

**THE LIFESTYLE AND DESIGN LANGUAGE HERITAGE OF ALAÇATI, TURKEY**

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**THE LIFESTYLE AND DESIGN LANGUAGE HERITAGE OF ALAÇATI, TURKEY**

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**CAN KÜLAHCIOĞLU**

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IN  
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Approval of the Graduate School of Social Sciences

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

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## ABSTRACT

### THE LIFESTYLE AND DESIGN LANGUAGE HERITAGE OF ALAÇATI, TURKEY

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This thesis is focused on the social and design conversion observed in a Turkish town in the Aegean region called Alaçatı after the year 2000. Alaçatı's becoming a popular tourism spot and a centre of attraction for new house buyers, is linked to lifestyle and design language of town and their heritage in this thesis. This thesis claims that this heritage is Ancient Aegean and to prove this claim it analyses and studies the socialization dynamics of the Ancient Aegean Region displayed by means of food and wine consumption including the rituals performed for relevant Gods and Goddesses during worship and offerings as well as domestic interior spaces designed for these occasions. This thesis also analyses the vernacular buildings constructed during the Ottoman period in the town of Alaçatı, which have been converted to restaurants and cafés to define the contribution level of the lifestyle and design language heritage mentioned. The lifestyle and design language of Alaçatı is investigated from the point of view that is seeking to outline that this phenomenon, the self-transformation of a small town into a symbol of sophisticated tourism by using design as a tool of attraction to emphasize the influential drive of design. This thesis aims to determine the contribution level of Aegean Region's lifestyle and design language to contemporary Alaçatı to raise awareness as well as to point out the alien design features. This thesis also studies the Neo-Traditional architecture to gain and present a deeper insight on this controversial issue, which rise after the conversion of vernacular buildings could no longer supply the demand for traditional buildings in Alaçatı.

*Keywords: Alaçatı-Turkey, Lifestyle, Design Language, Vernacular Architecture, Neo-Traditional Architecture*

## ÖZET

### ALAÇATI, TÜRKİYE’NİN YAŞAM TARZI VE TASARIM DİLİ MİRASI

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Bu tez 2000 senesinden sonra Türkiye’nin Ege bölgesinde yer alan Alaçatı kasabasında gözlenen sosyal ve tasarımsal dönüşüme odaklanmıştır. Bu tezde, Alaçatı’nın tercih edilen bir turizm merkezine dönüşmesi ve yeni konut satan alanlar için bir cazibe alanı konumuna gelmesinin temel sebebi kasabanın tasarım lisansı ve yaşam tarzı unsurlarına ve bunların mirasına bağlanmaktadır. Bu tez, bu mirasın Antik Ege’den geldiğini iddia etmekte ve bu iddiasını ispat etmek için Antik Ege Bölgesinde yer almış yiyecek ve içecek tüketme aracılığı ile gerçekleşen sosyalleşme dinamiklerini, konu ile alakalı Tanrı ve Tanrıçalar adına düzenlenen festival, tapınma ve sunu adama ritüellerini ve bu eylemlerin gerçekleştirilmesi için düzenlenmiş iç mekânları inceler ve analiz eder. Bu tez aynı zamanda bahsi geçen hayat tarzı ve tasarım lisansı mirasının katkı seviyesini tanımlamak için Alaçatı’da Osmanlı dönemi esnasında inşa edilen, günümüzde restoranda ve kafelere dönüştürülmüş vernaküler yapıları da inceler. Alaçatı’da gözlenen yaşam tarzı ve tasarım lisansı, küçük bir kasabanın tasarımı bir araç olarak kullanarak kendi kendine seçkin bir turizm simgesine dönüşmesi olayını, tasarımın etkili gücünün altını da çizmeyi amaçlayan bir üslup ile incelenmiştir. Bu tez, Ege Bölgesinin yaşam tarzının ve tasarım lisansının günümüz Alaçatı’sına katkısını tespit edip hem bu konuda bilinçlendirmeyi sağlamayı hem de yabancı tasarım unsurlarına işaret etmeyi amaçlamaktadır. Bu tez aynı zamanda, Alaçatı’da geleneksel binalar için oluşan talebin dönüştürülen vernaküler binalar ile daha fazla karşılanamamasından sonra yükselen Yeni-Gelenekselci mimariyi, bu tartışmalı konu hakkında daha derin bir görüş elde edip sunmak için incelemektedir.

*Anahtar Kelimeler: Alaçatı-Türkiye, Yaşam Tarzı, Tasarım Dili, Vernaküler, Yeni-Gelenekselci Mimari*

## DEDICATION

To My Grandfather and Mother, Hüseyin and Havva Özyıldız, born in Peloponnesus and Thessaloniki, who had to leave their homelands and move to İzmir, never gave up their Aegean heritage and culture and passed it on to me.

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## VITA

Can K lahciođlu was born in Antalya on May 6, 1973. He received his B.S. degree in Interior Design from the Mimar Sinan University in June 1999. He worked in Merih D nmez Architecture Company as an Interior Architect from 1997-1998. He worked in AKS Architecture and Construction Company as an Interior Architect from 1998-1999. He worked in Ođuz Kaynar Interior Design Company as an Interior Architect from 2001-2003. He founded the K lahciođlu Interior Design and Construction Company from 2003-2012. Since then he has been working as an Interior Architect and Manager in the same company. He worked in Yařar University in The Faculty of Architecture at the Department of Interior Architecture as a Part-time Instructor from 2011-2012. He has been working in Izmir University of Economics in The Faculty of Fine Arts and Design at the Department of Interior Architecture and Environmental Design since 2009 as a part-time Instructor.

# **CHAPTER 1**

## **INTRODUCTION**

The Aegean Region, which signifies the East of Greece, the West of Anatolia, and The South of the Black Sea and North of the Crete Island, had been a cradle of various civilizations for many centuries. These civilizations had a great deal of influence on art and design as well as many other disciplines such as philosophy, politics, mathematics and science. Since the beginning of the 10<sup>th</sup> century the region hosts Turkish and Greek civilizations. This thesis is focused on a touristic town named Alaçatı located at the Aegean Region of Turkey. The Aegean, including the Greek islands is a very popular touristic region and Alaçatı is one of the many. Apart from the geographical and natural benefits of Alaçatı what makes the town unique is, the towns using design as a tool of attraction for tourists and construction investors since the beginning of the millennium.

## 1.1 INTRODUCTION

This design conversion related to lifestyle change observed in Alaçatı after the year 2000 in Alaçatı, which is in the Turkish city of Izmir by the coast of Aegean Sea after the town becoming a popular tourism spot, has been a subject of interest to many. The rapidness of this self-transformation and its relationship with the various dynamics of Turkey has motivated the writer of this thesis to study this subject. The change did not only occur in the town but also in the people's perception of Alaçatı. The lifestyle and the design language of Alaçatı are directly related to this perception. There are numerous dynamics of a sudden tourist attraction occurred after the year 2000 to the Turkish town of Alaçatı, and the lifestyle and design language of town which have an Ancient Aegean heritage are two of them. The reason for the rise of the popularity of Alaçatı by means of sophisticated tourism and high profit real estate profile has led to this conversion of vernacular buildings as well as rise of neo-traditional architecture in town. The identity of Alaçatı constructed by the media is based on these design dynamics. This identity has turned this small fishing and farming town into a centre of attraction in a competitive world tourism market.

This transformation in relation to Alaçatı's authentic, genuine lifestyle and design language status as this thesis claims that the town has an Aegean heritage as mentioned by Atilla and Öztüre (2006) has been studied in this thesis.

“Therefore, there is wide acceptance that the stone houses and narrow streets, displaying the combination of Greek and Turkish architecture specifically in the core area, have an important role in the settlement's recently gained tourism popularity.” (Dalgakıran, 2008: 4)

The Architectural and Interior Architectural language of Alaçatı in relation to global design trends have been studied in this thesis. The acceleration of globalism especially after the invention of Internet had a deep impact on design. The main reasons of this impact are the unlimited access to design knowledge and the free circulation of mass-produced merchandise. Alaçatı is claimed to be one of the touristic towns, which could preserve its authentic status. The spatial design features of Alaçatı, which have also been exposed to global of design trends and objects, such as furniture, in relation to 19<sup>th</sup> Century design features of Alaçatı as well as the Ancient Aegean design features have all been analysed in this thesis which tests whether the design products of global trends, which have barged into the town of Alaçatı, had been assimilated by the authentic design identity of town. The study investigates the relationship between contemporary design styles and the design language of the spaces in which consumption of dining had been practiced in the ancient residential buildings of the Ancient Aegean Region.

This thesis proposes that the act of socialization by means of dining and the lifestyle of Alaçatı have an Ancient Aegean heritage and to be able to achieve a deeper analysis of dining rituals practiced in Ancient Aegean had been analysed. These investigations, analyses, research and studies aim to determine the contribution level of Ancient Aegean's design language and social behaviour to the heritage of Alaçatı.

The interior design dynamics of spaces attributed for the dining and socialization, derived from vernacular buildings after the year 2000, in the town of Alaçatı have been analysed. These spaces including restaurants, cafes and bars are spaces for people to enjoy the lifestyle of Alaçatı by means of dining.



These vernacular residential buildings now used as commercial spaces for dining and socialization had been analysed to define the design heritage and how it is in relationship with contemporary dynamics. The demand for the authentic spaces in Alaçatı could not be supplied with the vernacular buildings at hand so the neo-traditional buildings had to be constructed. The rise of the neo-traditional architecture to supply the demand for the new houses in Alaçatı has also been a powerful dynamic in Alaçatı's being a centre of attraction. This thesis has focused in vernacular buildings of Alaçatı, which have been transformed to restaurants.

“At present, many of the houses in the settlement center, have been restored and converted into luxurious stores (boutiques, hairdressers, bakeries, etc.), hotels, nightclubs and restaurants serving tourists.” (Hamamcioğlu, 2008: 43)

The transformation of Alaçatı, which occurred after the year 2000, has many dynamics such as the motivation of a group of people favouring Aegean Regional cuisine that is founded on vegetables that are produced with organic type of agricultural methods, olive oil from the trees of the region, all types of meat and fish. The region's symbolic drinks such as Ouzo (Greek) and Rakı (Turkish) are also major contributors to the cuisine culture of the region as well as wines produced from the very vineyards of the town itself. Various side dishes both from vegetables and sea creatures are unique to this region. The recipes of the regions cuisine go back to 1000 B.C. This advanced cuisine culture is believed to support the rise of popularity observed in Alaçatı as long hours of socializing by means of dining is one of the key stones of lifestyle observed in town.

Due to the windy characteristic, the desired conditions for surfing, kite surfing and various sailing sports are available in Alaçatı. Backed up with recently built marinas, schools and facilities in Alaçatı these sport activities are contributing to this attraction. This attraction is not only a domestic one as many people from other parts of the world are coming to Alaçatı even during the winter season to benefit from these conditions and the facilities. The variety and abundance of minor and major bays and beaches, the sporting facilities on these beaches are also other strong dynamics of attraction.

The various dynamics of Alaçatı that has contributed to the rise of its popularity such as transportation, the political dynamics of Turkey, geographical benefits such as less humidity, cooler afternoons during hot summer seasons are not the main focus of this research. This research is mainly about the lifestyle and design language of Alaçatı and their heritage and their contribution level to the cognition of Alaçatı.

The rapid transformation observed in Alaçatı makes this Aegean town a candidate for a case study. The fundamental reasons of Alaçatı being the research focus topic of this thesis are as follows:

- The rising popularity of Alaçatı by means of being a living subject to study
- The geographical position of Alaçatı by means of it is in the Aegean region
- The unique characteristics of Alaçatı by means of architecture and interior design

- The rising popularity of Alaçatı by means of being addressed as a design style in Turkey after the year 2005 as Alaçatı Style
- The rising popularity of Alaçatı by means of tourism as the social lifestyle and the socialization it self presents the patters that can be traced back to the ancient rituals of the Aegean region
- Becoming a subject of interest by means displaying a social, institutional and economical rapid change
- Becoming a subject of interest by means of being in the process of transformation
- Becoming a subject of case study by means of the transformation of Alaçatı is enhancing the value attributed to the socialization and design heritage of the Aegean region
- Being unique by means of Turkish tourism history as the tourism sector of the town was a recent autonomous development
- Acquiring a reputation in Turkish media and tourism market by means of being a unique Aegean town subjected to tourism development

“Although the development of the town was declared to be a local movement, the dynamics behind these transformations should be examined as in the case area, social and economic differences among local people, local authority and tourism entrepreneurs were not so deep as compared to the more settled and established tourism areas of Turkey.” (Gürkan, 2008: 8).

## **1.2 HYPOTHESES OF THE THESIS**

Main Hypothesis:

The major reflection of a sudden tourist attraction that occurred after the year 2000 to the Turkish town of Alaçatı was on the lifestyle and design language of town that has an Aegean heritage.

Sub Hypothesis 01:

The act of socialization by means of ritualistic dining has an Ancient Aegean heritage and is a major contributor to the lifestyle of Alaçatı.

Sub Hypothesis 02:

The rise of popularity of Alaçatı by means of sophisticated tourism and high profit real estate profile led to the conversion of vernacular residential buildings to commercial buildings.

Sub Hypothesis 03:

The rise of the neo-traditional architecture to supply the demand for the new houses in Alaçatı has also been a powerful dynamic in Alaçatı's being a centre of attraction.

