

1 Article

## 2 Rethinking on Cultural Sustainability in 3 Architecture: A reading on Projects of Behruz Çinici

4 İkbal Ece Postalçı<sup>1\*</sup> and Güldehan Fatma Atay<sup>2</sup>

5 <sup>1</sup> Mimar Sinan Fine Arts University, Fındıklı, Istanbul, Turkey; ece.altinkaya@msgsu.edu.tr

6 <sup>2</sup> Mimar Sinan Fine Arts University, Fındıklı, Istanbul, Turkey; guldehan.atay@msgsu.edu.tr

7 \* Correspondence: ece.altinkaya@msgsu.edu.tr; Tel.: +90-532-2957383

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

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

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28

### 29 1. Introduction

30 The concept of “sustainability” has been a topic in architectural circles since mid-90s [2] but  
31 “cultural sustainability” is rather a new issue for architects. Three pillars of sustainable development  
32 were declared in Brundtland Report in 1987; as economic, social and environmental sustainability  
33 [3], yet the cultural dimension of sustainability did not take part in international policy till 2000s [4].

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

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

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

### 53 1.1. Definitions and Descriptions

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

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

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

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

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

85 by analysing the change and making a connection between past and future that is based on humanity  
86 [14].

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

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

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

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

## 108 1.2. *The Purpose of the Study*

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

## 115 2. **Methodology**

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

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

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

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

### 131 2.1. Behruz Çinici and his Architectural Office

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

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

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

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

### 151 2.2. The spatial criteria for cultural sustainability

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

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

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

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

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

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

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

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

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

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

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

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

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

210 *"It can even be claimed that Çinici does not benefit from history. Maybe he loves the numerous singular*  
211 *phenomenon of history not itself. It doesn't much matter whether they are Turkish or foreigners. Naturally his*  
212 *Turkish origin, as a data case has a considerable role in his architecture but this amount/share is not Çinici's*  
213 *argument. After all, if he is an improviser, leaning on mindscapes for improvisation is not a matter of discussion"*  
214 [20].

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

### 217 3.1. Cultural Inspirations

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

#### 224 3.1.1. The design elements of Traditional Turkish House

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

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

#### 243 3.1.2. The characteristics of ancient settlements of Aegean civilizations

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

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

250 according to this plan. Miletus, which is a fine example of grid plan, comprises houses on blocks  
251 created by streets and side streets crossing at right angles, with public buildings in the city centre  
252 [23]. The hub of every such city was the agora or civic centre, an open space roughly in the middle of  
253 a regular rectangular grid of houses and other buildings [24].

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

### 257 3.2. A reading on Çinici's Holiday Village Projects in spatial terms of Cultural Sustainability

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

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

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

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

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

#### 281 • Spatiality

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

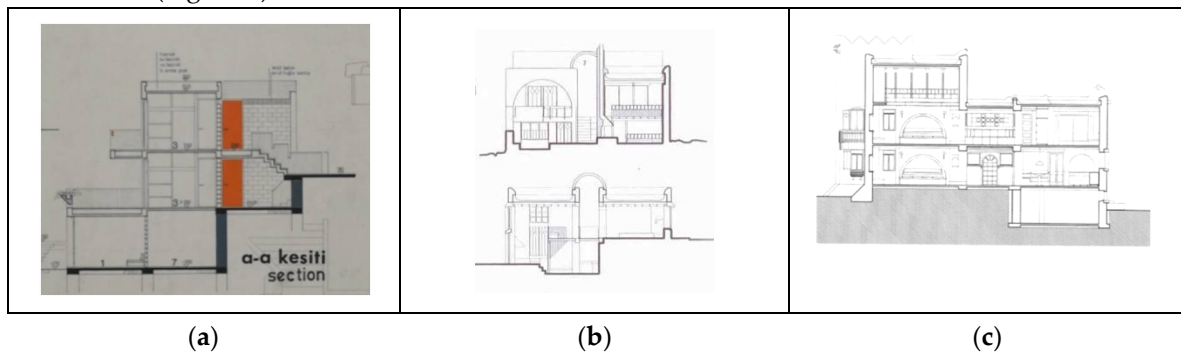
288 Ar-Tur Holiday Resort is settled close to Ayvalık, which was a Greek town in Ottoman period.  
289 The house units of resort village have similarities with the typology of two-storey houses of Ayvalık  
290 built in 19th century. They both are in rectangular shape with backcourt yards and have two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

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

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

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

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



314 **Figure 1.** Spatiality in Resort Villages of Çinici (a) Section of House Unit of Ar-Tur Holiday Resort [26],  
 315 (b) Section of House Unit of Çapa Holiday Village [20], (c) Section of House Unit of Tatsan Resort Town  
 316 [20].

