

Article

# Rethinking on Cultural Sustainability in Architecture: A reading on Projects of Behruz Çinici

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**Abstract:** This study aims to open a discussion on the concept “cultural sustainability” in architectural design. We asked the question if spatial planning has a role in cultural sustainability and in which terms cultural sustainability could be considered or discussed in design process. We started with a presupposition of an example which achieved cultural sustainability in time. We exemplified a holiday resort village designed in 1970 and is still in use with inconsiderable transformations. As being a social engineering was a necessity for the architects, Altuğ and Behruz Çinici [1], it can be said that their design approach was to achieve a sustainable living considering the financial, ecological, environmental and cultural dimensions. Behruz Çinici and his wife Altuğ Çinici are influential and proclaimed architects of their time. For understanding Çinici’s design concepts, we first looked at his inspiration sources as he verbalized in his conferences. After studying on their village projects, we suggested four spatial concepts for reading the projects from the perspective of cultural sustainability. We analyzed their three resort villages designed in the same decade through the criteria we have suggested. In evaluation; the distinguished features of Çinici’s resort projects are discussed in relation with the concept cultural sustainability. In conclusion, we intended to open a discussion for the criteria we proposed for cultural sustainability in spatial planning and put the importance of cultural practices for housing policies for regional identity in global world.

**Keywords:** cultural sustainability, housing, spatial planning, resort village, Behruz Çinici

## 1. Introduction

The concept of “sustainability” has been a topic in architectural circles since mid-90s [2] but “cultural sustainability” is rather a new issue for architects. Three pillars of sustainable development were declared in Brundtland Report in 1987; as economic, social and environmental sustainability [3], yet the cultural dimension of sustainability did not take part in international policy till 2000s [4].

Architecture, as a social discipline is influenced by the economical, technical and political developments of the society and is concerned with almost all dimensions of sustainable development including the cultural sustainability. The ecological dimension of sustainable development is mostly the main concern of architects and urban designers who consider the renewable sources in formation of built environment. These concerns are inadequate without the social and cultural dimensions of sustainability, as UNESCO declares that no development is sustainable without including the “culture” and “full integration of culture into sustainable development policies” [5].

Today, cultural sustainability is considered to be the fourth pillar of sustainable development together with economical, environmental and social dimensions [6].

It is not surprising that the unique experiences related with localities are becoming increasingly popular in the standardized products, services and spaces of the globalized world. Many cultural products and services have already been adapted to the global market in order to satisfy the need for authenticity. Cultural features are used also in spatial design to create architectural product identity in global stage, which more often ends up as a *kitsch*. The lost in meaning becomes the main issue with the accelerated flow of cultural products and features. In this sense, the cultural practices are more valuable than ever in the search for authenticity. Thus, we can assume that conservation of the historical buildings is not adequate for the continuity of cultural practices. The spatial qualities of built environments are questioned where the cultural practises take place and the contribution of design strategies to cultural sustainability.

### 1.1. Definitions and Descriptions

This article focuses on the role of spatial planning in cultural sustainability. The built environment as an architectural product, reflects the culture of its' habitants; the architects and the users. We also have to count in the technology of the day, force majeure of the natural environment and the sanction power of the authority to this reflection. Since all these data sets play a role in the production of the built environment and its' cultural reflection, on which subject should we focus to understand the relationship between spatial planning and cultural sustainability?

It is necessary to give definitions of terms culture and cultural sustainability before we make connections with spatial planning.

*Culture* has a broad meaning and has various definitions in different disciplines, which makes it more difficult to discuss when we talk about the sustainability of it. Bozkurt Güvenç as an architect and anthropologist has pointed out the different uses of the word "culture" in four fields. Culture is *civilisation* in scientific field, is the *product of training processes* in social field, is *aesthetics* in fine arts and is *production and agriculture* in technologic and biologic fields [7]. Similarly but differently, a Welsh theorist, academic and critic Raymond Williams describes the culture as; *a developed state of mind* - as in a person of culture, 'a cultured person'; *the process of this development* - as in 'cultural interests', 'cultural activities'; *the means of these processes* - as in culture as 'the arts' and 'human intellectual works'; *'a whole way of life'*, *'a signifying system'* through which a social order is communicated, reproduced, experienced and explored [8]. Cultures can exist at the global, national, regional, city, neighbourhood and super culture levels [9].

What we understand and how we describe culture change in time. Thus, academics and researchers can develop various approaches to the concept of "cultural sustainability", as it has to do with maintaining the cultural beliefs, cultural practices and heritage conservation that change with technology. As cultural sustainability is rather a new issue, we will start with examining the term *cultural continuity*. In social sciences *cultural continuity* is the transmission of meanings and values characteristic of culture, through out time and generations [10].

*Cultural continuity* is the spread of cultural heritage from one generation to another and includes the means by which that transmission is done [11]. Every culture has cultural scripts concerning the favoured patterns of thought and action that are considered cultural ideals. When groups move from a homeland to a new country, the scripts move with them. These scripts become a major source of cultural continuity in the transition [12]. As changes occur in values or the environment, aspects of the culture may be lost, leading to changes in cultural continuity [13]. Continuity can only be possible

by analysing the change and making a connection between past and future that is based on humanity [14].