## **1.3 RESEARCH QUESTION**

This research is conducted to answer the question whether the rise of popularity that led to the conversion of vernacular buildings to restaurants and the socialization observed in these restaurants is linked to the heritage of the Aegean region.

Would it be possible to derive a comprehensive and educated approach to the design style of Alaçatı by looking at the history of this town?

How does the contemporary Alaçatı design style and spatial utilization in spaces for social interaction relate to the Ancient Aegean design and social interaction observed in rituals? Can lifestyle and design language be a major contributor to the touristic attraction of a town from a region popular for its geographical and natural benefits?

Are the re-designed interior spaces of restaurants in vernacular buildings of Alaçatı, designed according to the authentic design style of the Aegean region?

## **1.4 PURPOSE**

The purpose of this research is to analyse the contribution level of Ancient Aegean's lifestyle related to dining and the design language on relevant spaces in contemporary Alaçatı. This study focuses on vernacular houses in Alaçatı aiming to define dynamics that led to reuse options for vernacular houses in such settlements.

This thesis aims to present that in addition to environmental factors, design language, presentation of heritage values, reuse of vernacular buildings and usage of neo-traditional architecture is an essential dynamic in the rise of a popular touristic spot, in this case Alaçatı.

To raise awareness of visitors, designers and investors by publishing the result of this study which will be conducted by analysing the design dynamics of spaces attributed for the consumption of food and beverage by means of socialization in contemporary Alaçatı while establishing links with relevant dynamics of the Ancient Aegean are also the purpose of this research.

The purpose of this research is to contribute to the knowledge of designers who has been fashioning the neo-traditional design understanding observed in Alaçatı right after the social and architectural conversion occurred in town.

## **1.5 METHODOLOGY**

The thesis is constructed with objective statements based on qualitative techniques such as literature review, article review, direct observations, photography and graphical representations such as maps and charts, design analysis and online questionnaire.

This research is focused on the literature review as well as field trips to obtain a historical insight and knowledge about Ancient Aegean Region. This research is focused on residential spaces designed for socialization by means of ritualistic way of consumption of food and wine.

This study analyses the situation of a town in Aegean Region – Alaçatı. A literature survey on the history of Alaçatı is conducted to analyse the situation today. While being focused in Alaçatı, the situation of vernacular and neo-traditional architecture is studied from a wider focus to be able to analyse Alaçatı more efficiently.

This initial survey is also conducted by direct observation, one on one interview with the chosen building owners in Alaçatı. Design analysis is conducted by direct observation and by online questionnaire that is giving us an insight of the subjects' cognition of the interior design studied. An initial and a pilot online questionnaire have been conducted in this thesis.

Online questionnaire used as a tool by researchers in variety of disciplines as the popularity and the accessibility of the Internet increases day by day thus giving the researchers possibility to access a variety of populations.

“Communication researchers may find the Internet an especially rich domain for conducting survey research. Virtual communities have flourished online, and hundreds of thousands of people regularly participate in discussions about almost every conceivable issue and interest”. (Horrihan, 2001 as quoted by Wright, 2006)

The advantages of online survey research are access to variety of groups and individuals who would be difficult to reach in a limited time and sources free from gender, status, age, language, geographic distances and disability restrictions. The possibilities of reaching to subjects all around the world in a very short span of time are the major contributor to online questionnaires popularity.

Benefits of online questionnaire and the popularity of social media tools such as Facebook and survey sites offered this thesis an opportunity to gain statistical results relevant to socialization, design and touristic attraction dynamics of Alaçatı.

“Online surveys may also save time by allowing researchers to collect data while they work on other tasks. Once an invitation to participate in a survey is posted to the website of a community of interest, emailed to people through a listserv service, or distributed through an online survey research service, researchers may collect data while working on other projects.” (Wright, 2006)

The comments of subjects on photographic representations of Alaçatı interior and architectural design ensured the reduction of uncertain answers and increase of thought through data collected.

## **1.6 STRUCTURE**

In the first chapter, the questions that led the author of this thesis to inquire such a research and the purpose are stated as well as the methods to be used are explained.

In the second chapter, the short history, the geographical situation, the divine identities that are in relationship with the food and drinks consumed during the rituals, these rituals, the act of dining in residential buildings and the design language of these spaces of the Ancient Aegean Region is covered. This chapter also gives detailed information about the way people socialized through food and beverage consumption.



In the third chapter brief information about Alaçatı is given including the towns geographical, historical and economical situation. To be able to analyse the design status of the town a definition of vernacular architecture and neo-traditional architecture is given and the current situation of vernacular architecture and neo-traditional architecture in Alaçatı is explained.

In the fourth chapter the case of a Neo-traditional house is studied by direct observation of construction period. An initial Internet questionnaire and a pilot questionnaire is given and analysed in this chapter. The pilot questionnaire is based on questions to have a deeper analysis of the perception of subjects on Alaçatı. The second questionnaire also seeks an answer of subjects favour tendency over Architectural styles exists in Alaçatı.

In the fifth chapter, the relationship between the chapters and conclusion of the thesis is given as well as possible routes for the further studies.

## **CHAPTER 2**

### **THE ANCIENT AEGEAN REGION**

The Aegean Region is the region that includes the Aegean Sea, the Islands on the sea, The West Coast of the Turkey and the East Coast of Greece. As Souvatzi (2008) explained, The Aegean Sea's coast line has not displayed a dramatic change since 4000 BC although it is known that before the 4th millennium the sea level used to go down to 13 meters lower which explains the presence of ancient habitats on islands in the era of naval transportation was not yet to be fashioned. The Aegean Sea is connected to the Mediterranean Sea in the South and to the Marmara Sea in North by the Dardanelles. Regardless of its distance the Crete Island is also considered as an island of the region.



Figure 2.1 - The Ancient Aegean Region by Richard A. LA Fleur and Tom Elliott (2000)

The first of the ancient civilizations of the Aegean Sea was the Minoans of Crete and the second one was the Mycenaean Civilization of the Peloponnese whom both gave rise in Bronze Age (3.200 – 600 BC). Persians and the Romans later invaded the city-states of Athens, Sparta and Troy as explained by Atay (1993).

The birth of the Christianity followed by the reign of Byzantine Empire had been hammered by the Turkish raids by the Seljuk Turks and finally for centuries the region was owned by the multi-cultural Ottoman Empire which collapsed at the beginning of the 20<sup>th</sup> century and gave birth to Republic of Turkey and Greece.

Despite the fact of being stepped on by various nations for millenniums, the Aegean region had a dramatic impact on western world and near eastern world on art, design, philosophy, politics, science and culture. The variety of civilizations that took residence in Aegean Region did not cause the extinction of the authentic Ionian and Greek culture of the region although a mutual influence was inevitable. This sea, which has been the cradle of mythology, has a name that comes from a mythological story of a relationship between the King of Athens and his son.

“After his adventures in Crete, Theseus returned by ship to Athens. Aegeus had asked Theseus (his son) to hang a white sail as a sign that Theseus had survived his adventures, but Theseus neglected to hang the correct sail. When Theseus’s ships were sighted without the sail inquisition, Aegeus assumed the worst and, in his grief, threw himself into the sea, thus giving his name to the Aegean Sea.” (Roman, 2010:13)



Figure 2.2 - The Ancient King Aegeus- photo taken from the Athens Museum, Greece by Marie-Lan

Nguyen (2007)

The ritualistic act of worshipping, offering and holding festivals to the divine identities in the Aegean region has constructed the social structure as well as its inner dynamic. The fundamental human act of consumption of food and beverage has also been in a close relationship with the rituals in which socialization has occurred. The Aegean region, which hosts numerous divine identities, also offers numerous minor and major festivals for these individuals relevant with the occasion at hand. A look at the major divine identities and their relationship with meat, fish, fruits and vegetables as well as wine will provide an insight at the relationship with these identities and socialization by means of dining.

The Classical age of Aegean, Greece and Mediterranean had been studied deeply by many scholars since 15<sup>th</sup> Century. There are countless books published on this era and the research on rituals and codes of Ancient Aegean some of them are, Greek and Roman Mythology by Estin C. and Laporte H. (2002), The Anthropology of Ancient Greek Sacrificial Ritual and Myth by Bukert W. (1983), The Cuisine of Sacrifice among the Greeks by Detienne M. and Vernant J. (1986). Other resources studies give us the data below:

**Humanism:** The rituals performed in the consumption of food and wine acts can present variations but never the less it was not the divine identity but the participant's satisfaction, joy and pleasure was the common and the ultimate focus in these acts.

**Consumption:** In the same era, in the major religions in act of offerings the burned animal was not to be consumed but in the Aegean Region the act of sacrifice or offering ended up with the consumption of these offerings.

Dancing: The act of dancing performed by female members of the society always had a sexual context. It was either among women for entertainment or an act of demonstration of female individual to the male possible candidates declaring the readiness for marriage. The act of dancing performed by male members of the society was highly energetic and had the theme of dominancy over the other friend or foe male individuals.

Socialization: In the ancient region an individual way of worshipping, mediation or devotion was not a common act of practice. These acts of rituals were practiced in different spaces in which socialization happened whether amongst the family (deipnon) or friends (symposium, gymnasium) or public (worship, act of sacrifice, festival).

As deeply covered by McDowell in his book named *The New Evidence That Demands a Verdict* (1999), this significant nature of rituals aiming the satisfaction of the worshippers led to the elimination of these divine identities after the conversion of the Aegean people to Christianity. The Christian religion has been introduced to Aegean by the apostles of Christ themselves. After the crucifixion of Christ on the cross at the year of 36 AD, the apostles spread to Asia Minor escaping a persecution as the masses begin to turn to Christianity from Judaism and other religions of Middle East. Paul was the only apostle who has sailed to Rome to spread the gospel while the rest of them continued to live in Aegean region both the Asian and the European side. The conversion of the people to Christian religion in the Aegean Region did not change the structure of socialization by means of dining.

Introduction of sisterhood and brotherhood spirit to it more over it was encouraged as creating a Christian community in the era when being one was enough to be executed, was very essential. While the Christianity was born in Jerusalem, it was feed in Aegean Region, where the Bible was written. This ended up with a new lifestyle and understanding introduced to the world which has been shaped and hammered by the tides of the Aegean Sea. As explained deeply by Palmer (1985), the ethical codes of Christianity in which monogamous lifestyle had been introduced by the apostles had a huge impact of believer's social life, which has tolerated fortifications in every possible way. The rituals in close relation to sexual content were either banned or reformed with the acceptance of the new moral and ethical values. On the other hand, the socialization by means of consumption was not forbidden by the new religion. While Judaism had numerous codes on consumption, Christianity had none. The verses from the Bible below are few of the many that are encouraging the individuals to consume food of any kind and wine:

“No food is unclean in itself – Romans 14:14”. (Palmer, 1985)

“Stop drinking only water and use a little wine – 1Timothy 5:23”. (Palmer, 1985)

The first churches of was soon to became a communities of people who were living together and eating together until a more structured form of Christianity was introduced by the Roman Emperor. Both the former and the new one sustained the culture and the identity of the region.

The rituals and social codes or formal divine identities were replaced by the new one while keeping the essential motivation of socialization, worshipping as a community and humanism was not replaced.

“They that sing as well as they that dance shall say ‘all my fountains are in you’  
– Psalms 87:7.” (Palmer, 1985)

The immigration and finally the conquest of Anatolia by Turks did not have a serious impact on these traditions of eating and drinking surprisingly even after the acceptance of Islam by all the Turkish clans. Centuries of struggle ended up with Turkish clans united under the clan of Ottoman and the Ottoman Empire conquered Istanbul (Constantinople) and halted the Roman Empire in 1453.

During the Ottoman Empire reign, the Christian population in the Aegean region not only freely practiced their traditions but also improved and reformed them as the influence of the hybrid culture of the empire that welcomed Islamic and non-Islamic members of the society into the region. Even though, the consumption of wine was forbidden by the religion of Islam, the some of the Muslim citizens of the Empire did not follow this law.

As explained by Prof. Quataert D. (1997) in his article named: Clothing Laws, State and Society in the Ottoman Empire 1720-1829, some of the Turks fashioned these eating and drinking traditions.



The Turks did not only followed the ways of the Greek citizens of the empire, they created their own ways to such a level that Turks even created their own literature focused on the joy of drinking wine during the Tulip Period of Ottoman Empire in 18<sup>th</sup> century. Nedim, a famous Ottoman poet wrote many poems on nights of feast and wine consumption, the nights evolved from the symposium itself.

The destiny shall spare my full moon,  
As it sheds light on the drinking chamber and it is good for me.  
As the glass reaches out to the wine to be filled,  
Reaching out to my love to kiss her lips is good for me.  
I can never give up on my wine chamber,  
Drinking is my nature and having fun is good for me.

(Nedim, 1720)

After the collapse of the Ottoman Empire, these traditions have survived and became the significant symbols of the cultural identity of the new emerging republics on both sides of the Aegean region, the Greece and Turkey. More research can be conducted about the centuries between 1st to 19th to analyse the nature, reformation, evolution, and transformation of the traditional eating and drinking spaces in the region of Aegean as a state of Roman, Byzantine and Ottoman Empires.

