a somewhat abrupt end when the pendulum swung back a full cycle once again to the international-modern trends in the early 1950s. The two protagonists of the nationalistic movement, Sedat Hakkı Eldem and Emin Onat were the first to abandon it by submitting a proposal in the internationalist-functionalist style for the Istanbul Justice Palace architectural competition, thus heralding the impending dominance of internationalism in the years to come. [179]

The same years were furthermore marked by the end of the one-party rule in the political front. A broader democratization, an emphasis on rural development, and post World War II foreign economic and technical aid followed. This was reflected in the architectural profession first by reducing the degree of state control on the design of public buildings. Control was taken over by the Turkish Chamber of Architects,

founded in 1954 with powers to regulate professional practice especially through competitions as these were considered the most important means of directing, progressing, and reinforcing architectural styles.[180] Whatever the architectural taste, trend, style, or ideology, one of the more readily observable traits within the recent development of Republican Architecture in Turkey seems to be the rather persistent negligence of housing problems. In the early years of the Republic, mass housing could not have been programmed by the state on account of scarce resources. In later decades, on the other hand, attention of architects as businessmen was directed toward luxury construction that would secure surer profits. Consequently, difference between the housing conditions of the rich upper classes and those of the poorer masses, especially in major cities like Istanbul and Ankara, were found to be far greater than any observed in European metropolises.[181] This trend continued without any sign of abating and in the following decade luxury house construction drew no less than fifty percent of all capital investment in the country[182] while the voice of concurrent criticism has been far from effective, if not meek.[183]

The situation was made even worse when the construction of an ambitious highway network eventually facilitated a renewed influx to urban centres comparable to the 19th century migrations albeit with somewhat less planning, official preparation, and anticipation. The urban growth rate of a mere 3% in 1927 suddenly jumped to more than 9% after 1950[184] and the aggregate growth in urban population which had been around 20% between 1940 and 1950 became a stunning 80 plus % in the next ten ears.[185] The outcome , naturally, was a grotesque mushrooming of desperate self-built housing of questionable legality and clearly substandard quality,

accumulating around the periphery of urban centers while multi-storey apartments for the middle and upper income groups were being built elsewhere largely at the expense of the existing traditional-historical-vernacular buildings. In the process, the latter were being hastily demolished by developers to make way for the profitable yap-sat apartment blocks of often mediocre amenities and dubious architectural quality in spite of the horrendous prices.

Nor was the attitude shown by the State of the official organizations was any different. As early as 1933, legal provisions have been enacted for the elimination and clearing of cul-de-sacs in the renewal and replanning of urban areas.[186] This meant a gross alteration within the settlement pattern and brought with it the drastic realignment and cutting of major arteries through densely built existing residential areas in the 1950s, resulting in serious losses of the historical-traditional-vernacular building stock. Even the academic institutions which had customarily harboured and maintained interest and ideas centering around such issues as history, culture, artistic and architectural values joined in the bulldozing craze: To make way for the campus of the Hacettepe University, the largest single collection of historical housing area in Ankara -known as Erzurum Mahallesi of Hacettepe section which had officially been designated for conservation as early as in the Jansen Plan of 1920s and retained as such in all subsequent planning efforts- was totally eradicated. Only a handful of relatively insignificant neighbourhood mescids were spared. Not a single house was considered worth keeping by the university administration. What has been more distressing, however, is not the sad fact that hundreds of valuable historical housing units were heartlessly destroyed and many

people were driven from their homes, but that the said university authorities since then have chosen to move their campus to a considerable distance outside the city, leaving behind only the hospital and the medical school for which better alternative locations might have surely been suggested like the successful example of the transfer to Etlik of the Gülhane Military Hospital and Medical Academy.

An equally disheartening move by an academic institution was the insistence of the Istanbul University's Institute of Management to build an imposing complex of buildings for an esoteric use, independent of the university's general plans and policy of campus siting and development, on a site within the officially designated Bosporus conservation area adjoining Rumeli Hisarı. Despite serious reservations and vehement objections from many directions, an architectural competition was called in the early part of 1970s. In the process, the members of the initial jury, appointed by the Chamber of Architects, eventually resigned upon disagreement with the institute administration on even the most basic issues of planning, conservation, and architectural brief. The competition was later resumed under a new jury, however, and the very determined administration of the Institute of Management did indeed manage to have their way at the end and finally succeeded in converting a sizeable portion of the conservation area for their purpose.

On a broader platform, ideas of liberalization of economy, free enterprise, unheeded property ownership, etc., encouraged by the political orientation of the period between 1950 and 1960, and coupled with the increasing admiration of the public for the consumerism

of the West, were enough to give the final push to the historic vernacular building stock on its way to further dereliction. Although, on the whole, people were still maintaining a vernacularism of sorts through the self-built gecekondu practices in their search for the solution to housing problems, many were turning to modern materials and techniques in the hope of sharing at least some aspect of the luxury buildings that they would not have access to. For a long time, however, salvaged fragments of demolished vernacular houses were re-used by gecekondu builders and an important business flourished out of the practice in several cities. [187] Most owners of the surviving examples of vernacular houses, on the other hand, regarded their property a mere nuisance, anxiously awaiting official planning decisions for renewal that would attract developers and contractors with offers of sudden prosperity. Any mention of a designation for conservation would have meant the shattering of their dreams, the dreadful collapse of any hope of keeping up with the rapidly escalating materialism of the time.

4.3.2.5. The Troubled Decades: 1960 to 1980 in Retrospect

Following the military intervention and the ensuing adoption of the 1961 Constitution, a general opening to the left was introduced in the country. This not only became the starting point of a new ideological and socio-economic changes which eventually contributed to the dramatic crises and political polarization of the 1970s, but was also a very important factor that influenced much of the contemporary intellectual and artistic activity in the country. Several points exhibit themselves as significant in this connection:

1- The interest in social issues was increased in the two decades in question, leading to a growing cultural consciousness and social awareness on the part of the architects, manifested in its sharpest outline in the activities of the Chamber of Architects [188] despite sericus frictions within the organization at times.[189]

2- Meanwhile, social and public obligations of the State such as the building of hospitals, schools, government offices, etc., were made the subject of official architectural competitions while growing industry and business invested in and promoted the construction of office buildings and industrial complexes. The emphasis given to the design and realization of tourist resorts, holiday facilities and luxury housing, on the other hand, reflects the public's inclination, taste and ideals as well as the architects' perhaps somewhat paradoxical attitudes concerning their choice in offering their professional services, especially in view of the increasing social awareness among the elite and the professionals.

3- The total number of architects in this period gradually rose to a point of near-saturation by mid 1960s, [190] adding to the ongoing arguments and frictions within the Chamber and, eventually, leading to the emergence of further differences and separation of specializations such as the establishment of the Chamber of Planners as an independent professional body after severe hardships, objections, and even legal approbation of the High Court.

4- On account of overpopulation of architects, the same years are also marked as the period in which a keener professionalism developed first as a jealous safeguarding of the trade against others, then as a struggle for eliminating competition by foreign firms, and finally in securing better prospects and conditions of employment

for free-lancers as well as those in the employment of the State. [191]

5- Paradoxically enough, this has also been a period of the emergence of privately owned and operated schools of engineering and architecture which have caused even further increase in the number of architects and, consequently, unemployment became an imminent danger by the mid 1970s. Some sought their fortune elsewhere [192] while most had to put up with the country's social and economic hardships for which the distorted economic system and the political regime were generally blamed. The discontent of the professionals, promoted further by and guided within the professional organization of the Chamber, soon became a radical opposition which evolved into a broader-based leftist criticism of all issues in the course of time.

While the standards and the quality of the newly established private schools of architecture was initially found unacceptable for professional registration, other schools were:

a) becoming arenas of active political debate although the endless discussions had in fact little bearing on architectural issues,

b) adopting at the same time "new concepts such as scientific analytical studies and systematic design, objective methods for environmental control and architectural science, environment and energy-conscious designs, and cybernetic or semiotic approaches to architecture which were introduced into the curricula ..." [193]

One of the more important developments of the period has been the opening of a graduate department within the Middle East Technical University, Ankara, for the restoration and preservation of historic monuments. The new department quickly fostered a broader interest,

among other issues, in the traditional-historical-vernacular buildings, the existing fabric of the historic urban environment, and a more interdisciplinary approach to conservation.[194]

On the legislative front, a new Antiquities Law was enacted in 1973 which included provisions for a more comprehensive conservation albeit still with references to the already much outdated Antiquities Code of 1906. It gave the State additional power and responsibility to designate historic sites for which conservation plans were to be prepared in due course. In the interim, designation by the Supreme Council of Immovable Antiquities and Monuments (GEEAYK) brought total restriction to the owners' rights to redevelop their property often with little or no compensation, credit, loan, or assistance or guidance. The only exception consisted of a) compulsory purchase or expropriation (istimlak) which was priced usually at an inferior rate set well below the market value of the property, b) appeal through the High Court.

The same decade also witnessed a number of pilot or otherwise leading conservation projects most of which were either done or assisted by the universities but not fully implemented for lack of funds and public cooperation, or pending the High Court's decision on appeal applications not only on individual properties but also on the entire designation decision by the GEEAYK as in the case of Kütahya historic site which was appealed ironically by the Municipal authority that was to implement the decision.

Some of these hindrances were gradually removed in the latter part of the decade. Regulations on financial and technical assistance to owners of properties slated for conservation were finally put to force in 1979, a useful cadre of adequately specialized architects and planners were trained, and a large number of designations were made by the GEEAYK. Public acceptance of the concept of historic site, i.e. conservation areas and urban scale conservation specially as concerns the examples and ensembles of vernacular houses, however, has been far from encouraging, let alone total or satisfactory.

In the early 1980s, universities' contribution was brought to a rather questionable level when the new Higher Education Law of 1981 (2547) reduced the status of the existing restoration departments to mere chairs within departments of architecture in a move contrary to the current developments in many other parts of the world. The GEEAYK was also given a new status with several branch committees of regional character while the same regional diversification was adopted in a simultaneous reorganization of the High Court.

Outside the schools, the architectural practice through competitions as well as official commissions enabled at least some members of the profession to "search for a new formal vocabulary of expression other than the prevailing canons of the international style." [195] Architectural intellectualism of the past two decades on the whole "remained nationalistic -or patriotic- in defending the national professional rights ... or defending the national historic heritage, while using a Marxist terminology and a materialistic approach ..." [196] as more and more of the traditional-historical-vernacular buildings of merit disappeared under their very eyes. Social criticism, meanwhile, had

concerned itself with norm only in two cases. First, in an attempt to create the so-called New Nationalist Architecture it referred to the two earlier nationalistic movements.[197] Second, it searched for a new theoretical synthesis "inspired by the work of Tafuri and structuralism and with the latter's impact on Marxist thought."[198] However, there were also a multitude of various formal tendencies , on the part of the practicing architects, that were neither deeply rooted nor decidedly rejected. They were, in the main, openly arbitrary choices. Some critics, in their categorization of these much tangled trends within the architectural practice, have adopted a rather classical duality of 'rational' versus 'irrational' attitudes.[199] Notwithstanding the view that such a dichotomic classification becomes not only vague, abstract, and ambiguous in its references, it also points to an obvious paradox in itself for the adoption of categoric classification of this kind is in clear contradiction to its own condemnation of a priori formal choices; the attitudes toward the vernacular in this period may nonetheless be connected to these approaches. Rationalism, for instance, when taken as the best possible adaptation to environmental constraints, may be considered closer to regionalism and even to vernacular studies in that it often involves a first-hand examination of the relationship between a given piece of environment and the culture that is connected with it. However, some find the term regionalism itself slightly misleading and almost impossible to define beyond some common characteristics such as materials or the climate.[200] From this point stems another focus of the intellectual activity of the period, i.e. the emergence of history as a key issue which was given an additional boost in mid 1970s with the 50th anniversary celebrations of the Turkish Republic. History

also played a significant role in interpretations of the semantic dimension that surfaced within the regionalist approach. For some, semantics relates to historicity in architecture and as a metaphysical importance while others maintain that it is to be taken in linguistic and semiotic context whereby the "message is carried by and through codes and codes themselves are only established through history." [201]

In a wider perspective, it is not too difficult to see that during the two decades from 1960 to 1980 the operational criteria used for all architectural evaluation have been generally ambiguous, imprecise, and often subjective and inconsistent because of a definite lack of the requisite theoretical and historical background. "General and vague concepts were often used in order to set up formal categories, categories related to intentions, Gestalt principles and details were mixed up, values belonging to different levels of conception and intellectual context were employed as equivalent in making value judgements ... the result was imprecise formulations."[202]

This confusion is partly due to the nature of architectural criticism itself as discussed earlier in the text. The absence of counter-criticism during the past two decades further contributed to the blurredness and so did the lack of a conceptual framework and an historical tradition of criticism in the country in general. [203] It is also partly due to the diversity of attitudes observable in the architectural theory and practice of the period which, in the prevailing fragmental and pluralistic milieu, consistently shunted between innovation and history for more than half a century.

The younger generation of architects and architectural students in Turkey, especially in the 1970s, continued to question history largely on the basis of a somewhat narrow and occasionally distorted mixture of leftist ideology and materialism despite contemporary efforts and developments within the academic institutions on one hand[204] and the much wider international interest in history, conservation, cultural property and vernacularism on the other.[205] Even declarations aiming to rectify the aberrations by using similar terminology[206] remained short of effective for they generally fell on deaf ears: "-Ya beyim ... Tarih, ev, karın doyurmuyor ki ... Hem köylü, işçi ne anlar tarihten, evden ... O, karın doyuracak işlere bakar."[207]

In the latter part of the 1980s, the field still seems a long way from being fully explored:

> The nineteenth century remains a dilemma and a challenge. It has for many years been refuted both in the West and in Turkey and its merits are recognized only in a few conservation projects. The plurality of the world's current architectural research is not deeply reflected in either architectural education or practice. A long way is still to be traversed and some synthesis to be achieved in order to avoid writing endlessly a palimsest which reduces historicity to a mediocrity of already known interpretations.[208]

4.3.3. An Outline of Conservation Efforts :Statutory Background and the Organizational Structure

Generally speaking, and for the specific period in question, i.e. from 1973 to 1983, the statutory framework for the care and conservation of cultural property in Turkey may be examined according to the following:

1- The type of the statutory provision:

a) the Constitution

b) Parliamentary Enactments (Laws)

c) By-laws, regulations, circulars, etc.

2- The definitions contained in and the scope and coverage of such provisions:

a) in terms of historic-cultural-natural assets

b) in terms of movable and immovable cultural property

c) in terms of conservation areas (sites) to be designated under such provisions

3- The related concepts such as:

a) property ownership rights

b) private good versus public interest

c) expropriation and compulsory purchase

d) tax relief, exemption, grants, loans, assistance and penalties

4- The organizational structure

a) at ministerial level

b) at municipal level

c) at public and individual level

Along the outline above, main issues relating to the conservation of cultural property in general and the individual examples or ensembles of the traditional vernacular architecture in particular, are to be found under such Constitutional directives as those which regard:

* the right to live in a healthy enough environment,
* the provision of adequate housing for the masses,
* the safeguarding of the historic-artistic-cultural values.

Under the Constitutional directives, guidelines, and principles, further details of the necessary statutory framework should basically be contained within the following:

a) the legal provisions enacted for the regulation of planning procedures,

b) legal provisions enacted for the express purpose of the care and conservation of cultural property.

Since the concept of cultural property by definition entails not only the single masterpieces of outstanding interest but also the groups, ensembles and sometimes whole sections of historical, traditional urban or otherwise vernacular examples and settings, it is especially important to see the relevant provisions of the planning laws in this connection.

For the period in question, the principal legal enactment for the regulation of physical planning of urban settlements was the Law 1605 as amended by Law 6785. However, some provisions of the Law 6785, relating to to the care of cultural property, had been overruled by the passing of the Antiquities Law 1710 in 1973. Principles set forth in the Law 6785 for the establishment and the composition of survey teams for the inventorization and evaluation of buildings to be conserved, for instance, had been rendered practically ineffective and inapplicable with the adoption of an alternative procedure.

Without going into any lengthy discussion of the details here,[209] it should suffice to point out that possibly the most important single impact of the Law 6785 in this respect had been the application of the then current official process of the ratification of town plans to the

conservation proposals also. This meant the approval and endorsement of these proposals by the Ministry of Reconstruction and Resettlement as well as by the municipal councils involved, in addition to the GEEAYK. The new ratification process required additional and time consuming special procedures of review and control for which neither the said Ministry nor the local municipal councils were adequately prepared. Furthermore, the restrictions imposed by conservation decisions drew significant objections specially from the municipal councils the members of which usually had direct or indirect interests in planning-conservation-redevelopment-renewal proposals and did not readily share the evaluations of the GEEAYK or other experts or authorities.

A closer examination of the Antiquities Law 1710, on the other hand, would also yield several interesting points. On the whole, the Law 1710:

1- introduced the concept of conservation areas (sites) to be designated by reason of historic, natural, or archaeological merits and thus significantly broadened the scope of statutory provisions in this connection,

2- brought further clarification to the definition of immovable antiquities, monuments, building complexes, etc., so as to facilitate better the conservation of cultural property of different kinds and at various levels.

Upon further examination, however, it is seen that the effectiveness of the provisions of the Law No 1710 was somewhat hindered by the lack of a proper reference and definition of urban ensembles within

the concept of conservation areas. This meant that the legality of the decisions to designate conservation areas in urban centers of any size could essentially be questioned. Therefore it necessitated the building-by-building inventorization to be made and individual conservation decisions to be taken for traditional vernacular examples that constituted the general character of the conservation areas. Objection of the owners then followed and the tempo of the subsequent work, i.e. the necessary technical intervention, was seriously hampered by delays in the legal and/or approval procedures.

A very important part of the statutory framework in this connection concerns the standard by-laws and building codes in many of the municipal areas. The uniform format of these, which predated the enactment of the special provisions of the Law No 1710, had not been altered and amended according to the added requirements of conservation decisions as regards the width or alignment of roads, densities, building or floor heights, dimensions of elements, etc., for which the standard codes contain norms that were often incompatible with the formal features and qualities of the traditional buildings and settings,

A primary weakness of the statutory provisions of the Antiquities Law of 1973 as concerns the conservation of traditional vernacular buildings and settings has been the strange ambiguity which surrounded the exact boundary of the Law's coverage. It was not clearly stated whether or not vernacular houses were to be included among items for conservation which were cited by name within Article 1.

Another intrinsic shortcoming was the absence of a just and balanced sophistication of the concept of personal benefits as opposed to the notion of public interest. Although it had been implicit in the essence of the 1961 Constitution, the two concepts were never fully elaborated to a practical degree in the Turkish civic and statutory system.[210] It was often overlooked, for instance, that sometimes there ought to be limits set for the exercize of the individual property ownership rights -i.e. personal benefits- in view of the greater social gains to be expected from such restrictive decisions as those of conservation of cultural property -i.e. public interest- within an acceptably balanced system of compensation or other equities.

When looked at from the point of view of organizational structure and practical applications, the statutory provisions in force between 1973 and 1983 showed the following peculiarities:

1- The sole responsibility and authority for designating conservation items and areas was vested with the GEEAYK while the very important endorsement and official approval and ratification of the subsequent plans and proposals, including the basic evaluations of buildings to be conserved, was distributed among other organizations.

2- The same organizations, i.e. the Ministry of Reconstruction and Resettlement and the municipal councils, were not legally entrusted with participation in the required inventorization, evaluation, and preparation of plans and proposals.

3- There has been no special reorganization at the various echelons of governmental structure, like at the ministerial level, to cater for the added demands arising from the broadened coverage of

conservation which included the safeguarding of vernacular buildings.

4- Since its inception, and particularly from 1973 to 1983, the GEEAYK had been the only organization that was instrumental in forging a sound, nationwide policy of conservation with sufficient consistency over the years to justify the dependability that the Council has been credited with. Further, the legal system in Turkey enables the individual administrative disputes between the State and the citizen to be arbitrated by the High Court and this has provided an additional respectability for the Council's decisions although it may have also created a mild opinion of doubt as to the finality and irreversability of designations made by the GEEAYK. In general, the Turkish statutory system as regards the safeguarding of cultural property including the examples of vernacular buildings, was generally found more adequate and articulated than that in many countries [211] despite various obstacles and loopholes which made the practical implementation difficult at times. It was occasionally voiced that main difficulties in this respect did not originate from statutory or organizational inadequacies but from other sources starting with the available process and criteria of architectural evaluation of the vernacular buildings. [212]

III. QUESTION OF EVALUATIVE CRITERIA

5. MAIN ARGUMENT

5.1. Notion of Evaluative Criteria

Very serious attention was directed by researchers throughout the 1960s and 1970s to the techniques, methods, and systems of environmental analysis and evaluation as part of the wider field of man-environment interaction. As a result, much valuable information became available on the subject. At the same time, there was a pronounced tendency towards the possible externalization and systematization of the design process and methods at many levels. The two endeavors were obviously related in that the accumulating research in M.E.R. accounted for this tendency and vice versa. The situation in general stemmed partially from the 'art versus science' dichotomy that has always existed in architecture and emerged as an effort to bring forth the scientific Dr. Jekyll of the not-so-mildly schizophrenic discipline. Along with the increased professionalization of people's life styles through architecture has come a new battery of social science experts to help architects. Complaining of the traditional architects' intuitive approach, untested by the experimental method, these experts have called for more 'scientific' information about the way people use space.[213] The main focus thus centred around making the architectural profession and its 'mystical' creative and evaluative processes more measurable, more predictable, more repeatable... in short, more scientific in the fashion of the natural or human sciences. Although

basically a somewhat outdated notion[214] this scientific inclination quickly led to the establishment of special courses, degrees, and even independent departments of architectural sciences in many schools. A detailed state-of-the-art in this topic is outside the scope of the present thesis. However, some of the more pertinent knowledge that became available for the assessment of environmental quality will be referred to here. It will not only contribute to the main objectives of the study but it will also reiterate the view that most of the efforts exerted during the past decade or two concentrated more on these methods, techniques, and systems of measurement for producing design data on one hand, and on studying of such methods, i.e. the methodology on the other .

That the same environment may be perceived and evaluated differently by different groups and individuals is closely linked with people's values, experiences, and expectations which may be observed at three levels:

* use level
* value level
* symbol level

Values relating to tangible benefits, personal attachments, historic references, association with social strata, etc., are all at work when a building is evaluated:

> a run-down area is seen differently by a designer wanting to renew it, by people living in it at low rent ... and by the real-estate man ... the area might be evaluated as slum or as a desirable neighbourhood ... the same area may be seen as symbolizing the architectural heritage of the past, the home of the noble working-class people or as a cesspool of crime and danger, symbolizing the shiftless poor. [215]

Clearly, the evaluative criteria that people use in making environmental and architectural judgments are based on a very complex system of values, symbols, meanings, attachments and associations which are largely defined or determined by world-views, value systems, life styles, images, ideals and schemata. Evaluation differs from person to person even further, depending upon:

* type of architectural/environmental product being assessed,
* the person who makes the evaluation,
* the type and purpose of evaluation intended,
* how the product is presented for evaluation,
* conditions of perception. [216]

Complex as they are, the systems that were researched extensivly in the 1970s had a major drawback in one particular respect: they did not isolate the question of criteria beyond its dependence on so many variables as mentioned. At best, certain generalizations and often broad, vague, and flexible terms were offered to serve as a kind of criteria like 'aesthetic qualities', 'visual complexity', 'social cost', 'privacy', 'variation', etc., but on the whole it was overlooked that the general ambiguity surrounding the question of criteria may only be clarified by identifying some of the constituent elements of environmental quality which is composed of discriminable components which relate to the dwelling, the neighbourhood, the larger setting and the existing social characteristics. [217] Instead, what had been measured, studied and categorized in research undertakings was essentially the individual and widely differing personal responses to the environment by using questionnaires, the semantic differentials, a variety of observation techniques, studies on migration, cultures, etc., and

correlating these with the form of the built environment. Valuable though it was, the yield further indicated the complexity of people's esoteric and questionable criteria of judgment while the physical properties of the evaluated object (building) effectively remained in a secondary position despite experiences in measuring against established numerical or otherwise norms based on a variety of inputs. It is now apparent that when confronted with a building of past periods, the available norms and standards pertaining to the physical performance of buildings will have to be very carefully reassessed. As with the people's personal evaluations and criteria, it is possible that the technical norms and standards of the contemporary practice in the building trade may not always be usefully employed in the correct assessment of the traditional vernacular houses to be slated for conservation. Two points emerge as being of some consequence in this connection:

a) the examination of various factors which may be at work when people pass judgment on a building (as concerns criteria).

b) the 'measurability' of the professionally or technically unqualified responses of the public to elements of the physical environment (the use of S.D., T.T.R., etc., for the purpose).

5.2. Factors Affecting the Construction of a Model Criteria

The interesting argument that may be substantiated on the critical evaluation of the technical interventions of conservation/ restoration efforts and their effects on authenticity, originality, and age-value, will not be elaborated here. Instead, an attempt will be made to examine in further detail the possible filtering factors

which may affect the public stance towards the surviving examples of traditional vernacular houses with particular reference to the situa-tion in turkey in recent years.

The filter model mentioned earlier in this thesis promises to be applicable to the situation in the field of conservation where the starting point for decisions -i.e. evaluations with the ultimate objective of physical intervention- entails answers to the following simple questions:

a) what will be conserved?

b) who will conserve it?

c) who will it be conserved for?