The term “cultural continuity” was first used in the 60’s in Turkish architectural journals [15], and then the issue was related with new housing projects and traditional Turkish house in 80s with a criticism of cultural degeneration parallel to transition process in Turkey [16].

The studies on cultural sustainability put that, it was considered as cultural heritage such as in terms of human built objects, landscapes and combined man and nature systems in the past, while today it is considered as cultural heritage in terms of practices, representations, expressions, knowledge, skills, and instruments, objects, artefacts and cultural spaces associated with practices, including tradition, identity, values, cultural diversity, spirituality and aesthetics. It is envisioned that it will involve tools and skills that will change the world in terms of sustainability in the future [17].

*Cultural practices* involve everything that humans do, above and beyond instinctual or unconditioned behaviours, not only in art and literature but also agriculture, manufacturing, recreation, war making, childrearing, in behavioural science [18]. By cultural practices, the orientation and spatial behaviours of the society are referred; users in our case, the customs they have developed while using the space, such as intimacy of the room, the use of open and half-open spaces, the seaside routines, spending time with neighbours, etc.

Regarding to all these definitions, the importance of continuity of cultural practices for achieving cultural sustainability in built environment is obvious. An architectural product; a building or a built environment, is not only a cultural heritage to be conserved but also a stage for the cultural practices to take place. Thus, in order to study on its cultural sustainability, a holiday village that is designed at once with all its’ facilities by an architect who considers the cultural identity of both the user and the region is exemplified.

## 1.2. The Purpose of the Study

This article aims to open up a discussion on the concept “cultural sustainability” in architectural design. The relationship between spatial planning and cultural sustainability is analysed in order to put the idea of “cultural sustainability” as a feature for spatial quality. Thinking about the housing production in Turkey held today, this argument opens a different perspective for reading the newly built summer houses and resort architecture in West Anatolian coasts and the social sustainability of the gated community.

## 2. Methodology

First, the terminology used in the article is given with brief explanations of the concepts “culture” and “cultural sustainability” based on scholar study and the importance of cultural sustainability is put.

Secondly, we asked the question if spatial planning has a role in cultural sustainability and in which terms cultural sustainability could be discussed in architectural design.

At the third step; we examined a resort village which we consider as a successful example for achieving cultural sustainability. Built in 1969, the village is still in use for more than forty five years and the high satisfaction level of its users. The architects of the village, Altuğ and Behruz Çinici, and their two other resort villages are introduced in order to discuss their design approach. The inspiration sources of Behruz Çinici are examined depending on his explanations he verbalized in his conference [19] and in an architect and historian Uğur Tanyeli’s book about him [20]. Depending

on the use of cultural references in his design projects; four criteria are proposed for reading the cultural sustainability in spatial design; spatiality, planimetry, morphology and terminology. His exemplified projects are analysed through the criteria of cultural sustainability and distinguished spatial features of the villages are discussed.

### 2.1. Behruz Çinici and his Architectural Office

Behruz Çinici (1932-2011) is a well-known Turkish architect who is recognised mostly by his projects in Ankara; the Middle East Technical University Campus and the Mosque of Turkish Grand National Assembly. Beside these best known projects, his architectural office also had numerous housing projects in Istanbul and holiday villages in west coast of Anatolia, Libya and Saudi Arabia, designed and built with the hesitation of the user, society and the geography. Çinici was one of the priors among the Turkish architects of his period, as his design concepts strongly refer to the cultural structure of the physical and social environment.

Çinici considers the users' contribution and values the natural and the cultural identity of the region in the design process. His inspirations are based both on the ancient and the traditional settlements of the region together with the cultural practices of the locals and features of natural environment.

One of the sampling housing projects of Çinici, Ar-Tur Resort Village, is still in use for over forty years and has a vibrant social life referring the traditional neighbourhood relationships. His projects set a good example for achieving the cultural sustainability depending on the unpublished surveys and interviews we made with the users [21].

In this text, the surname Çinici does not refer to Behruz Çinici only, but to Çinici's architectural office in which his wife Altuğ Çinici was also a partner. The other architects that were obligated in projects are; Servet Kılıç in Ar-Tur Resort Village and İbrahim Erkan and Oral Vural in Tatsan Güllük Resort Town.

### 2.2. The spatial criteria for cultural sustainability

The cultural practices develop and take place in natural and built environment. The environment is shaped by the customs of its habitants while it shapes the cultural practises of them as well. In this study, we intend to understand the features of built environment which allow the continuity of the cultural practices.

The cultural practices change by time even if the built environment stays the same. Sampling a holiday village gives one the opportunity to look at cultural practices of its habitants at two different scales of spatial design: the scale of the house and the scale of the settlement. One can assume that the habitants of the village may have cultural practices in common or at least may develop in time, by preferring to spend their summers in a holiday village by seaside. One can also assume that they are high-income families to have a second home.

Even though the users make some transformations in their houses by time, the built environment and the landscape is designed at once in the exemplified Ar-Tur Resort Village. The architect verbalized that he is inspired from the cultural identity of the region where the village is built. What he transferred is not the motifs of the past as cultural features but the customs of using space in that geography. The difference between the formalist transfer and the transfer in planning is more obvious in housing production of the villages. While the transfer of the motifs and/or ornaments

from traditional architectural styles has the risk to end up as a shallow production, the adaptation of the planning principles of the past to contemporary lifestyles may give successful results.