## **2.1 RITUALS OF CONSUMPTION IN ANCIENT AEGEAN REGION**

For the societies of ancient Aegean region the food and drink was more than a necessity of individual's survival. Under the light of text that have survived between the 1000 BC- 30 AD and the archaeological discoveries it is clear that the consumption of food and drink was a social behaviour that was embedded with many codes such as act of worshipping, declaration of brotherhood/sisterhood, a manifesto of submission to divine identities, glorification of humanism, an act of debate and communication, an act of entertainment, an act of socialization, a political stand, an act of finding a mate and even an act of sexual intercourse. These rituals have constructed the lifestyle of the civilizations living in the Aegean Region.

“A light lunch known as ariston, followed by dinner known as deipnon which was their main meal.” (Garland, 2009: 141)

The ways of socialization in ancient Aegean societies was constructed on many social, religious, traditional and governmental regulations. The whole family dining together- the deipnon, the dining of a group of male members of society - the symposia and the dining of a group of female members of society - the gymnasium were all structured acts of consumption. The traditional nutrition balance was conducted with a late breakfast/early lunch and a dinner. Three-course meal was not a custom of the region for centuries as explained by Garland (2009).

Table 2.1- The Ancient Gods and Goddess and Their Relation to Food and Beverage and Spaces

	<b>Food &amp; Wine</b>	<b>Spatial</b>	<b>Sacrificial</b>	<b>Ritual</b>
<b>Poseidon</b>	All types of fish and other creatures of sea that are consumed.	Altars and Temples	Bulls Wine	Act of Offering Act of Cooking Act of consumption for both genders
<b>Demeter</b>	All types vegetables, grains and fruits that are consumed either fresh or cooked.	Megaron Sanctuary	Pigs and Grain Wine	Act of Offering Act of Cooking Acts with Sexual Context Dancing and Singing Act of consumption and participation for females only
<b>Artemis</b>	All types of animals that are consumed.	Artemisions and anywhere where the statue of Artemis is placed	Fish Wine	Act of Offering Act of Cooking Acts with Sexual Context Dancing and Singing Act of consumption and participation for females only
<b>Dionysus</b>	All types of wine (grape, fig, etc.)	Residential Courtyards Agoras	Wine	Act of Offering Act of Intoxication Act of Drama, Dancing Act of demonstrating behaviours under influence Consumption as a festival for both genders

As Souvatzi (2008) explained, the ritualistic ways of consumption was linked to divine identities of Ancient Aegean Region. According to the seasons the preparation and consumption of food displayed differences. In warmer seasons the meals were prepared and consumed in open, non-covered spaces such as the courtyard of the residential habitat or public temples, squares even in the nature.

The Aegean societies has fashioned the courtyard as a major element of architectural design and a space to practice both private and social activities. In less pleasant climate the preparation of food was practiced on a portable brazier, which also provided the only source of heating. The colder conditions forced these acts of consumption to be practiced inside the habitat of the family usually in special spaces designed for these events. The preparation of food could be summarized as boiling and roasting, as much food was served raw. Glazed or non-glazed clay materials were used for preparation, cooking and storing. Bowls, cups and amphora were not only designed to serve their function, they were also carrying symbols of family, region or religion.

### **2.1.1 MEAT – ARTEMIS**

Meat has been one of the main food sources for humans for thousands of years; the Aegean region provided all types of livestock to the inhabitants especially to the ones on the mainland. Despite this fact the meat has not been the major source of food on daily basis but on special occasions. The meat, either farmed or hunted was consumed in a roasted state in religious rituals and many times during festivals. A sacrificial and an offering nature had been contributed to the animal of the land.

The Priests whom reserved the choicest parts of the meat for themselves performed various rituals and the rest was distributed to the participants. The climax point of the festivals or events was not the honouring Gods and Goddesses but the satisfaction and joy experienced by humans. The Gods and Goddesses were honoured by enthusiasm experienced by the followers. The humanist understanding of the region demonstrated itself in these rituals as well as it demonstrated itself in art and architecture.

“The climax to every religious festival was the ritual slaughter of a large number of animals.” (Garland, 2009: 143)

The belief in the ideal human had a mutual influence on both religion and lifestyle of the Aegean region. The main focus was on human happiness and the glorification of ideal human through the Gods who are creating the objects of pleasure for man. While this was the case around the lands of Aegean, in East one of the dominant religions of the era was declaring the opposite in its rituals. The act of offering flesh exhibited dramatic differences in Jewish religion.

The offerings were not for the joy of man and were supposed to be burned to extinction. The book of Leviticus of Jews was written in 1300 B.C. and the 3<sup>rd</sup> chapter gives a detailed instruction about sacrifice ritual as translated by Palmer: “Aaron’s sons are to burn it on the altar, on the top of the burnt offering...The priest shall burn them on altar...an offering made by fire, a pleasing aroma. All the fat is the Lord’s. This is the lasting ordinance for the generations to come, wherever you live: You must not eat any fat or any blood.”

As Larson covered, Artemis of Ephesus was a goddess of birth, huntress, and a divine identity who demands sacrifice of animals. She was powerful mother goddesses of Asia Minor appeared with various names in many civilizations. The other name used for Artemis was Kybele. Artemis also had a balancing duty between savage and civilized life. Artemis also had an important gender role in Ancient Aegean region - transmitting girls to adult status. When a female member of society danced for Artemis, it was a dance of devotion. Dancing was an act of religious worship as well as a symbolic language to express their readiness for marriage.

“According to Callimachus (Hymn 3.237–42), the women warrior – Amazons - set up the goddess’ statue beneath an oak tree and danced around it in their armour.” (Larson, 2007: 109)

The rituals during the festivals, one woman singing songs and others dancing, the socialization through this religious dance and eating fish or hunted animals and drinking wine together regardless of gender was the typical rituals in festivals devoted to Artemis. The main focus of the worship was to achieve abundance on hunted animal as a food source as well as fertility of maidens. These rituals and festivals were practiced very frequently in the main temple of Artemis in Ephesus as well as in other minor temples in other cities such as Phokai. The plan of the temple was consisted of an unroofed central court surrounded by an outer phalanx of over a hundred columns, each nearly 20mt tall. Many of Artemis’ sanctuaries were located on the borders of the cities as a symbol of a political dominancy. The meaning of this location was to manifest the power of that city as the rituals conducted safely by vulnerable girls where no one dared to attack. An act of invasion of the temple and to have sexual act with the female worshipers meant a clear declaration of war against that city.



Figure 2.3- Artemis Statute -Photo from the Selçuk Museum by David Bjorgen – Izmir, Turkey

### 2.1.2 FISH – POSEIDON

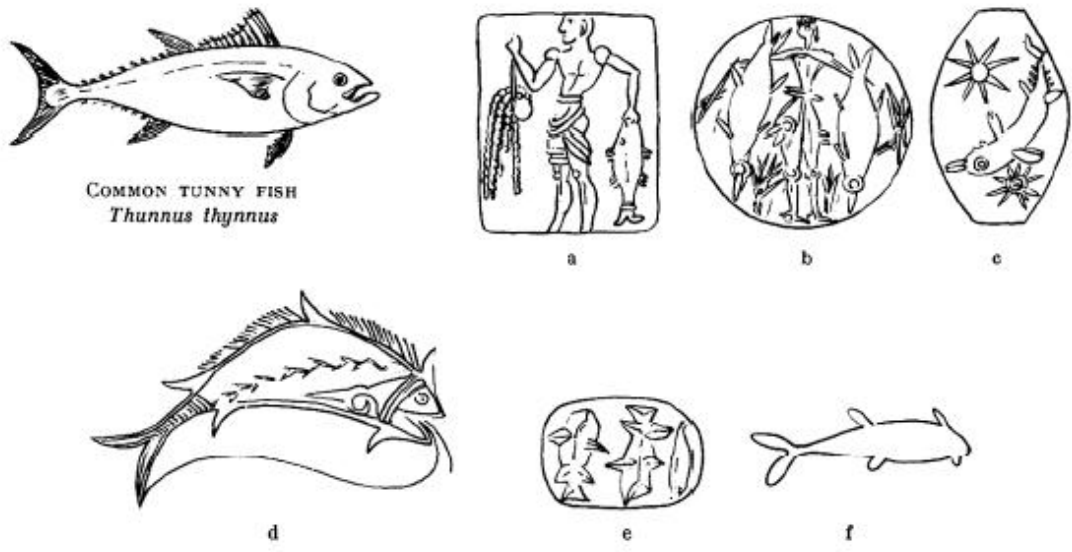
Fish was the main source of nutrition as well as a traditional cuisine in the Aegean region. It was consumed either right after it was hunted or dried and salted. In the texts from the ancient era relevant to eating, fish is more frequently mentioned in cookery than meat. Arcestratos, a 4<sup>th</sup> BC poet who was also a well-known master cook, speaks of fish cuisine. Athenaios, in 3<sup>rd</sup> century BC mentioned the fish called foam by Ionians. He describes the best place as Rhodes to hunt it and the way to cook it with leafy sea anemones, baked in a pan, grinded the fragrant flowers of the greens in olive oil.

Aristophanes talks about the popularity of the Kopaïc eels for sacrifice. A Hellenistic historian named Agatharkides speaks about the rituals of eating of eels in the book of Athenaios:

“The Boiotians sacrifice to the gods Kopaïc eels of extraordinary size, putting garlands on them, and praying over them, and casting barley seeds upon them, just as they do with other sacrificial victims. When a foreigner expressed amazement at the custom, a Boiotian replied that he had only one explanation for it, that one should observe ancestral customs. It wasn’t his business to justify such things to other people.” (Quoted in Athenaios, Professors at Dinner 3rd century BC)

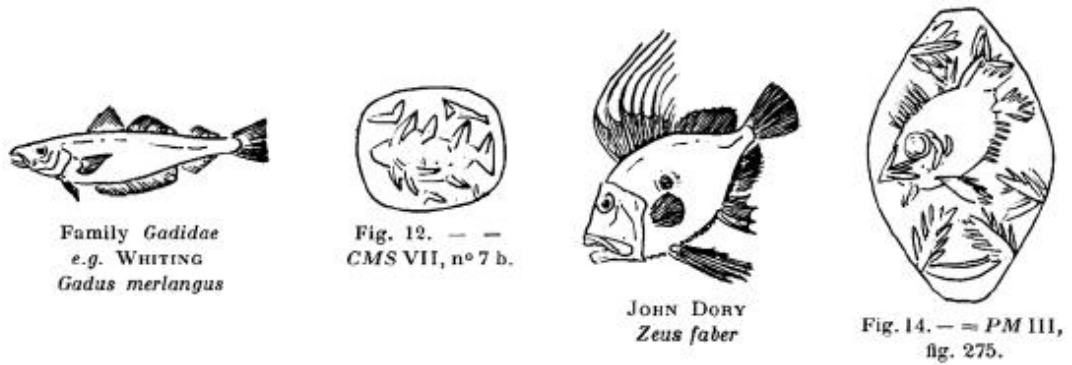
In her book, *Sea Animals on Frescos*, Gill (1985) gives detailed information about the sea creatures consumed in Ancient Aegean region. Some of the fish consumed was gopa (boops boops), kefalos (mugil cephalus), gilos (thalassoma pavo), heilou (symphodus ocellatus), perka (serranus scriba), hanos (serranus cabrilla), kokovios (gobius niger), salliaras (parablennius tentacularis), skorpidi (scorpaena notala), kalogria (chromis chrois), melanouri (oblada melanura), sargos (sargus), sparos (diplodus annularis). Sea creatures had been the main course of Aegean cuisine even at the ancient times, almost every kind of sea creature was consumed such as, salpa (sarpa salpa), mourmouri (mormyrus), fangri (pagrus) lavraki (seabass), skaros (sparisoma cretense), tsipoura (sparus auratus), papagalos (xyrichtys novacula), glossa (solea), zargana (belone), smema (muraena), htapodi (octopus) and many other minor sea creatures were in the cuisine of ancient habitants of Aegean region.





COMMON TUNNY FISH  
*Thunnus thynnus*

Fig. 11. — a = *Cretan Seals*, fig. 88 ; b = *CMS V*, n° 181 ; c = *CMS IX*, n° 71 ; d = *Festòs*, pl. LXXIII ; e = *CMS VII*, n° 11b ; f = *MARINATOS-HIRMER*, pl. IV.

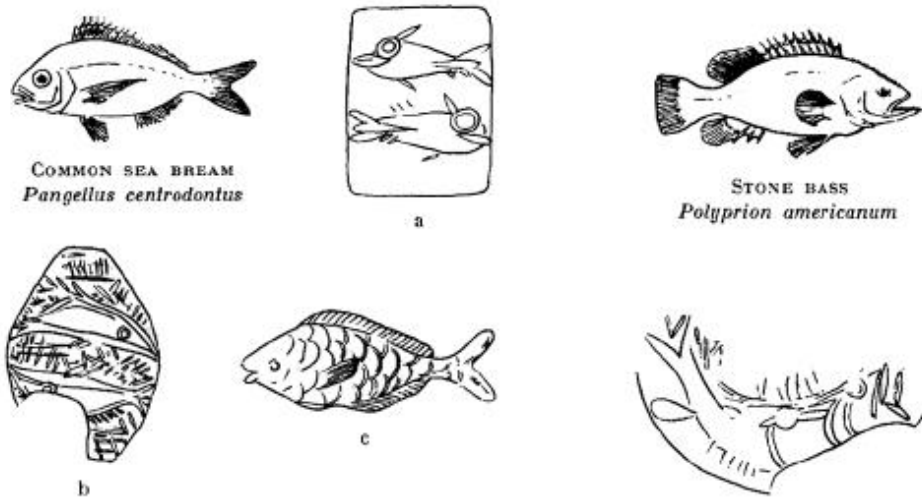


Family *Gadidae*  
e.g. WHITING  
*Gadus merlangus*

Fig. 12. — —  
*CMS VII*, n° 7 b.