5.2.1. FILTER I: Priorities

It is clear that answers to question (a) will obviously outweigh the others but as regards the operational stages, the first step in any conservation decision is often the formulation of a policy frame-work within which the above listed questions are amalgamated into a single one: "who will conserve what and for whom?" [218] Although basically valid and correct, for a long period in the recent history of Turkey this question has yielded no productive result in securing the future of vernacular houses because attention was often and easily shifted to political and ideological arguments in which conflicting world-views clashed and prevented an unbiased, workable systematization of criteria to be developed for objective professional or otherwise evaluations. [219]

In respect of 'monuments proper', no such questioning was needed since all were legally and effectively placed in State custody and ownership. Vernacular buildings, on the other hand, remained outside such protection. [220] In countries like Greece and Turkey which are renowned as the birthplace of archaeology and historic preservation, so much attention was directed to classical antiquities alone that in Athens, for instance, the historic vernacular residential district of Plaka is considered a mere obstacle to the further excavation of the ancient agora underneath it . [221] Vernacular houses were also treated generally as ordinary items of commodity with volatile exchange value that overwhelms most other evaluative considerations as long as rules of market economy freely prevail. This has indeed constituted by far the most serious drawback in the establishment of any comprehensive criteria for evaluation because owners, local authorities, investors, property developers, professional planners, architects and even the academicians have all too often given priority to the costing, profitability, and economic viability of vernacular buildings in Lira and kuruş and hardly anything else. [222]

Throughout the decade of 1970 and 1980, another main focus of discussions centering around the conservation issues related to the sharp ideological differences which were then shaking the society at many levels. Parallel to the very distant attitudes exhibited by the professionals, administrators, and the public in general, interest in the traditional vernacular buildings was regarded, among other things, as a "romantic bourgeoisie fantasy", "a leftist ploy to eradicate individual's right to property ownership", or "an expensive luxury which only the richest countries can afford and enjoy." [223] Although it must be conceded that "the relative nature of priorities is of

great importance in the environmental context and it involves the subjective evaluation of the relevance of various things for satisfaction as well as the costs involved" [224] (emphasis added) and that concerns and ideological extension thereof may function very much as filtering mechanisms in people's evaluation of the physical environment, it is nevertheless also true that vernacular buildings rate high among the cultural responsibilities and assets of a society and hence are entrusted for safeguarding to the Ministry of Culture not only in Turkey but in many other countries as well. As such, they are to be seen over and above political or petty ideological committments whatever the country's level of affluence, socio-economic inclinations or administrative -i.e. governmental- structure. [225] Whether or not the Ministry of Culture's technical expertise -with a heavy inclination to museum objects and museological approaches to conservation which are applied to historic sites and the vernacular houses as well- was sufficient in tackling the essentially 'planning' aspects of the problem, is questionable. Meanwhile, less and less of the traditional vernacular building stock survives. The situation may soon become such that any surviving example, regardless of its architectural, environmental, historic, functional, or physical/structural shortcomings, will be grossly overvalued by virture of rarity alone, leaving no real need for the construing of any other criteria for evaluation.

5.2.2. FILTER II: Technicalities

It is generally true that many institutionalized examples like temples, palaces, etc., are constructed with better materials and they are consequently far more durable, even if less economical, compared

to the homes of ordinary people. The tendency to use more permanent and solid materials for cult buildings and tombs while dwellings are built of more perishable materials is a general and almost universal rule. Materials requiring more labour or effort may be considered more prestigious and are favoured and afforded largely by rulers and priests often at great expense. The preference for the less durable materials, i.e. timber, for most of the traditional houses is considered not only a sign of the worldliness of the dwelling as opposed to the sanctity and permanence of the religion, but it was occasionally a natural choice made on grounds of health also; Timber houses in Turkey, for example, were believed to be healthier. [226] There are many areas, however, where there is little difference in the choice -if not in the handling- of materials according to building type. Ankara's timber framed neighbourhood mescids, for instance, share much with the houses of the same period [227] and the entire building nomenclature of the Cappadocian region depends solely on a single predominant material, i.e. stone, regardless of the differences in building types or categories. Technically speaking, material is not the only determinant of form in architecture. [228] The same material may help produce different forms and different materials may be treated to have the same form like the case of arch form often given to essentially trabeated structures of timber, possibly in an effort to share the prestige of the arcuated stone buildings of elitist type.

The physical durability of buildings, manifested in their structural system or the choice and use of materials, may certainly affect the subsequent technical interventions necessary for maintenance, rehabilitation, etc., but it may at the same time strongly modify

people's evaluative responses to environmental situations to the degree of prejudices. A very high percentage of all negative evaluations tabulated in environmental surveys and questionnaires stem from the technicalities linked with structural stability, adequacy of utilities, or material condition of the buildings' fabric. [229]

It must be mentioned, however, that the prevailing notions of "technological obsolescence, of objects becoming useless economically, without reference to any remaining physical utility, are modern inventions, the result of the industrial revolution." [230] Until recently, obsolescence was a purely physical phenomenon which was being extended as best as physically possible thorough processes of salvage, recycling, patching, remodelling, and repair. It is a common enough conservation of energy which is to be found across every level of architectural practice of all preindustrial societies, institutionalized and vernacular alike. [231] In this sense, therefore, conservation may be considered as old as the human culture and closely associated with values attached to existing objects of all kinds and scales. Only as a result of the relatively recent impositions of the consumerist, throw-away economic notions that the the concept of conservation has become, for some, a hindrance to technical and economic prowess, the physical appearance of which often did not match the vernacular forms and schemata.

5.2.3. FILTER III: Legalities

At various levels of organizational structure within the society, one of the most indicative filtering mechanisms is clearly the legal framework existing for the regulatory interference of the State in

a variety of matters including the care of cultural property, ownership rights, and the balancing of the public interest versus individual privileges. Although the Turkish legislative experience in this respect goes back a long way in history [232] it is still observed that:

a) legal measures by themselves have generally been inadequately confined to either loose definitions or lengthy citations by name, type and/or category. When houses are not included by name in such citations -as was the case in the Antiquities Code of 1906 which had remained in force until 1973- there is hardly any legal enforcement for their proper evaluation to ensure their survival and conservation;

b) even when houses are mentioned in relevant legal provisions, it is not clear whether the evaluation and conservation will be directed towards all examples, only to the best, or to a certain proportion of select samples. According to most, this is the crucial issue involving the future of the surviving traditional vernacular houses. When it is considered as a mere matter of choice, the vital question then becomes "Who will make that choice and what will be the criteria?"

c) as a rule, conservation decisions -like legal judgment- can not be reached by opinion polls. [233] Therefore, there is always a measure of potential conflict in the ideally unbiased, neutral academic interests of the expertise used in legal proceedings and of the involved parties with often obvious financial expectations;

d) conservation decisions, however legal, cannot be enforced only as compulsory 'orders'. They must be supplemented by an adequately organized system of technical, financial, and advisory assistance to owners. Even after the conservation of vernacular houses became legally possible -singularly or within the framework of the historic site concept introduced inthe 1973 legislation- there has been no

encouraging improvement in practice. Despite comprehensive decisions of the GEEAYK for designation there was hardly any action taken in the direction of conservation, due to a certain extent to the considerable delay in preparing the supplementary by-laws of technical and financial assistance. Consequently, for long years the owners of designated vernacular houses have been deprived of the State's help and guidance and felt -justifiably- frustrated with the directly authoritative, almost undemocratic process of issuing preservation orders -literally. *

Meanwhile, people's peculiar preferences and priorities as regards their individual evaluations of environmental elements, including the examples and ensembles of the traditional vernacular houses, continued to attract the attention of researchers who tried to propose a workable system of 'objective' measuring of the 'subjective' evaluations of the environment. [234]

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* The term 'preservation order' is in fact of some interest. It may usefully be noted that in the British system the statutory action to follow the initial listing -i.e. designation- of a building as an historic asset to be preserved, is the issuing of a preservation 'order' although the State extends considerable help through loans, grants, etc., the ultimate step in which is the expropriation of the listed property if it is the only way to secure its survival. Expropriation is implemented also by issuing a compulsory purchase 'order' on the owner. In no case, however, is the term 'order' taken in the strictly authoritarian or military sense. [236]

5.3. Objective and Subjective Evaluations and the Question of Measurement: Use of the SD, TTR, etc.

5.3.1. The Semantic Differential

Proposed by Osgood and others as early as in 1957 [235] for the measurement of meaning particularly in the field of psycholinguistics, the method called the semantic differential has since then been amply tested and severely questioned as to what it is that it really measures, and the nature of the measurement it is claimed to facilitate. It has also been applied, especially in the 1970s, to such varied fields as attitude change, psychotherapy, cross-cultural semantic factors, mass media, advertising, acoustics, art objects, paintings and architectural research especially in reference to people's responses to the built environment.

Essentially consisting of seven point scales located between pairs of polar adjectives like 'good - bad', 'hot - cold', etc., the semantic differential is intended for subjects confronted with usually visual stimulus material. Therefore, it is by nature a verbal response, within preselected limits, to what is basically non-verbal material or objects. The subjects' responses, marked on the SD scale, are an indirect measurement of internal processes of evaluation which cannot be directly observed or controlled. This becomes the starting point for much of the criticism and questions directed to its usefulness. [237] It has nevertheless been accepted as a tolerable

measuring instrument "provided that the adjective scales are relevant to the stimuli; that these scales are a representative sample of adjectives generally used by the subject population to describe the stimuli in question; that they are dimensionally differentiated so as to take account of the multi-dimensionality of concepts and objects; and that they are geared to the particular subject population." [238]

One of the interesting results of the available experiments with the semantic differential is that the SD profiles for concepts like 'space', 'structure', 'system', 'element', 'proportion', 'rhythm', and 'visual sequence' proved that the architects use these as prestige formulae to protect their profession against criticism, to advertise themselves, and to upgrade their reputation. In other words, these are really nothing more than the pseudoscientific professional salesmanship jargon of the architects' business. Outside the realm of architectural professionalism, on the other hand, the semantic differential measurements do not add much to the available knowledge. In terms of people's responses to different styles and different architectural qualities, with or without the factor of age/history, for instance, it has merely confirmed that sociocultural backgrounds and previous life experience tended to influence the impressions of subject groups. When asked to evaluate 'old' and 'new' building façades, the subjects

a) were able to recognize the different styles of these façades -which is not an extraordinary achievement-,

b) responded differently to the stimuli according to their different background, e.g. whether they are German, Italian or other

nationals, indicating the already proven role of culture and past experiences in this respect,

c) positive evaluations of old façades were admittedly influenced by the historical circumstances and the prevailing intellectual and cultural media, not to mention the stark contrast that may be obvious between the visual representations of the old and new buildings shown to the subjects.

Although it is a simple, natural expectation that differences in the physical features of objects would easily be perceived and recognized by almost anyone, there is no such thing as the totally spontaneous or naive understanding of the visual or other art, nor is there anything that might be called 'natural talent' or 'natural culture' possible without formal or informal systems of acquiring sufficient expertise in evaluation of stylistic properties of art and civilization. Competence in this respect is achieved only with knowledge and possession of means of appropriation.[239] Evaluation of the same object, be it a renowned piece of art, architecture, or an example of vernacular dwellings, would obviously be made differently by people of different degree of consciousness of the appropriate evaluative criteria. The criteria used is, infact, what differentitates the connoisseur from the others.[240] In this connection, the use of the semantic differential in testing hypotheses concerning the relationship between different evaluations (in Switzerland) has shown that "subjects of higher socio-economic level tended to describe the historic town centres as places of culture and history .... In contrast, members of lower socio-economic level looked at these mainly as places for shopping and habitation, almost the way they looked at modern quarters."[241]

Similar experiments elsewhere in the measurement of responses to old and new façades according to the socio-economic background yielded, as was expected, that although they were able to differentiate significantly between the old and the new façades, subjects of lower educational level were evaluating old façades at a lower scale and the new façades at a higher level than the subjects with better educational backgrounds. The difference was not due to age but was found to be a matter of cultural experience, of formal and/or informal education. [242]

5.3.2. The Type-Token Ratio (TTR)

Concern for the objective measurement of subjective evaluations in architecture led researchers to another method that was borrowed also from the field of psycholinguistics: The Type-Token Ratio. This method had originally been developed in the 1930s [243] to measure the flexibility of linguistic sources and was widely used in the study of schizophrenic speech. The measurement, based on comparison with the speech of normal people, was made by dividing the number of all different types of words (nouns, verbs, adjectives) used by objects by the total number of incarnations of these "types" called "tokens". By using equal size samples of speech from subjects compared, the TTR provides an index of variability of the language behaviour for the evaluation of these subjects.

The Type-Token Ratio method has been applied to different compositions of architectural objects in order to measure their

variability. To do this, the type of façade elements are abstracted from real façades so that the TTR differences of various styles of façade composition may be established for comparison. It has been maintained that this can be done not only for individual buildings but also for whole streets or districts.

The major shortcoming and the primary disadvantage of the method is that while the façade abstractions used in experiments may be sufficiently meaningful for the trained specialists and the professional expert, who is able to translate these abstractions automatically to what they signify, the uninitiated may easily find the abstractions too distant and divorced from the real object to be of any use to measure any evaluation. Case studies included in Appendix A are organized on the base of such abstractions which are to be handled by the related specialists.

It has furthermore been shown that the proper evaluation of and satisfaction with the architectural product depends on the amount of information presented to the observer. [245] Therefore, contrary to some theories of perception of aesthetic quality, abstractions may not always contribute in a positive way. Appendix B contains studies with sufficient detailed information to augment the abstracted forms being evaluated.

5.3.3. Information Measurement

Another possible method of obtaining objective indices in architectural evaluation would be the information measurement which is based

on calculating the amount of information, in bits, from assumed subjective and objective probability of the distribution of certain preselected façade elements. It has been shown that a) the amount of information contained in an object such as the façade of a building, is directly related to the degree of simplification and abstraction made on its representation which is used in the experiment; b) façades of historic buildings of earlier priods and styles usually contain a higher level of information when compared with already abstracted modern buildings and, therefore, the latter eventually become rather "monotonous" and "boring" for the subjects in the experiment.[246]

The methods outlined above, especially the information measurement of façades in is sufficiently elaborated form, [247] all have their origins either in psycholinguistics (SD and the TTR) or in the field of information aesthetics which, in turn, owes much to information theory, semiotics, and analytical aesthetics of the American mathematician Birkhoff [248] whose thesis concerns the perception as a sensory effort and, as such, is related to the 19th century theories in psychology. [249] Being a mathematician, however, Birkhoff was inclined more towards "measuring" the aesthetics and the aesthetic satisfaction which he defined as the feeling of pleasure one gets from an object. What he aimed to measure was, therefore, the intensity of the feeling of pleasure due to the order of the signs of objects. The order, by definition, is the perceived relationship of the constituent elements and therefore is different for different arts. The measure of the order, it follows, must be defined empirically for each of the different arts. [250]

Excellent interpretations of Birkhoff's approach is to be found in a number of architectural research studies [251] but, taken along its general outlines, the strictly mathematical approach to evaluating non-mathematical stimulus (like the verbal measurement of the esentially non-verbal objects) would bring to mind certain questions in connection with the critical evaluation of the complex phenomenon of traditional vernacular architecture:

1- As a clear deduction from Brikhoff's formula, it is taken that at an equal level of complexity of objects, the aesthetic measurement increases in value as order increases. This means that greater the order among the elements of an object, more the feeling of pleasure one gets from it. Since the relationship between these elements, i.e. the order, must first be identified for the different arts, the first step becomes then to establish the principles and components of architectural order as relevant to the rich variety of traditional vernacular houses.

2- Another point is that aesthetic information measures are calculable only if the sign repertory of environmental messages of architectural objects is known. It then follows that the physical qualities of the architectural product must also be established in a workable formal vocabulary in order for any system of objective measurement to be applied. The first order of business, therefore, is to put forward the relevant façade systsems, components, and the order of composition that would be used in evaluation. Whether or not the same may be applied to plan typology is considered an interesting possibility which has been experimented with also.

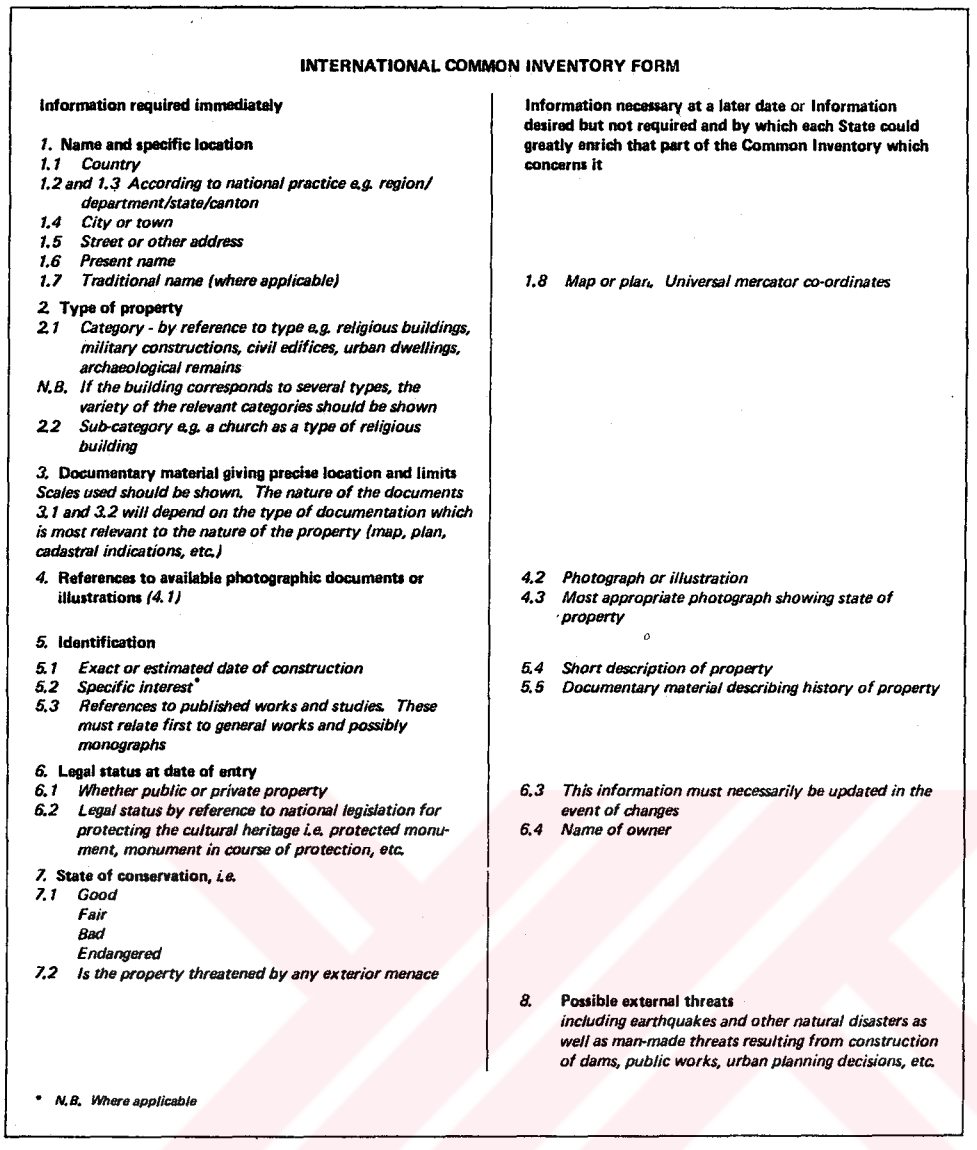
5.4. Guidelines and Principles

The views and methodological points outlined above are directly related to a proper evaluation of environmental /architectural elements especially when it comes to planning the future interventions like in conservation and/or renewal decisions. It is also necessary at this point, however, to look at some of the other pertinent material in this connection.

The previously mentioned recording or establishment of the physical features, qualities, and the characteristics of an architectural or environmental unit of any size, scale, or style -prior to the actual process of evaluation- is the sin qua non of preservation planning as we have come to know it:

> Before any country can develop a comprehensive policy for the care of its artistic and historic heritage, it must be able to quantify, identify, and classify the artifacts in question. Although this might seem a perfectly obvious precondition, however, it is a remarkable fact that the process has not been completed by any country on earth.[252]

When the available systems are analyzed one finds that the methodology of such work is more or less stadardized around the world, be it the individual countries or at an international level within the supra-governmental organizations, [253] and consists mainly of special forms on which salient information on each building is entered (Figure 2). Although used widely for inventorization purposes and as the basis for any subsequent evaluation/planning decision, these standard survey or inventory forms are admitted to have several limitations in that most of them are arranged to contain basically verbal data which is a "necessarily imprecise means of communicating the



INTERNATIONAL COMMON INVENTORY FORM

Information required immediately

1. Name and specific location
1.1 Country
1.2 and 1.3 According to national practice e.g. region/ department/state/canton
1.4 City or town
1.5 Street or other address
1.6 Present name
1.7 Traditional name (where applicable)

2. Type of property
2.1 Category - by reference to type e.g. religious buildings, military constructions, civil edifices, urban dwellings, archaeological remains
N.B. If the building corresponds to several types, the variety of the relevant categories should be shown
2.2 Sub-category e.g. a church as a type of religious building

3. Documentary material giving precise location and limits
Scales used should be shown. The nature of the documents 3.1 and 3.2 will depend on the type of documentation which is most relevant to the nature of the property (map, plan, cadastral indications, etc.)

4. References to available photographic documents or illustrations *(4.1)*

5. Identification
5.1 Exact or estimated date of construction
*5.2 Specific interest**
5.3 References to published works and studies. These must relate first to general works and possibly monographs

6. Legal status at date of entry
6.1 Whether public or private property
6.2 Legal status by reference to national legislation for protecting the cultural heritage i.e. protected monument, monument in course of protection, etc.

7. State of conservation, *i.e.*
7.1 Good
Fair
Bad
Endangered
7.2 Is the property threatened by any exterior menace

Information necessary at a later date or Information desired but not required and by which each State could greatly enrich that part of the Common Inventory which concerns it

1.8 Map or plan. Universal mercator co-ordinates

4.2 Photograph or illustration
4.3 Most appropriate photograph showing state of property

5.4 Short description of property
5.5 Documentary material describing history of property

6.3 This information must necessarily be updated in the event of changes
6.4 Name of owner

8. Possible external threats
including earthquakes and other natural disasters as well as man-made threats resulting from construction of dams, public works, urban planning decisions, etc.

* *N.B. Where applicable*

Figure 2: International Common Inventory Form (UNESCO)

visual characteristics of buildings." [254] there have been several serious and considerably successful attempts to overcome these difficulties both in academic institutions as well as by official organizations (Figure 3).

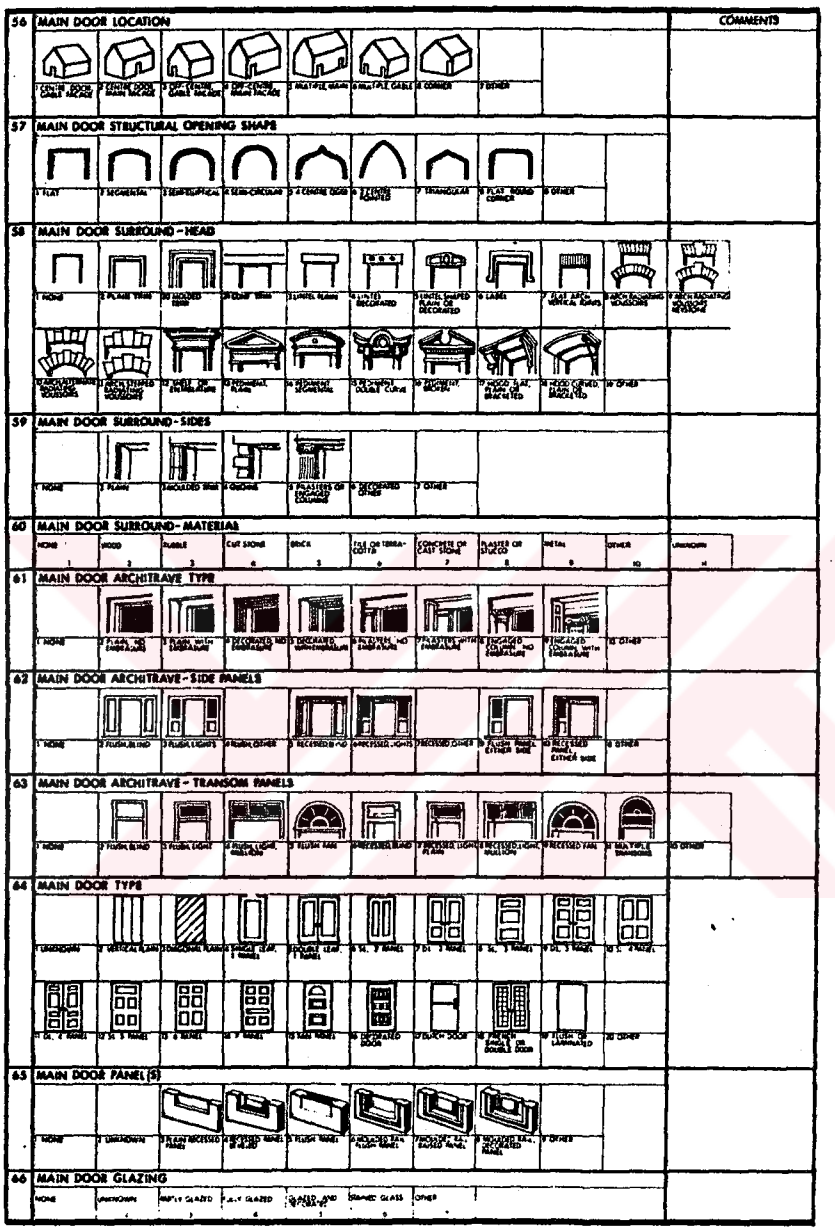
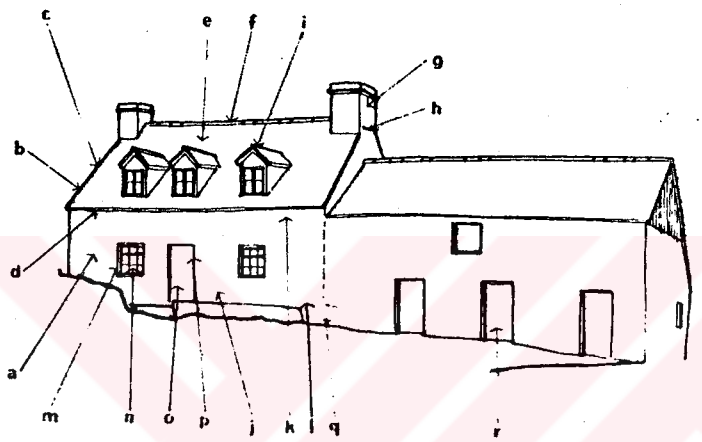


Figure 3: Visual character of data to be recorded.