In this sense, the spatial qualities of exemplified village projects are put, in order to understand the cultural sustainability of the built environment. The spatial criteria that are suggested in this paper depend on the common features of exemplified projects; in building and settlement scales. By studying on different scales in spatial planning and considering different cultural levels; the researchers may suggest new criteria to discuss the cultural sustainability in spatial design.

Four spatial criteria are proposed for discussing the cultural sustainability in built environment; *spatiality, planimetry, terminology* and *morphology*; assuming that some cultural practices will proceed in space even if the users change in time. The proposed pivots are the subjects which Çinici has stressed in design process and terminology. The architect considered the cultural practices of the user as an important input in his other project; Binevler, Çorum in which he made surveys with the users in the design process. His improvisational attitude and holistic approach to design will be contextualized through the terms; *spatiality, planimetry, terminology* and *morphology*.

The characteristics of Çinici's housing projects exemplified in this paper are; being integrated to the regional, climatic, topographic conditions referring the ancient Aegean civilizations and transferring traditional Turkish house features. The projects will be associated with both traditional and vernacular architecture of the region, through the criteria of spatial organization, architectural features and the terminology used for naming the spaces.

As the traditional houses and the ancient civilizations are the compound of the cultural identity of both the society and the geography, which Çinici was inspired, his projects are examined in relation with his inspiration sources.

### 3. Interpretation of Cultural References in Çinici's Projects

Çinici has adopted the social engineering responsibility of an architect [1] and questioned the issues identity and belonging in design process. Depending on the high satisfaction of its users, one can suggest that the design concept of Ar-Tur Resort Village has achieved the cultural sustainability in terms of spatial quality.

Thus, three of his resort village projects designed in same the decade, are examined in order to put the common spatial features. Uğur Tanyeli, as an architect and a critic, claims that Çinici is an improviser as he relates his projects to the context. "*Instead of using motifs; Çinici works with an attitude without referring to neither national nor local. He applies the improvisation techniques that are rooted in Turkish tradition*" [20].

The improvised manner of Çinici is strongly related to his ability to read the local references and to chase the marks of settled culture. In his works, the context is the sum of data which contains the references of the culture and user. Ar-Tur Resort Village is still in use almost for fifty years without a significant spatial transformation except the users' necessary interferences. In this sense, Ar-Tur resort village had achieved the cultural sustainability with its physical and social environment.

The cultural continuity issue in Çinici's works cannot be reduced to simple interpretation of formal ornament/motif of traditional Turkish house. We claim that his understanding of continuity in cultural processes is to interpret and transfer cultural practises which adds a characteristic feature to his architectural products. Tanyeli states that Çinici's projects are far from historicism but singular cases that are reproduced each time.



“It can even be claimed that Çinici does not benefit from history. Maybe he loves the numerous singular phenomenon of history not itself. It doesn't much matter whether they are Turkish or foreigners. Naturally his Turkish origin, as a data case has a considerable role in his architecture but this amount/share is not Çinici's argument. After all, if he is an improviser, leaning on mindscapes for improvisation is not a matter of discussion” [20].

As Çinici interprets the historicism immanently with this aspect, his design approach and his architectural products are valued to be examined in the context of cultural sustainability.

### 3.1. Cultural Inspirations

Çinici's cultural inspirations for exemplified resort villages are discussed in two different scales of spatial design; in the scale of a settlement; *the village* and in the scale of a building; *a house unit* in our case. In the housing scale, the design elements of the traditional Turkish house are examined, as he used the planimetric items and terms referring to it in his projects. In the scale of settlement; the ancient settlements in the region are examined, as he claims that he is inspired from their grid plans, axes and the spatial organization of public and semi-public spaces.

#### 3.1.1. The design elements of Traditional Turkish House

The term traditional Turkish house became disputable in time, after Sedat Hakkı Eldem, one of the pioneers of nationalized modern architecture in Turkey, published his researches in his “Plan Types of Turkish House” in 1954, in which over one hundred houses are examined and drawn with details. The discussion over Traditional Turkish House is its origins, as some academics claim that it is the civil architectural product of late period of Ottoman Empire. However, the term traditional Turkish house is used in this paper regarding to its distinguishing features of cultural infrastructure of the society.

Eldem describes three design elements of traditional Turkish House as; “rooms”, the “sofa” (the halls and their dependencies) and the “stairs” (Figure 3 (a)). Other parts of the house, bathroom, kitchen, laundry, pantry and store room are mostly situated outside the main floor, so they are not considered as the main design elements [21]. Eldem puts the characteristics of the house as: “*The Turkish room is in itself the equivalent of a house. It is used to sit, eat and sleep in; for each activity, the room is provided with cupboards, closets, built-in wardrobes and side boards. Originally, the meaning of the word room, “oda” or “hane” was the same as that dwelling or house and a room with only one door serve the same purpose as a house. The rooms open onto the hall “Sofa” like the houses open to public space. The Turkish house differs mostly greatly from its western European counterpart. Every room gives onto the hall and that the hall is the means of access to the whole house*” [21]. The Turkish house arises from the combination of these three parts and the plan typology is developed from the placement of sofa.