JOHN DORY  
*Zeus faber*

Fig. 14. — = *PM III*,  
fig. 275.



COMMON SEA BREAM  
*Pagellus centrodontus*

a

STONE BASS  
*Polyprion americanum*

Fig. 13. — a = *CMS IX*, n° 72 ; b = *CMS VIII*, n° 60 ; c = *PM III*, fig. 274.

Fig. 15 — = *Coll Giamalakis*, n° 328.

Figure 2.4- Sea Animals on frescos (Gill, 1985)

According to the writings of Homer when the cosmos was divided among the gods, the sea and life-giving springs were given to Poseidon received as his lot. The birthplace and homeland of Poseidon was Kuşadası in the province of Aydın, Turkey. The major sanctuary in Aydın includes a small theatre, the altar and council chamber back to 6<sup>th</sup> century B.C. close to the city of Priene. In coming centuries the city of Ephesus became the centre of trade and culture and also the home of Poseidon's altar and temple.

“Homer is also aware of the worship of Poseidon Helikonios, for he speaks of the bellowing bulls sacrificed to “the Helikonian lord.” ..... On Delos, another Ionian religious centre, a large sacrificial feast was held during the month Poseideon, which fell during the stormy period of midwinter. Poseideia, or festivals of Poseidon, seem to have been a regular feature of this month in many Ionian cities, both in the islands and on the coast of Asia Minor. Poseidon's epithets in these places vary, from Helikonios at Sinope to Asphalios (Steadfast) or Themeliouchos (of Foundations) on Delos and Phykios (of Seaweed) on Mykonos. Noel Robertson connects the winter festival to Poseidon's function as a partner of Demeter in fructifying the fields.” (Larson, 2007: 58)

The banquets and festivals, the socialization through a religious ritual and eating and drinking together regardless of gender, focused on abundance of sea and river creatures as a food source and the act of sacrifice of bulls to be consumed during the ritual was practiced in the temples of Poseidon. The consumption of sea creatures and the cuisine related to these creatures has constructed the main dining culture of the region now and then. The contemporary Aegean islands and coasts are full restaurants serving only sea creatures.

### **2.1.3 VEGETABLES AND FRUITS – DEMETER**

As explained by Garland (2009), the vegetables and fruits were also a major part of the nutrition tradition of Aegean region but there were two of them, which had obtained a symbolic meaning as an identity signification of the region – the fig and the olive. As explained by Garland, Olive oil was used both in the preparation of meals and in religious rituals. Those who could afford it applied the olive oil to the body and hair on daily basis. The only oil to be consumed was olive oil and usage of butter was considered as blasphemy. The usage of butter was seen as a mark of ignorance and being a member of an uncivilized society. Sugar was not known in Aegean region in ancient times and fig (both fresh and dried) was the main source of sweet for centuries. The fig also was a symbol of fertility in ancient Aegean region. Many types of deserts and drinks were produced by fig, as well as there are examples in which the fig was mixed into wine to sweeten it. Fig by growing mostly around Aegean part of the world and naturally became a significant of the land it grows upon.

“The term *thesmos* means “that which is laid down,” hence laws, rites, or revered customs. As the presiding deities, the two goddesses were called *Thesmophoroi* (Bringers of the Divine Law) because the introduction of grain cultivation was considered the origin of civilized life.... *Thesmophoroi*, the festival involved a link between human and vegetable fertility. Temporarily flouting the rules of behaviour for respectable females, women gathered at Eleusis drank wine, engaged in sexual banter, and handled pastries shaped like male and female genitals.” (Larson, 2007: 70)

Demeter’s name contains the Greek word for “mother,” and she is known goddess of agriculture -“earth,” “grain.” Demeter had an alter ego called Persephone and they were worshiped together under or as one, the *Thesmophoroi*, or the Great Goddesses.

While Demeter was responsible for the order of nature and all the plants, Persephone was responsible for the order of adulthood for women and men and their marriages. As Bukert (1983) explained, different from Poseidon, having a main altar of sacrifice and a temple, the rituals and worships to Demeter practiced in sanctuaries, which were scattered in many part of the cities. The most widespread festival of Demeter and Persephone is called Thesmophoroi. The festival conducted in late summer when only the married Greek women gathered in the local Demeter sanctuary. They were cult buildings called a megaron. The festivals of fertility and sexual intimacy that led to socialization among female participants of society through religious rituals, eating and drinking together was practiced in many temples devoted to Demeter and Persephone. Demeter sanctuaries had codes including gender segregation and not to talk about the secret rituals. These secret rituals included ritual dances and consumption of special foods such as piglets) and wine. The rituals included sex-talk (aischrologia), dirty mockery, phallic shapes handled by the participants. The main focus was in raising awareness of female members of society of their own sexuality and reproductive ability to be able to construct the symbolic representation of female and earth relationship. This ritual also represented the sexually productiveness and the growth of crops resemblance. During this festival these piglets were also kept in innermost chambers – Megara were brought to light and ritually virgin members of the society lay on the altars and they were mixed with the seed grain to ensure a good harvest.

“The scholiast says that pine branches and phallic shapes made of wheat dough are used the same way, all given as thank offerings for the generation of crops and the procreation of people. Apparently, the story of Persephone’s rape by Hades was the mythic foundation for the ritual; the piglet is also symbolic of the female genitals, and the piglets falling into the earth to be resurrected with the grain repeat the descent and ascent of Persephone.” (Larson, 2007: 71)

#### 2.1.4 WINE – DIONYSUS

Not very different from the rest of the ancient world also the Aegean region and the lands around it favoured wine. Each civilization served and prepared wine with a unique technique since the beginning of town. In Aegean region the wine was mixed with water and many times artificially sweetened by various fruits. The wine was consumed during worship, festivals, dining and in social meetings such as symposium.



Figure 2.5- Ancient Egyptians Drinking Wine (Grace, 1979) p:6

The greatest civilization geographically close to the Aegean region was the Egyptian civilization in ancient times and the technique of Egyptian wine making was different. The slaves conducted all the work during the production process and the wine produced was directly stored in Egyptian amphora which had had no base and stood up on a wooden stand. When they wanted to consume the wine, they used a metal pipe to suck the wine out of the amphora.

The Aegean culture produced and consumed wine in a different manner. Almost every family produced its own wine and fermented them in large non-portable jars called pithoi. From the pithoi it was poured into amphora and from the amphora to a bowl to be mixed with water right before consumption.



Figure 2.6- Ancient Greeks Mixing the Wine with Water (Grace, 1979) p:6

The consumption of wine has always been a part of an act of ritual in Aegean region at such a point that even milk or any other drinks were forbidden. The consumption of wine had displayed dual outcome – satisfy the thirst and the intoxication. The former one can be identified with almost every social act of drinking but the latter one was reserved for social acts and rituals that were identified with the relevant divine identity (Dionysus) and accepted the intoxication by means of spiritual healing through worship.

“The islands of Chios, Lesbos, Rhodes, and Samos had the reputation for producing the best wine. Beer was associated exclusively with barbarians. Milk, though used in cooking, was not a common beverage. It is thus a sign of savagery in *The Odyssey* that the Cyclops Polyphemos drinks goat’s milk and has never tasted wine.” (Garland, 2009: 145)

Athenaios describes the ideal meal as follows:

“As you sip your wine, let these delicacies be brought to you, pig’s belly and sow’s matrix, seasoned with cumin and vinegar and silphium, together with the tender species of roasted birds, as each is in season. Pay no attention to those Syracusans who drink like frogs and don’t eat anything. Don’t follow their example but eat what I recommend. All other delicacies are a sign of abject poverty—I mean boiled chickpeas, beans, apples, and dried figs. The flat cake made in Athens deserves praise, though. If you can’t get hold of that, demand some Attic honey, as that will set your cake off really well. This is the life of a freeman! Otherwise one might as well go below the earth, even below the pit [into which condemned criminals are cast] and Tartaros [the lowest region of Hades] and be buried measureless fathoms underground!” (Athenaios, 3<sup>rd</sup> century BC)

Wine was transported from these islands to mainland in amphorae that were fixed to each other during the transportation process. As Grace stated the main purpose of amphorae was not only to store wine; it was also used for the storage and protection of oil and other types of food and drink. Besides its main function it was also used as a baby grave and buried on battlefields as a trap for the enemies horses which would break its leg when stepping on the earth covering the cracking and collapsing amphora (1979).

The handles of these amphorae were stamped with seals bearing the name of the merchant and that of the city in which the wine was produced, rather like the label on a modern bottle of wine. It was not often necessary for a Greek or Roman wine jar to be really vertical; when full, it would usually have been sealed, and when such jars are partly empty, a tilted position is more convenient for the next draught (Grace, 1979). The rituals of worship to Dionysus the God of Wine was very similar to the ones of Artemis as both include singing, dancing and eating together salted fish. The sacrifice of meat was celebrated with devotional dancing to percussive music.

“The ecstatic nature of some Dionysiac rites, together with their special appeal to women, set the worship of Dionysus apart from that of any other Olympian deity. Though clearly a god of the vine and its product, Dionysus’ identity cannot be so easily delimited. He is also a deity of intoxication and madness, whose followers experience both profound surrender and glad liberation; this element of *enthousiasmos*, having the god within, is anomalous in Olympian worship.” (Larson, 2007: 126)

Dionysus was a God who had the modest temples all around the cities as the relevant worship and rituals devoted could be practiced daily. These rituals could also be practiced at residential spaces, which was one of the reasons of his popularity. The worship to Dionysus was mainly on the ritual of wine consumption in resemblance of a suffering god, a religious experience in which worshipers are united with the deity, and the belief in the god’s ability to offer salvation from pain and even death.

The temporary escape of self during the rituals, being able to express self in an alternate state, alternate gender and free from rules of the society has given a Dionysus a valuable symbolic significance. In Ancient Aegean region the public rituals held for Dionysus that were helped by civic authorities were not as subversive as private ones.



The act of physical and emotional self-expression within socially acceptable contexts was practiced among the sacrifice of animals and large amounts of wine for consumption. The residential worshipping to Dionysus included the same consumption but the ritualistic ways of entertainment led to a state of intoxication in many occasions as witnessed in the writings of the era.

As Larson explained, Dionysiac festivals in East Side of Aegean Sea, Asia Minor also included drama performance apart from the festivals of the Western Coast. Chios and Naxos islands were leading producers of wine and the festivals of Dionysus was an important social act as well as giving an identity of these islands apart from the others.

When the festival was hold on the shores of Asia Minor and the town of Çeşme, Ephesus for instance, a symbolic arrival of Dionysus on a ship was the climax point of the festival, an act also contributed to the significant situation of the Chios Island. The same ships also set sail to the Helen cities and welcomed in the same manner. The festivals hold for the ancient divine identities in the West and East coast of ancient Aegean region as well as the islands exhibited variations but in essence they were all influenced mutually. The public festivals were held especially during colder months.

The symbolic meaning of this timing could be explained as a call to grape vines to resurrect from death and give birth to grapes. Blossoming ivy was the symbol of the divine identity and all the aftermath of consumption of wine – subversive acts, free from grief and pleasure of moments of intoxication.

The festivals and private rituals as an act of worship to Dionysus held for the socialization of minor and major groups of individuals, which constructed more intense relationships. The consumption of meat, fish, fruits and wine was the essential part of the consumption ritual as it was practiced within constructed codes and even in some cases written regulations by the officials. These festivals, minor or major could be practiced in several forms in which gender separation occurred such as symposium and gymnasium.

## **2.2 DINING AND DINING SPACES IN ANCIENT AEGEAN REGION**

One of the essential knowledge sources is a book called *Philosophers at Dinner* written in 3rd Century by Athenaeus about the Hellenistic period in the Aegean region. The surviving book and its copies provide the essential knowledge on culinary arts, ritualistic ways of dining and the behaviour of socialization occurred in these diners. The book, which has been written in fifteen volumes, includes 2.500 short writings-covering people such as food and beverage, the lifestyle of sophisticated and elite people of the era, music, art, sexual context and philosophy. The book itself is an existing testimony of high dining culture in Ancient Aegean Region. The knowledge that the book provides manifests that, dining was more than an act of survival; it was seen as an act of pleasure exhibited by traditional rituals and codes.

The act of dining that is constructed on codes created the necessity to be practiced in non-arbitrary, specially designed indoor and outdoor spaces.

In the Ancient Aegean region the residential habitats had a rooms reserved for eating only and special group of furniture designed for these spaces.