Source : CIHB (Canadian Inventory of Historic Buildings)

The amount of accurate and detailed information that can be entered in easily comprehensible visual form is the basic concern of any survey work and the healthiest approach is best formulated by R. Brunskill as follows: [255]



a. walling material, shape, coursing, jointing, finish
b. roofing shape
c. detail at verge
d. detail at eaves
e. material, method of laying
f. ridge
g. chimney position
h. water tabling, etc.
i. dormers, position, shape, roofing, walling material
j. plan form
k. sectional form
l. staircase provision
m. window shape
n. window frames
o. door shape,
p. door details
q. relationship between farm buildings and farm-house
r. use of farm buildings.

On the other hand, it is obvious to the profesional experts that interventions to be planned require a much greater depth of studies [256] This is why the Council of Europe has adopted a dual system of the inventorization of Europe's cultural heritage. The system consists of

a) the 'protective' inventory of the buildings to be prepared as quickly as possible and with relatively superficial data on each entry;

b) the more comprehensive and detailed 'scientific' inventory that would be compiled at a slower pace over a longer period of documentation.

Although it is usual to start with the view that "the urban tissue that has come into existence at any point in the past presents a historical content and its physical existence is analyzed first of all formally for the basic criterion that yields regional variations and/or differentiations centers around formal qualities", [257] there are still a number of issues pending discussion and clarification beyond the merely mechanical documentation of factual data on the physical features of buildings:

As regards conservation decisions, it is true to say that the general policy intentions of official organization will often guide what will be designated for preservation. It is often found logical that since it is not easy to know what will be relevant in the future, there is an obligation to save the characteristic evidences of every major period and style so as to establish an environmental archive.[258]

It has been shown that a wholesale preservation is often inhibitively expensive and legally or practically impossible save for cases for which there is a very strong reason for or some easy way of doing it. In earmarking buildings and other environmental elements for conservation, therefore, the primary decision is based on a number of factors:

1 special architectural quality of
   a exterior
   b interior
2 structural and material condition
3 degree of authenticity and originality
4 level of adaptability
5 extent of required intervention
   a technical
   b financial
6 context within which it is situated

These may be used as the basis for the evaluative criteria as arranged in a matrix or other combinatory system that would allow a comparative grading to be made:

GRADING	1	2	3	or
	A	B	C	or
	0	5	10	or any other grading
FACTORS				
1				
a				
b				
2				
3				
4				
5				
a				
b				
6				

First three of these factors, i.e.

architectural merits
structural / material condition
degree of authenticity

are the primary factors which cannot bear alternatives. The rest, i.e.

adaptability
extent of intervention required
the context

are secondary factors for which possible alternative suggestions may be made.

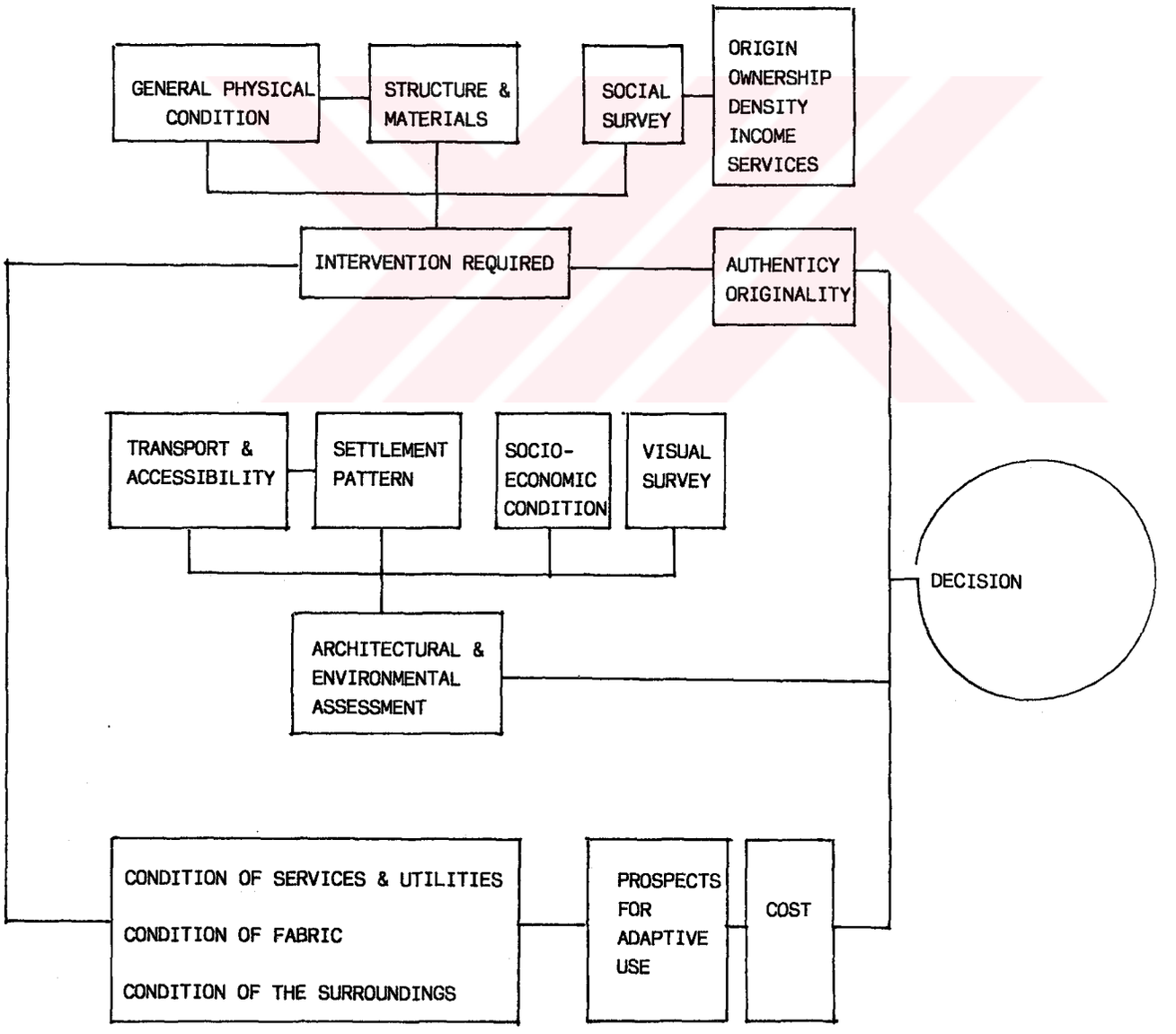
It is a common enough view that "where old structures cannot support present functions without impairing those functions and unless they are of exceptional didactic or aesthetic value, they can be cleared away." [259] Useful adaptability, however, is not endless and eternal flexibility in architecture but rather the current maintenance of a continuing capability to respond to change so as to conform to changing objectives. It might best be measured as the cost of converting present elements of the environment to likely future uses in relation to the cost of providing for the same future uses if one were beginning with an undeveloped site. [260]

Although it relates to the values of the past, evaluation of buildings with a view to affecting conservation decisions is essentially a process which entails visualization of the future form of the environment. Obviously, we cannot keep the whole of the past but we cannot keep the future wide-open to change either:

> The psychological strain of such an uncertain future would be more than most people could bear. Our aim will have to be more modest: first to ensure survival (of life, of community) and,

second, to hold a few clear and desirable alternatives as open forward choices. 261

It is not an objective of this study to present a comprehensive survey and analysis of conservation as a planning activity. Instead, a concise account of the evaluation process and the related flow chart will be offered here along the guidelines and principles set forth in connection with the possible reformulation cf evaluative criteria.



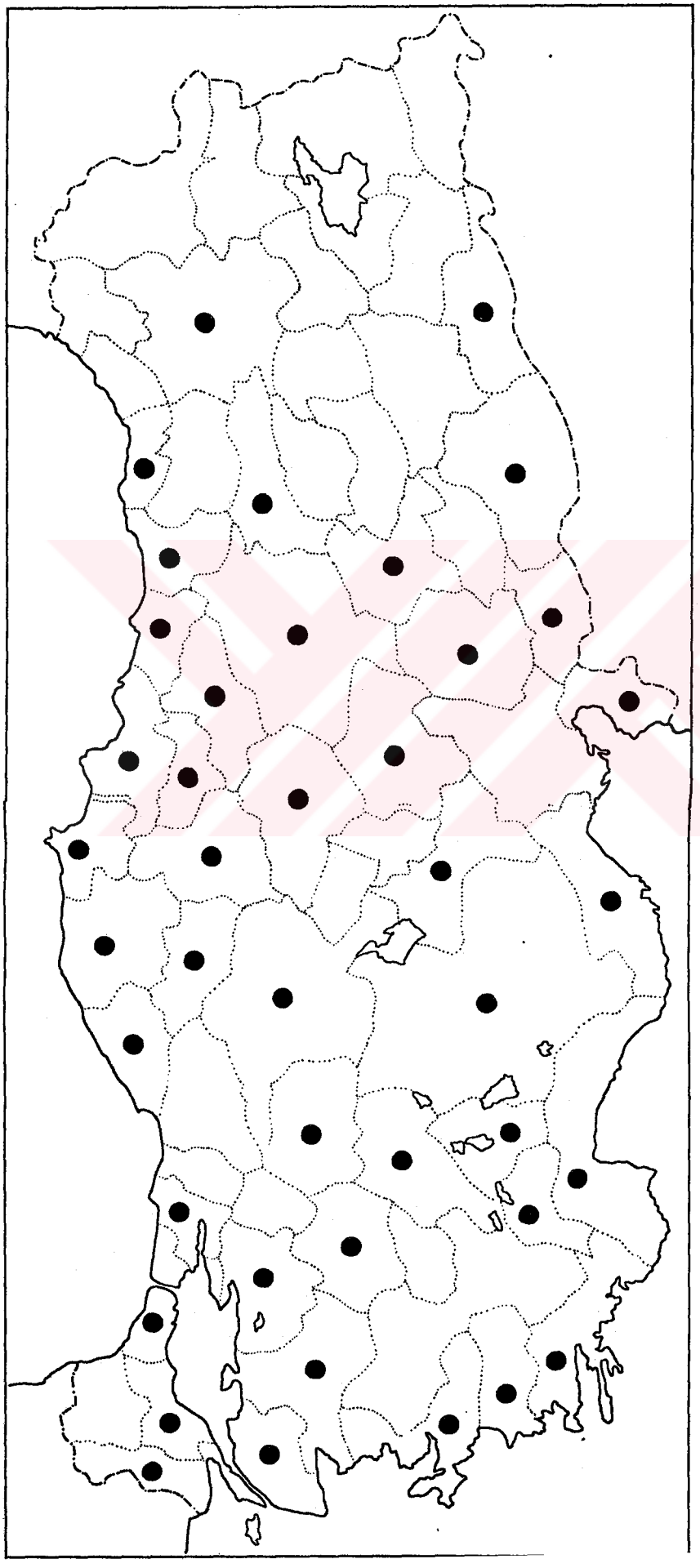
The process outlined in the chart has been put to test in a number of term-projects, theses, and research studies conducted within the METU Department for the Restoration and Preservation of Historic Monuments over the years with the active participation of the author. Examplary extracts are given in the Appendix. In Appendix B, the primary inputs for the architectural/environmental assessment of a number of houses forming an ensemble of the traditional architectural character of the residential area at the fortified Tophane district of Bursa are taken to be

* plan arrangement - plan typology
* façade composition - façade typology
* façade elements in detail, with variations
* extent of alterations - authenticity
* structural / material condition of fabric
* condition of utilities
* extent of probable interventions needed.

Such relatively detailed and comprehensive analyses prior to evaluation of individual examples may not always be possible in decisions of conservation/renewal like those adopted by the GEEAYK in respect of the vernacular houses within the historic urban sites designated under relevant provisions of the Antiquities Law 1710. An analytical survey of some of the Council's decisions during the period from 1973 to 1983 is given on the following pages. The case studies chosen for the purpose of this examination are the designations in Samsun, Boyabat, and Bartın for which there have been a number of appeal applications referred by the High Court to professional expertise of specialists including, in each, the author. First, an illustration of the geographical distribution of the GEEAYK historic urban site designations is given, followed by the pertinent analysis of the three case studies of appeal applications.

Figure 4

Geographical Distribution of Urban Historic Sites
Designated by the GEEAYK under Provisions of 1710



The following points seem to be relevant:

1- Samsun, as one of the case studies chosen, contains a rich collection of primarily 19th century urban ensembles and individual examples of special, if not unique, character, illustrative of some of the views expressed earlier in this study. Bartın and Boyabat, on the other hand, are two of the lesser settlements with a more typical physical appearance constituted by the relatively less unique character that may be common to the region, thus presenting the possibility for a useful comparison.

2- In all three cases, appeal applications have followed the GEEAYK decisions the dates and reference numbers of which are as follows:

Bartın	20 October 1979 -	A-1819
Boyabat	12 May 1979 -	A-1663
Samsun	14 October 1977 -	A-0818

3- Of the three, Samsun is the only single settlement among all appeal cases handled by the High Court from 1973 to 1983 with the largest total number of applications. This is probably natural in view of the very rapid development of the city in recent years as a major port and trade center with anticipations of large scale -and profitable- urban renewal schemes in a near future. The number of appeal cases is therefore illustrative also of the argument that the public generally considers the designations of the GEEAYK a nuisance and an unnecessary hindrance to progress. This is shared only to a lesser degree in smaller towns as represented by Bartın and Boyabat where the development rate is comparatively slower and the anticipated renewal of property is consequently less.

4- In Bartın, and especially in Boyabat, there is less discrepancy between the respective evaluations of buildings by the GEEAYK and the consulting experts of the High Court. Samsun, however, shows a considerable degree of divergence in that for 11 of the total of 31 cases the expert team have concluded their evaluations differently.

Table V : Correlation of the GEEAYK Decisions with those of the Experts

B O Y A B A T

No:	Cadastral & File Ref.:	Correlation
01	35p 116p 11p - 1980/1631	+
02	14p 36a 2p - 1980/1635	+
03	14p 36a 3p - 1980/1034	+
04	10p 26a 31p - 1980/1432	+
05	10p 26a 30p - 1980/1389	+
06	31p 11a 5p - 1980/2578	+
07	09p 6a 14p - 1980/1142	+
08	31p 110a 9p - 1980/1511	+
09	38p 15a 4p - 1980/1143	+
10	42p 213a 1p - 1980/0667	+

B A R T I N

No:	Cadastral & File Ref.:	Correlation
01	16p 175a 10p - 1980/1484	+
02	02p 110a 11p - 1980/1634	+
03	16p 169a 6p - 1980/1108	+
04	20p 195a 1p - 1980/1030	+
05	25p 82a 5p - 1980/1899	-

"Table V (cont'd)"

S A M S U N

No:	Cadastral & File Ref.:	Correlation
01	28p 463a 11p - 1979/2250	+
02	27p 470a 5p - 1979/2052	-
03	15p 50a 5p - 1979/2487	+
04	28p 277a 8p - 1979/0963	+
05	14p 556a 5p - 1979/2070	+
06	21p 279a 3p - 1979/2167	-
07	22p 266a 11p - 1979/4801	-
08	26p 375a 8p - 1979/1061	-
09	15p 378a 3p - 1979/2423	-
10	48p 179a 5p - 1979/2244	+
11	25p 490a 5p - 1979/2422	+
12	20p 54a 73p - 1979/1333	+
13	23p 282a 44p - 1979/2122	-
14	27p 474a 2p - 1979/2049	-
15	29p 465a 20p - 1979/2250	+
16	30p 469a 1p - 1979/2047	-
17	48p 179a 10p - 1979/2241	+
18	23p 277a 4p - 1979/2048	+
19	22p 270a 17p - 1979/2130	-
20	29p 133a 2p - 1979/2040	+
21	28p 459a 1p - 1979/2069	+
22	28p 459a 12p - 1979/2133	-
23	28p 459a 11p - 1979/1817	+
24	27p 472a 9p - 1979/2129	+
25	27p 472a 1p - 1979/2051	+
26	27p 472a 12p - 1979/2128	+
27	13p 222a 7p - 1979/2238-2	-
28	13p 377a 2p - 1979/2238-1	+
29	66p 284a 8p - 1979/2421	+
30	14p 57a 5p - 1979/2125	+
31	14p 57a 4p - 1979/2132	+

Table VI: Evaluative Criteria Used by the Consulting Experts

S A M S U N (31 cases)

	FILE NUMBER AS ENTERED IN TABLE V
LOCATION	1,5,10,11,13,17,18,20,23,24,25,26,28,29,30,31
SETTLEMENT PATTERN CONTEXT GROUP VALUE	1,4,7,11,17,19,24,25,29,31
CONTRAST IN IMMEDIATE SURROUNDS	3,4,8,9,19,25,29,31
MASSING	2,9,14,18,22,26,28,29
SIZE/DIMENSIONS	6,18,22,23,28,30,31
PLAN ARRANGEMENT	1,2,4,7,9,11,12,13,14,15,17,18,19,2,0,21,22,23,24,25,26,27,29,30
TYPICAL FEATURES OF A PERIOD/REGION	3,6,9,14,17,18,23,24,25,30
EXAMPLE OF A CERTAIN PERIOD/MOVEMENT/AREA	4,12,15,18,21,26,29,31
FACADE COMPOSITION	1,2,5,6,7,8,9,10,11,12,13,14,15,17,18,20,21, 22,24,25,26,27,28,29,30,31
FRONT ELEVATION IN PARTICULAR	1,7,8,9,19,22,27
SPECIAL ELEMENTS	2,6,10,11,14,15,17,18,19,20,21,25,28,30,31
DECORATION/ORNAMENT	2,6,14,20,28
GENERAL ARCHITECTURAL CHARACTER	3,10,11,13,14,16,31
STRUCTURAL CONDITION	2,7,11,12,18,26
MAINTENANCE	24
COMFORT LEVEL SERVICE & UTILITIES	3,18,28
ADAPTABILITY / USE VALUE	5,6,10,11,13,15,16,18,24,28,29,30,31
AUTHENTICITY / ALTERATIONS	7,9,13,14,16,19,20,21,222,25,26,27,29

Reiterated by these findings, the two principal factors which emerge as such in evaluation of buildings, namely the façade composition and the plan arrangement, with the addition of certain special elements (projections, roof-form, etc.,) are analyzed further in terms of their possible combinations, relatedness, and typological variations in the case studies given in Appendix A. It becomes hopefully clear enough by now that these analytical - typological surveys are essential for the correct understanding of the overall architectural vocabulary and grammar variations in a locality prior to the evaluation of individual examples of the traditional vernacular buildings therein, but they do not alone constitute the evaluative criteria. It is therefore expedient at this point to look at the conclusions of this study.

6. CONCLUSIONS OF THE THESIS

The examination of issues clouding the difficult question of evaluative criteria applied by different individuals and groups in the assessment of the traditional vernacular houses in Anatolia yielded several important results:

1- The so-called vernacular architecture, in closer examination, appears to have been based on some of the strongest institutions ever founded by mankind: tradition, family, and the home. Vernacular builders observe just as binding rules and principles as those that are valid in the case of the institutionalized architecture; they have their own powerful professional organization and system of specialization like guilds, etc.; it is furthermore possible to find strictly applied norms, standards, and even a considerable degree of prefabrication and mass-production despite a readily observable richness of variety. All of these are also the attributed characteristics of the so-called institutionalized kind which is customarily considered distinct from the vernacular. Therefore it is becoming less and less acceptable to consider the two as opponent traditions. It appears more correct to look at them as the complementary and constitutent parts of the same environmental, cultural, and historical continuum with a lot in common as processes of design and construction both of which are based on models with variations.

2- The above-mentioned richness of variety both in typological groups as well as in detail of the vernacular houses is perhaps nowhere

else better witnessed than in Anatolia. Geographical/geomorphological factors, climatic conditions, and the immensely active cultural interaction of many diverse peoples over so long have yielded an amazing collection and proliferation of house types and features. However, in terms of the formal qualities, the physical characteristics of the various types existing within the regional thresholds lend themselves to systematic categorization, classification, and analysis which may help evaluations to be made either professionally or by the layman.

3- Despite the very long history of civilization and urban settlements in Anatolia stretching over millenia, the predominant above-grade traditional vernacular building stock of the present day survives primarily from the 19th century which emerges as a very active period of social and physical transformations under the impact of such important factors as large scale migrations, a century of continuous warfare which eventually put an end to the reigning monarchy of Ottoman Empire and gave rise to the Turkish Republic, rise of nationalism, increased contacts with the West, introduction of railroads, etc. All these have had effects on the existing vernacular building activity in Anatolia, the products of which still exist in many regions albeit in decreasing numbers as of late.

4- The period from 1973 to 1983, i.e. the decade during which the Antiquities Law 1710 had remained in force, occupies a special place in the relatively long development of the concept and practice of care and conservation of cultural property in Turkey for a number of reasons. The first and foremost of these is the enactment of provisions of the said legislation that has broadened the coverage of the

conservation decisions so as to embrace examples and ensembles of the traditional vernacular houses. Although the number of successful practical implementation of conservation schemes in this period has been far from heart-lifting, experiences gained in the said ten years may still point to several useful results that would be valuable, academically as well as for future reference.

It has become apparent, to begin with, that the inclusion of traditional vernacular houses in the coverage of the wider concept of conservation has drawn serious oppositions and was confronted with important difficulties largely owing to:

* conceptual objections of the general public to the designation of 'houses' as objects with value that originates from other than being an ordinary commodity;
* lack of adequate supplementary guidance and assistance on the part of the official organization to ease out at least some of the hardships and restrictions imposed as necessary requisites of conservation decisions;
* anticipation of easy profit to be gained through renewal and redevelopment of property in the rapidly urbanizing areas which had to absorb a great influx of population in the last two or three decades;
* different criteria and priorities used by the public, the experts, and the authorities in their respective evaluation of the same buildings.

A further point in this connection is that the Supreme Council for immovable Antiquities and Monument, GEEAYK, emerges as the sole neutral, consistent, and dependable authority vested with the power to

issue conservation decisions binding on all involved parties although the adopted process of ratification of conservation plans distributed the power of approval among others like the Ministry of Reconstruction and Resettlement and the municipal councils. The Constitutional right of the individuals to appeal to High Court, T.C. Danıştay, on matters arising from disputes with the State on administrative proceedings, on the other hand, introduced an additional element of control and verification through the employment of legal, professional, and often academic expertise which effectively reinforced the dependability of the Council but, at the same time, hinted at least slightly to doubts among the public about the finality and irreversability of the GEEAYK decisions.

When analyzed from various angles, the evaluative criteria used in the assessment of environmental elements are found to be a part of the system of architectural criticism in its broadest implications. This entails a very careful examination of the process(es) involved in making such a judgement by the professionals as well as the public in order to see why the same environmental elements -e.g. examples of the traditional vernacular houses- are evaluated differently by different persons and groups. One of the results arrived at in this thesis has been the reiteration of the axiom that formal aspects of buildings are generally accepted as the main starting point in construing pertinent criteria. It has been concluded, however, that the formal aspects do not constitute the sole -or the most important- basis for evaluation. There are many filtering mechanisms at work in people's evaluations of the environment which relate to the profound effects of a variety of factors within the broader and complex continuum of perceptive-cognitive-evaluative processes.

A more direct conclusion of questioning the evaluative criteria in connection with the traditional vernacular houses has been the necessity to reformulate not perhaps the criteria alone, but the entire attitude to the definition of the boundaries of conservation tasks. In this, the Turkish experience of the past few decades shows that there had been insurmountable differences of approach and opinion between the GEEAYK and other agencies of the government; between the public and the official decision making body; between the State and the academic institutions; between the public and the academic institutions; between the public and the High Court; and even between the State and the High Court. In any system which produces such an intricate network of disputes and disagreements on a single issue, there could never be a healthy future for any evaluation and evaluative criteria. Indeed , at the end of the decade from 1973 to 1983, there had been serious reorganizational changes within the GEEAYK, the universities, and the High Court with a new legislation for each, as well as another Antiquities Law to replace the Law 1710. The analysis of these recent changes is not among the objectives of this thesis. Instead, the definition or the reformulation of evaluative criteria as modified by a host of filtering factors is attempted as part of an alternative conservation policy which is based on the more 'realistic' data exhibited so far by the public in general, in the hope of making more clear the role of the involved institutions in this respect.

In this, the most pressing issue is neither cultural nor economic; it is of 'time'. We have witnessed in the very recent period of the past decade or two or, to be more precise, from 1973 to 1983, the very swift disappearance of countless examples of the traditional vernacular

houses in all parts of the country despite the active legislative, administrative, academic, and even financial framework which had then existed.

Today it is true to say that it has not been possible in Turkey to put to practice a reasonably sound and consistent conservation policy when it was most needed and when it would have been really useful. The public, in general, has rejected the idea and what has been achieved so far was possible in spite of the public opposition and scepticism.