### 317 • Planimetry

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

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

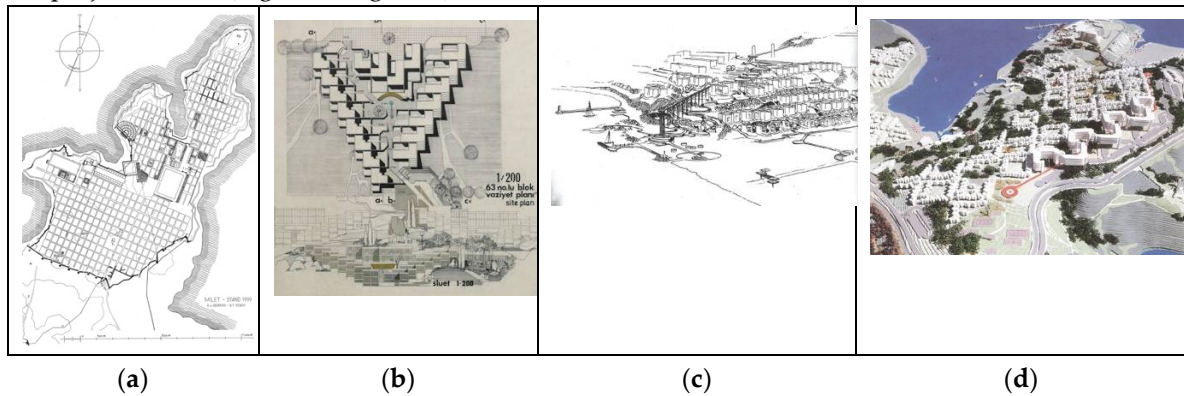


325 The 90 sq.m. version has a fireplace at the centre of the cross and a skylight in the roof at the top  
 326 of it both for lighting and works as an airshaft. The open kitchen, which occupies one of the modules  
 327 of the grid with the bathroom was planned with the dining space. 60 sq.m. group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

331 Each unit of the terraced houses has its own square shaped garden in the grid and a L shaped  
 332 back court, which allows user to control the effects of climatic conditions naturally. The kitchen and  
 333 the bathroom occupy the same space (half of the 3.2 m2 x 3.2m2 module) in each group. The architect  
 334 proposed a simple way of living for the user both having the smallest and largest unit of the housing  
 335 groups. There is no extra space for kitchen or bathroom in larger versions of houses but have larger  
 336 terraces.

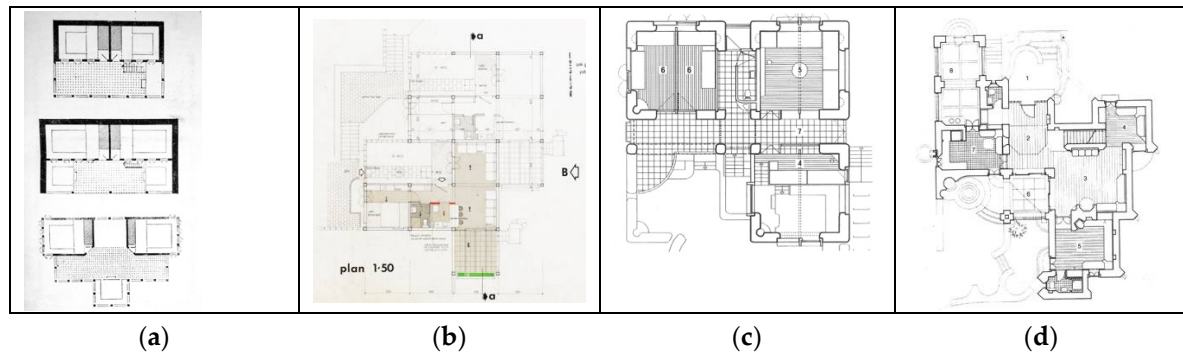
337 In Çapa Holiday Village, the terraced houses are placed on a grid as well, in a modular system  
 338 of 5mx5m with a hall between each unit. These units have their own square shaped garden in the  
 339 grid and a L shaped back court, so that the user can use the open space at different hours of day,  
 340 escaping from sun. The courtyard, surrounded by three rooms defined as “oda” (room) which is the  
 341 main space of each unit, carries the traces of the traditional Turkish house as a central figure.