MIDDLE NEOLITHIC SESKLO (5800–5200 BC)

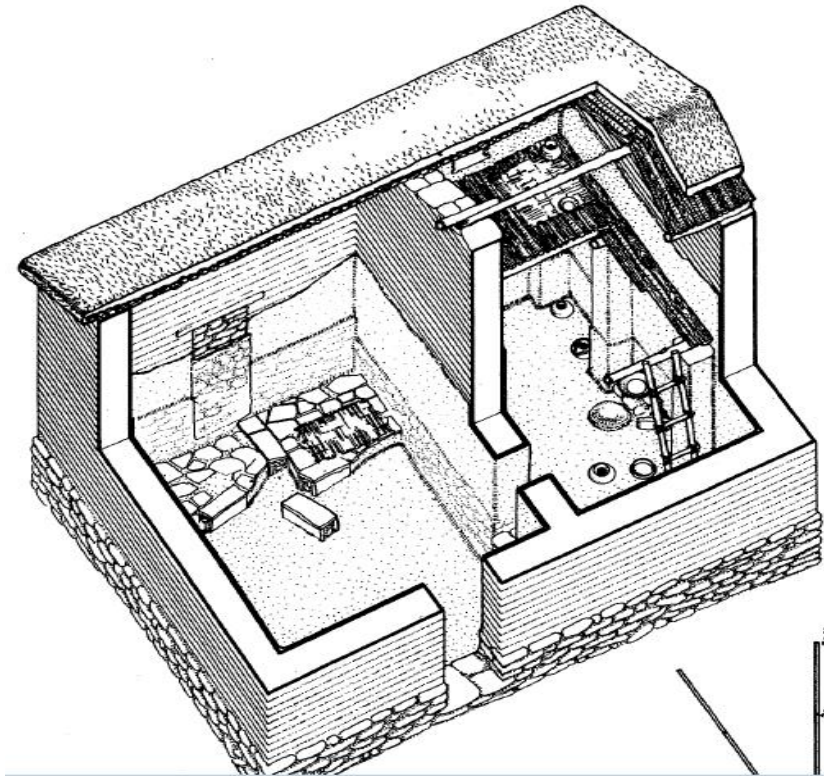


Figure 2.7- Middle Neolithic Sesklo by Souvatzi Souvatzi S. 2008. A Social Archaeology of Households in Neolithic Greece: An Anthropological Approach p:103

The residential architecture in Ancient Aegean region was in search of order and of aesthetics even in pre-historical times. The houses, including their external spaces constitute remarkable architectural evidence.

The houses which were on stone foundations had mud brick walls and were protected from climate conditions with roofs constructed on a timber frame. The foundations were lined with upright slabs while the interior thresholds are lined with flat slabs.

The mud brick walls were most of the time plastered which became a symbolic architectural representation of the Aegean region. This tradition of white plastering the brick walls is still practiced in the region and protected by laws in many Greek islands such as Mykonos and others and Turkish seaside towns such as Bodrum.

“The construction, flooring, and roofing techniques, the plastering and stone lining of the walls, and the variety and quality of house furniture, as well as the constant modifications of house interiors over time, all indicate that the aesthetic and technical quality of domestic architecture was a primary concern.” (Souvatzi, 2008: 81)

The plastering of the exterior and the interior was limited neither to height or structural function nor shape. The buttresses outside or the niches inside were plastered most of the time annually. The buttresses constructed inside to support the walls were most of time were used to carry the mezzanine floor.

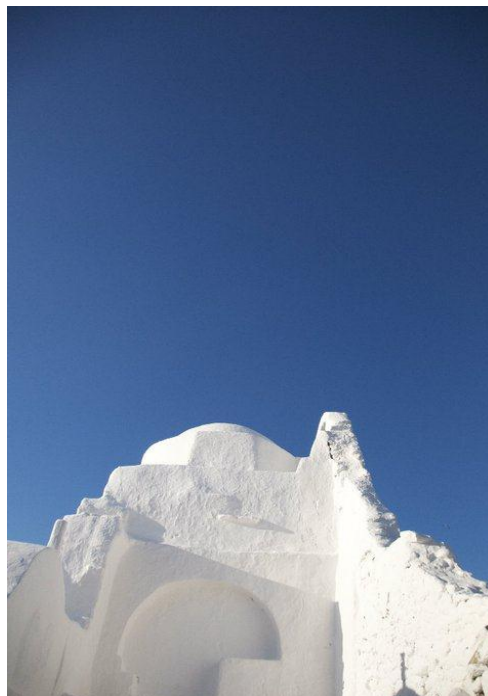


Figure 2.8 - Aegean White Plaster photo taken in Mykonos by Architect Dimitri Mantikas from his online album

<http://www.facebook.com/photo.php?fbid=107870529278951&set=a.107664125966258.9972.100001680123856&type=3&theater>

The ancient Aegean regional architecture and interior space design also manifests the vital importance of open, public space in social life, as Theocharis (1973) stated in his studies on Neolithic Greece. The excavations display a pattern of residential houses with at least one open space – the courtyard. The pattern of architectural space planning is  $\frac{1}{4}$  of the space roofed and  $\frac{3}{4}$  of the space is being non-roofed.

“Exterior buttresses are as a rule associated with house entrances and courtyards or lanes and seem to demarcate external spaces and to protect the entrances, and thus the interiors of houses, both physically and symbolically.” (Souvatzi, 2008: 85)

The courtyard walls around the houses most of the times were used as the wall of the adjacent courtyard of led to the vernacular urban planning by creating stone-paved streets and public open spaces which led the socialization of the people in an designed spaces yet defined by walls and flooring materials.

The architectural language, understanding and the use of open space in Aegean region indicates that the spaces were used as household food and beverage consumption space or a space designed for the same purpose but aiming the community to contribute to the social life of the society as architecture is a powerful mechanism for the embodiment and transmission of social rules and regulations. The courtyard, the private or public, were spaces designed for socialization apart from its security and climate control usages. The consumption of food and drinks by subjects were preferred in outdoors by the people of the region even during the winter seasons.

The interior of the houses displayed level differences to signify the change of function attributed to the spaces as well as division of houses by walls to create different rooms for different occasions such as the gynaecium (female) and the andron (male) as Garland (2009) explained. In these specially designed rooms the frescos and mosaics including the ceiling painting had a purpose. The flooring material also signified the function of the given room as well as the furniture assigned to the space. Such an understanding of arrangement of space even in pre-historic times brought order and gender structured spaces as a reflection of the structure of the relevant society. As the subjects were eating as lying on the kline the necessity of ceiling design occurred.

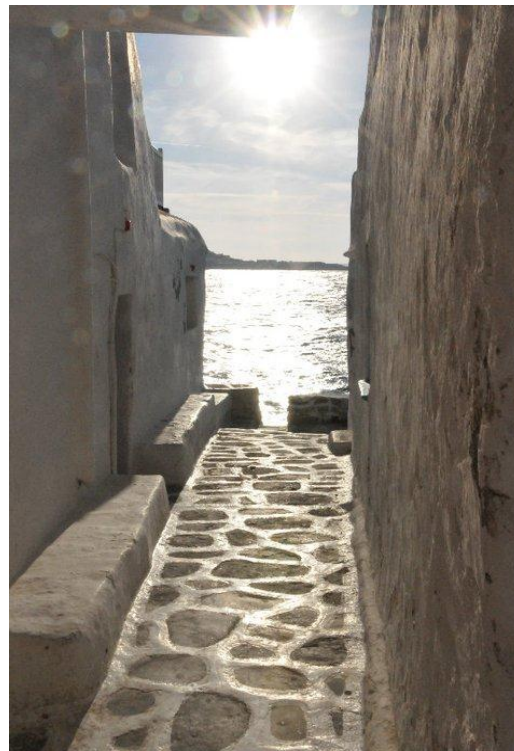


Figure 2.9 - Aegean Courtyards Creating Roads photo taken in Mykonos by Architect Dimitri Mantikas  
from his online album

<http://www.facebook.com/photo.php?fbid=107870619278942&set=a.107664125966258.9972.100001680123856&type=3&theater>

### **2.2.1 THE ANDRON**

In ancient Aegean region, the structured society gave roles to genders; the distinction between genders could be observed openly in many dynamics of society such as politics, religion and education. The symbolic representations of genders have also been expressed by means of art and even spatial design.

The gender colouring of the fresco was signified by dark red and milk white in the region. While the male figures were painted by red colour the female gender was subject to the white colour.

As mentioned in chapters above some of the ritualistic actions could only be practiced by female members of the society especially the ones attributed to Artemis while Andron was a space designed for male members of the society. Andron is a space linked with the male gender while the gynaecium was the female counterpart. Androns were designed for male dominant socialization events by means of food and beverage consumption-the symposium.

The male members of the society in which the long hours of consumption of food and wine occurred, fashioned with debates, music and various entertainments, practice the symposium. The andron was prohibited to the female members of the household while female and homosexual members of the society who were practicing company as a profession were allowed as well as the servants and entertainers.

### 2.2.2 THE COURTYARD

The courtyard constitute fundamental traditional architectural structure, functioning as a thermal control, socialization space and offering privacy in an open space, reflecting the wisdom of millennium tested traditional Aegean space designing. The courtyard is crucial by means of passive climate control and the needs of the users of the house and to serve for specific social activities especially consumption of food and beverage in a comfortable open space. During the winter season in Aegean region the courtyard is a structural element, which tempers extreme weather conditions such as strong winds. While the courtyard offers protection from cold winds it is not blocking the radioactive heating power of the sun.

“In the countries of Mediterranean and the regions with hot climates, in which the sun is desirable in the winter while in the summertime the cooling and ventilation is necessary, the solarium and the courtyard are indispensable solar features of houses, unique elements of local architecture... They form the heart of the dwelling spatially, socially and environmentally.” (Serghides, 2010: 31)



Figure 2.10 - The Courtyard in Alaçatı photo taken by author



Considering the fact that the ventilation in ancient Aegean houses was absent, the preparation of food by means of cooking was practiced mostly in courtyards while ensuring the privacy, providing the benefit of good conditions for solar access to the southern elevation. In the Aegean architecture the courtyard was usually directed to the south to act as a space for solar radiation to be stored and protected from wind. The benefits coming from the wisdom in the utilization of the courtyard in Aegean region is not limited to the open space as the walls of the courtyard is also functioning like a buffer zone for the main building itself. The courtyard is creating calm and a secured zone where socialization still is practices in lower temperatures. During the summer season in Aegean region the courtyard is a structural element to moderate temperatures around the building. Given the fact that the level of socialization is higher between spring and fall including summer, the climate control especially of the courtyard is even more crucial.

The most frequently ways are:

a. Evaporation

During the hot seasons in the region, evaporation for air humidification is necessary for the creation of comfortable courtyard conditions in which socialization could be practiced. This was obtained by the vegetation that was planted in the courtyard which created this ambiance not mentioning the scent if created in long hours of open space symposium. The courtyards humidification was not only bound to the plants as it was also the main space for the habitat owners to get a connection to the main source of water by wells.

The more sophisticated houses that had a running water system the courtyard would still be the ideal place for the well as well as decorative fountains. The water in the well and the running fountains were the most significant elements of evaporation of water.

#### b. Temperature and Radiation

The courtyard provides shadow and cooler areas during the hot summer days and offering the vegetation and people in the court a lower temperature compared with the ones that are under the direct sunray. When it comes to night:

“The temperatures in and around the building can also be tempered by the design and nature of the surrounding surfaces combined with the night sky radiation. The surfaces exposed to the clear sky cool down by radiation and the air immediately in contact with them also become cooler.” (Serghides, 2010: 33)

#### c. Ventilation, Winds and Breezes

In the Aegean region, ventilation has been a subject of study and challenge for designers. To provide necessary ventilation the houses in İzmir had special platforms designed for the flow of air during hot summer days, which could be closed with the relevant lid to halt the air from flowing in cooler winter season-this platform is called kuşluk. The courtyard, which is a passive climate control element, is also aiding to the ventilation of the inner spaces offering the proper cooled air. On hot days, the pre-treatment of air was necessary and the courtyard was the space for this treatment. The courtyard regulates the flow of air, cooling it down as well as offering shade to the exterior walls of the main building.

### **2.2.3 THE EATING HABITS AND SOCIALIZATION – DEIPNON**

Deipnon - the dinner, which was the dominant part of daily nutrition, was practiced among family or guests. This code of tradition structured a society which can be defined as communicating, interacting, producing thoughts on various issues and entertaining by means of singing, playing musical instruments and performing act. When the session of Deipnon is reaching to its end the second phase of the socialization the symposium begins.

### **2.2.4 THE DRINKING HABITS AND SOCIALIZATION – SYMPOSIUM**

Symposium is the word used to define the act of drinking together under an accepted group of rituals, which included act of drinking wine as a socialization event, which embedded religious, cultural, and political dynamics in ancient Aegean region. The source of knowledge about the ritual way of drinking wine – symposium is not only gained from the texts but also from the images on the clay pottery used during this social phenomenon. The number of pottery with scenes depicting the symposium is more than pottery with scenes about the daily life. These potteries include the drinking cups, the water jugs (hydriai), the wine pourers (oinochoai), the mixing bowls (kraters). Kraters are used to mix the wine poured out of amphora with water and sometimes with sweet flavours.

“Strictly speaking, symposium refers to the communal drinking of wine that took place at the conclusion of a dinner. Only after the tables containing food had been cleared away, garlands of flowers distributed, libations performed, and a hymn sung was it permitted to begin drinking.” (Garland, 2009: 146)

It was a common situation for hiring professional entertainers during symposium. One of the most popular one was a female entertainer to play flute and sing. The long hours of debates and discussions covered much kind of topics as it can be seen in Socrates and Aristophanes, conversing on the subject of poetry until morning during Agathon's symposium they had attended. Agathon's symposium is one of the fine examples of symposiums as it is recorded as a text of sophisticated well-known figures of the era conversing over a bowl of wine. The symposium was a structured cultural and traditional occasion held by all of the individuals of the Aegean region regardless of gender, social status and economical situation.