In the first years of the 21st century which is only a decade away, when the rapid urbanization of the past fifty years will come to a near-halt with less pressing demands of demolition and redevelopment on the existing fabric with some traditional vernacular housing units and areas remaining, the following will probably be among the main issues:

1- There will have remained only a minimum number of individual examples or valuable ensembles of the traditional vernacular houses in large urban agglomerations to be of any significance. Because of the severely contracted number of still standing examples, the ideally primary criteria -i.e. architectural merit, authenticity, and structural and material condition- will seize to be primary. The remaining examples will be evaulated merely on the base of the hitherto negligible factor of "rarity" alone.

2- Building products of the relatively recent period -the most likely candidates are the early Republican period architecture of the

First and Second Nationalistic Movement as well as the early examples of the International Style- will be included more firmly among the valuable buildings designated for conservation. There will again be the question of their number as an important input in the formulation of evaluative criteria.

3- Because of the shared property ownership pattern that is legally in practice since 1965 with multiple fragmentation of the ownership through distinct freehold rights on independently usable parts, [262] the maintenance, renewal, or redevelopment of the period buildings will be confronted with additional difficulties which will result in practical problems of conservation of another category.

4- The attention of the conservation efforts -academic as well as real and administrative- will have to shift to rural areas and/or small towns of less significance where, obviously, not the brilliant examples of the traditional vernacular architecture will have survived in an abandoned and possibly derelict state.

The views expressed above point toward a new idea of flexibility of criteria for the evaluation of items to be designated for conservation in a near future. A theoretical model may be outlined as having the following inputs instead of the customary ones:

* number of standing examples of similar character
* the degree of contrast observable in the nature of the immediate surroundings
* the possibility to retain the originality not of the physical qualities of the buildings but of the way of life they originally accommodated in a strictly historical sense, for their educational and representational value.

It is also to be expected that the practical proposals for the conservation of an increasing number of examples will include consideration of their physical removal from their authentic location, the once coherent character of which will have eroded as a result of the failure of more sensible conservation policies as already discussed, to what will be modelled after the architectural museums of the technologically advanced societies.

The question of criteria of evaluation, therefore, may be described in itself as a question of sliding scales. It requires constant modification, alteration, amendment and calibration -geographically, from region to region, and temporally, from time to time- like a precision instrument. Failing to do this will bring along even more serious failure or probably the total collapse of all conservation efforts everywhere.

In view of such critically significant but, at the same time, perhaps unexpectedly elusive criteria of architectural evaluation -in general, and especially as regards the assessment and conservation of the surviving examples and ensembles of the traditional vernacular houses- the success of any operative undertaking will obviously rest on the consistency and comprehensiveness of the official policy which is to be implemented within the framework of a tightly-knit organizational structure. Therefore, it would be expedient at this point if the foregoing views and arguments could

be usefully connected to ;

a- the basic outline of a possible policy which must be reformulated for future conservation tasks;

b- the schematization of a network of organizational relationships to be suggested for the implementation of such policy.

The basic policy of the State vis-a-vis the conservation of cultural property of all descriptions had been clearly formulated during the period from 1973 to 1982-1983 in relevant provisions of the following;

a- the Constitution

b- the Planning Law

c- the Antiquities Law

d- the Municipal Building Codes

as discussed elsewhere in this thesis. Pending a more advanced and adequate future formulation of the legal background in this connection, it would be at least realistic to include in any relationship-chart the two major organizations at Ministerial level: The Ministry of Culture and Tourism and the Ministry of Reconstruction and Resettlement. In addition, the reorganization proposals will aim to remedy the long-standing lack or shortage of a thorough geographical distribution of their respective cadres across primary regions of the country in which there are noticeable differences of the traditional-historical vernacular practices reflected in buildings worthy of conservation efforts.

Another chronic source of problems in the correct evaluation and appropriate conservation of vernacular houses had been the inadequate coördination among relevant authorities at various levels. A Coordinatory Board to be suggested will hopefully and ideally possess an advisory as well as practical and controlling organization of its own which, in turn, will be in close contact and cooperation with the offices of both Ministries responsible for the various aspects of the survey, evaluation, planning and implementation stages of conservation work.

While the authority of the Central Government is vested in various echelons of the organizational structure as suggested, the Municipal offices will also be expected to extend a more contributory hand to the solution of conservation problems. With the recent increase in their financial and otherwise means, the Municipal administration in many places in the country are now better equipped to consider significant undertakings of resource utilization, infrastructure consolidation and urban renewal - rehabilitation. Whether or not they will be seriously prepared to tackle the very intricate tasks of conservation of the traditional vernacular houses -with all the ideological, cultural, historical and other issues connected thereunto- is not too difficult a guess to make. Nonetheless, it may still be useful for future reference to elaborate on the shear necessity of gaining public support and confidence in the benefits, urgency and the multi-faceted feasibility of conserving the individual examples and ensembles of the traditional vernacular housing stock, the evaluation of which is clearly a decision to be taken by experts and the relevant authority. Educational institutions at all levels, from primary schools to the Universities, will

be required to increase their endeavors in the direction of ensuring a deeper interest in and a wider concern and consciousness for the so-called vernacular buildings. Public participation may be further encouraged through reviving,at least partially and in a contemporary interpretation, the historical neighbourhood cooperation, e.g. the traditional practice known as imece in many rural areas. A more appropriate channelling of funds and other contributions that are currently mobilized for mosque construction, maintenance and upkeep may also be attempted.

The organizational chart offered as a suggestion for the possible future reshuffling of the available official set-up may be considered to have a tripartite character:

1- At the principal level "A" , the main tasks and authority basically centre around setting up essential priorities, formulating and following the boundaries of a workable conservation policy -including the outline definition of the criteria to be employed in evaluations- and programming for the purposes of detailed phasing and budgeting of the annual as well as quinquennial plans;

2- At the secondary level "B", calibration of the initial priorities, working decisions, drafting and detailing of the practical projects and plans are among the responsibilities of the relevant official echelons. All ratification and controlling processes are also chiefly entrusted to this level along with the cadastral registrations, legal consultancy, etc.;

3- The tertiary level "C" consists primarily of the implementation of actual work as well as a strong intake of feedback for the system for any modification to be made with the proper consent of higher authority, and for any public contact to be maintained.

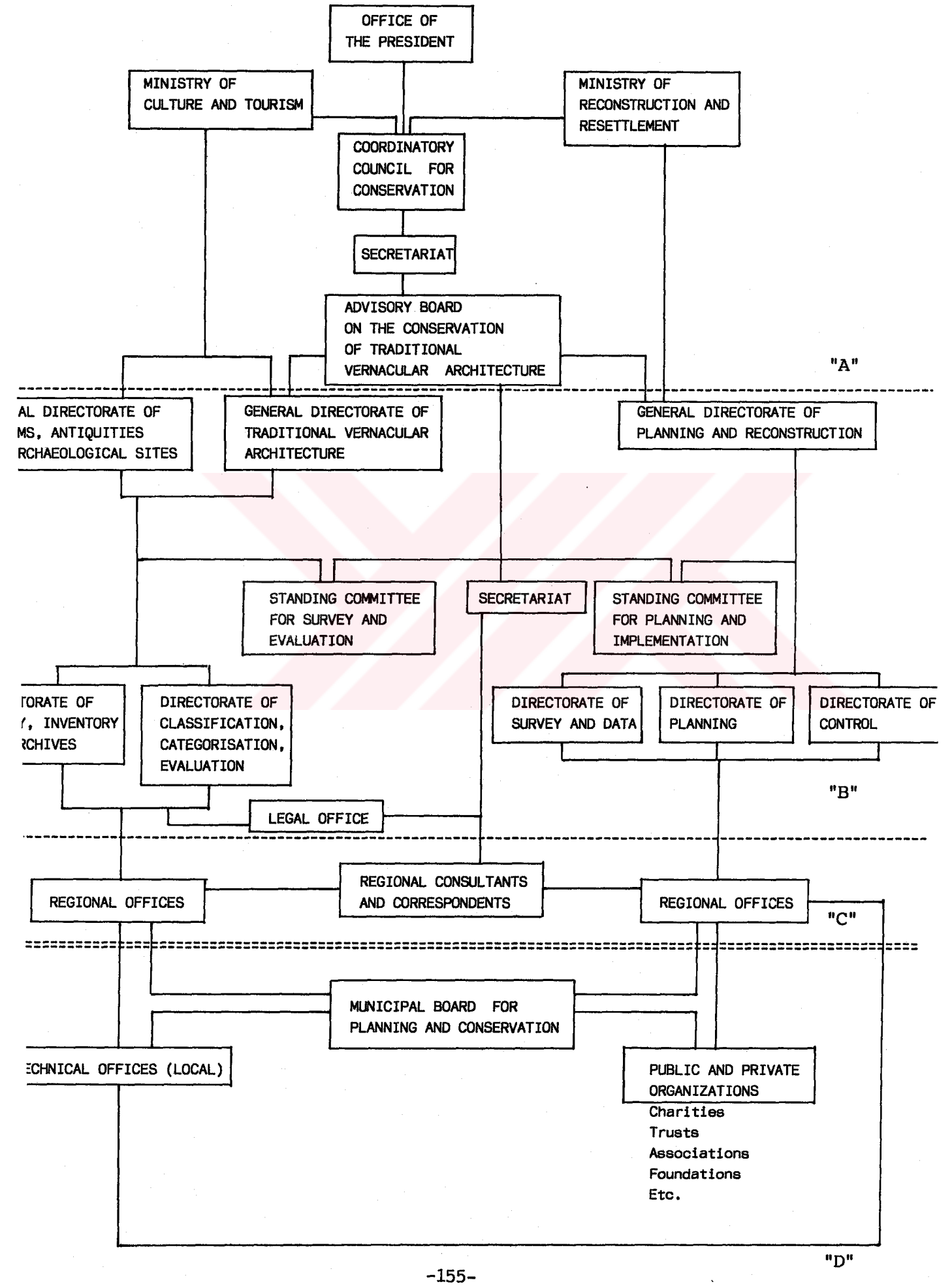
4- The final level "D" is also,in a way, the level that relates the entire process to the beginning in order to complete the loop, so to speak. It is the level at which the public participation and support both by the Municipal activities and by other organizations will heavily concentrate.

The most important aspect of the suggested reorganization is the reinstatement of the basic authority of the former GEEAYK in a coordinatory, advisory, and practical capacity which would hopefully be effective at all the above-described levels. The two tiered structure of coordinatory and advisory role will be complemented by the two special standing committees as well as a closer contact to be formed with the operational echelons of both Ministries. Yet a further relationship is suggested at regional level parallel to the regional structuring of the Ministerial organization. The entire system is intended to have a semi-autonomous character which is to be ensured by connecting it to the Office of the President rather than to any of the governmental offices.

The other major development in the suggested format concerns the establishment of a General Directorate of Traditional Vernacular Architecture within the Ministry of Culture and Tourism. The new office will foster a keener and more specialised professional interest in the subject and will share the facilities to be provided by the two newly proposed service directorates. Similarly, the Ministry of Reconstruction and Resettlement will also be provided with a series of triple directorates to regulate such activities as surveys and data gathering, planning, and control and / or ratification. Cooperation between the two Ministries is expected to be kept throughout the respective regional and /or local offices of each,not only with the anticipated liaision of the Municipalities but also by direct contact.

Finally, it is to be hoped that the evaluative criteria which may successfully be formulated within the suggested network of reorganization as part of a more consistent and comprehensive policy of conservation will eventually eliminate most, if not all, of the frictions arising from differential assessments made by various persons, groups, or bodies with differing approaches, there will still remain a certain degree of possible dissatisfaction with the official transactions. Resulting controversies will naturally be arbitrated through the existing judiciary system of Regional Courts which may have to be augmented by an additional mechanism of Assize Courts of due specialisation to deal with matters pertaining to the conservation of vernacular houses. The bench may continue to draw on the Universities for neutral professional expertise, but conservation decisions and the seemingly deep-rooted question of evaluative criteria as discussed in this study will have to be made more explicit by the relevant authority through its own legal office in case of disputes. At all other times, on the other hand, it is the clear duty of the official organizations to help build up an effective and dependable public awareness in this respect in order to lessen the discrepancies between different evaluations of the same objects. If not, it must be known that there will be less and less of two things in due course: There will be less buildings of true merit and quality to be subjected to appropriate evaluative criteria when it is formulated; and there will be less time in which to do it.

Figure 5: Organizational Chart for the Proposed Official Structure to Undertake Conservation Tasks



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61 A. Rapoport, "Facts and Models", G. Broadbent, A. Ward, Editors, Design Methods in Architecture, London; Lund Humpries, 1969, pp. 136-146. Also see:
A. Rapoport, Human Aspects of Urban Form, Oxford; Pergamon Press, 1977, pp. 38-40.

62 K. Öztürk, Mimarlıkta Tasarım Sürecinde Cephelerin Estetik Ağırlıklı Sayısal/Nesnel Değerlendirilmesi için bir Yöntem Araştırması, Trabzon; KTÜ, 1978.

63 M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, p.227.

64 B. Russell, "The Vernacular, the Industrialized Vernacular and Other Convenient Myths", Journal of the METU Faculty of Architecture, 5/1, Spring 1979, pp. 101-107, (p.103).

65 J. M. Fitch, Historic Preservation, New York; Mc Graw-Hill, 1982, p.85.

66 J. M. Fitch, Historic Preservation, New York; Mc Graw-Hill, 1982, p.392.

67 Although it is difficult to pinpoint a date, mention was made of "the present state of architecture in its vernacular form" for the first time in 1858 (G. G. Scott, Remarks on Gothic Architecture; Secular and Domestic, London; John Murray, 1858). A few years later, Rev. J. L. Petit lectured at the Architectural Exhibition on "The Virtues of Simple Vernacular Building" (See P. Oliver, "Primitive Dwelling and Vernacular Architecture", P. Oliver, Editor, Shelter and Society, London; Barrie and Jenkins, 1978, pp.7-12). J. M. Fitch, on the other hand, connects the interest in vernacular architecture to the building of a facsimile of a Normandy farm group in a corner of the palace grounds at Versailles in the 1780s by Marie Antoinette. (J. M. Fitch, Historic Preservation, New York; Mc Graw-Hill, 1982, p.19.)

68 Architectural books like those written in the Renaissance and, therefore, predating von Erlach's are generally considered as treatises and not as select collections specifically on history of architecture as such. J. B. Fischer von Erlach's work appears to be unusual in that it leaves out the until then customary section on the classical orders and concentrates on case studies. For details:
J. Rykwert, The First Moderns: Architects of the 18th Century, Cambridge, Mass.; The MIT Press, 1980, pp. 67-75.

69 B. Fletcher, A History of Architecture, 18th Ed., London; The Athlone Press, 1975.

70 A. Rapoport, House Form and Culture, Englewood Cliffs, NJ; Prentice Hall, 1969, p.2 referring to
C. A. Doxiadis, Architecture in Transition, London; Hutchinson, 1964, pp.71-75 in which the estimate is placed at no less than 95 % . P. Oliver states that three quarters of mankind still lives in, works in, and dies in buildings which have yet to be recognized by the architectural historians and critics. (P. Oliver, "Primitive Dwelling and Vernacular Architecture", P. Oliver, Editor, Shelter and Society, London; Barrie and Jenkins, 1978, p.10)

71 P. Oliver, "Documentation and Preservation", P. Oliver, Editor, Shelter and Society, London; Barrie and Jenkins, 1978, p. 14.

72 It was Bernard Rudofsky who first suggested many of these attributes in his widely acclaimed Architecture Without Architects, New York; Museum of Modern Art, 1964. For a short account of the etymological connotations of the term "vernacular" see: S. Özkan, M. Turan, O. Üstünkök, "Institutionalized Architecture, Vernacular Architecture and Vernacularism in Historical Perspective", Journal of the METU Faculty of Architecture, 5/2, Fall 1979, pp. 127-156. A. Germen in "Yöre Mimarisi", Mimarlık, 127/11, pp.5-9, also comments on terminology, using the Turkish yöre mimarlığı for want of a better term. There have been instances of direct borrowing of the term "vernacular", with slight distortion, into the Turkish language. See H. Sezgin, "Vernaküler Mimari ve Günümüz Kosullarında Durumu", Mimarlık, 201/22, pp.44-47.

73 P. Oliver, "Primitive Dwelling and Vernacular Architecture", P. Oliver, Editor, Shelter and Society, London; Barrie and Jenkins, 1978, p. 11.

74 R. W. Brunskill, Illustrated Handbook of Vernacular Architecture, London; Faber & Faber, 1982 (1971), pp. 164 ff.

75 Reference is made by A. Rapoport (House Form and Culture, Englewood Cliffs, NJ; Prentice Hall, 1969, p.2) to R. Redfield, Peasant Society and Culture, Chicago; Uni. of Chicago Press, 1965, pp. 70 ff., where distinction is clear between the great tradition and little tradition i.e.high culture and low culture, classical culture and folk culture, the learned and popular traditions, etc.

76 "An Interview with Amos Rapoport on Vernacular Architecture", Journal of the METU Faculty of Architecture, 5/2, Fall 1979, p. 116.

77 J. Deetz, "Cultural Patterning of Behaviour as Reflected by Archaeological Materials", K. C. Chang, Editor, Settlement Archaeology, Paolo Alto; California National Press, 1968, pp. 31-43.

78 A. Rapoport, Human Aspects of Urban Form, Oxford; Pergamon Press, 1977, p.16.

79 C. Alexander, The Timeless Way of Building, New York; Oxford Uni. Press, 1979, p.193.

80 See I. Bilgin, "Aĝa Han Ödüllerinin Ardından", Mimarlık, 196/21, Oct. 1983, pp. 23- 25 and K. Gümüş, "Aĝa Han Ödülünün Mimarlık Üzerine Düşündürdükleri", Mimarlık, 196/21, pp. 26-27.

81 "An Interview with Amos Rapoport on Vernacular Architecture", Journal of the METU Faculty of Architecture, 5/2, Fall 1979, pp. 113-116.

82 A. Rapoport, House Form and Culture, Englewood Cliffs, NJ; Prentice Hall, 1969, p.64.

83 J. A. Bungaard, Mnesicles, Copenhagen; Glyndendal, 1957 as referred to by A. Rapoport, House Form and Culture, p. 4.

84 J. Summerson, The Classical Language of Architecture, London; Methuen & Co., 1964, p.7.

85 J. Harvey, The Mediaeval Architect, New York; St Martin's Press, 1972, pp. 17-18.

86 T. Hubka, "Just Folks Designing", Journal of Architectural Education, 32/3, Feb. 1979, pp.27-29, (p.27).

87 See J. H. Acland, Mediaeval Structure: The Gothic Vault, Toronto; Uni. of Toronto Press, 1972 and also

J. Bowyer, History of Building, London; Crosby Lockwood Staples, 1973. (Especially Part III: Building in the Middle Ages, pp.150-176)

88 B. Fletcher, A History of Architecture, 18th Ed., London; The Athlone Press, 1975, pp. 640-645.

89 R. W. Brunskill, Illustrated Handbook of Vernacular Architecture, London; Faber & Faber, 1982 (1971), p.20.

90 B. Fletcher, A History of Architecture, 18th Ed., London; The Athlone Press, 1975, p. 668.

91 T. Hubka, "Just Folks Designing", Journal of Architectural Education, 32/3, Feb.1979, p. 29.

92 For some local practices in this connection:

S. S. Yiğitbaşı, Eğirdir-Felekabad Tarihi, Istanbul; Çeltüt Matbaacılık, 1972, pp.55-57.

R. Günay, Geleneksel Safranbolu Evleri ve Oluşumu, Ankara; Kültür Bak., 1981, pp.15-17.

E. Eriş, Bergama Uygarlık Tarihi, Izmir; Karinca Matbaacılık, 1979, pp. 372-373.

93 S. Dostoğlu, "Historicist Discourse", UIA International Architect, 5, 1984, pp.54-62, (p.55).

94 R. Goodman, After the Planners, New York; Simon and Schuster, 1971, p.115.

95 e.g. Ö. Küçükerman, E. Aksoy, J. Stryzgowski, E. Esin, D. & T. Talbot-Rice.

96 Primarily S. H. Eldem.

97 M. Cezar, Anadolu Öncesi Türklerde Şehir ve Mimarlık, Istanbul; Türkiye Iş Bankası, 1977, pp. 63 ff.

For a more detailed account of the process of migration and settlement in the Anatolian peninsula after Malazgirt:

M. Akdağ, Türkiye'nin Iktisadi ve Içtimai Tarihi, Istanbul; Cem Yayınevi, 1974, 1, pp.9-36.

98 See R. Naumann, Eski Anadolu Mimarlığı. Translated by B. Madra. Ankara; TTK, 1975.

99 D. Dolgyras, "Genotype and the Consciousness of the Observing Act", Edinburgh Architecture Research, 7, 1980, pp.85-92, (p.86).

100 B. Hillier, A. Leaman, "How is Design Possible?", Journal of Architectural Research, 3/1, Jan. 1974, pp. 4-11.

101 After Dolgyras. (See footnote 99)

102 Ö. Küçükerman, Turkish House in Search of Spatial Identity, Istanbul; TTOK, 1985, pp. 111 ff.

103 Ö. Küçükerman, Anadolu'daki Geleneksel Türk Evinde Mekan Organizasyonu Açısından Odalar, Istanbul; TTOK, 1978.

104 E. Aksoy, "Orta Mekan: Türk Sivil Mimarisinde Temel Kurulus Prensibi", Mimarlık ve Sanat, 7-8/1963, pp. 39-54.

105 S. H. Eldem, Türk Evi Plan Tipleri, Istanbul; ITÜ, 1954.

106 Ö. Küçükerman, Turkish House in Search of Spatial Identity, Istanbul; TTOK, 1985, pp. 99-100.

107 This is a part of the tendency to explain historical and cultural phenomena through physical forces of the environment. Such environmental determinism is clearly evident in E. Huntington, Civilization and Climate, New Haven;Yale Uni. Press, 1924, and E. C. Semple, Influences of Geographic Environment, New York; Russell & Russell,1968. For more specific views on the relationship between buildings and climate:

M. Turan, "Vernacular Architecture and Environmental Influences: An Analytical and Comparative Study", Journal of the METU Faculty of Architecture, 1/2, Fall 1975, pp. 227-246, and

N. Şen, Yapı Strüktürüne Biçimlenis ve Kabuk Olarak Iklim Etkisi, Istanbul; ITÜ, 1967.

108 1941 Convention on Climate of Anatolia as referred to by

Ü. E. Çölaşan, Türkiye Iklimi, Ankara; Ziraat Bankası Matbaası, 1960.

109 M. Kazmaoğlu, U. Tanyeli, "Anadolu Konut Mimarisinde Bölgesel Farklılıklar", Yapı, 33, 3/1979, pp. 29-42. For a more general view:

B. Givoni, Man, Climate, Architecture, New York; Elsevier, 1969.

110 O. Özgüner, Köyde Mimari: Doğu Karadeniz, Ankara; METU, 1970, pp. 36-37.

111 V. Imamoğlu, "Microclimatic Elements of Houses in Turkish Arid Zones", G. Golany, Editor, Housing in Arid Lands: Design and Planning, London; The Architectural Press, 1980, pp. 45-74, (p.52).

112 See Taç Vakfı 1979-1980 DersYılı Mimarlık Öğrencileri Koruma Amaçlı Proje Ödülleri Jüri Raporu.

113 A. Rapoport, House Form and Culture, Englewood Cliffs, NJ; Prentice Hall, 1969, p.65.

114 D. Kuban, "Anadolu Türk Şehri Tarihi Gelişmesi, Sosyal ve Fiziki Özellikleri Üzerine Bazı Gözlemler", Vakıflar Dergisi, 1968, pp. 53-74.

115 A. Arel, Onsekizinci Yüzyıl Istanbul Mimarisinde Batılılaşma Süreci, Istanbul; ITÜ, 1975, p. 25.

116 This may point in the direction of the historic effectiveness of the well-controlled, uniform, and coherent internal organization of building activity within the Ottoman system with a long tradition of professional fraternities, guilds, the court architects' corps, etc., which in itself is a very interesting and fruitful area of study. See O. Erdenen, "Osmanlı Devri Mimarları, Yardımcıları ve Teşkilatları", Mimarlık, 1/1966, pp. 15-17.

117 R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.3.

118 W. J. Smith of Britain, Austrian Kosani, and the Fossati Brothers of Swiss-Italian descent were among those who received medals. See:
S. Denel, Batılılaşma Sürecinde Istanbul'da Tasarım ve Dış Mekanlarda Değişim ve Nedenleri, Ankara; METU, 1982, pp.32-33.

119 A. Yücel, "Reuse Criteria for 19th Century Row Houses in Istanbul", Research on Maintenance and Modernization, Rotterdam; CIB, 1980, pp.59-83, and

Z. Nayir, "Arnavutköy Tarihi Çevre Özellikleri", Journal of the METU Faculty of Architecture, 4/2, Fall 1978, pp.159-177.

120 Y. Sey, "To House the New Citizens: Housing Policies and Mass Housing", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, pp. 153-159.

121 S. H. Eldem uses the term "Erenköy Style" for the architectural preferences of the Istanbul elite of the period. See:
S. H. Eldem, "Elli Yıllık Cumhuriyet Mimarlığı", Mimarlık, 11-12/1973, pp.5-6.

122 F. Erpi, "Izmir'de Levanten Mimarlığı", Mimarlık, 1/1975, pp.15-18.

123 For a more general account of the reciprocal process of give-and-take that obviously exists between the high-style and the so-called low-style see:

"An Interview with Amos Rapoport on Vernacular Architecture", Journal of the METU Faculty of Architecture, 5/2/, Fall 1979, pp.113-126.