#### 3.1.2. The characteristics of ancient settlements of Aegean civilizations

The effects of Greek expansionism in 12. century BC, play a role in formation of coastal cities in West Anatolia where a new lifestyle appeared. The locals of Ionia, Lydia, Karia and Lycia made a new synthesis with the migrants based on the previous cultural heritage. New spatial organizations in architecture and urban design distinguish from the other sites in Aegean region.

Hippodamus first applied to his home city, Miletus, the grid plan which he developed on inspiration from geometrically designed settlements, and that later many cities were laid out

according to this plan. Miletus, which is a fine example of grid plan, comprises houses on blocks created by streets and side streets crossing at right angles, with public buildings in the city centre [23]. The hub of every such city was the agora or civic centre, an open space roughly in the middle of a regular rectangular grid of houses and other buildings [24].

Hippodamus arranged the buildings and the streets of Miletus around 450 BC such that the winds from the mountains and the sea close to Miletus could have an optimal flow through the city and provide a cooling during the hot summer [23] (Figure 2 (a)).

### 3.2. A reading on Çinici's Holiday Village Projects in spatial terms of Cultural Sustainability

Three of Çinici's architectural design projects; holiday resorts in west coasts of Anatolia; Ar-Tur Arkent, Bodrum Çapa and Güllük Tatsan resort villages which were designed in the same decade are analysed in this article. Exemplifying holiday villages for cultural sustainability can be perceived contradictory, as secondary houses are used only for a few months in all year. The architect also expressed his concern about prodigality in use of space [19] and in Çapa village; he pretended that house units can be rented when they are not in use, so he designed each unit as an equivalent to a house.

Ar-Tur Holiday Resort is designed in 1969 and constructed in 1972 in Burhaniye, Balıkesir, in northwestern Aegean coast of Turkey. The resort village is managed by ARTUR Tourism Industry Incorporated Company with 2000 partners [25]. Built on a 2.165.000 m<sup>2</sup> area, the village is settled on a hill on the bays of Aegean Sea. Consisting of 1738 villas [19], the village was one of the biggest holiday settlements of its time. It offers a lively social life with its restaurants, open cinema, disco, supermarkets, restaurants and open recreation spaces.

Designed in 1971, Çapa Resort Village was to settle on a hill on the bays of South Aegean Sea in Bodrum, on a 20,000 sq.m. of an area. The ancient settlements in the region; Priene and Miletus, inspired the architect as a source of site plan [19].

Tatsan Güllük Resort Town was designed in 1976. Only a few examples of Tatsan Holiday Resort were constructed in Bodrum Peninsula, due to the socio-economic conditions of the time. Still, together with Ar-Tur and Çapa resort villages, Tatsan resort town provides a strong design parameter qualitatively.

Studying on these three exemplified projects, the village projects are contextualized with the terms; spatiality, planimetry, morphology and terminology in order to put the criteria for cultural sustainability.

#### • Spatiality

As French geographer Denise Pumain describes, "*spatiality combines all conditions and practices of individual and social life that are linked to relative position of individuals and groups with regard to one another... Each society organises its territory in function of a spatiality of its own that depends on its values and norms as well as on its choices of activities and its technical mastery*" [26]. By spatiality, the volumetric features of the housing units, the proportions of design elements and the spatial organization of the villages are examined.

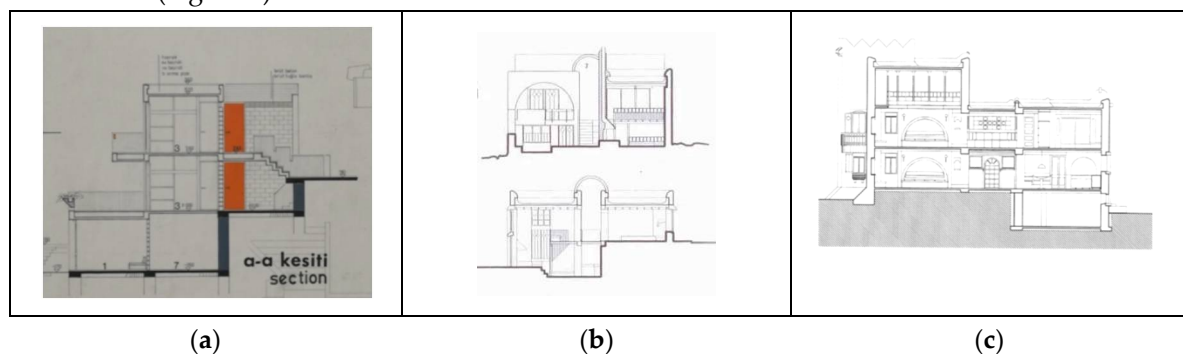
Ar-Tur Holiday Resort is settled close to Ayvalık, which was a Greek town in Ottoman period. The house units of resort village have similarities with the typology of two-storey houses of Ayvalık built in 19th century. They both are in rectangular shape with backcourt yards and have two stories

with extensions “*cumba*” (exhedra) at the second floor. Ayvalık has linear streets extending to seaside where the coast of the village is occupied with harbour and facilities of olive manufacturers carrying the characteristics of the local identity. Similarly, the house blocks in Ar-tur village are connected with linear pedestrian ways and streets perpendicular to the seaside. The terraced houses of Ar-Tur village refer the vernacular tissue of Ayvalık also with in the terms of spaces which open directly to each other without halls or corridors. Çinici also has explained the main criteria of the project as “*to create the housing units integrating with the natural environment*” [19]. The village is synchronized with the topographic and climatic parameters of the geography.