“Dionysus surrounded either by satyrs alone or by satyrs and nymphs together, with the god implicitly present even when he does not appear among his followers. The motif makes its appearance, as we have seen, on drinking vessels from the first half of the century, perhaps already around 570 BC, and is taken up again by communal vessels of the symposium.” (Cornelia, 2007: 153)

The conduct of the symposium presented differences according to the occasion it is attributed to as it could be held for an occasion or none, it was an arbitrary act of socialization but never the less occasions such as birth of a child, the wedding ceremony or a funeral, a welcoming or farewell dinner for an individual or a group of people were occasions that were traditionally supposed to be conducted with symposium among relevant individuals.

“Plutarch, a Greek writer living in the Roman era, who described it as “a passing of time over wine, which, guided by gracious behaviour, ends in friendship.” (Moral Precepts 621c quoted by Garland, 2009: 146).

The socialization with the guests brought the issue of selection of the guests. The over consumption of wine which was not a seldom case led to a socialization in daily social and ethical values were suspended. It could be among the family regardless of gender as an offering to Dionysus or just among the man in which the wives and daughters were not permitted to attend. In latter type of symposium the man were sometimes accompanied with group of hetaira – a professional female companion. The hetaira could be charged for sexual intercourse or just for the company they offer during symposium without a sexual context. The female members of the society who has chosen to be a professional female companion - hetaira had to be intellectually and socially accomplished and ideal in physical appearance, both determined by the male members of the society.

The religious dynamic of symposium is naturally linked to Dionysus – the divine identity of wine, madness, resurrection from death and recovery form sadness but all of the divine identities were honoured during the series of ritual acts:

- Act of purification
- Act of consuming pure wine three times: before mixing with water, a sip of non mixed heavy-bitter wine was drank by people to honour and remember the “the strength of the god’s generous gift- Theophrastos”
- Act of mixing pure wine with water,
- Act of drinking a cup for Zeus Olympios,
- Act of drinking cups for all of the divine identities and heroes,
- Act of drinking a cup for Zeus as the saviour,
- Act of singing songs of secular topics (politics, social relationships, historical events...etc.) and playing harp and a triple paeon – flute to all divine identities during the drinking act,
- Act of dancing - kordax
- Act of singing a hymn to Apollo only as a reminder of the approaching end of the symposium,
- Act of praying to Hygieia,
- Act of purification.

As Garland (2009) covered deeply, beyond the ritualistic structure of the symposium there were also social codes of act that aided this event to be identified as an acceptable way of socialization. During the act of praying or singing hymns act of laughing or loosing the control over the body such as dropping cup or spilling the wine are some these codes. Hetaira – a professional female companion can be a part of this socialization for a special purpose such as sexual intercourse or mere company but such an attitude towards other females such as the singer and flute players were also against the codes of a symposium never the less the acceptance of these codes were in the hand of the holder of the symposium as the master of the habitat the social event is hold or the symposiarch. One of the ways of running these codes was to choose a symposiarch to run the event apart from the master of the house.

“It was customary for the host to inscribe the names of his guests on a wax tablet, together with the day and hour appointed for the symposium, and then hand the tablet to a slave who would make the rounds of the guests’ houses. The usual hour for convening was the ninth.” (Garland, 2009: 148)

This serious act of giving a title to an individual is linked with the ritualistic nature of the event as well its socialization nature. The individual entitled as the symposiarch if such an order is established, had the authority over the other participants and could suspend a participant from wine for a certain period of time or for the rest of the event. The symposiarch also had to be an individual that is fashioned with knowledge of wine, and the act of mixing of the wine with other ingredients. The symposiarch also made decisions about the timing of entertainments, the games and competitions as well as gave penalties to the individuals who failed in these games.

Bristol (1991) mentioned in Plato's Protagoras, Socrates stated that in these meetings the drinkers are men of culture. In some cities like Kolophon - an ancient Aegean city in the western Anatolia, laws were written down to structure symposia with certain rules. These laws even included the working hours of professional entertainers and their payment calculation.

### **2.3.5 THE GYNAECEUM**

A Gynaecium is the male version of andron with different socialization ways and fashioned with different furniture. Although the andron was close to the entrance of the main building and the courtyard, the gynaecium was placed in the innermost apartment. During the symposium session the married and unmarried woman of the household were not allowed to enter andron. The ethical standards of the society expected the female members of the household to stay in this secluded portion of the house when the visitors were entertained. The women spent most of their days in this area, which were more away from the streets, and public areas of the house.

The domination of female gender using space designing, as a media was the aftermath of was Aristotle's popular literature in which the ownership of property was passed from the female to male. In larger city-states guardians of women also known as gynaikonomoi protected the gynaecium. The transformation of societies to an archaic structure observed in the Aegean region also gave an identity to home, as it became a domestic private space in which female members needed to be protected from the outside world of male dominance. Different from andron the gynaecium furnished with klismos.

### 2.3.6 THE FURNITURE

The most significant residential furniture used in Aegean:

- *Klismos*
- *Kline*
- *Trapeza*

The Klismos has been one of the first mass produced furniture in design history as it was fashioned by every house or public building. The *klismos* form and proportion, which could be encountered countless times in the drawings on the fresco or amphora, is still produced with the same language even today as the ergonomic form of the klismos did not exhibit an evolution.



Figure 2.11 - Woman seated in a high-backed chair or klismos. From Thomas Hope, *Costumes of the Greeks and Romans* (New York: Dover, 1962).



The Kline was a bed-sofa, but also had some of the functions of the modern sofa and also served as seating for dining. It was in many ways similar in use to the modern chaise longue or "long chair," used for sleeping, napping, eating, drinking, lounging, and conversing. The mosaics on the flooring of the *andron* have been designed in such a way that it signified the position of the kline and trapeza when I was stored in another room. Kline has been the very essential furniture used during symposiums. Kline has always been used with a trapeze, the individual table associated with the kline.



Figure 2.12 - Scene at a symposium. From *Religion and the Greeks* by Robert Garland (Bristol, U.K.: Bristol Classical Press, 1994).

The general name for a Greek table associated with kline was trapeza. They were often brought out before a meal, placed by the sides of the gentlemen's kline, one for each person, and then taken away after dinner. Greek house interiors were often roughly finished, and a three-legged table stands more securely on an uneven surface than a four-legged table, which might rock. The Kline and trapeza could stay in the andron as well as it could be stored in a special room in cases the building offered more than one andron.

The furniture mentioned above were designed to serve single individual in Aegean region while the Mediterranean versions of these furniture encountered in Roman period has grown in size and served more than one individual, the trapeze disappeared and gave a way to a single larger service unit.

## CHAPTER 3

### A TOWN IN THE AEGEAN REGION – ALAÇATI

Alaçatı is well known for its unique Aegean architecture, spreading vineyards, sophisticated tourism and consistent and steady wind which led to the construction of windmills almost two centuries ago and attracting surfers today. The very wind that is feeding numerous wind turbines as well as the yachts, the kite surfs and windsurfs.

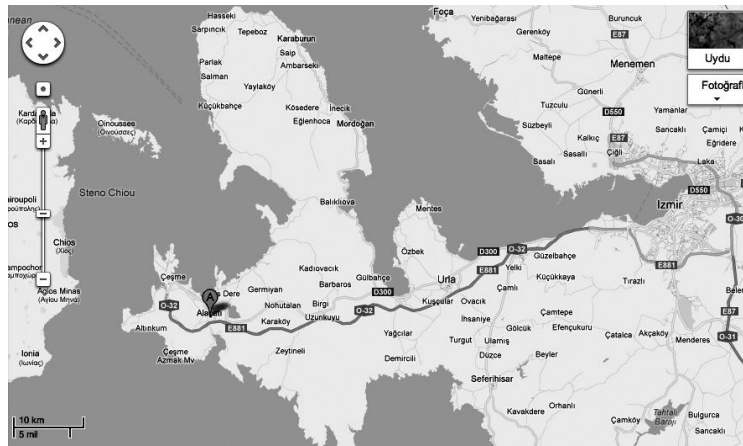


Figure 3.1- Turkey - Izmir Province Map by Google

### 3.1 HISTORY OF ALAÇATI

Alaçatı, historically known as Agrilia is a town that is in the district of Çeşme, in the province of İzmir. İzmir, historically known as Smyrna is a 5000-year-old historical city in the West coast of the Republic of Turkey. In the antiquity period, Alaçatı was in Ionia, which was an advanced civilization in science, philosophy, art and design.

“Alaçatı, which was located close to four Ionian cities – Erythrai, Klazomenai, Teos and Chios – and known as Agrilia in those times has undoubtedly been affected by this civilization.” (Atilla and Öztüre, 2006 as cited by Dalgakıran, 2008: 3)

Alaçatı was first built by Ionians and the town habitants were always from Greek heritage during the Roman and Byzantine periods. Alaçatı has been a gate of foreign trade until the 16<sup>th</sup> century. Just after the Ottomans conquered the Island of Chios in 1556; Genoese merchants, who had been living on the island, moved away which shifted the importance of export and import port from Çeşme to İzmir.

“In 1810, the Greek community who had migrated from Chios Island came to Çeşme to work in the fields of Hacı Memiş at the south of Alaçatı, and brought its own traditions and way of life, such as wine producing and cattle-breeding. The Greek population had gradually increased during the 18<sup>th</sup> and 19<sup>th</sup> centuries, and the Greek population dominated the others in the 19<sup>th</sup> century. In 1881, Alaçatı’s population was 4,122; 78 of them being Turks and 4,055 of them being Greeks. In 1895, total population of Alaçatı and its surroundings was 14,977; 13,845 being Greek.” (Özgönül, 1996: 105)

The dominancy of Greek population had reflections on the spatial formation of the settlement as the residential design included wine workshops in the ground floor. The population exchange of Muslims and Christians, which was enforced on communities by the negotiations in Lausanne treatment in which a convention was signed between Turkey and Greece in the year of 1923.

“In fact, it was not only the exchange of population but also the exchange of cultures and life practices eventually leading to a new economic restructuring and spatial pattern in Alaçatı.” (Dalgakıran and Bal, 2007: 406)

This exchange of population brought among the societies of the same empire but with different ethnical background and religion had dramatic social, economical and cultural transformations. The Greeks who had to leave their houses and move to Greece, had been looked down by the society and had been called “the Turco-Greeks” and eventually instead of blending with the society, they created new rural zones such as “New Smyrna – Nea Smyrni” and build replicas of the significant buildings of their ex-hometown in their new hometowns.

Aegean Muslim Turks from the island of Crete, Thrace and Thessaloniki had to move to the city of Izmir and towns in the region such as Seferihisar, Foça, Çeşme and many others including Alaçatı. These people had to submit the official papers that verified the square meter of the lands and houses they own and were given the equal ones abandoned by the Orthodox Greeks.

Most of these houses that have faced a user profile change are still remaining in Alaçatı and the other locations as a residential space or commercial space. The regulations by the municipalities enforced on the owners of these buildings are the main reasons for the survival of these century old houses.

The Greek people of Alaçatı who had to move away to other parts of the world under the Lausanne treatment build up new towns called Nea Alatsata, in Crete, in Athens, in Boston and in Australia. As Dalgakıran (2008), has mentioned the aftermath of this exchange was a cultural richness that influenced the lifestyle and design language of the region. Dalgakıran further more stated that the spatial pattern of town significantly contributes unique identity of Alaçatı as Caserta and Russo argued (2001) the cultural assets inherited from the past are irreproducible and highly specific to the local historical context and culture and identity.

Gezgin (2007), talks about the recent history of the town in his studies. He stated that Alaçatı is a town that received municipal status in 1876, which had faced dramatic changes during the period of Hacımemiş Ağa. The governor charged him with a duty. Alaçatı was a marshland and he opened the canal so that the marsh of Alaçatı was drained. In those years very important maritime transports of the world were made from here such as wine and grape, which was a time when fourteen thousand Greeks were living in Alaçatı.

Balkan immigrants began to move to Alaçatı in 1914, which was followed by a vast exchange of population. Populations were exchanged between Greece and Turkey in the framework of the Lausanne Treaty after the Greco-Turkish War (1919-1922). During this exchange of minorities, Turkish refugees from the Balkan countries settled in the houses emptied by the Greeks. As Gezgin (2007) stated these houses still remain in Alaçatı as an attraction for people to restore and convert into tourism investments.

The ethnical transformation of the town also led to a transformation of the economic structure of the town. The new inhabitants coming from the Balkans preferred to grow tobacco instead of grape and olive. This ended in unsatisfactory economical situations for the people of the region. The climate was not the best preferred climate for tobacco as well as decisions taken by the government hammered the economical benefits of the tobacco production year by year. As Gezgin (2007), mentioned until World War II the harbour, which is about two kilometres south from the town centre, was an export port of İzmir. By the year 1980's the population of Alaçatı went down as the new generations migrate to Çeşme town or İzmir city for an advantageous economical opportunity. By the year of 1990 the towns rising popularity by means of tourism reversed this migration.