124 See M. Cezar, Sanatta Batıya Açılış ve Osman Hamdi, Istanbul; Türkiye Iş Bankası, 1974, p.130.

125 Migration is nothing new to the Ottoman State which had been subject to intensive population movements since its inception. In fact, some sources maintain that the history of Turkey and the Ottoman State is a history of migration. See:
K. Karpat, The Gecekondu: Rural Migration and Urbanization, Cambridge; Cambridge Uni. Press, 1976, pp.48 ff. For a more comprehensive coverage :

A.C. Eren, Türkiye'de Göç ve Göçmen Meseleleri, Istanbul; 1966
C. Geray, "Türkiye'den ve Türkiye'ye Göçler ve Göçmenlerin Iskanı", SBF Dergisi, Jan. 1972.
B. N. Şimşir, Rumeli'den Türk Göçleri, Ankara; 1968, 1970 (2 vols)

126 L. Erder, "Factory Districts in Bursa during the 1860s", Journal of the METU Faculty of Architecture, 1/1, Spring 1975, p.87.

127 In addition to the concessions under capitulations of the earlier periods.

128 A list of settlements studied by the METU Department for the Restoration and Preservation of Historic Monuments since its inception in 1966 is given in 1.3.

129 N. Moutsopoulos, "Vernacular Architecture, Its Continuity and Conservation", Keynote address delivered at the EAAE Workshop on Vernacular and Neo-Vernacular Architecture, Ankara, May 1982. The practice of travelling bands of builders dates back to the Middle Ages in Europe and elsewhere. The idea of the Army Corps

of Engineers is also similarly old. In the long history of Ottoman building, the army and royal corps of engineers and architects or builders have played an especially important role and have constantly recruited talented people from all contingents of the Empire regardless of ethnic, religious, racial origin. Architect Sinan, for one, is known to have been a product of this system. See M. Sözen, Turkish Architecture and Architect Sinan, Istanbul; Türkiye Iş Bankası, 1976.

130 S. H. Eldem, Türk Evi Plan Tipleri, Istanbul; ITÜ, 1954, p.215.

131 I. Ortaylı, Tanzimattan Sonra Mahalli Idareler, Ankara; TODAIE, 1974 and T. Şenyapılı, "Tanzimatçıların Yerel Yönetim Anlayışı", Mimarlık, 2/1977, pp.6-7.

132 This statement does not necessarily exclude settlements in the European part of the country, i.e. Rumeli, where sections of towns such as Edirne's Çarşi area, for instance, have also developed in the second half of the 19th century and reflect the same pattern of evolution.

133 R. W. Brunskill, "A Systematic Procedure for Recording English Vernacular Architecture", Transactions of the Ancient Monuments Society, 13, 1966, pp.43-44.

There is no systematic study of the changes in the history of building technology of the Ottoman period with specific attention to the novelties introduced by the railroads and railroad architecture as characterized by stations, outbuildings, etc. However, several unpublished expertise reports, prepared by the author of this study for certain special buildings in Samsun, Adana, Kilis, Gaziantep, and Bandırma, and presented to the High Court as part of his legal consultancy to the bench from 1973 to 1983 may be referred to.

134 S. Denel, "19. Yüzyılda Ankara'nın Kentsel Formu ve Kent Dokusundaki Farklılaşmalar", E. Yavuz, U. N. Uğurel, Editors, Tarih Içinde Ankara, Ankara: METU, 1984, pp. 131-134 also
B. Acar, The Preservation and Development Plan of Eskişehir Historic District, Unpublished, M.Arch. Thesis, Ankara, METU Depat. for the Restoration and Preservation, 1981.

135 L. Erder, "Factory Districts in Bursa during the 1860s", Journal of the METU Faculty of Architecture, 1/1, Spring 1975, p.86, and

F.A. Tansel, "Ahmet Vefik Paşa", Belleten, 18/109-112, p.132.

136 S. Aktüre, 19. Yüzyıl Sonunda Anadolu Kenti Mekansal Yapı Çözümlemesi, Ankara; METU, 1978, p.104.

137 See G. Tankut, Kentsel Çevre-Geometrik Plan Ilişkileri, Ankara; Aynak Yayınevi,1977.

138 See I. Browning, Jerash and the Decapolis, London; Chatto and Windus, 1982 and R. S. Abujaber, "Agriculture and Population Movement in East Jordan during the 19th Century", A. Hadidi, Editor, Studies in the History and Archaeology of Jordan, II, Amman; Dept. of Antiquities, 1975, pp.273-278.

139 S. Aktüre, 19. Yüzyıl Sonunda Anadolu Kenti Mekansal Yapı Çözümlemesi, Ankara; METU, 1978, p.106.

140 Findings of the field study for the course RES 601, Design III, conducted by a group of graduate students and tutored jointly by Necva Akçura and Okan Üstünkök in 1980-1981 Fall Term.

141 For a fuller account of the development of building codes and planning regulations in this period:

S. Denel, Batılılaşma Sürecinde Istanbul'da Tasarım ve Dış Mekanlarda Değişim ve Nedenleri, Ankara; METU, 1982.

142 Although the overwhelming majority of the pre-Republican housing stock in Turkey dates from the 19th century, there are a number of earlier houses dateable to the 18th and even to 17th centuries as maintained by A. Yavuz, "19. Yüzyıl Ankara' sında Kaleiçi", E. Yavuz, U.N. Uğurel, Editors, Tarih Içinde Ankara, Ankara; METU, 1984, p. 168.

143 For careful documentation of two such examples:
R. Günay, Geleneksel Safranbolu Evleri ve Oluşumu, Ankara; Kültür Bak., 1981, and
O. Ekinci, Yaşayan Muğla, Istanbul;1985.

Development of orchard houses in earlier periods is mentioned in:

S. Faroqhi, "Urban Developmentin Ottoman Anatolia (16. - 17. Centuries)", Journal of the METU Faculty of Architecture, 7/1, Spring 1981, pp.35-51, (p.45).

144 For a connection between railroads, the horse-drawn carriage, and the orchard houses:

S. Aktüre, 19. Yüzyıl Sonunda Anadolu Kenti Mekansal Yapı Çözümlemesi, Ankara; METU, 1978, p.140.

145 I. Ortaylı, "19. Yüzyıl Ankara'sına Demiryolunun Gelişi", E. Yavuz, U.N. Uğurel, Tarih Içinde Ankara, Ankara; METU, 1984, pp.209-222.

146 S. Aktüre, 19. Yüzyıl Sonunda Anadolu Kenti Mekansal Yapı Çözümlemesi, Ankara; METU, 1978, p.193.

147 In addition to several term-projects by the graduate students of the METU Dept. for the Restoration and Preservation of Historic Monuments, special research projects have also been undertaken for these three locations. There have furthermore been independent publications such as:

C. Bektaş, Antalya, Istanbul; 1980 and

O. Ekinci, Yaşayan Muğla, Istanbul; 1985.

148 O. Üstünkök, A Study of Environmental Conservation on the Citadel of Ankara, Unpublished M. Arch. Thesis, Ankara, METU, Dept. for the Restoration and Preservation of Historic Monuments, 1971, pp.111-119.

149 S. Özkan, "An Overview of Architecture Education in Islamic Countries", A. Evin, Editor, Architecture Education in the Islamic World, Singapore; Concept Media for the AKAA, 1986, p.104.

150 B. Dölen, "Mühendislik Eğitimi", M. Belge, Editor, Tanzimattan Cumhuriyete Türkiye Ansiklopedisi, II, pp. 511-516, and

A. Terzioğlu, "Saray-i Humayunda Teknik Eğitim", Tarih ve Toplum, 10, 1984, pp. 50-55.

151 H. Pamir, "Architectural Education in Turkey in its Social Context", A. Evin, Editor, Architecture Education in the Islamic World, Singapore; Concept Media for the AKAA, 1986, pp. 131-151, (p.134).

152 A. Terzioğlu, "Saray-i Humayunda Teknik Eğitim", Tarih ve Toplum, 10, 1984, p.53.

153 Y. Yavuz, Mimar Kemalettin ve Birinci Ulusal Mimarlık Dönemi, Ankara; METU, 1981, p.17.

154 H. Pamir, "Architectural Education in Turkey in its Social Context", A. Evin, Editor, Architecture Education in the Islamic World, Singapore; Concept Media for the AKAA, 1986, p. 134-135.

155 M. Levey, The World of Ottoman Art, London; Thames and Hudson, 1976, pp. 139-14o.

156 Y. Yavuz, "Türkiye'de Çokkatlı Sosyal Konuta ilk Örnek: Laleli'de Harikzedegan Evleri", Çevre, 4, 1979, pp. 80-84.

, Mimar Kemalettin ve Birinci Ulusal Mimarlık Dönemi, Ankara; METU, 1981, pp.39-40.

157 See M. Ünal, "Türkiye'de Apartman Olgusunun Gelişimi", Çevre, 4, 1979, pp. 71-77 and
I. Aslanoğlu, Erken Cumhuriyet Dönemi Mimarlığı, Ankara; METU, 1980.

158 Y. Sey, "To House the New Citizens: Housing Policies and Mass Housing", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.158.

159 I. Aslanoğlu, Erken Cumhuriyet Dönemi Mimarlığı, Ankara; METU, 1980.

160 H. E. Adivar, Türkiye'de Şark, Garp ve Amerikan Tesirleri, Istanbul; 1956, pp.135-136.

161 The term "vocabulary" as referred to here, implies the use of such elements as arches, columns, mouldings, cantilevers, cornices, and overhangs derived from the examples of classical Ottoman architecture. It is closely linked, it must be added, to the linguistic analogy in architectural analysis as discussed elsewhere in this thesis.

162 Ahmet Haşim in Gurabahane-i Laklakan as quoted by:
S. Ural, "Türkiye'nin Ekonomisi ve Mimarlık 1923-1960", Mimarlık, 1-2/1974, p.24,
(Translation by I. Tekeli, "The Social Context of the Development of Architecture in Turkey", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.15.)

163 A dramatized but truely realistic account of this transitory period which was in this respect paradoxical to the extent of being schizophrenic, is to be found in the renowned work of Y. K. Karaosmanoğlu, Ankara, Istanbul; Remzi Kitabevi, 1978, with a vivid portrait of the city and its inhabitants.

164 A. Batur, "To be Modern: Search for a Republican Architecture", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, pp.68-93, (p.87).

165 D. Kuban, "Architecture and Ideology", Dimensions, Winter 1983, p.5.

166 I. Tekeli," The Social Context in the Development of Architecture in Turkey", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.16.

167 For a fuller analysis of this argument see:
Ö. Küçükerman, Turkish House in Search of Spatial Identity, Istanbul; TTOK, 1985.

168 Quoted in Y. Yavuz, "Cumhuriyet Dönemi Ankara'sında Mimari Biçim Endişeleri", Mimarlık, 11-12/1973, p.29.

169 M. Wagner, "Türk Şehirleri ve Mevcut Sahalardan Istifade Ekonomisi", Arkitekt, 3/1938, p.93.

170 A. Z. Kozanoğlu, "Köy Evleri Proje ve Yapıları için Toplu Rapor", Arkitekt, 7-8/1935, pp. 203-204.

171 D. Kuban,"Architecture and Ideology", Dimensions, Winter 1983, p.5.

172 S. Çetintaş,"Cumhuriyet Yapıcılığı Milli Geleneklere Dayanmalıdır", Mimarlık, 3/1948, pp.27-29.

173 I. Tekeli, "The Social Context in the Development of Architecture in Turkey", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.21.

174 I. Tekeli, "The Social Context in the Development of Architecture in Turkey", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.23.

175 Ü. Alsaç, "The Second Period of Turkish National Architecture", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, pp.94-104, (p.98).

176 Condensed from I. Tekeli, "The Social Context in the Development of Architecture in Turkey", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.21.

177 O. Alsaç, "Saracoğlu Mahallesi", Arkitekt, 6/1945, pp.16-21.

178 Adnan Kuruyazici quoted in:
S. Ural, "Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-1960", Mimarlık, 1-2/1974, p.30, also see
M. Gökdoğan, "Bırakınız da Türk Toprağına Türk Yapımcısı Temel Atsın", Mimarlık, 1/1949, pp.1-3.

179 See A. Kömürcüoğlu, "Istanbul'da Adalet Sarayı Münasebetiyle", Mimarlik, 3-4/1947, pp.18-20.

180 E. Kortan, Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1950-1960, Ankara; METU, 1971, p.16.

181 G. Kessler, "Istanbul'da Mesken Darlığı, Mesken Sefaleti, Mesken Inşaatı", Arkitekt, 209/1949, pp. 131-134.

182 I. Cem, Türkiye'de Geri Kalmışlığın Tarihi, Istanbul; Cem Yayınevi, 1979, p.334.

183 See A. Z. Kozanoğlu, "Ucuz Ev Davası", Mimarlık, 3-4/1951, pp. 21-22, and

O. Alsaç, "Ucuz Ev Yapmak için", Mimarlik, 10/1966, pp.31-33.

184 I. Cem, Türkiye'de Geri Kalmışlığın Tarihi, Istanbul; Cem Yayınevi, 1979, p.451.

185 R. Keleş, "Konut Sorunları ve Politikası", F. Yavuz, R. Keleş, C. Geray, Editors, Şehircilik, Ankara; SBF, 1978, pp.587-721.

186 Belediye Yapı ve Yollar Kanunu 1933/2290.

187 S. Özkan, " Yapı Ögelerinin Yeniden Kullanımı", Mimarlık, 5/1973, pp.18-19.

188 Ş. Ormanlar, "Mimarlar Odası Özgürlük, Demokrasi ve Bağımsızlık Mücadelesinde Kararlıdır", Mimarlık, 2/1975, pp.8-11.

189 A. Batur, "Kavram Kargaşası: Genel Kuruldan Izlenimler", Mimarlık, 3/1970, pp. 21-23.

190 "Yurdumuzun Muhtelif Yerlerinde Çalışan üyelerimizin Miktarı", Mimarlık, 4/1963, p.11.

191 I. H. Güngör, "Mimar Mimarlık, Mühendis Mühendislik Yapmalıdır", Mimarlık, 5/1963, p.3.

H. Çakır,"Yabancı Uzmanlık ve Proje Şirketleri Saltanatı", Mimarlık, 6-7/1971, p.9.

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A. Germen, "Structuralism", Journal of the METU Faculty of Architecture, 3/2, Fall 1977, pp.215-236.

199 e.g. E. Kortan, Türkiye'de Mimarlık Hareketleri ve Eleştirisi,1950-1960, Ankara; METU, 1971, p.22.

200 See B. B. Taylor, "Perspectives and Limits of Regionalism And Architectural Identity", Mimar, 19, Jan.-March 1986, pp.19-21.

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R. Powell, Editor, Regionalism in Architecture: Proceedings of the AKAA Seminar in Bagladesh, Singapore; Concept Media, 1986.

201 A. Yücel, "Pluralism Takes Command: The Turkish Architectural Scene Today", R. Holod, A. Evin, Editors, Modern Turkish Architecture, Philadelphia; Uni. of Pennsylvania Press, 1984, p.125 in reference to Umberto Eco and Paolo Portoghese as opposed to the views of Turgut Cansever.

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L. Aksüt, "Mimarlık Mesleği Icrasında Durum Kritikleri", Mimarlık, 6/1964, pp.14-15

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203 C. Bektaş, Mimarlıkta Eleştiri, Ankara; Dost Yayınları, 1967.

204 TAÇ VAKFI in 1979-1980 promoted conservation and related design studio projects by initiating a competition among students of architectural schools in the country. The idea was later taken up also by the Aga Khan Award for Architecture. See:

S. Özkan, 2007Yılında Bursa'da Bir Köy, Istanbul; AKAA, 1985.

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206 e.g. A. Batur, "Tarihi Çevre Korunmasında Siyasal ve Ideolojik Boyutlar", Mimarlık, 5/1975, pp.14-17, and

Y. Gürsel, "Tarihi Çevreyi Korumanın Ekonomi Politiği", Mimarlık, 5/1975, pp.18-20.

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208 A. Yücel, "Contemporary Turkish Architecture", Mimar, 10, 1983, p.68.

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210 Ü. Doğanay, "Toplum Yararı ve Kamu Yararı Kavramları", Mimarlık, 7/1974, pp.5-6.

211 A. Dale, "Listing and Preserving Historic Buildings: The European Picture", The Architectural Review, 822, Aug. 1965, pp. 97-104, and 836, Oct. 1966, pp.277-279. Compare with :

N. Akçura, "Yabancı Ülkelerde Eski Eserlerin Korunması", Mimarlık, 8/1973, pp.13-17.

, "Türkiye ve Eski Eserler", Mimarlık, 8/1972, pp. 39-43.

212 O. Üstünkök, "Tarihi Çevre Korunması mı, Tarihi Çevre Savunması mı ?", Y. Gülöksüz, Editor, Birinci Türkiye Şehircilik Kongresi: Bildiriler, Ankara; METU, 1982, 2, pp.271-282.

213 R. Goodman, After the Planners, New York: Simon and Schuster, 1971,.p.134.

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215 A. Rapoport, Human Aspects of Urban Form, Oxford; Pergamon Press, 1977, p.57.

216 Ş. Çakın, "An Experimental Study of Evaluation in Building Design", Journal of the METU Faculty of Architecture, 2/1, Spring 1976, pp.49-59.

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218 B. Çeçener, "Taşınmaz Eski Eser Olayı", Y. Gülöksüz, Editor, Birinci Türkiye Şehircilik Kongresi: Bildiriler, Ankara; METU, 1982, 2, pp.251-270, (p.253).

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J. Antoniou, Plaka, Athens; The Athens Publishing Centre, n.d.

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C. T. Gürsoy, "Piyasa Ekonomisi Açısından Tarihi Çevre Korunması", Çevre, 3, 1979, pp.9-12,

P. Sökmen, "Tarihi Çevre Korumamızın Bugünkü Çıkmazı", Mimarlık, 3/1983, pp.8-9.

A particularly noteworthy analysis is included in:

S. Aktüre, T. Şenyapılı, "Safranbolu'da Mekansal Yapının Gösterdiği Nitelikler ve Koruma Önerilerinin Düşündürdükleri", Journal of the METU Faculty of Architecture, 1/2, Spring 1976, pp. 61-95.

223 O. Üstünkök, "Tarihi Çevre Korunması mı, Tarihi Çevre Savunması mı ?", Y. Gülöksüz, Editor, Birinci Türkiye Şehircilik Kongresi: Bildiriler, Ankara; METU, 1982, 2, pp. 271-282.

224 A. Rapoport, Human Aspects of Urban Form, Oxford: Pergamon Press, 1977, p.50.

225 T. Akçura, "4. Balkan Ülkeleri Mimarları Konferansı, 24-30 Eylül 1973, Bükreş: Günümüzdeki Kentsel Gelişme ve Mevcut Kentsel Mimari Değerlerin Korunması", Mimarlık, 8/1973, p.45.

226 S. Denel, Batılılaşma Sürecinde Istanbul'da Tasarım ve Dış Mekanlarda Değişim ve Nedenleri, Ankara; METU, 1982, p. 65, with reference to

M. Bayri, Istanbul Folkloru, Istanbul; Eser Yayinlari, 1947, pp. 33-36.

The same belief is shared in other places and not only by the elder folk who may naturally -and nostalgically- feel this way. In Alanya, for example, people now living in the new part of the town complained of heat, humidity, and consequent discomfort of contemporary apartment buildings and said the old houses within the walls had far better micro-climate.

227 G. Öney, Ankara'da Türk Devri Yapıları, Ankara; AÜ, DTCF, 1971.

228 A. Rapoport, House Form and Culture, Englewood Cliffs, NJ; Prentice Hall, 1969, p.108.

229 This has been well established through the field studies of the METU Dept for the Restoration and Preservation of Historic Monuments, connected with the term-projects and theses prepared over the years. For an official, governmental experiment :

G. Asatekin, Z. Eren, "Halkın Koruma Olgusuna Tepki ve/veya Katkısının Belirlenmesi Konusunda Kültür Bakanlığı Deneyimi: Yeni Foça'da Anket Çalışması ve Sonuçları", Journal of the METU Faculty of Architecture, 5/1, Spring 1979, pp. 15-36.

230 J. M. Fitch, Historic Preservation, New York; Mc graw-Hill, 1982, p.30.

231 For a perfect example:

Ö. L. Barkan, Süleymaniye Camii ve Imareti Inşaatı, Ankara; TTK, 1972, 1979 (2 vols).

232 A. Mumcu, "Eski Eserler Hukuku ve Türkiye", AÜ, Hukuk F. Dergisi, 3-4, XXVI, pp. 45-78.

233 P. Collins, Architectural Judgment, London; Faber & Faber, 1971, p. 109.

This is not to deny the role and value of public participation in architectural/ environmental decisions, participatory design and planning, and similar practices.

234 This has been parallel to the developments elsewhere, particularly within the EDRA conferences in which valuable findings have been presented throughout the 1970s. For a more local contribution:

O. Imamoğlu, "Konutlara Ilişkin Beğeni ve Tercihler", M. Pultar, Editor, Çevre, Yapı ve Tasarım, Ankara; ÇEMBIL, 1979, pp. 321-346.
M. Krampen, et.al., "Eski ve Yeni Görünüşlerin Öznel Izlenimleri ve Nesnel Ölçümü", KTÜ Mimarlık Bülteni, 1979.
Ş. Çakın, "Yapıların Değerlendirilmesinde Öznel ve Nesnel Bilgilerin Kullanımı", ITÜ, YAK Bülteni, 1, 1981, pp. 19-25.

235 C. E. Osgood, G. J. Suci, P. H. Tannenbaum, The Measurement of Meaning, Urbana; Uni. of Illinois Press, 1957. Also see:

R. G. Hershberger, "A Study of Meaning in Architecture", G. Broadbent, R. Bunt, T. Llorens, Editors, Meaning and Behaviour in the Built Environment, New York; John Wiley and Sons, 1980, pp. 21-42.

236 A Guide to Historic Buildings Law, Cambridgeshire and Isle of Ely County Council, 1970, p. 8, 26.

237 K. Öztürk, Mimarlıkta -Tasarım Sürecinde- Cephelerin Estetik Ağırlıklı Sayısal/ Nesnel Değerlendirilmesi için bir Yöntem Araştırması, Trabzon; KTÜ, 1978, p.28,

comments on the SD as the safest tool of measurement in architectural evaluations while M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, pp. 181 ff gives an evaluative account of the criticisms of the method and amends its major shortcomings by contributions from his own research.

238 M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, p.190.

239 M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, pp.229-231.

240 Krampen uses the terms "connoisseurs" and "ignorants" (p.230).

241 G. Agazzi, et.al., Pratica e Rappresentazione dello Spazio Urbano, Lugano; Fonazione Ticino Nostra, 1979 as referred to by

M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, p.230.

242 M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, pp. 242-243.

243 See C. E. Osgood, Method and Theory in Experimental Psychology, New York; Oxford Uni. Press, 1958, pp. 719-721.

244 M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, p. 247.

245 Ş. Çakın, "Çevrenin Değerlendirilmesinde Yöntem Bilimi", M. Pultar, Editor, Çevre, Yapı ve Tasarım, Ankara; CEMBIL, 1979, pp. 129-144.

246 M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, p.247.

247 M. Krampen, Meaning in Urban Environment, London, Pion Ltd., pp. 247-253. Also see:

K. Öztürk, Mimarlıkta -Tasarım Sürecinde- Cephelerin Estetik Ağırlıklı Değerlendirilmesi için bir Yöntem Araştırması, Trabzon; KTÜ, 1978, pp. 27-51.

248 G. D. Birkhoff, Collected Mathematical Papers, New York; The American Mathematical Society, 1950, and

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249 See R. Arnheim, Art and Visual Perception, Los Angeles; Uni. of California Press, 1974.

250 M. Krampen, Meaning in Urban Environment, London; Pion Ltd., 1979, p. 254.

251 K. Öztürk, Mimarlıkta -Tasarım Sürecinde- Cephelerin Estetik Ağırlıklı Sayisal/ Nesnel Değerlendirilmesi için bir Yöntem Araştırması, Trabzon; KTÜ, 1978, pp. 21-52.

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254 J. M. Fitch, Historic Preservation, New York; McGraw-Hill, 1982, p. 308.