The terraced houses in Çapa Holiday Village are constructed on a grid, which refers to the ancient cities of Priene and Miletos as Çinici emphasized by adapting the modules of houses on a strong topography. The quarters of Artemis, Mozol and Demeter are placed in this grid where the topography is softened with streets conjoining to the harbour and with the pathways reaching the beach.

The project offers a lively social life with its restaurants, an open cinema, bazaar, supermarkets, restaurants and a square as carried out in Ar-Tur Holiday Resort. Synchronization with the topographic and climatic parameters of the geography is a common outstanding point by Ar-Tur village as well.

Çinici has appreciated the beauty of the natural environment of Tatsan Resort Town and intended to harmonize the natural and built environment in layout plan. The natural elements; hills, bays, creeks and rocks by the sea are considered as built elements in the layout plan and play an important role in formation of the village. A holistic approach in design process is obvious in this context, regarding the use of open spaces without exception between architecture and landscape architecture (Figure 1).



**Figure 1.** Spatiality in Resort Villages of Çinici (a) Section of House Unit of Ar-Tur Holiday Resort [26], (b) Section of House Unit of Çapa Holiday Village [20], (c) Section of House Unit of Tatsan Resort Town [20].

#### • Planimetry

By planimetry, the plan typologies of the house units and the design principles of the settlements in site plans are studied in relation with the references of traditional Turkish House and ancient settlements.

In Ar-Tur Holiday Resort, the planimetry of the houses are based on grids in a modular system of 3.20 by 3.20 sq.m. varied as cross shaped, T shaped, square shaped and L shaped forms according to their areas. Each shape and module occupies in a harmony with topography have different planimetries.

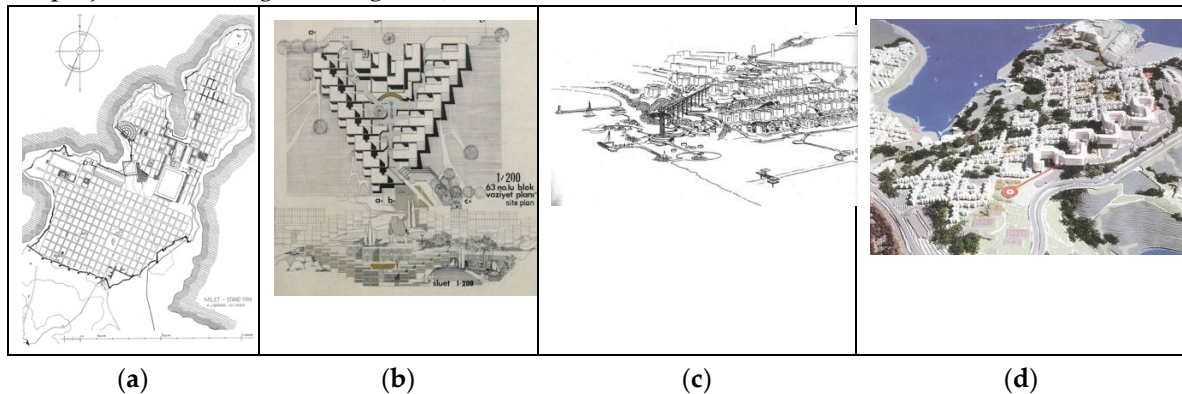


The 90 sq.m. version has a fireplace at the centre of the cross and a skylight in the roof at the top of it both for lighting and works as an airshaft. The open kitchen, which occupies one of the modules of the grid with the bathroom was planned with the dining space. 60 sq.m. group is a single house planned on 5 modules and in T shaped form. 40 sq.m. group of house is L shaped and consisted of three modules and one module terrace. This group has the small-scale group of houses with one bedroom.

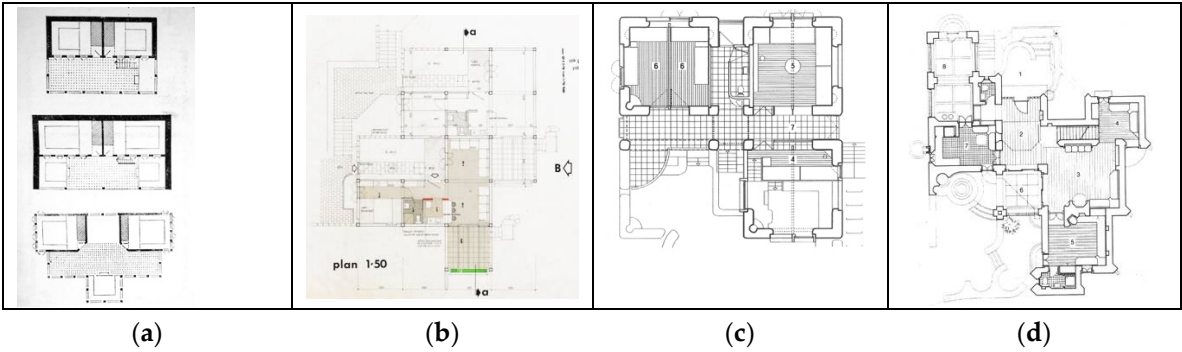
Each unit of the terraced houses has its own square shaped garden in the grid and a L shaped back court, which allows user to control the effects of climatic conditions naturally. The kitchen and the bathroom occupy the same space (half of the 3.2 m<sup>2</sup> x 3.2m<sup>2</sup> module) in each group. The architect proposed a simple way of living for the user both having the smallest and largest unit of the housing groups. There is no extra space for kitchen or bathroom in larger versions of houses but have larger terraces.