“The natural features of the coastal area that enable the windsurfing activities has undoubtedly been the determining factor in the rebirth of Alaçatı through tourism. The success achieved in a very short time by a boutique hotel and two restaurants opened in the settlement in 2001 has attracted the succeeding investments. By the end of 2007, 39 small hotels, each having 5 to 10 rooms and numerous café and restaurants exist in the settlement providing elegant accommodation and dining facilities.” (Turizm Haberleri, 2007 as cited by Dalgakıran, 2008: 4)

The immigrants who moved from Balkans to Alaçatı were placed in the vernacular buildings. These very buildings had risen in real estate value after the year 2000. Most of the local people sold or rented their houses to investors and move to Çeşme or İzmir. Some preferred to stay in Alaçatı and integrate into the tourism industry as the managers of their own businesses such as small shops, selling their regional hand made products, bakeries, cafés and restaurants as well as art galleries. The decision process of the owners ended up with these buildings being converted from residential to commercial spaces such as boutique hotels, restaurants, and art galleries.

A century later the very immigrants who settled into the genuine owners of the buildings were replaced with investors and people from other parts of Turkey in favour of Alaçatı lifestyle. As Dalgakıran (2008), mentioned the population changes seasonally as it becomes five times more crowded in the summers compared the winters. The total population in winter had reached up to 15.000 by the end of the year 2011 while in summer season this number of population is multiplied by more than five as most of the houses in the town are used only for summer and vacant for the winter and the numbers of these houses are rising. The popularity of Alaçatı is attracting many construction companies for mega projects as well as the government has Alaçatı on its agenda for projects even from 90's.

The first environmental techno-park of Turkey is planned to be constructed in Alaçatı including a minor airport. (Semenderoğlu, 1995:17)



### 3.2 ALAÇATI - A CASE OF GLOBAL VERSUS LOCAL

It is commonly accepted that the 21<sup>st</sup> century with its advanced and progressing communication and information culture is creating a rapid transformation on perception and socialization of societies. The speed evolution of technology has reached to unforeseen limits.

After the millennium what we call Internet, which was a virtual gateway for all kind of human knowledge, and information has speeded itself 1000 times and became the most vital part of communication, trade, education and social life. In 2007 %62 of what we call developed world were actively using the Internet and this percentage is raising significantly all around the world. The influence of Western cultures is, however, all pervading (Serghides, 2010). The more West has exposed herself to the *other*, the more *other* fashioned the way of the West.

“On the other hand, globalization is accepted as an financial tool which is created for the capital accumulation processes, Keleş indicates that globalization becomes commonplace as a life pattern of capitalism and this means that sovereignty of the international capital is getting strong in the world.” (Keleş 2008: 57)

Against the overwhelming power of globalism the urban people displayed couple of reactions such as redefining their own identity, supported with regional, cultural, sociological dynamics of their own.

“There is consistent agreement that the power of the nation-state has eroded; the localization tendencies are a natural extension of the globalization process.” (Gürkan, 2008: 8)

As Wilson (1995) quoted from Smelser (1994), against globalism new solidarity groups are flourishing based on regional culture, linguistic, religion, ethnic, gender and lifestyle. The power struggle of globalization versus localization is creating a double threat for the nation state concept as the emergent multiplicity of identities, groups and individuals in society, sensitivity to design culture such as fashion, architectural, interior architectural and locality (both geographical and lifestyle) are representing themselves with new symbolic orders many times not in synchronization with the previous one offered by the nation state governments.

The natural characteristics of globalization and localization, which is putting both in the position against nation state policies, ended up with the failure of the policies of the latter one. To resist globalism the nation state had to loosen the boundaries set against the localization before. Therefore, the concept of locality, which self-highlights the space and sets it apart from the rest of the other spaces defined by the nation government, becomes an important parallel to the process of globalization.

“Şengül stresses the failure of the approaches that assert that local scale is more democratic and permissive to participation because spatial hierarchies emerged from the homogeneity that capitalism needs to forge the market, the scales of locality, national and global are mediums of the capital accumulation process. Production of space is endless just because of surplus value and circulation of commodities regardless of underdevelopment of other spaces. In other words, historically first, power struggles were first local in feudal city-states with few externalities. Next, when the locality was not enough for the process of production and accumulation the nation-state was formed within particular sets of regulations of necessary homogeneity.” (Şengül, 2000:126)

The mechanism of globalization needs unique and attractive elements to feed it to be able to produce new designs and concepts to sustain the global market. The global restaurant chain marketing Italian pizza is one of the obvious examples of these phenomena. The pizza, which once was an Italian local cuisine, became a giant tool of marketing global capital. The Italian nation state that did not allow iconic global fast food brands to open branches in historical cities of Italy to protect its own cuisine culture, could not escape the global mechanism to internalize the local food of Italy and overcome the limitations of the regulations.

In conclusion, the nation state displayed the tendency restructuring national and regional tourism to be able to protect its interests against the global capital powers. To be able to sustain the tourism flowing instead of cooperating with the global companies which would be against the national states philosophy, the governments choose to transform from one of hierarchical control to one in which governing is dispersed among a number of separate, non-governmental entities as can be observed in our case study – Alaçatı.

This development experienced in Alaçatı should be evaluated within the context of the changed values, political symbolic representations, and a reaction to globalized lifestyles in the society. These dynamics are giving way to rise of consciousness of nature, organic cuisine, an authentic lifestyle that can be identified with the individual's philosophical stand, a tendency in experiencing the virgin essence of a culture while still not being consumed by globalism.

As Dalgakıran (2008) cited Vanhove (2005) the contemporary trend in tourism are holidays devoted to sports, nature, health, and culture.

“Growing demand for more flexible and individualized tourism products accompanied with the post-modern tourist quest to find the unspoilt and the authentic have caused a policy shift away from large-scale resort development towards stimulation of small-scale entrepreneurial activity.” (Richards and Hall, 2000; Ratz, 2000 cited in Dalgakıran, 2008: 5)

### **3.3 CONTEMPORARY SITUATION OF VERNACULAR ARCHITECTURE IN ALAÇATI**

Alaçatı stands out among many other tourism attraction spots in Turkey after the main economic activities experienced in the form of transition from agriculture to tourism during the 2000's. This very transition had the driving force of design change that has taken place in the historical pattern in which private residential vernacular buildings had been transformed into public commercial spaces through elite tourism, which had dramatic economic and social outcomes for the region.

Most of the vernacular houses in Alaçatı are two storied and have rectangular forms. They lack front gardens and courtyards; instead have rear or side gardens and courtyards. (Akbaylar, Turan, 2007: 2)

The term vernacular needs an updated definition in context with the thesis.

### **3.3.1 VERNACULAR ARCHITECTURE**

Pallasmaa (1985), one of the founding fathers of Phenomenology in architecture questioned the modern architecture with these words “Why do so very few modern buildings appeal to our feelings, when almost any anonymous house in an old town or the most unpretentious farm building gives us a sense of familiarity and pleasure?” Even though the waves of modern architecture were once unique, now it is very common but non-dischargeable. The after-math of the discovery of vernacular architecture that survived under the shadow of global understanding of architecture, promoted the rise of the neo-traditional architecture among other reasons.

Le Corbusier, one of the founding fathers of modern architecture, made the first noted discovery of vernacular architecture. His made a round trip from Switzerland to Turkey following the path of Austria to Hungary, Serbia, Romania, Bulgaria, and Turkey.

From Turkey, Le Corbusier headed back into Western Europe, visiting Greece and Italy. His notes and sketches had been published as *Voyage d’Orient* (Journey to the East) in 1966. This journey was his ultimate discovery of vernacular treasures architecture, which gave him a great motivation to stand against the trends of his era, and this awareness caused a reaction against the decorative understanding of the nineteenth century and of Art Nouveau. As stated by Dummett (2008), his desire to “recover the essence of building, to create forms which spoke of purity, order, and rationality rather than of wealth and the desire to display it” was founded during this journey.

The necessity of reconstructing Europe from top to bottom caused the architects to give up such luxuries of investigations and experiments for a while but soon after the war years the American architect Bernard Rudofsky's re-discovery of vernacular architecture and publishing his cult book *Architecture without Architects* in 1964, and the exhibition at the Museum of Modern Art in New York which it accompanied started a debate over vernacular architecture which did not come to a conclusion even today. Ronald Brunskill (2000) has defined the ultimate in vernacular architecture as a building built by local materials and designed by an amateur without any training in design.

The most common understanding that the relevant scholars have reached at the end of this decade lasting debate was; architecture designed by professional architects is not to be considered to be vernacular. The Vernacular architecture is simply a design for a specific location, built by the materials of that location by the people of that very location.



Figure 3.2 Alaçatı – Vernacular Architecture photo taken by the author

### 3.3.2 VERNACULAR ARCHITECTURE IN ALAÇATI

The Greek population who moved from Chios Island at the beginning of 19th century to work in swamp treatment project of the Ottoman Empire constructed and lived in the vernacular buildings in Alaçatı.

Although the characteristics of the houses are expected to follow the tradition of the Chios architecture, minor differences can be observed as the new population of Alaçatı got influenced by few Turkish government buildings in the town as well as they searched for a design to meet the space requirement for their wine production workshops and accommodation. Eventually almost all of the houses are built in two floors in rectangular shape.

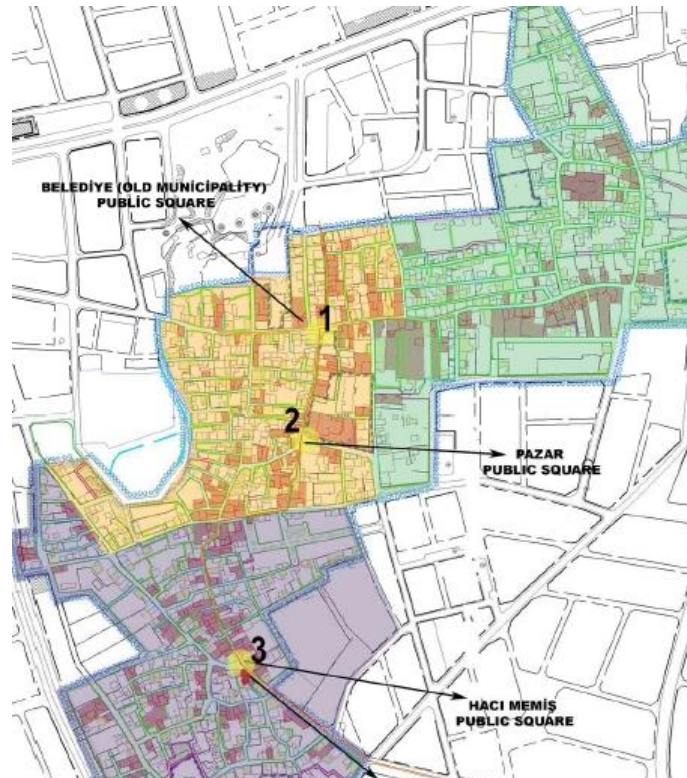


Figure 3.3 Alaçatı Map by – Hamamcıoğlu M. and Saygı G. 2008. A Critical Look at the Reuse Option for a Vernacular House in Alaçatı p:36

The town of Alaçatı can be analyzed in two parts: the South and the North. The southern part which has a more organic pattern compared with the northern part is almost a century older than the northern part. The Northern part of Alaçatı where a gridal order can be observed is full of residential and commercial buildings built between 1980's up to 2000's.

“Alaçatı has been subject to new construction facilities in the form of secondary homes. During this period residential units, architectural and spatial patterns of which were completely inharmonious with the characteristics of the traditional pattern, were constructed particularly in the north part of the conservation area.” (Dalgakıran, 2008, 5)



Figure 3.4 A Vernacular House Analyses by – Akbaylar I. and Turan M.. Documentation of a Vernacular House with Close-Range Digital Photogrammetry. (2007) p:4



The ironic situation of land prices being lower than the İlica district before the year 2000 led constructors with low budget work in Alaçatı area. The southern part which is full of residential buildings mostly from the second half of the 19<sup>th</sup> century has an organic urban design which gave birth to natural courtyards between houses and streets which did not gave way to cars of the 20<sup>th</sup> century but created a cozy ambiance for visitors. The Southern part, which this thesis is focused on, contains narrow streets surrounded by vernacular rectangular buildings.



Figure 3.5 A Vernacular House Analyses by – Akbaylar I. and Turan M.. Documentation of a Vernacular House with Close-Range Digital Photogrammetry. (2007) p:4

The acknowledged characteristic of Alaçatı houses is the technique observed in wall construction-rubble stone masonry. The white plaster, which is the characteristics of Aegean exteriors, is also seen but the non-plastered surfaces are creating the majority of the town architectural language.

“Akbaylar describes the vernacular architecture of Alaçatı as follows: “They define a continuous order of street façades and have dwelling, producing and trading functions. At the ground floors; there is generally a trading section containing a shop (mağaza), with a direct entrance from the street. The entrance hall (taşlık) has a staircase leading up to the first floor. It usually has a cistern underneath. In general, entrance hall and service spaces for storage, stable and toilet open to the courtyard. At the upper floors, closed living and kitchen spaces are arranged around a small sized hall (sofa).” (Akbaylar, Turan, 2007: 2)



Figure 3.6 A Vernacular House Plan Hamamcioğlu M. and Saygı G. 2008. A Critical Look at the Reuse Option for a Vernacular House in Alaçatı p:39

As Özgönül stated (1996), these vernacular buildings have similar functional distributions such as the first floor for the residential usage and the ground floor together with the courtyard for production, storage and commerce. The conversion of the buildings observed in Alaçatı has unfortunately moved away from original characteristics of the buildings.