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APPENDICES

APPENDIX A

Typological Variation of Plan Arrangement and Façade Composition

Case Studies: Beypazarı

Antalya

Bursa

Eskişehir

Safranbolu

Tire

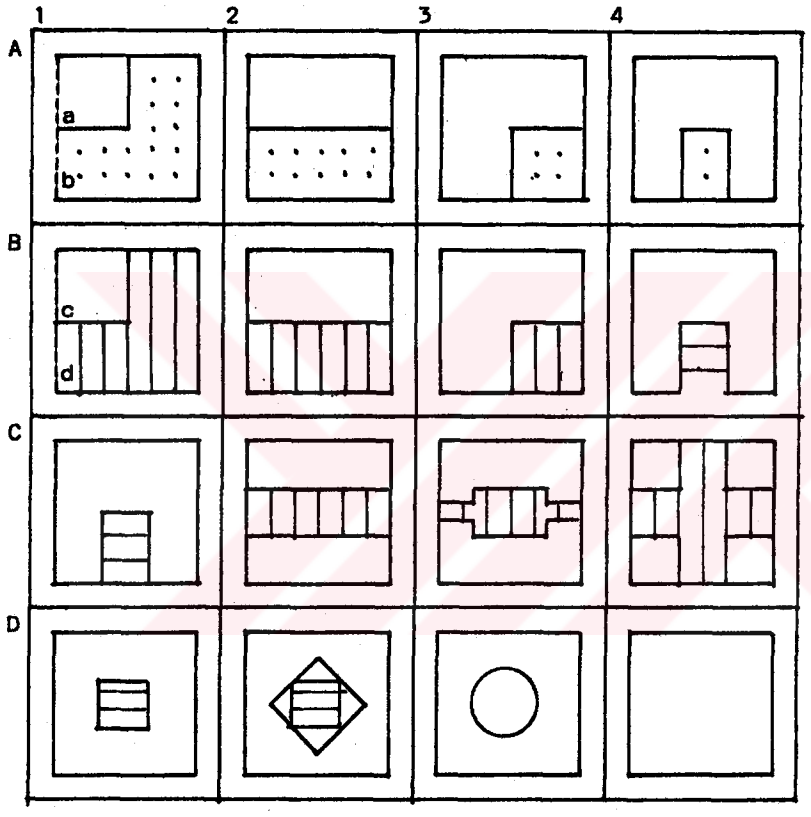
Bergama

Figure A1

PLAN TYPOLOGY: BASIC SCHEMES Source: Eldem & Küçükerman

a HOUSE PROPER
b GARDEN / COURTYARD
c ROOM(S)
d HALL ("SOFA")

PLAN TYPES



ROOM ARRANGEMENT / NUMBER OF ROOMS

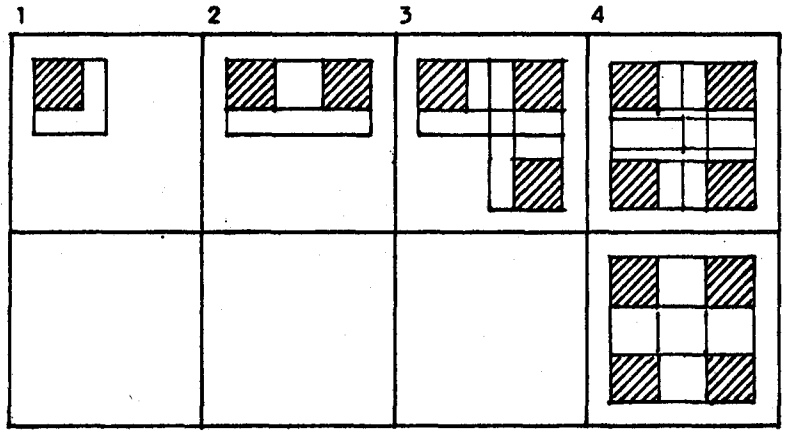
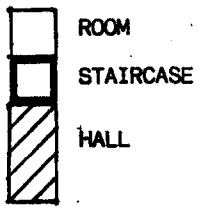


Figure A2

PLAN TYPOLOGY : BASIC ELEMENTS Source: Üstünkök



ROOM / HALL / STAIRCASE ARRANGEMENT (MULTI STOREY HOUSES)

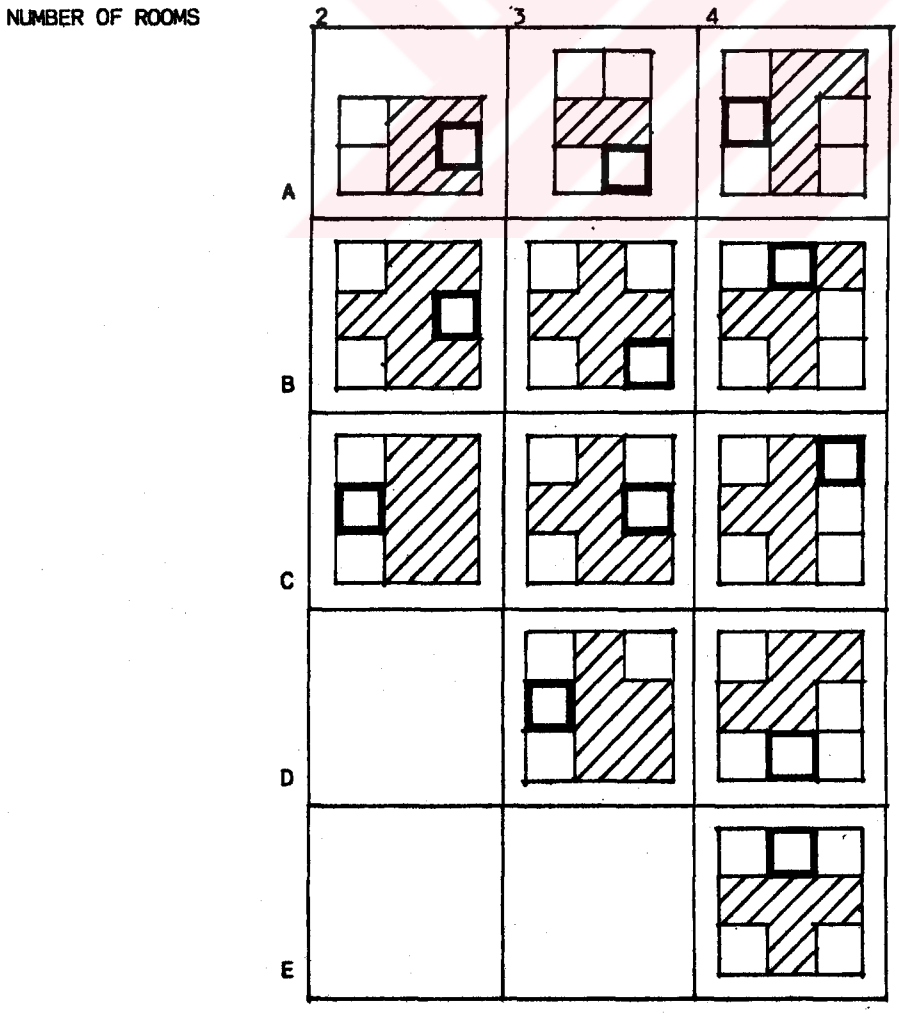


Figure A3

FAÇADE TYPOLOGY CASE STUDY 1 BEYPAZARI 010682

G+1 GROUND FLOOR + PIANO NOBILE
G+2 GROUND FLOOR + TWO STOREYS

0 PLAIN FAÇADES
1 FAÇADES WITH SINGLE PROJECTION
2 FAÇADES WITH DOUBLE PROJECTIONS
X ENTIRE PIANO NOBILE OR UPPER FLOORS CANTILEVERED
S FAÇADES WITH SAWTOOTH PROJECTIONS
SP COMPOSITIONS WITH SPECIAL "GUŞGANA" ELEMENT

Figure A4

FAÇADE TYPOLOGY CASE STUDY 2 ANTALYA 020772

1 FAÇADES WITH A SINGLE PROJECTION
2 FAÇADE COMPOSIITONS WITH DOUBLE PROJECTIONS
3 FAÇADES WITH THREE OR MORE PROJECTIONS
X ENTIRE PIANO NOBILE OR UPPER LEVELS CANTILEVERED
S FAÇADES WITH SAWTOOTH PROJECTIONS

Figure A5

FAÇADE TYPOLOGY CASE STUDY 3 BURSA 031679

0 PLAIN FAÇADES
1 FAÇADE COMPOSITIONS WITH ONE PROJECTION
2 FAÇADE COMPOSITIONS WITH TWO PROJECTIONS
X FAÇADE COMPOSITIONS WITH ENTIRE PIANO NOBILE CANTILEVERED
S FAÇADES WITH SAWTOOTH PROJECTIONS

Figure A6

FAÇADE TYPOLOGY CASE STUDY 4 ESKIŞEHIR 042681

0 PLAIN FAÇADES
1 FAÇADE COMPOSITIONS WITH SINGLE PROJECTION
2 FAÇADES WITH TWO PROJECTIONS
3 FAÇADES WITH THREE PROJECTIONS
4 ENTIRE UPPER LEVEL CANTILEVERED

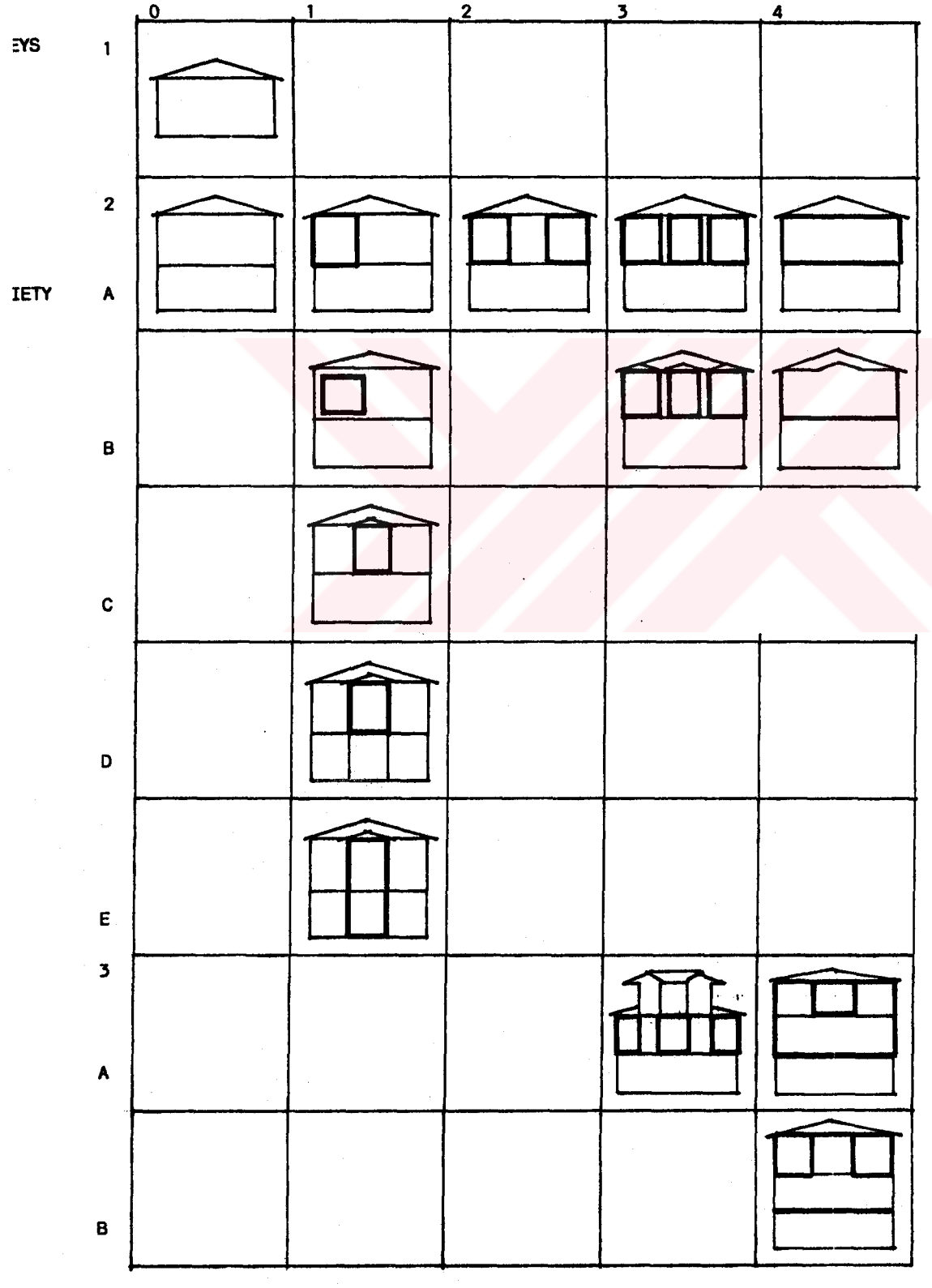


Figure A7

FAÇADE TYPOLOGY CASE STUDY 5 SAFRANBOLU 056779

G+1 GROUND FLOOR+ PIANO NOBILE
G+2 GROUND FLOOR+ TWO STOREYS

0 PLAIN FAÇADES
1 FAÇADE COMPOSITIONS WITH SINGLE PROJECTION
2 FAÇADES WITH TWO PROJECTIONS
X ENTIRE UPPER FLOOR(S) CANTILEVERED
S FAÇADE COMPOSITIONS WITH SAWTOOTH PROJECTIONS

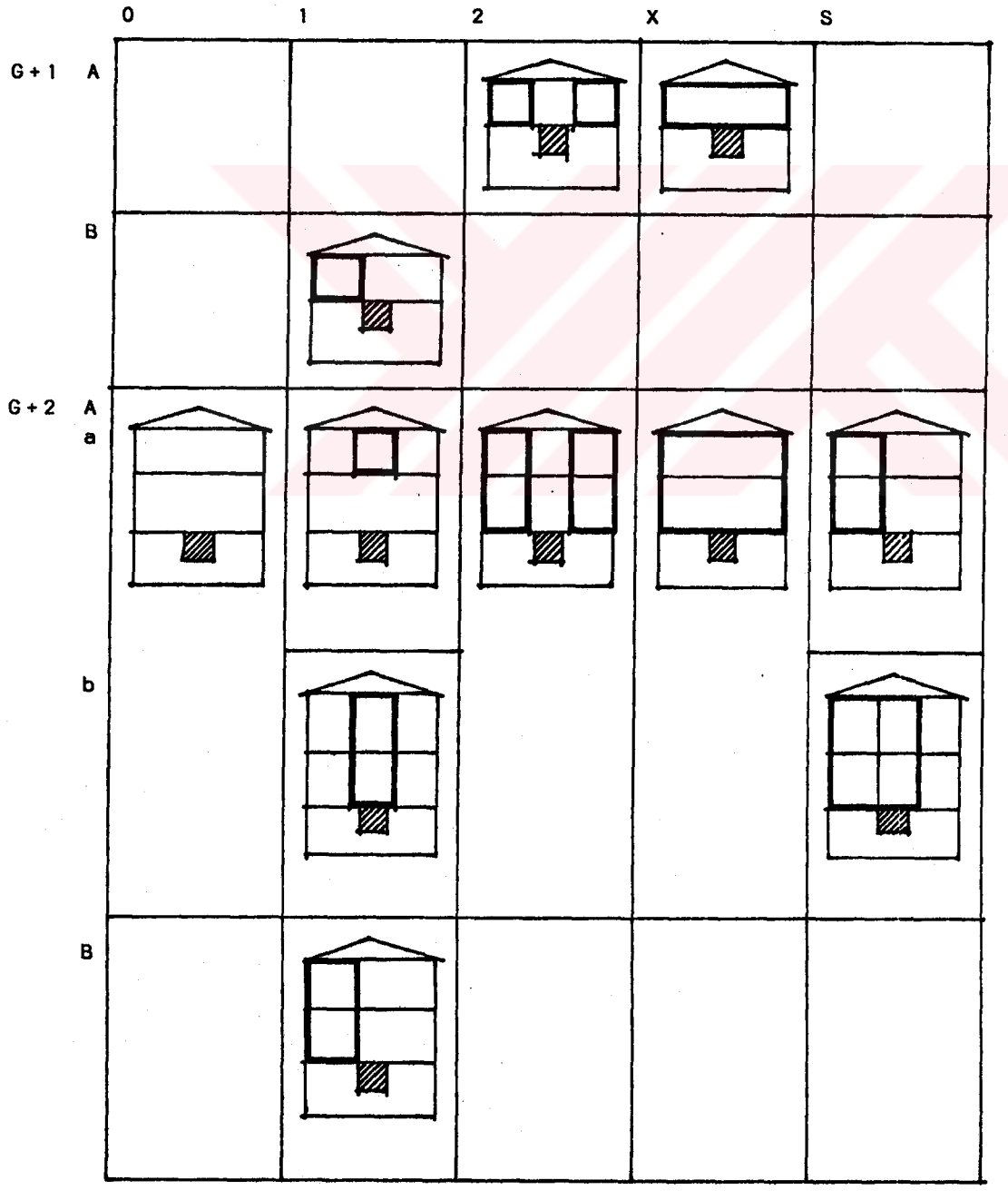


Figure A8

FAÇADE TYPOLOGY CASE STUDY 6 & 7 TIRE & BERGAMA 06/0709/35

1 ONE STOREY COMPOSITIONS
1+B ONE STOREY WITH BASEMENT
2+B TWO STOREY COMPOSITIONS (WITH BASEMENT)

TABLE A1

COMPARATIVE OUTLINE OF FAÇADE COMPOSITIONS

	06 BEYPAZARI	07 ANTALYA	16 BURSA	26 ESKIŞEHIR	67 SAFRANBOLU	09 TIRE	35 BERGAMA
PLAIN FAÇADES	+	-	+	+	+	+	+
SINGLE PROJECTION	+	+	+	+	+	+	+
DOUBLE PROJECTIONS	+	+	+	+	+	-	-
TRIPLE OR MORE PROJECTIONS	-	+	+	+	-	-	-
SAWTOOTH PROJECTIONS	-	+	+	-	+	-	-
ENTIRE PIANO NOBILE OR UPPER FLOORS CANTILEVERED	+	+	+	+	+	-	-
SPECIAL COMPOSITIONS WITH OR WITHOUT NON-TYPICAL OR LOCAL ELEMENTS ETC.	+	+	+	+	+	+	+

APPENDIX B

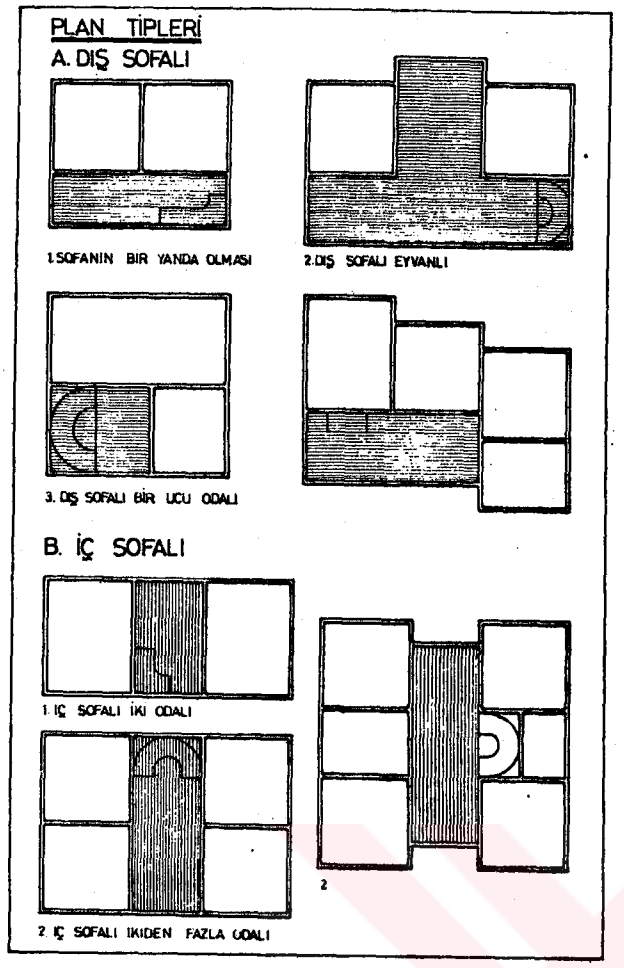
Detailed Analysis of Plan Arrangement and Façade Composition