In Çapa Holiday Village, the terraced houses are placed on a grid as well, in a modular system of 5m x 5m with a hall between each unit. These units have their own square shaped garden in the grid and a L shaped back court, so that the user can use the open space at different hours of day, escaping from sun. The courtyard, surrounded by three rooms defined as “*oda*” (room) which is the main space of each unit, carries the traces of the traditional Turkish house as a central figure.

In Tatsan Resort Town, the planimetric construction is organized with movement of each space to widen the vista of the gulf from each corner. Having its own view, each room can be considered as it is inspired from “*cumba*” (exhedra, oriel window) of traditional Turkish house. The affinity between the typologies of the holiday village and traditional Turkish housing, is being in harmony with the nature; topography and climate. The use of open and half open spaces and creating shaded spaces in a hot climate comforts the daily life in the village which is one of the important aspects of the project as well (Figure 2, Figure 3).



**Figure 2.** Planimetry in scale of settlement (a) Plan of Miletus [22], (b) Site Plan of Ar-Tur Holiday Resort [20], (c) Perspective of Çapa Holiday Village [20], (d) Model of Tatsan Resort Town [20].



**Figure 3.** Planimetry in scale of house units (a) Plan types of Traditional Turkish House with exterior hall [22], (b) Plan of House Unit of Ar-Tur Resort Village [20], (c) Plan of House Unit of Çapa Holiday Village [20], (d) Plan of House Unit of Tatsan Holiday Village [20].

• Morphology

The resort village projects of Çinici should be contextualized within its period, especially with the growing interest in vernacular architecture after the exhibition “Architecture without Architects” at MoMA in 1964. In her conference about the morphologic analysis of Çinici’s site plans; Bozdoğan evaluates this period as; “vernacular architecture is not a model to return to, it is proposed as an allegory to carry us forward” [28]. The idea that modernist principles are always present in traditional texts, such as rationality, modularity and repeatability, were brought to the attention of modernist architects [28].

Under the topic “A Morphological critic of Modernist block, fragmental macro-form in continuity”; Bozdoğan states that the historical background of Çinici’s architecture is the morphological critic of post-war revisionist architecture. She describes the vernacular morphology as the pre-industrialization manifestation of rationality, that is, the idea of serial housing production, which constitutes the starting point of modernization [29]. The aesthetic created by forms of repetitions we like in veneered settlements and traditional urban textures is not only an aesthetic issue but also a prefabricated rationale behind them [29].

Çinici has stated that their aim is to combine the local values and contemporary technologies [19]. Bozdoğan claims that canonical modernism is both criticized and attached to its basic principles by combining precast element on-site and prefabrication techniques combined with vernacular morphologies in Çinici’s works [29]. In this sense, Bozdoğan considers the Ar-Tur resort village and Çorum Binevler as distinguished examples in the search for vernacular modern. Site plans are characteristics of Çinici’s design approach. Clusters settled on the hill side, in V shape or in a terraced row houses towards the contours are connected with axes and *spines*. Being a social engineering was a necessity for Çinici.

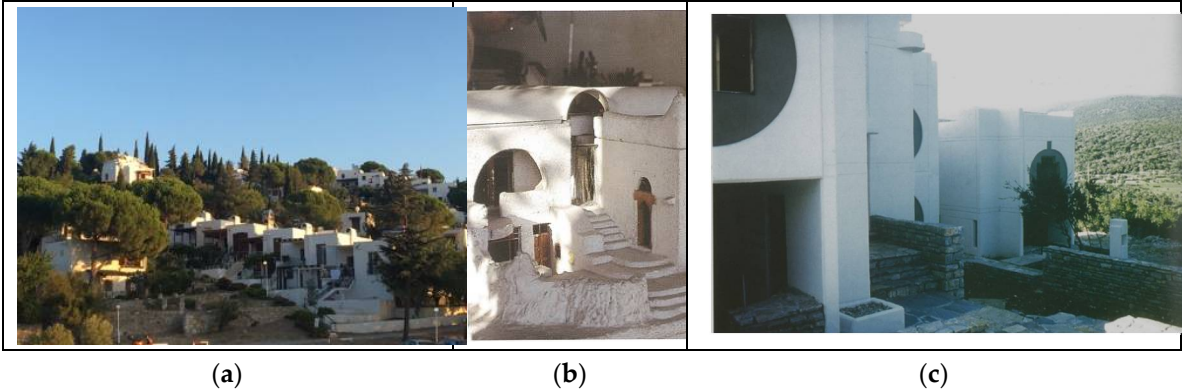
Organic morphologies, plans formed by fragmental blocks, clusters, patios, mat buildings, search for low rise high density in terraced and row houses typologies and a new interest to traditional tissues and vernacular examples for inspiration was the attitude and the critic of modern cubist architecture of the period.

The plasticity of the forms, the use of motifs, texture and colour in holiday villages were carefully designed in s in each scale; urban furniture in public spaces, sitting benches, flower beds, sunsheds and even waste baskets are still in use.