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



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

351



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

### 355 • Morphology

356 The resort village projects of Çinici should be contextualized within its period, especially with  
 357 the growing interest in vernacular architecture after the exhibition “Architecture without Architects”  
 358 at MoMA in 1964. In her conference about the morphologic analysis of Çinici’s site plans; Bozdoğan  
 359 evaluates this period as; “*vernacular architecture is not a model to return to, it is proposed as an allegory to*  
 360 *carry us forward*” [28]. The idea that modernist principles are always present in traditional texts, such  
 361 as rationality, modularity and repeatability, were brought to the attention of modernist architects  
 362 [28].

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

370 Çinici has stated that their aim is to combine the local values and contemporary technologies  
 371 [19]. Bozdoğan claims that canonical modernism is both criticized and attached to its basic principles  
 372 by combining precast element on-site and prefabrication techniques combined with vernacular  
 373 morphologies in Çinici’s works [29]. In this sense, Bozdoğan considers the Ar-Tur resort village and  
 374 Çorum Binevler as distinguished examples in the search for vernacular modern. Site plans are  
 375 characteristics of Çinici’s design approach. Clusters settled on the hill side, in V shape or in a terraced  
 376 row houses towards the contours are connected with axes and *spines*. Being a social engineering  
 377 was a necessity for Çinici.

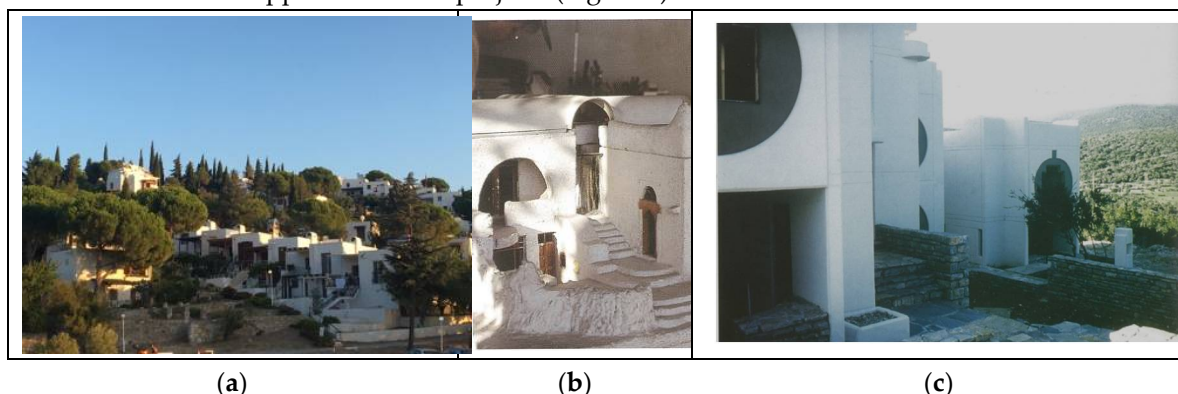
378 Organic morphologies, plans formed by fragmental blocks, clusters, patios, mat buildings,  
 379 search for low rise high density in terraced and row houses typologies and a new interest to  
 380 traditional tissues and vernacular examples for inspiration was the attitude and the critic of modern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

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

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

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

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



402 **Figure 5.** Morphology in Resort Villages of Çinici (a) Ar-Tur Holiday Resort [26], (b) Çapa Holiday Village  
 403 [20], (c) Tatsan Resort Town [20].

#### 404 • Terminology

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

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

414

415

416

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,	Demeter Square,	
		Labranda Passage,	Artemis	
		Alabanda Passage,	Quarter,	
		Artemis Square,	Demeter	
		Mylasa Square,	Quarter, Mozol	
		Mozol Square,	( <i>Karia king</i> )	
		Hermes Square,	Quarter,	
Aphrodite Rocks,	Dioynsus Wine			
Hexapolis	House, Pirates			
Intersection, Piteos	Restaurant			
Road				
Lausanne Peace Treaty of Turkish Republic (1923)		Lausanne Square		

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

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

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

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

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

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

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

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

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

#### 451 4. Evaluation

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

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

- 460 • Pointing Out a Pioneering Architectural Production in Turkey

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

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

#### 476 • Creating Its Own Cultural Environment

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

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

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

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

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

## 497 5. Conclusion

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

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

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

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

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

518

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