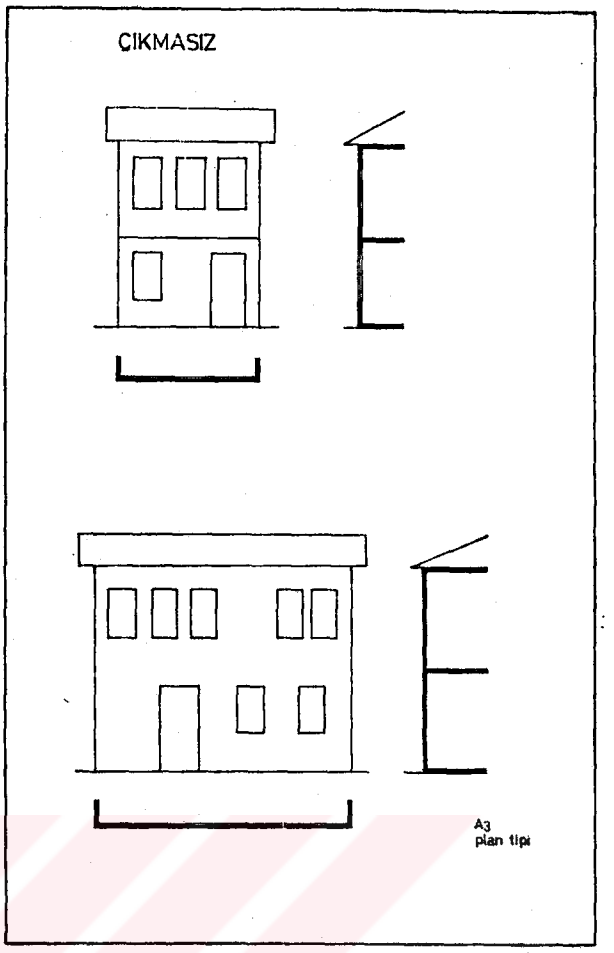
Case Study: Bursa

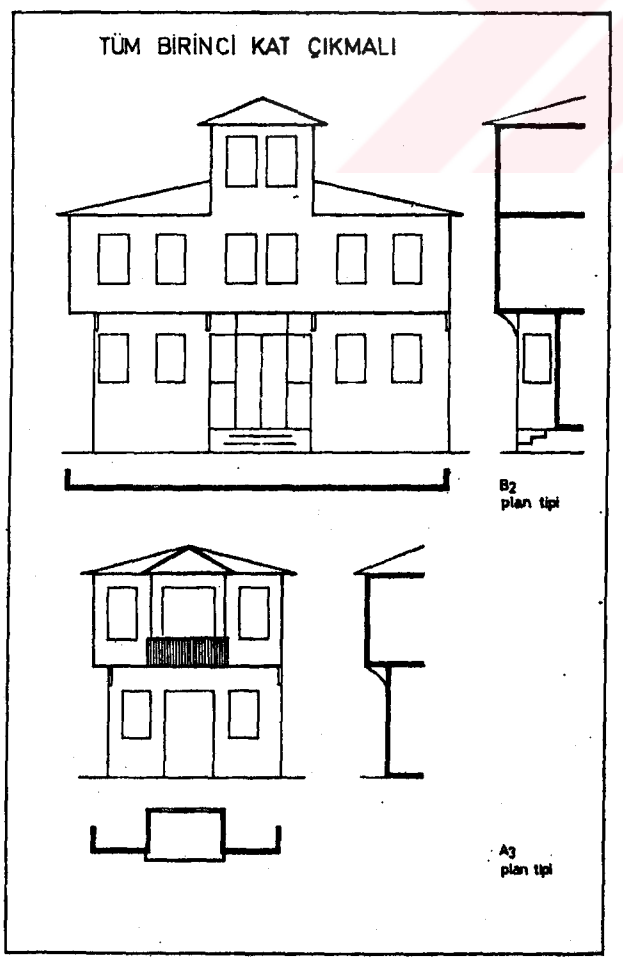
Figure B1

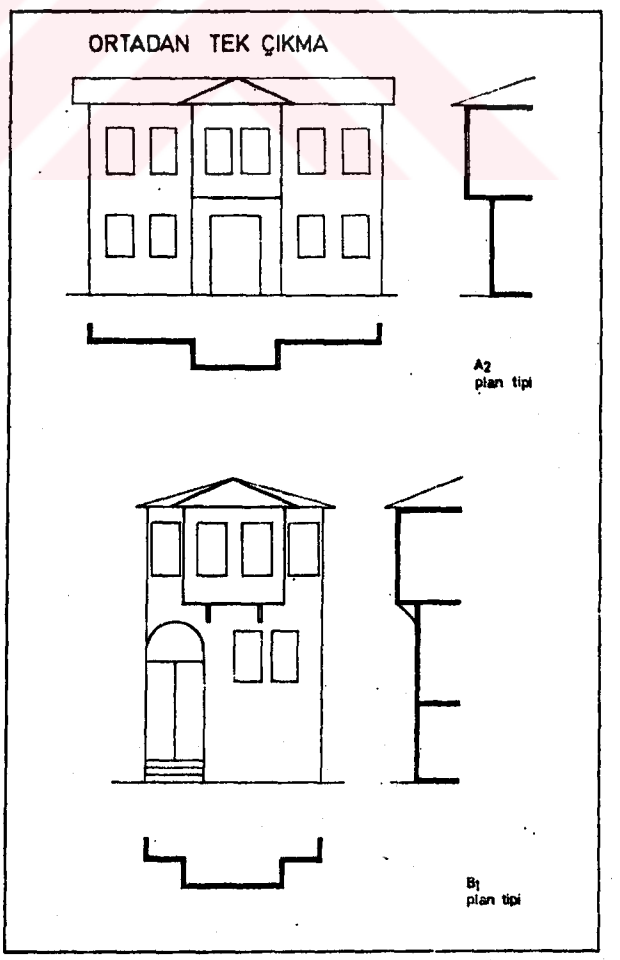
PIANO NOBILE PLAN ARRANGEMENTS

Figure B2: PLAN TYPES AND FAÇADE COMPOSITIONS IN TOPHANE, BURSA

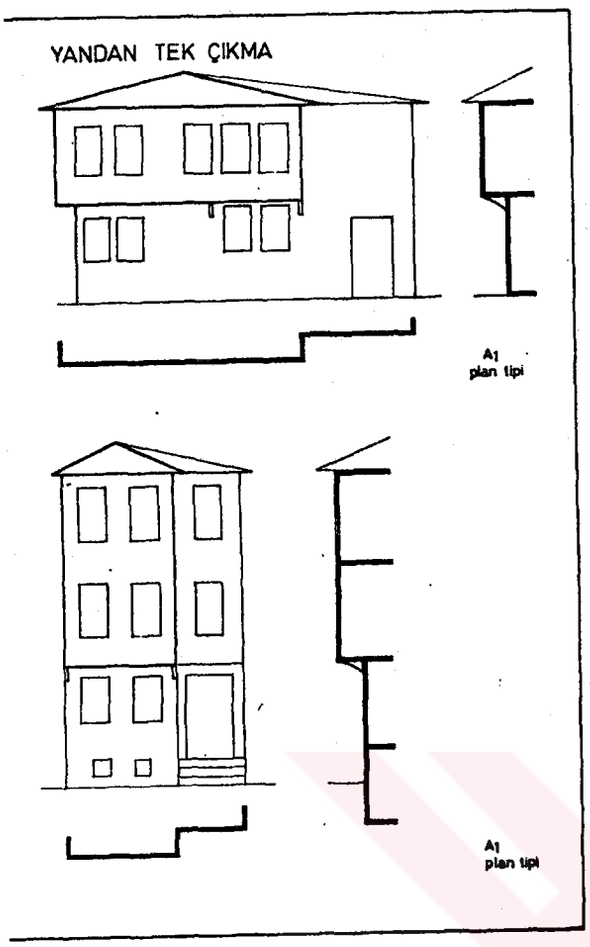


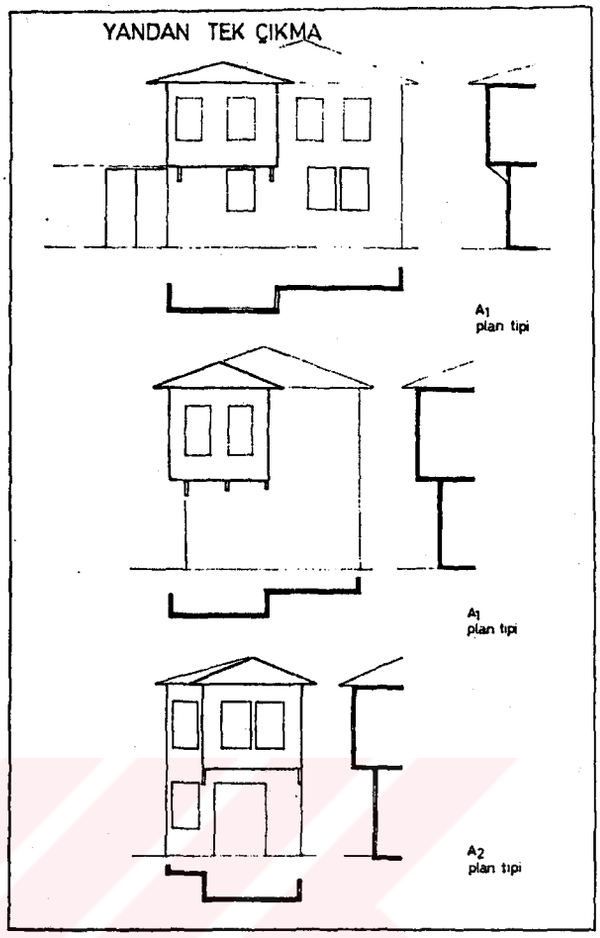


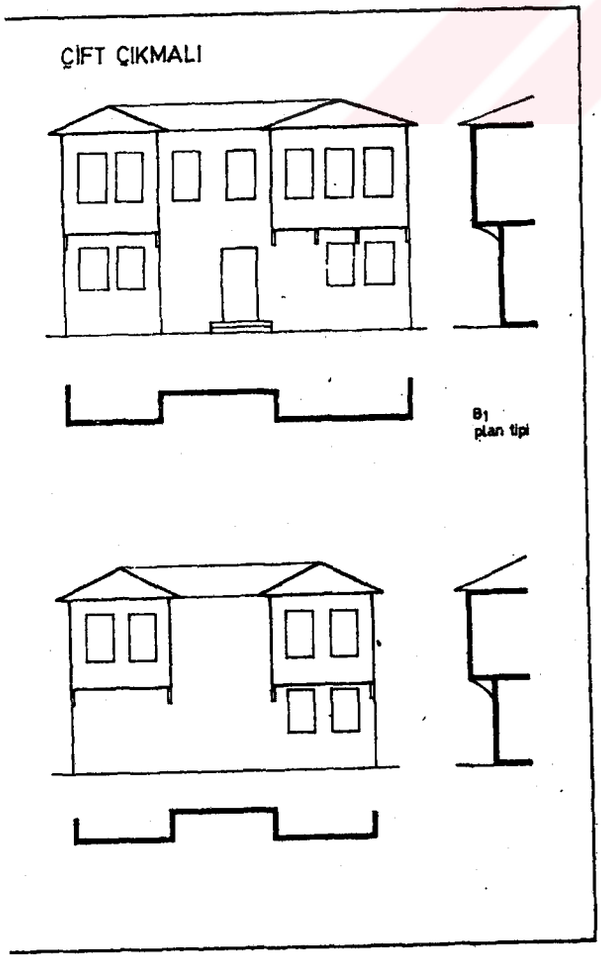


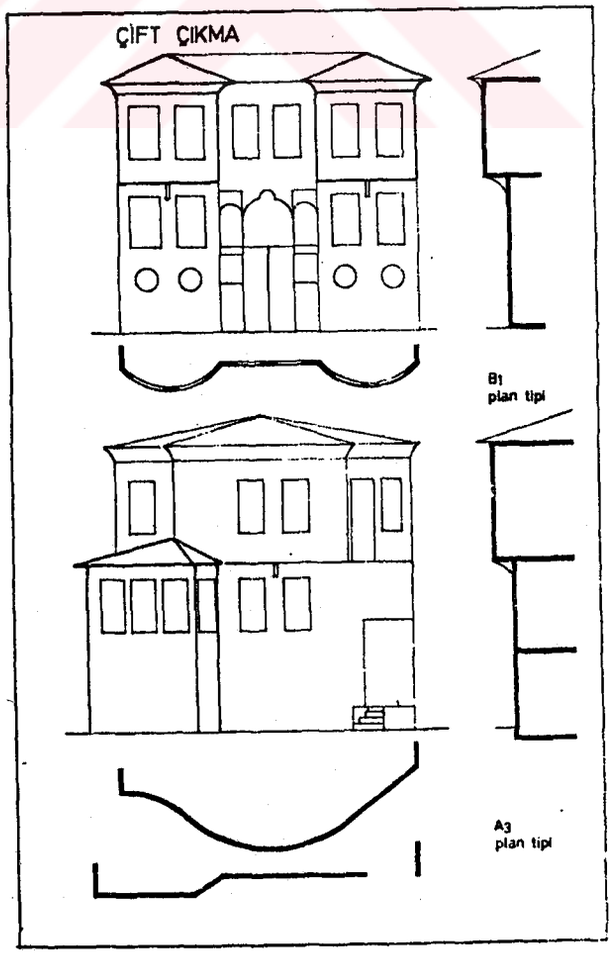


igure B3: FAÇADE COMPOSITIONS, TOPHANE, BURSA

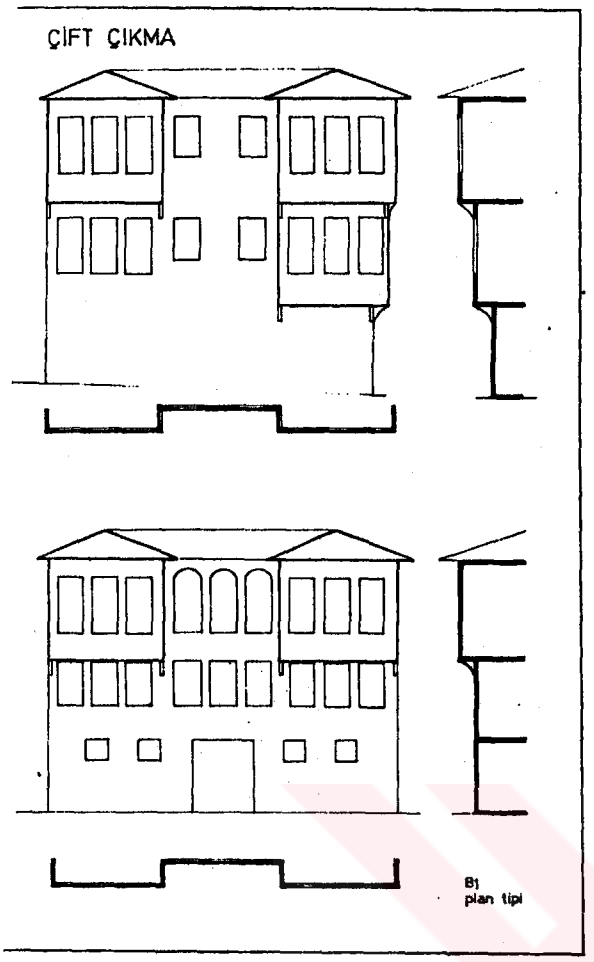


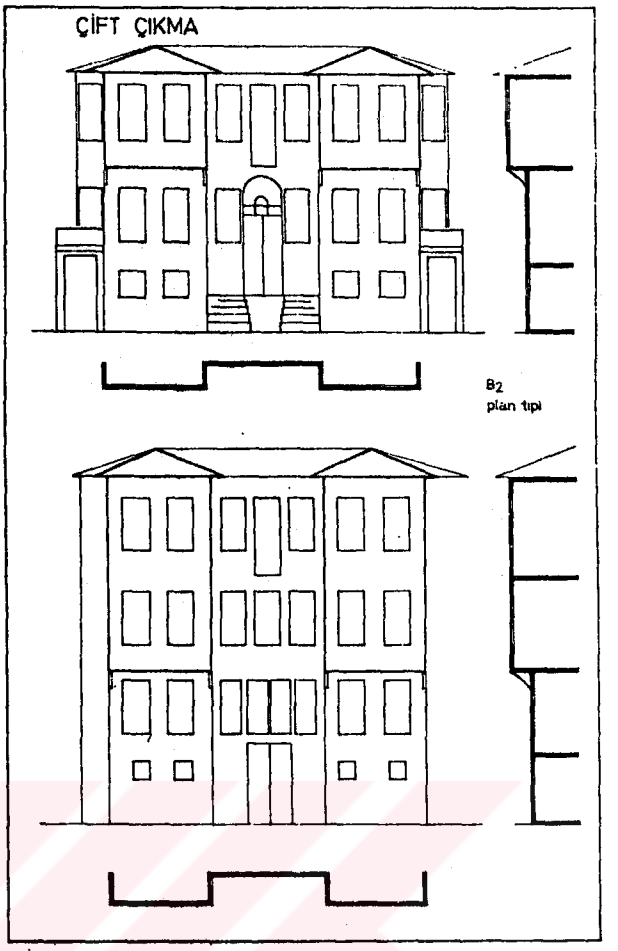


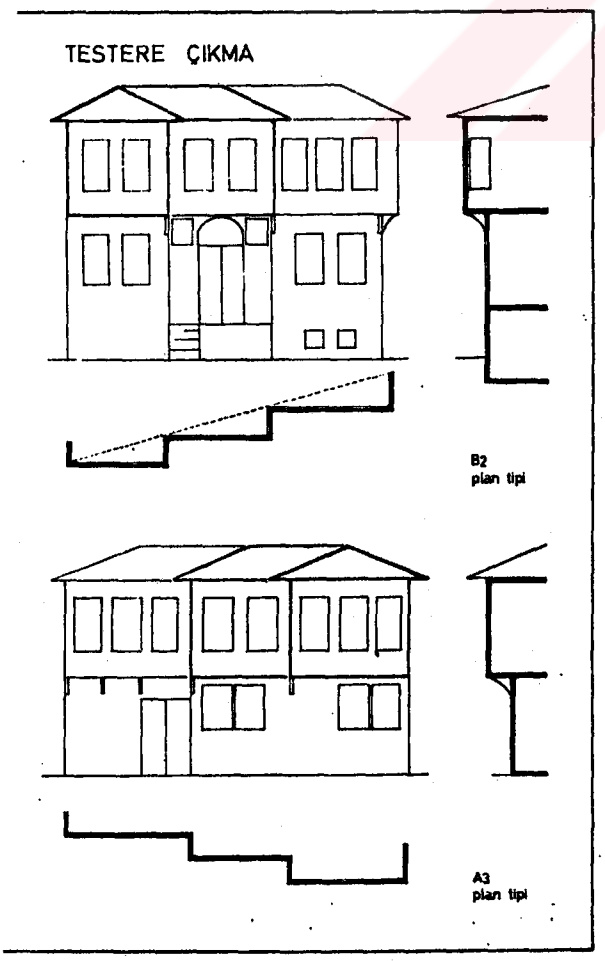




gure B4: FAÇADE COMPOSITIONS AND EXTERNAL ELEMENTS (GATES)







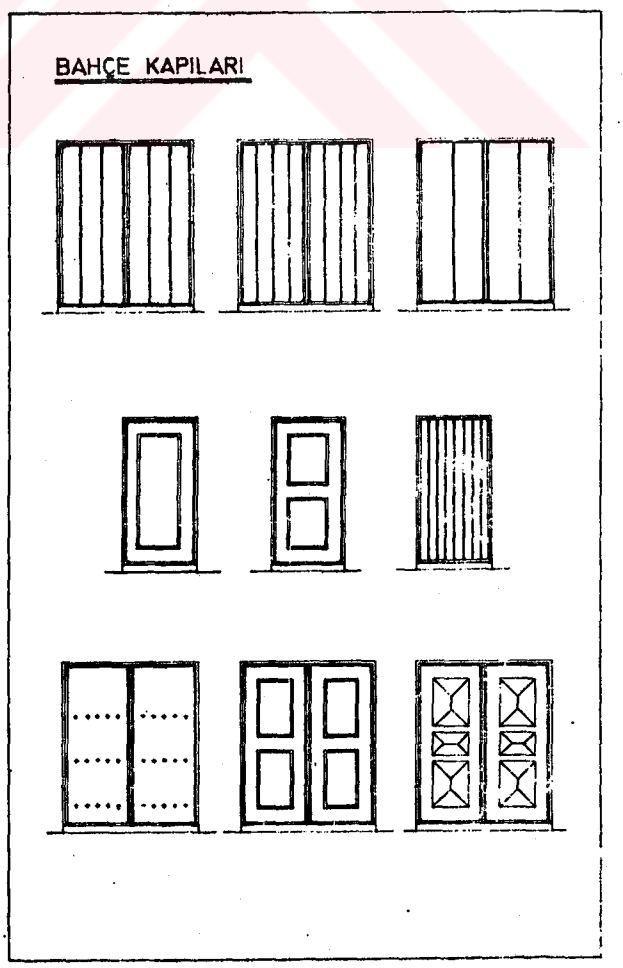
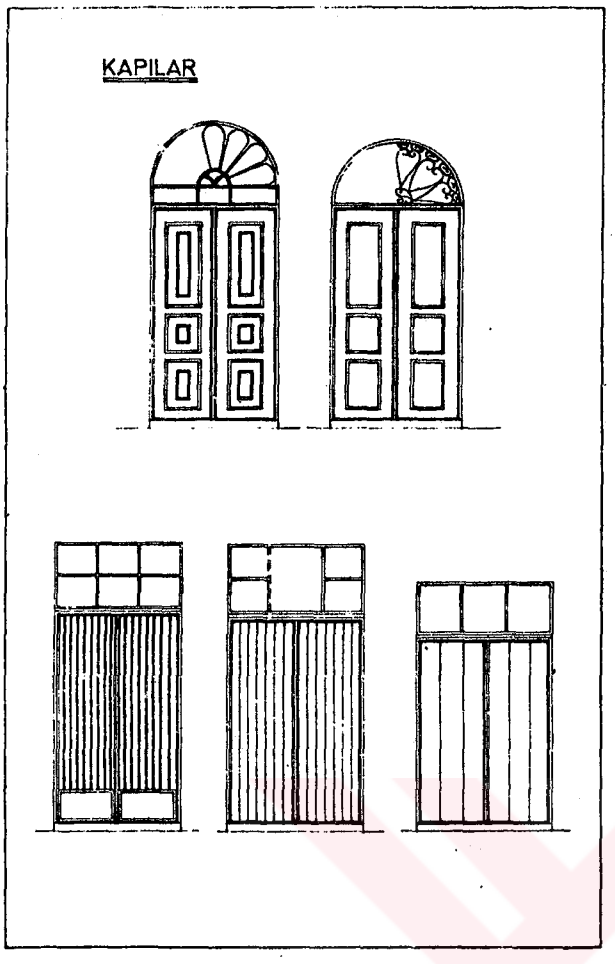
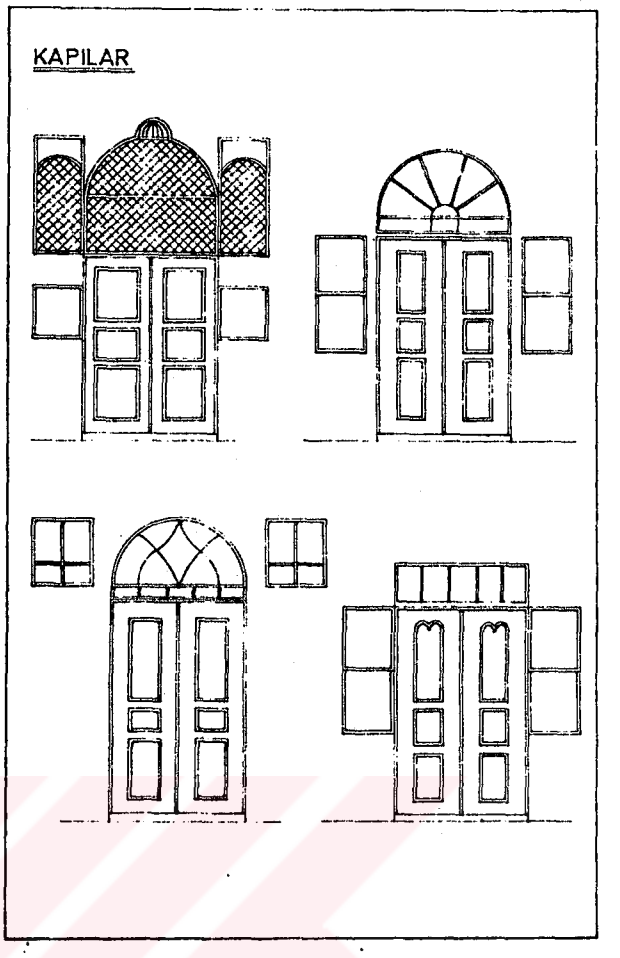
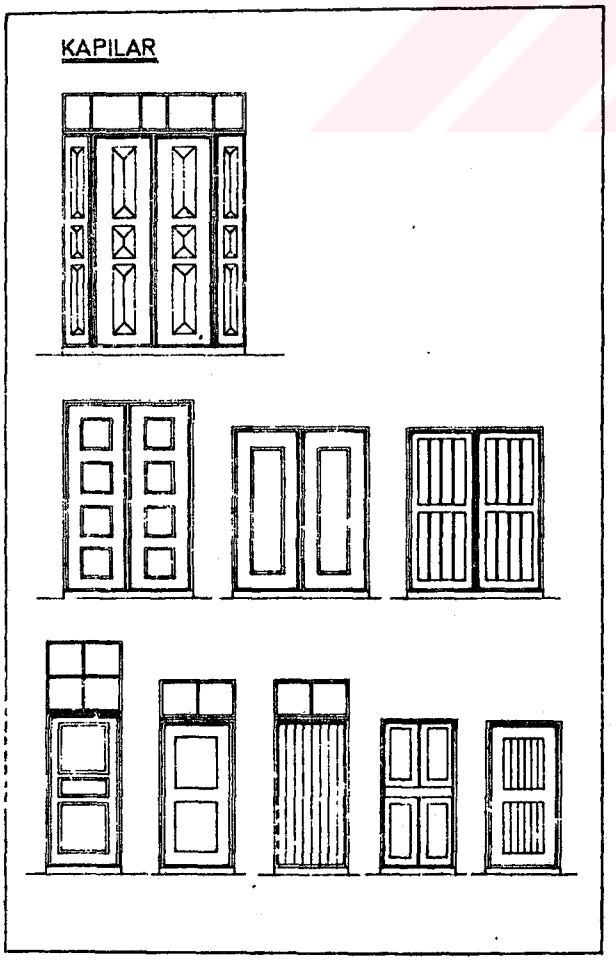


Figure B5: DOORS & WINDOWS, TOPHANE, BURSA







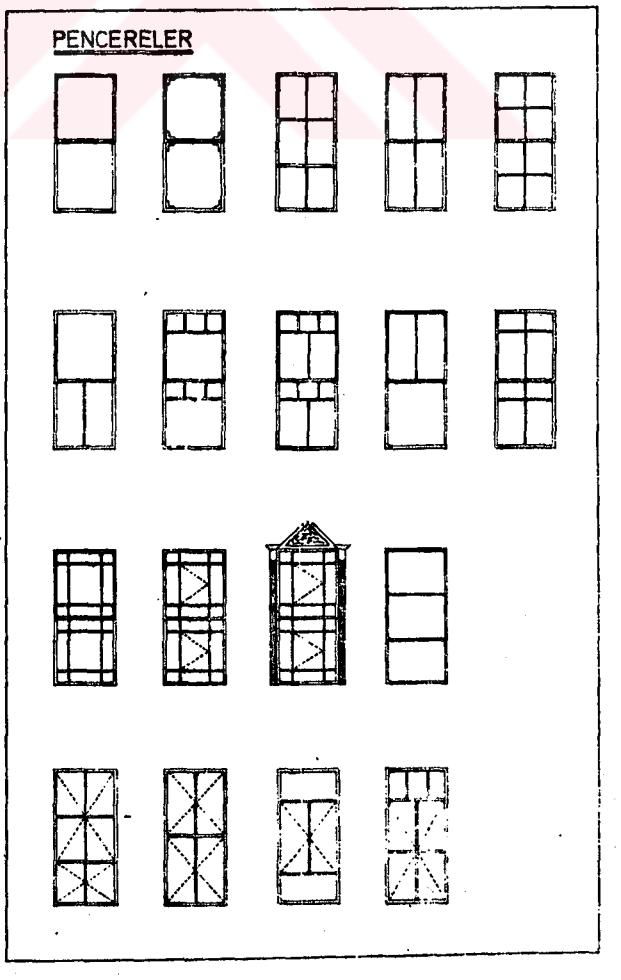
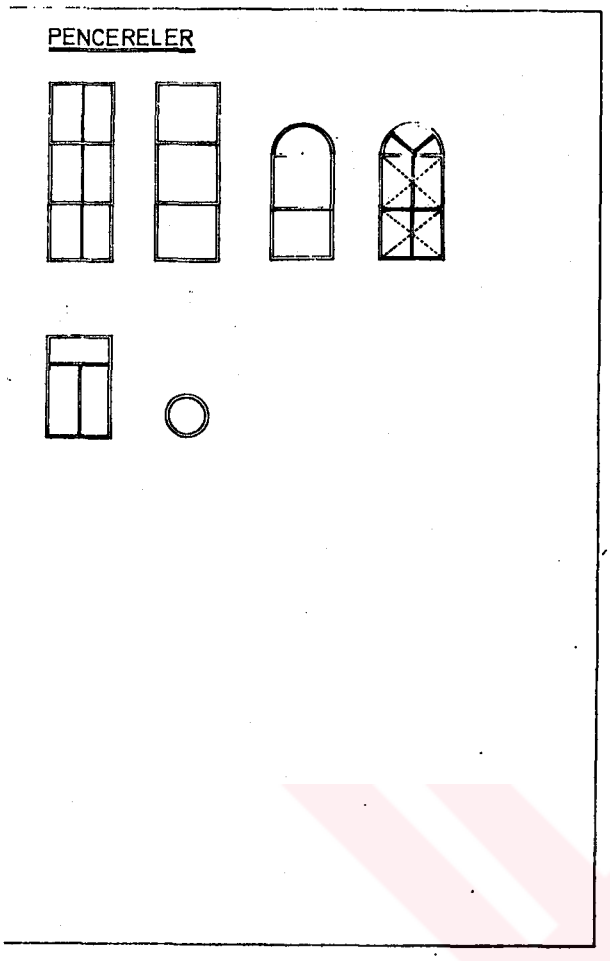
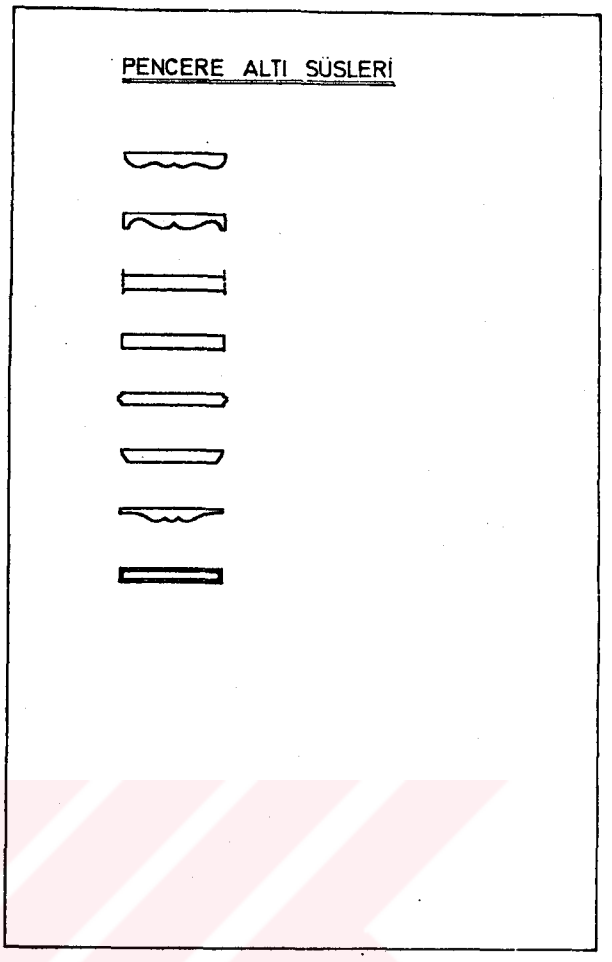
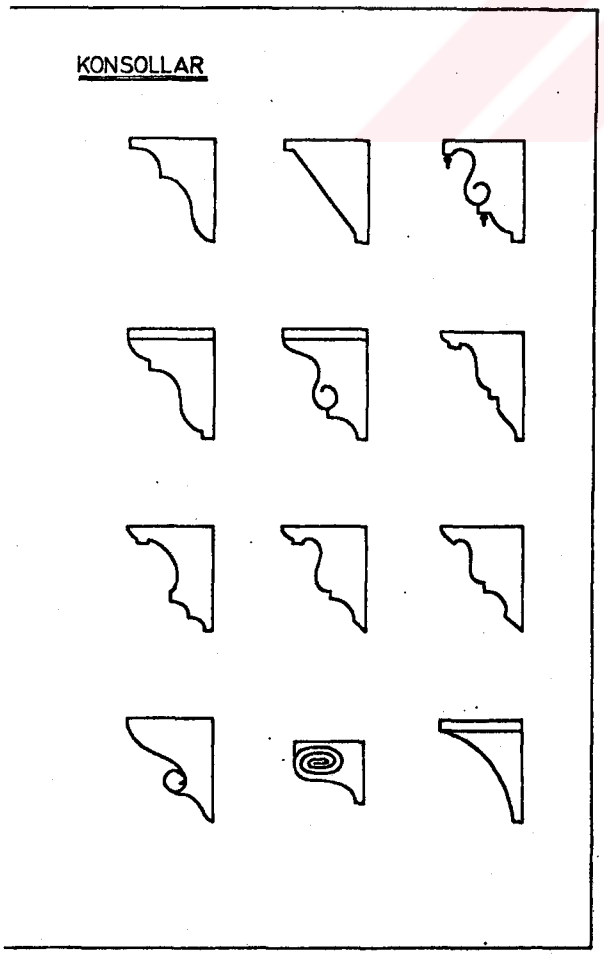
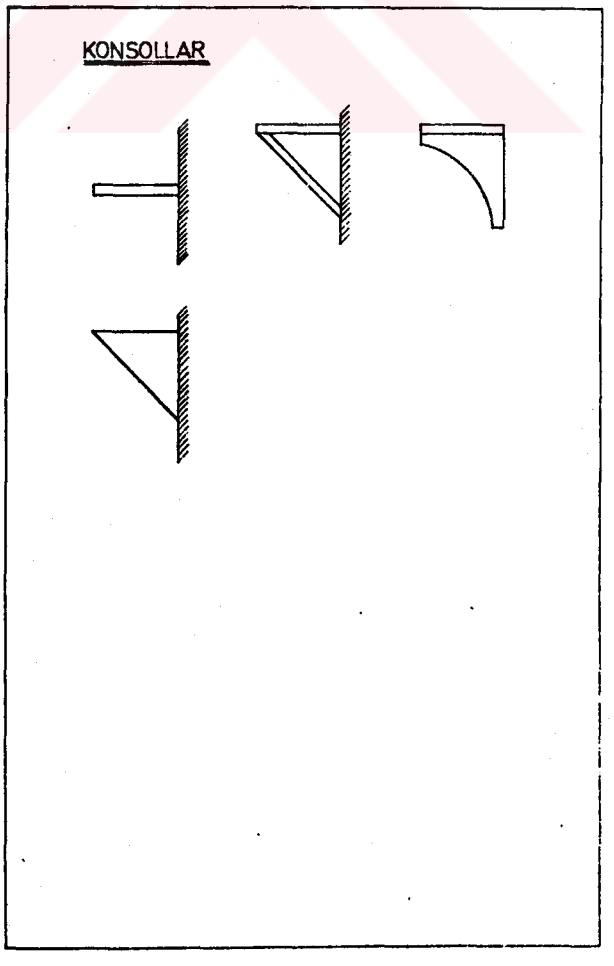


Figure B6: WINDOWS, CILLS, BRACKETS









APPENDIX C

Field - Testing of the Suggested Model of Evaluative Criteria

Case Study: Bursa

APPENDIX C

Extract from a Term-Project Using the Proposed Model for the Evaluation of a Number of Houses Forming the Ensemble on Kale Sokak, Kale Mahallesi, Hisariçi, Bursa.