In Ar-Tur Holiday Resort, different kind of morphological elements were used due to the typology of the houses. Instead of appearing as the motifs of the nearby settlements, these elements comprising an interpretation of the past's and today's architectural features. Although the cubic expression dominates the general plasticity of the settlement, the dialectic way combining of open and closed spaces, as discovered in ancient Greece can be observed. After fifty years, the resort is still lively with all kind of morphological directions as a result of this convention.

The morphology of the houses in Çapa Holiday Village is influenced by both the geography and the traditional Turkish house as well. The form of the vaulted roofs gives the plasticity of the building while carrying the winds inside to the courtyards. This approach is also observed in Hassan Fathy's works that carry cultural marks, which are simple in planimetry but complicated in third dimension.

Morphologically, the architect design is developed by adjoining the single "room" unit in Tatsan Resort Town. By placing the service units at the joints, the plan typologies are easily articulated contemporarily. This type of planimetry creates an open-ended morphology in harmony with the topography. The morphology of Tatsan Resort Town is similar to the architect's design; Aytan House in Marmaris that built in 1982 which has the planimetric and plastic elements of Turkish architecture. The vaulted roofs that merge in the texture and the colour of the geography carry a plastic value. The dominant manner is apparent in both projects (Figure 5).



**Figure 5.** Morphology in Resort Villages of Çinici (a) Ar-Tur Holiday Resort [26], (b) Çapa Holiday Village [20], (c) Tatsan Resort Town [20].

• Terminology

Çinici has named the quarters, squares, roads and paths of holiday villages with the names of ancient Greek and Anatolian gods, heroes and kings to the streets and squares in Ar-Tur and Çapa holiday villages. In naming the spaces of the house units, he used the terms of traditional Turkish house typology (Table 1).

The terms "sofa" (hole), "başoda" (main room), "taşlık" (stony place), "seki (platform) that are used in house units of Ar-Tur and Tatsan holiday villages, carry the clues for spatial organization and give us an idea about how the spatiality is studied on. Still, a reading on the terminology can be deceptive since the terms do not correspond to the spaces of traditional Turkish house exactly, but corresponds to the functional organization of it as an interpretation of the architect.

Reference	Space	Ar-Tur Arkent Holiday Resort	Çapa Holiday Village	Tatsan Güllük Resort Town
Spatial Names of Traditional Turkish House	Başoda ( <i>Main Room</i> )	X	X	X
	Seki ( <i>wooden platform</i> )	X		X
	Hayat ( <i>porch</i> )			X
	Sofa ( <i>hall</i> )			X
	Musandıra ( <i>sideboard</i> )		X	
	Divan ( <i>couch, ottoman</i> )	X		
Spatial Names of ancient Greek settlements	Amphitheater	X		X
	Agora ( <i>public open space for assemblies and markets</i> )			X
	Forum( <i>the area used for public business</i> )			X
	Odeon ( <i>building for musical performance</i> )			X
Spatial Names of Seljuk and Ottoman Periods	Meydan ( <i>square</i> )	X		X
	Çarşı ( <i>Bazaar</i> )	X		
	Hamam ( <i>Turkish bath</i> )			X
Gods and Goddesses names of Greek Mythology, Emperors Names	Gates, passages, quarters, squares, boulevard, roads, squares, wine house	Mindos Gate, Mylassos Boulevard, Labranda Passage, Alabanda Passage, Artemis Square, Mylasa Square, Mozol Square, Hermes Square, Aphrodite Rocks, Hexapolis Intersection, Piteos Road	Demeter Square, Artemis Quarter, Demeter Quarter, Mozol ( <i>Karia king</i> ) Quarter, Dioynsus Wine House, Pirates Restaurant	
		Lausanne Peace Treaty of Turkish Republic (1923)		
		Lausanne Square		

**Table 1.** Terminology used in Holiday Village Design Projects of Çinici Architecture

House unit in Çapa Holiday Village is organized similarly to traditional Turkish house in terms of the unity of the plan, but the spatiality of the unit does not have the same aspect. The well-known design elements of the traditional house appear with their names in new house units referring the

function of the space but not the form. The term “başoda” (main room) is used for living room and the term of “musandıra” (sideboard) is used for storage space in the room which makes the room well equipped. “Musandıra” is the special part of the room of traditional Turkish house; a large closet for bedding. House with “musandıra” is also a housing type in Bodrum; this type has a mezzanine floor for storage with a height of 120-150 cm, at the entrance of the stone house. Çinici has used this term for the storage space in house unit.

Çinici has also named the public spaces of projects with the names referring the ancient Greek culture, such as, Demeter Square of Çapa Holiday Village or Mindos Gate, in Ar-Tur Holiday Resort.

The entrance of Ar-Tur Holiday Resort is from the Mindos Gate. At the east of the gate, an amphitheatre is placed on the slob of the topography. The Mylassos Boulevard ends up with Mylassos Motel on the south. Labranda Passage crossing the Mylassos Boulevard, connects the Caria Square to Hermes Square at the north of Aphrodite Rocks. At the south of rocks, Artemisia Square takes place. Taking one from Artemisia square, Alabanda Passage ends up in Mylasa Square opening to the marina. An elevator tower at the square directs people to the pirate ovens around a circle shaped pool by the sea. The grid system is closed with Lausanne Square at the north. From Mozol Square at the Mindos Gate, one can reach the Hexapolis intersection and sport facilities by following the Piteos Road.

Three districts of Çapa Holiday Village have names of ancient Greek mythology; Artemis and Demeter quarters, except for the Caria King Mozol quarter. Stone tiled Caria Road is the natural border of the resort town. Çinici has designed the road imaging the horse-drawn carriages of Caria Kingdom which he also drew it on the project [19].

Similarly, the activities that are described at the focus points of axes in Güllük Tatsan Resort Town have both ancient references; Agora, Forum, Odeon and Anatolian Seljuk or Ottoman references like square or *hamam* (Turkish bath). Bozdoğan claims that the Anatolian urbanization is described with these transhistorical and timeless archetypes [29].

The terminology referring the past civilizations or cultures were seldom used in spaces of modern social life such as Dionysus wine houses, casino, disco, night clubs, café-bars in resort villages.

The use of cultural references can be observed in planimetry and terminology of the traditional Turkish house and ends up with a contemporary interpretation of spatiality and morphology.

#### 4. Evaluation

The exemplified architectural products of Çinici can be considered as spaces that transfer the cultural practices by means of spatiality, planimetry, morphology and terminology. This study is also an essay analysing the quality of the built environment from the point of cultural sustainability, as the spatial quality of the built environment does not only depend on physical features but also the social and economical inputs [30].

The distinguishing features of the Ar-Tur Resort Village project are; being a pioneering architectural production for its period in Turkey and creating its own cultural environment by transferring and interpreting the cultural references of the geography.

- Pointing Out a Pioneering Architectural Production in Turkey



The interest to holiday villages and summer houses raised in 1970's with the growth of the middle-class increasing the domestic tourism. The production process of Ar-Tur Holiday Resort was parallel with their contemporaries. Many of the holiday villages and summer houses constructed in Aegean and Mediterranean coasts between 1960-1970, used formal elements adopted as they are, in architectural understanding of regionalism [31]. Though planlessness can be observed in production of some summer houses similar with the unplanned urbanization of that period, there are also some holiday villages and gated communities designed intensively in urban scale [31]. In this sense, Çinici's sampled works can be considered as a few of the successful architectural productions of the period together with EPA group holiday villages in Bodrum and Datça built between 1972-1980 [26]. Çinici's resort village projects are noticeable examples in terms of interpretation of the regional and traditional values in the design of each unit and environmental organization.

The design concept of Çinici's sampled villages is considered as a "timeless" production within the examples worldwide [29]. Starting with upper scale planning analysis; the archeologic finds of past civilizations, vernacular housing constructions and existing habits of society are all considered and valued in his design process to create a contemporaneous architectural language.

- Creating Its Own Cultural Environment

Çinici drew from spatial concepts of ancient settlements and traditional Turkish house by integrating them to his projects which opened a way for cultural continuity.

The cultural references used in Çinici's projects are based on literature studies, observation and site works with the master builders; as the architect claims. Thinking about his design concept, all these studies take part as a whole in his design process and play a role for the cultural sustainability of the built environment; Ar-tur resort village is a unique example for its' period.

Unlike today's gated communities; the atmosphere of the Ar-Tur resort village enables the interactions between the user and the environment and strengthen the relationship between man and nature. The recreational and public spaces that are open to common use are the connection points of the village to its' neighbourhoods. The integration of the resort village to its' social and natural environment creates a new cultural environment in its own, which increases the belonging feelings of its habitants and encourages the social sustainability.

*Transformation, continuity and interpretation* are the keywords of any kind of product including the built environment necessary for its sustainability. An architectural product ignoring these terms is condemned to be an idle form. The demand for a more sustainable environment can be met by the mean of these conceptual approaches. In this sense, Çinici's works can be defined as the products of an "timeless" architecture that differ from the global architecture.

The design elements of traditional architecture either formal or planimetric do not appear in Çinici's works without a synthesis filter. Each element is studied and investigated in its own context and is not used out of it.

## 5. Conclusion

The built environment has a determinant role for the continuity of cultural practices together with the changing dynamics of the society. Thus, the spatial planning has a significant role in cultural continuity or cultural break.

The cultural sustainability of the built environment depends on its' spatial quality and its' flexibility to transform according to changing cultural practices. The spatial organization which enables the transformation of the built environment, is closely related to the belonging/dominion relationship between the user and space.

The concepts; spatiality, planimetry, morphology and terminology do not refer to sustainability in architectural design process if they are used as a pattern out of the context. The integrated approach of Çinici is searching the cultural references of these concepts and re-organizing them in their context.

Cultural references are more necessary then ever for coming around from global identities. The cultural features and cultural codes of the users are used as a marketing tool not only by architects and builders but in every field of design and production processes. The demand for distinctive products evokes the designers to use cultural references more then ever, without regarding the differentiation of real or false as Guy Debord emphasizes [32].

This article can be regarded as a critical reading of architectural products of global culture, which are subject to cultural break. It puts the necessity of rethinking the new housing projects that will not support the social and cultural sustainability in short or long period. Reconsidering the concepts; spatiality, terminology, morphology and planimetry in each scale of spatial design can be a guide for designers for the cultural sustainability of built environment.

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