Details:

Date Issued: 20 February 1979

Duration: 16 weeks

Project Outline: The project was a term long exercise of survey, documentation, and analysis of various architectural and environmental merits as well as problems of an easily identifiable ensemble of historic buildings within the city of Bursa. A ten-day field study was conducted for the survey and investigation of several streets within the fortified old section of Tophane. The main objective of the study was the testing of the proposed method of survey, analysis and evaluation of traditional vernacular architecture and settings.

Illustrations included here are a collection of the relevant items of survey carried out by the students with a selection of the typological data on which some of the decisions were eventually based.

Students: Başak Acar, Nilgün Çuha, Lale Tayla, Nilgün Nidai

Course Tutors: Necva Akçura, Okan Üstünkök

I TYPES	INTERNAL ELEMENTS	FAÇADE COMPOSITIONS
ACCESSIBLE FROM THE GARDEN SOFA")	1 ORIGINAL STAIRS	PLAIN
NAL "SOFA", TO ONE SIDE	2 FIREPLACE	SINGLE PROJECTION, CENTERED
NAL "SOFA", WITH "EYVAN"	3 - 4 CUPBOARDS	SINGLE PROJECTION, TO ONE SIDE
NAL "SOFA", WITH ROOM ON ONE SIDE	5 SHELVES	DOUBLE PROJECTION
NAL "SOFA", WITH TWO ROOMS	6 WINDOW GRILL ("KAFES")	ENTIRE UPPER FLOOR CANTILEVERED
NAL "SOFA", WITH THREE OR MORE ROOMS	7 BUILT-IN SEATING ("SEDİR")	SAW-TOOTH PROJECTIONS
	8 FOUNTAIN	BALCONY
	9 ROOM ENTRANCE ("SEKİ ALTI")	
	• 10 ORNATE CEILING	

1601

Figure C2

FAÇADE TYPOLOGY

PLAIN

SINGLE PROJECTION, CENTERED

SINGLE PROJECTION, TO ONE SIDE

DOUBLE PROJECTION

ENTIRE PIANO NOBILE CANTILEVERED

SAW-TOOTH PROJECTION

BALCONY

FAÇADE ELEMENTS

P WINDOW

K DOOR

B GARDEN GATE

C CANTILEVER / BRACKET

D MOLDING (WALL)

S MOLDING (EAVES)

R PROFILED CILL

1602

Figure C3

ALTERATIONS (EXTERNAL)

- UNALTERED BUILDING ELEVATIONS
- UNALTERED CURTILAGES (GARDEN WALLS, ETC.)
- 1 NEGLIGIBLE ALTERATION
- 2 TOLERABLE ALTERATION
- 3 CONSIDERABLE ALTERATION
- INTRUSION OF COMMERCIAL FUNCTION
- ADDITIONS / ANNEXES
  - DOOR
  - WINDOW
  - ROOM
  - PORCH
  - BALCONY
- REPAIRS (CHANGE IN MATERIAL)
- REPAIRS (CHANGE IN DIMENSION)
  - EAVES
  - WALL
  - PAINT
  - TILING

1603

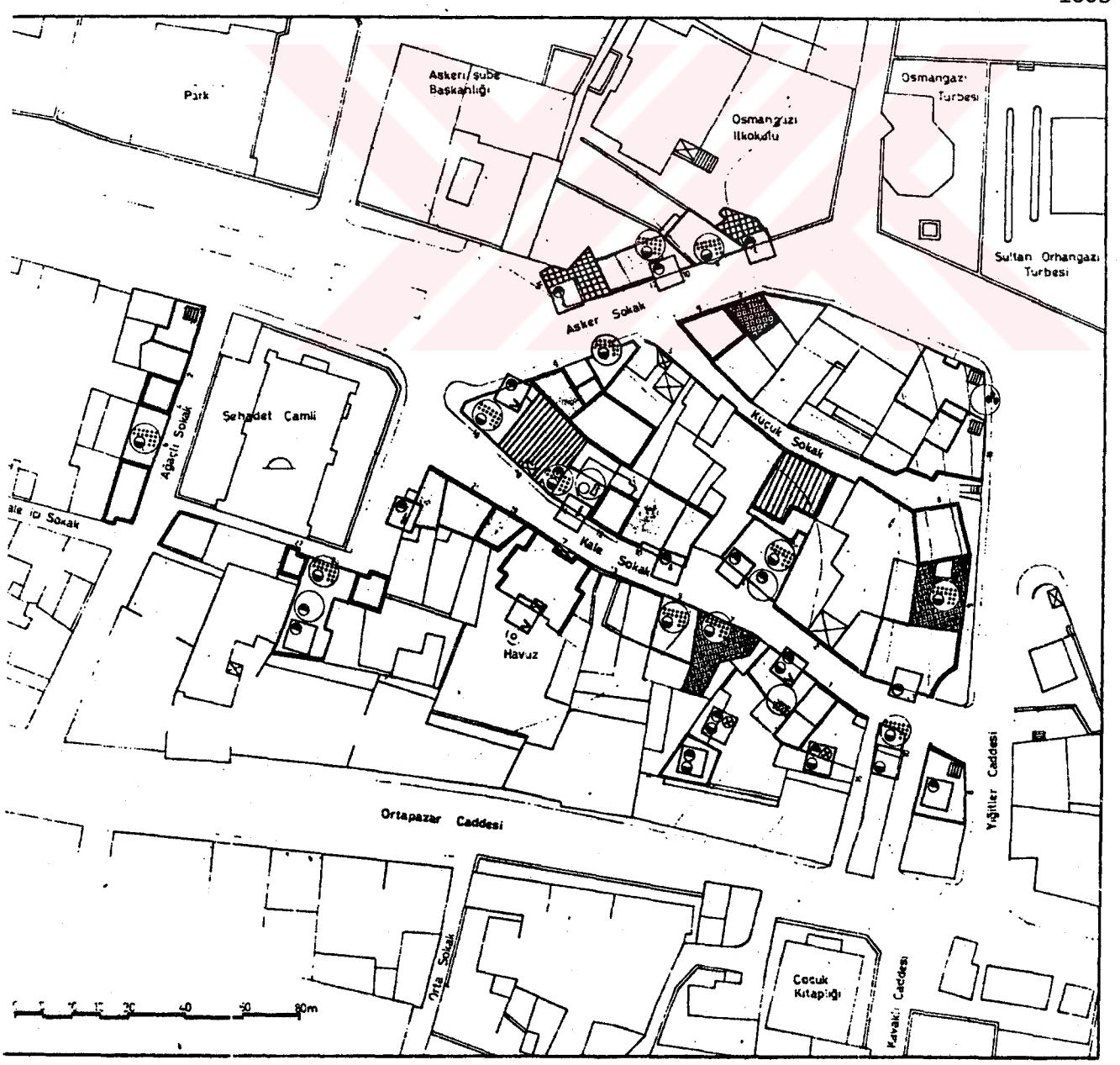


Figure C4

STRUCTURAL CONDITION (REPAIRS NEEDED)

A ROOF REPAIRS

1 HIPPED, TILED ROOFS
- a TILING
- b WATER DISPOSAL SYSTEM
- c ROOF TIMBERS
- d WALL-PLATE & RAFTER FEET
- e EAVES

2 CHIMNEY STACKS

B STRUCTURAL REPAIRS

1 WALLS
- a BEARING ELEMENTS
- b RENDERING & FINISHES
- c DAMPNESS TO BE COMBATTED

2 SPANNING ELEMENTS
- a beams & flooring

C OTHER REPAIRS

1 INTERNAL FEATURES
- a FLOORING, PLANKS, ETC.
- b STONE FLAGS & PAVING
- c CEILINGS

2 STAIRS

3 OPENINGS
- a WINDOWS
- b DOORS

4 BRACKETS

1604

AL CONDITION OF FABRIC (STRUCTURAL & MATERIAL)

STRUCTURE

- SOUND
- MEDIOCRE
- POOR

MATERIALS

TIMBER

- SOUND
- USABLE
- DILAPIDATED

PLASTER / STUCCO

- SOUND
- WEATHERED
- DETERIORATING

DAMPNESS

- INTERNAL SOURCE(S)
- EXTERNAL SOURCE(S)
- BOTH

1605

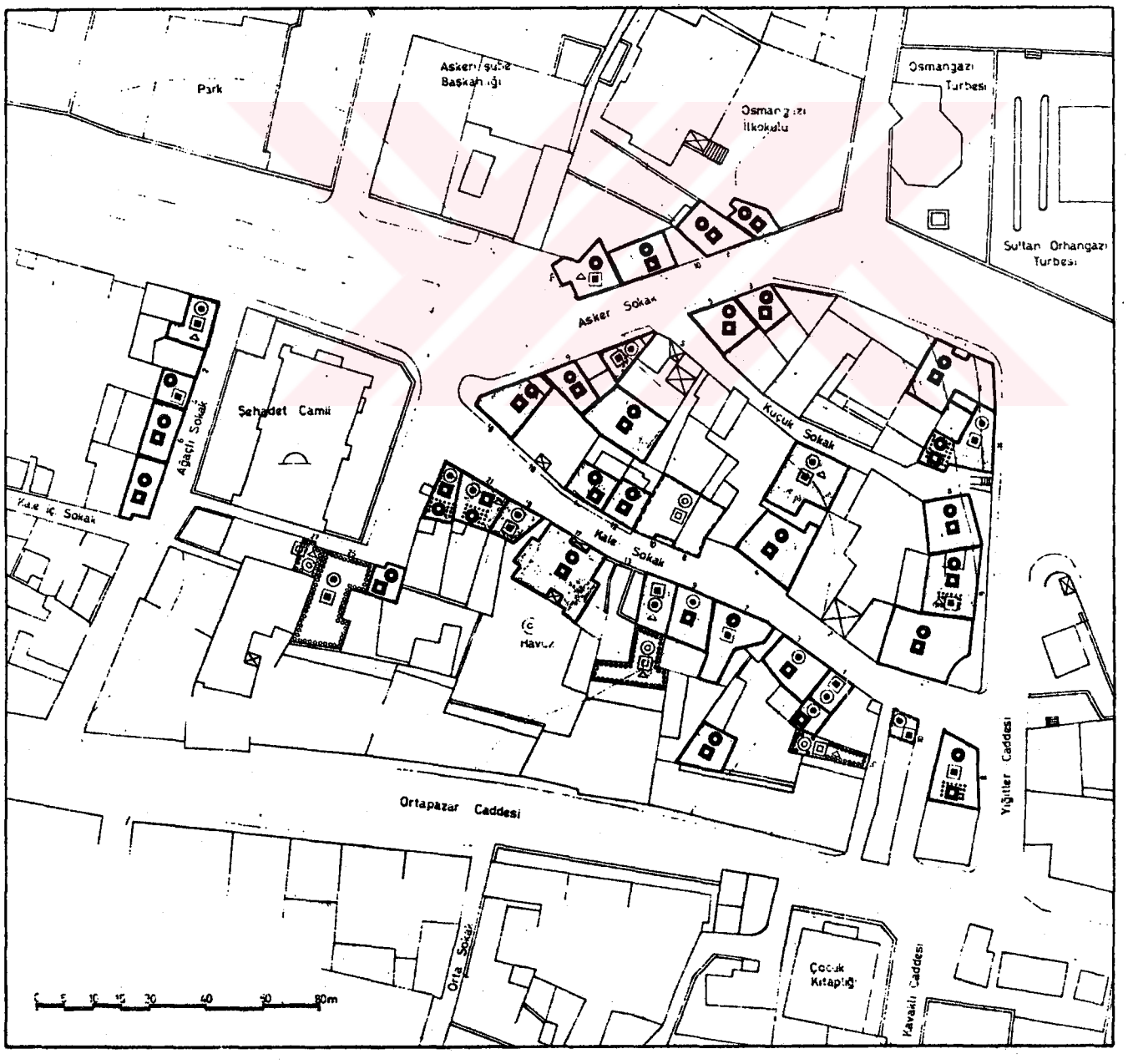


Figure C6

UTILITIES & SANITARY CONDITION

M KITCHEN

B BATH

T WC

h SEPARATE SPACE

1 WATER

2 VENTILATION

Mh KITCHEN SPACE NEEDED

Bh BATHROOM NEEDED

Th TOILET REQUIRED

M1 WATER TO BE CONNECTED TO KITCHEN

M2 INADEQUATE VENTILATION IN THE KITCHEN

B1 WATER TO BE CONNECTED TO BATHROOM

B2 INADEQUATE VENTILATION IN THE BATHROOM

T1 WATER NEEDED IN THE TOILET SPACE

T2 VENTILATION LACKING IN THE TOILET

1606

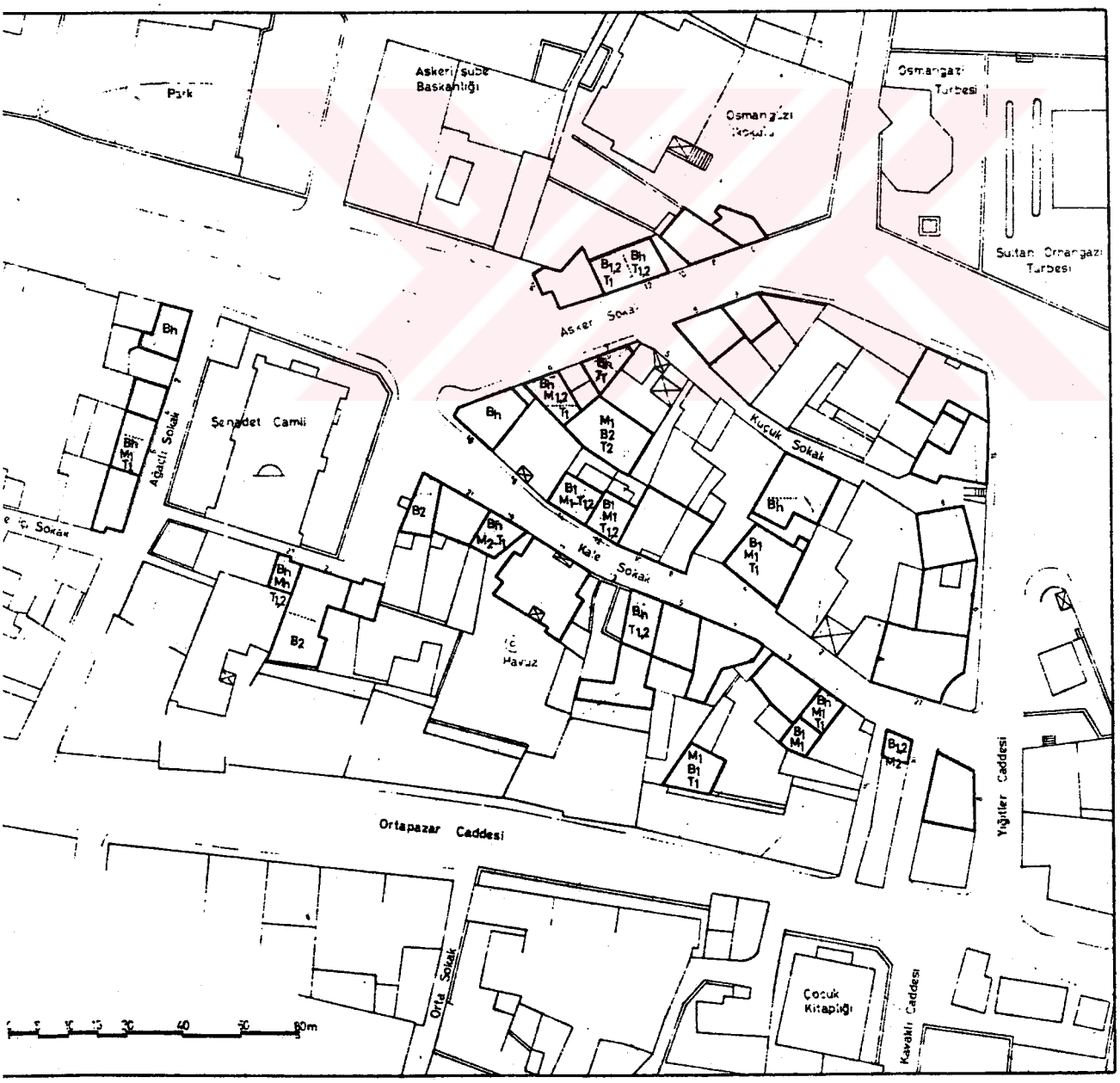


Figure C7

EXTENT OF NECESSARY INTERVENTION

MAX

MIN

1607

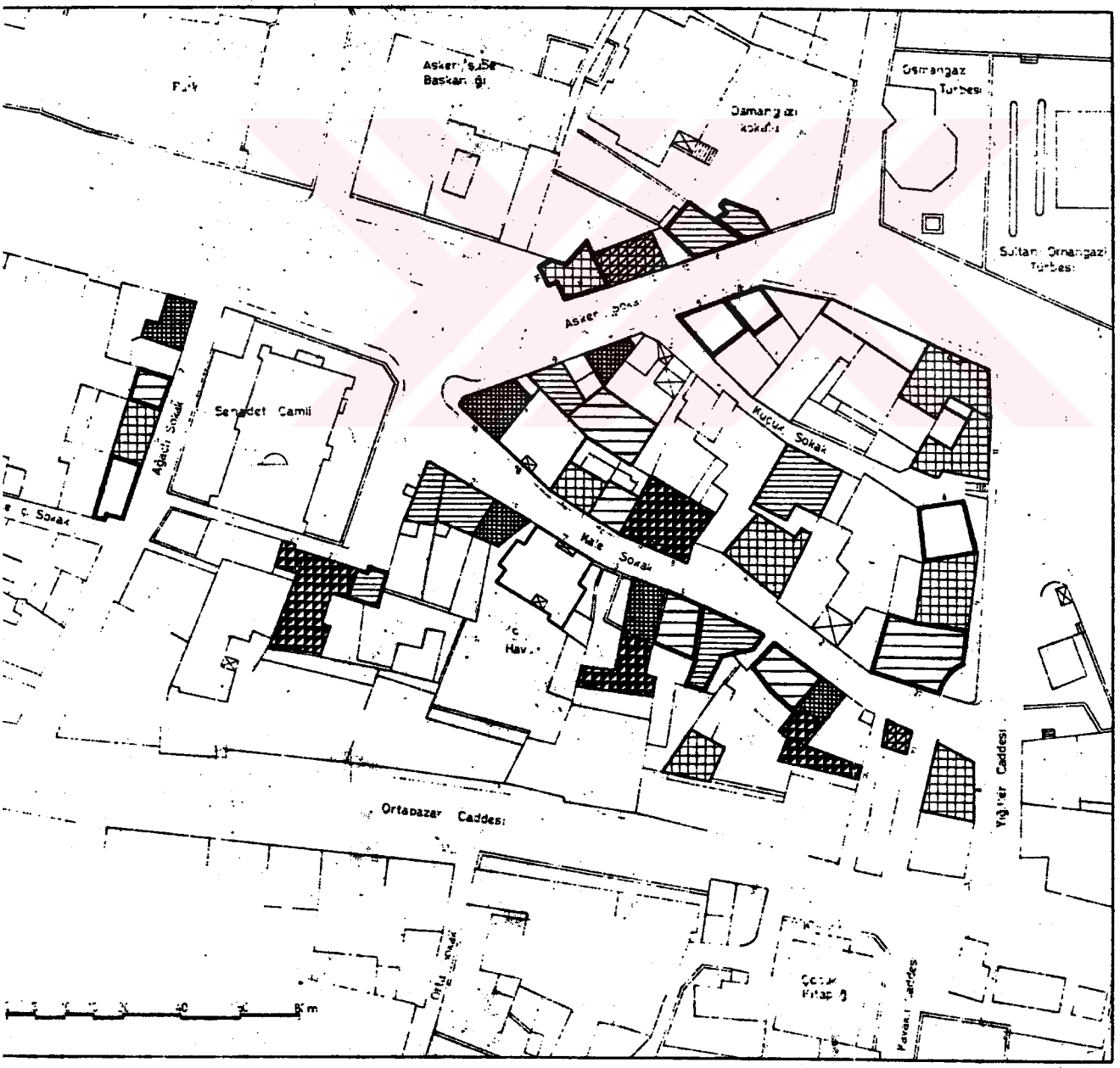
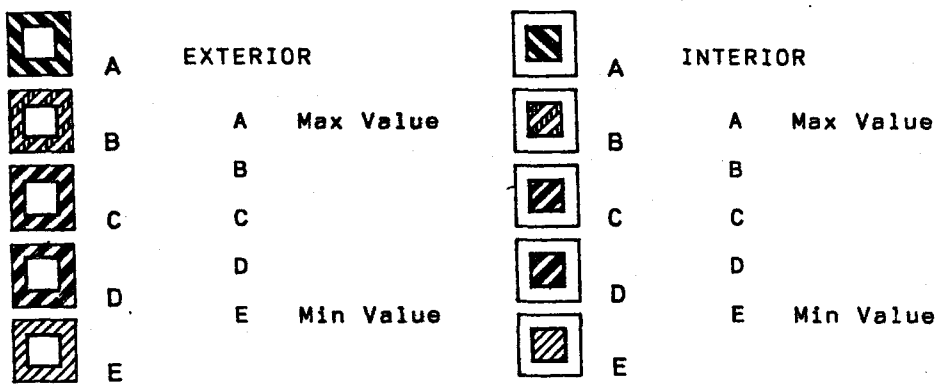


Figure C8

FINAL ARCHITECTURAL EVALUATION



1608

VITA

VITA

Born in Gemlik, Turkey (1943).

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Worked in the Historic Buildings Division of the Greater London Council, T.C. Karayolları Gn. Müdürlüğü, and in private practice (1966-1971).

Taught at and served as the Chairman of the Department for the Restoration and Preservation of Historic Monuments, Faculty of Architecture, METU (1971-1983). Acted as consultant to various governmental and private organizations on matters pertaining to conservation and design. Since 1983, has been teaching at the Department of Architecture, Yarmouk University and the University of Science and Technology, Jordan.

Author, co-author, or editor of a number of published articles, books, periodicals, research reports, etc.

Founding, licensed, corresponding, or former member of several professional or otherwise institutions.

Married, with a 20 year-old son.

Turkish citizen.

(June 1987)