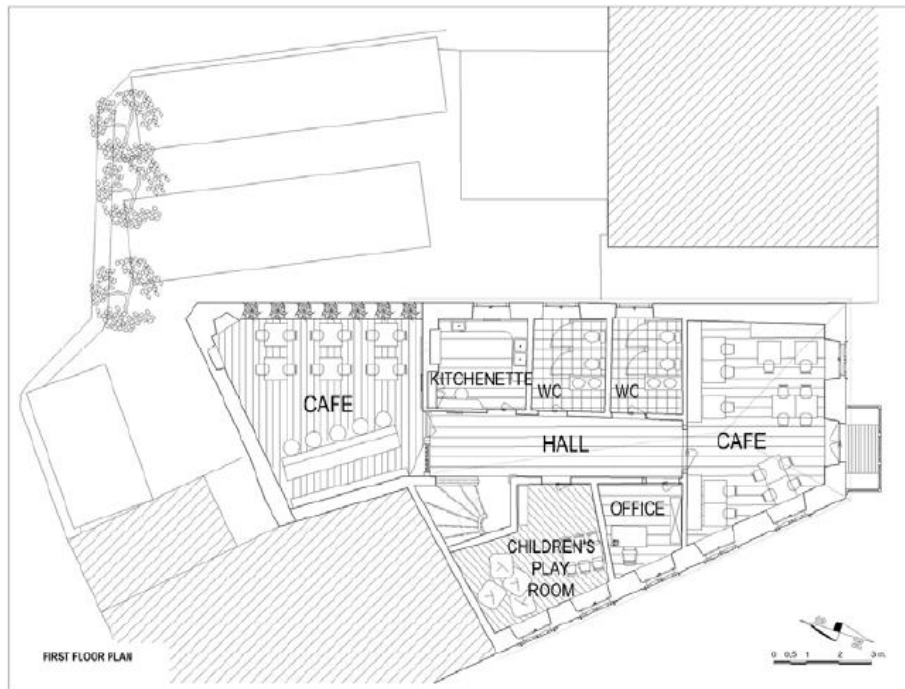


Figure 3.7 A Converted Vernacular House Plan by Hamamcıoğlu M. and Saygı G. 2008. A Critical

Look at the Reuse Option for a Vernacular House in Alaçatı p:44

The local characteristics of Alaçatı vernacular architecture are under threat of this rapid conversion as well as unqualified interventions made by the local inhabitants. This thesis is also aiming to define the design language that should play role in the determination of design choices of new users of these historical buildings.

The media is one of the major dynamics is this touristic attraction which created demand for authentic spaces and started the conversion of vernacular buildings. The growing investments of celebrities in Turkey on Alaçatı attracted attention from the media on this once insignificant town. National and local magazines and news papers has turned Alaçatı into a hot topic to write on as well as many movie companies choose to shoot their films or television series in Alaçatı.

This media attention turned stone houses, which is creating the historical pattern of Alaçatı into a subject of consumption. Media and many designers as a result of their search for a new consumption product have glorified the vernacular language of Alaçatı. As a result of this attention as Şahin (2006), stated some of the houses located in this region have been restored and converted into restaurants and hotels in order to fulfil the spatial requirements of the tourism industry.

The authentic interior design of these houses had been invaded by totally alien furniture. This is was acceptable prize when the survival of the town was at stake and the spread of its design language. The design dynamics and strengths attributed to Alaçatı is the first answer given to the questions trying to understand the rapid rise of tourism in the region. The vernacular and unique architecture and interior design understanding observed in Alaçatı led to the rise neo-traditional architecture in the region.

### **3.4 CONTEMPORARY SITUATION OF NEO-TRADITIONAL ARCHITECTURE IN ALAÇATI**

The main focus point of this thesis is vernacular buildings that had been converted into the places of dining in which lifestyle of Alaçatı is at peak. On the other hand, this conversion to supply the demand has also helped these falling apart old buildings to survive apart from the incorrect design features chosen by the relevant designers. The limited number of vernacular buildings in Alaçatı against the rising tendency of traditional buildings both for residential and commercial purposes led the way to the rise of Neo-Traditional architecture in Alaçatı.

#### **3.4.1 NEO-TRADITIONAL ARCHITECTURE**

The term “vernacular” architecture should not to be confused with so-called "traditional" or “neo-traditional” architecture, although there are links between the two; there are many differences in philosophical, technical and architectural understandings of these design disciplines. But it cannot be denied that vernacular architecture gave birth of the traditional architecture in the past and showing us guidelines in today’s “neo-traditional” architecture. Leon Krier’s interpretation of neo-traditional architecture most accurately describes the standardized model of neo-traditional housing. Krier considers “traditional”architecture not as a response to regionalism but as a modern universal architecture: “traditional architecture remains a living language.” (Krier, 2009)

Neo-traditional architecture is the usage of design dynamics of the past, combination of traditional and regional design language with newer elements and techniques by contemporary architecture. Neo-traditional buildings are constructed using modern materials but are loyal to design, which is inspired by historic style of a region. While Neo-classical architecture is under the influence of Greek and Roman architecture, the Neo-traditional architecture is under the influence of a regions vernacular architecture. The principal of Neo-classical architecture do not vary from country to country but the principal of Neo-traditional architecture vary from town to town, sometimes from street to street. While Neoclassical architecture copies many design features from historical architecture, Neo-traditional buildings suggest the design features of the past, using decorative details and materials to an otherwise modern-day structure. In larger scales the term Neo-traditional is associated with the New Urbanism movement

This phenomenon that started in suburban domestic architecture in many countries through the late twentieth and early twenty-first centuries could be called neo-traditional architecture or heritage homing. This approach has dramatically changed the look of cities and new developed sites around these cities.

Since the 1980s, most new homes constructed in the United States have been Neo-traditional in their design most of them might be called Neo-colonial, Neo-Victorian. There are many studies conducted on Neo-traditional Architecture especially in USA and its relationship with tourism, public transportation tendencies, and crime rate.

A case study conducted by Asad J. Khattak and Daniel Rodriguez called “Travel behaviour in neo-traditional neighbourhood developments: A case study in USA” in which it has been found out in the case study at hand the districts in which Neo-traditional designs had been used, the residents performed more walking activity compared to districts with conventional architectural features (2005).

“Chapel Hill and Carrboro, North Carolina, a detailed behavioural survey of 453 households and two-stage regression models suggest that single-family households in the neo-traditional development make a similar number of total trips, but significantly fewer automobile trips and fewer external trips, and they travel fewer miles, than households in the conventional neighbourhood, even after controlling for demographic characteristics of the households and for resident self-selection. The findings suggest that households in the neo-traditional development substitute driving trips with walking trips.” (Khattak Asad J. and Rodriguez Daniel, 2005)

Another research conducted by Susan Handy in 1992 showed that the residents living in Neo-traditional houses are displaying tendencies to spend more time on their non-work travel. The residents were significantly more likely to make walking trips to commercial areas in Handy’s case study, which makes sense in such a way that people who purchased Neo-traditional houses in Alaçatı also spend many hours walking in the narrow streets of town. Neo-traditional housing uses the cutting edge technology while they keeping the form of the traditional housing. It is true that more sophisticated companies try to use traditional methods up to a point for various reasons or just to fulfil the demand of the customers but there is no escape from using the benefits of technology of 21st century. With the form of national or regional identity, this kind of a city planning or single housing has the intention of conveying a cultural, social and sometimes a political message.

As explained by Maudlin (2009), there are four main reasons for the rise observed in Neo-traditional architecture. The nationalist and regionalist, the financial, the favour and the technical reasons of this tendency are considered as the main motivation of this rise. The minor motivations could be named as, the lack of other materials in the region, the ideology that motivated people, the religious influence on design, etc....

The natural rival of globalism is by no question nationalist motives. Nationalist drive in the process of choosing a brand, design, product, cuisine does not require pragmatic or rationalist reasons. The nationalist or regionalist decisions in architecture could be a very personal one or supported and promoted by government or local authorities. Regionalist approach in city planning has created a situation in which neo-traditionalism maybe the only form of new house available to the buyer despite the design choice of the candidate neighbour. This approach is strictly applied in USA and Europe and in some regions of Japan.

“If we look at the situation in England we see that Post-war modernist architecture was politically associated with the failures of the 1970s Labour Party (strikes, blackouts, etc.) and their socialist poor-quality, plain public housing. Neo-traditional domestic architecture emerged in the 1980s market as “widespread disillusionment with Modernism’s promises of a utopian future was expressed as nostalgic fascination with an idealized past.” (Haar and Reed, 1996 as cited by Maudlin, 2009: 51)

When Margaret Thatcher was in power in UK her government published National Design guides which were product of the political ideology of history, heritage, and national identity.



Prince Charles himself asked Britain for resurrection of vernacular building traditions and using local forms and materials. Actually this movement of New Urbanism approach started in United States in the beginning of 80's and reached the shores of England in late 80's and Poundbury was England's high-profile response to the New Urbanism movement that emerged in America in the 1980s.

“Their ideology was to reject the “tradition-and-nation” way of design that had been introduced by Thatcher. However, the only tradition they rejected was the tradition of English understanding of design but on the other hand they were also excited about creating a collective British identity in design. “Regional identities” replaced “national identity” as the political underpinning of the National Planning Policy.” (Maudlin, 2009: 52)

As we look further in England we see that in 2006 Labour Party was in power again and they had a new “National Planning Policy” and they took the authority of declaring design guides from the regional governments to central government. An example of political regulation on neo-traditional architecture presented by Maudlin (2009):

“West Devon Borough Council's Local Plan Review (2005) is a good example of this type of planning policy: Design and Local Distinctiveness (Policy BE11): New buildings have an impact on the character of an area. Uniformity across the local plan area and beyond tends to reduce the locally distinctive character of each area. The appearance of development and its relationship to the surroundings are therefore important issues. The Local Plan encourages a high standard of design in all locations. Development will not be permitted unless, it is of a scale, massing, height and materials compatible with the character and special qualities of the area in which it is located, it makes the best use of landscape, townscape or topographical features that make a material contribution to the character of the area.”

As we have seen in this example neo-traditional architecture is supported with regimes that bear a historical vision within their ideology just as communism introduced its own understanding of architecture for countries that had adapted communist ideology. Another way of promoting neo-traditional architecture is giving low rate credits, lower taxes and sometimes even financial aid for projects that are in collaboration with this understanding of architecture. In the era of management and consumerism, the choice of construction method and materials are usually determined by financial rationality more than elitist approach to traditional housing. The Neo-Traditional houses are not built with craft depended and time-consuming techniques of old times as well as rare and expensive materials such as solid wood or marble columns but never the less they do cost more a regular conventional housing.

Neo-Traditional houses should not be confused as replicas of the old houses. Not only technique or material wise, many other necessities are included in these new buildings such as air condition systems, satellite dishes and kitchen utilities that did not exist even a century ago. The modern users demand a traditional look but the comfort of the era. When these two dynamics are combined the price of the building goes up. This gives a way for more profit for construction companies as well as real estate marketers. Construction companies supported the neo-traditional movement as they quickly realized that, contrary to existing cheaper modern buildings, these historic urban models permitted much higher profits. In regions where government promotes neo-traditional architecture with low rate credits and tax benefits, the financial charm can be more attractive than charm of a modernist design.

If we examine the Alaçatı example in İzmir, we would come out with the results of companies making high profits with these neo-traditional houses built and sold for prices higher than the average prices of the houses that are designed in contemporary understanding of architecture in the perimeters of the town. Similar results can be observed and listed in big cities like İstanbul, Ankara and in many major cities all around the world especially after the year 1990's.

“Vernacular houses which are purchased for high prices are usually taken down and rebuilt. The loyalty of new houses plans and facades to the original buildings plans and facades are questionable. Many concrete houses recently built have been covered with stone to give it an Alaçatı style of exterior. This converts a real habitat into a stage design which in results erases the authentic historical pattern in return of a fake one.” (Saygın, Kiper, Güçer, 2004: 43)

Although this type of approach has welcomed heritage depended style, they are not replicas of the old houses. Customers may favour the traditional style more than the modernist approach and they may enjoy cultural references of their houses. Although it seems like product of a design process between planner and builder is not driven by consumer demand as customer does not practically takes a part in this process, it is for sure that without the consumer demand this trend would not be able to survive in a country that has signed to a free market economy politics.

At first this neo-traditional approach was a backlash against characterless modern architecture of 1970's. But it was favoured so that it is still an option in housing design choice and this trend is spreading all around the globe.

After 1980's neo-traditional housing has been favoured as the suburb culture started to gain popularity around most of the major industrial and commercially important cities, filled with masses of working class people with incomes above average but had to live in the characterless styled buildings. These cities had been attraction centres for so many diverse of people; the population growth embedded with pollution, traffic and crime problems was so rapid and powerful. So these suburbs with high way connections, free from parking and air pollution problems, gardens for children to play in but, most importantly, their psychological effects on residents by being close to the countryside are some of the major reasons of this popularity. This could be simple explained as a reaction to rapid industrialization in the nineteenth century.

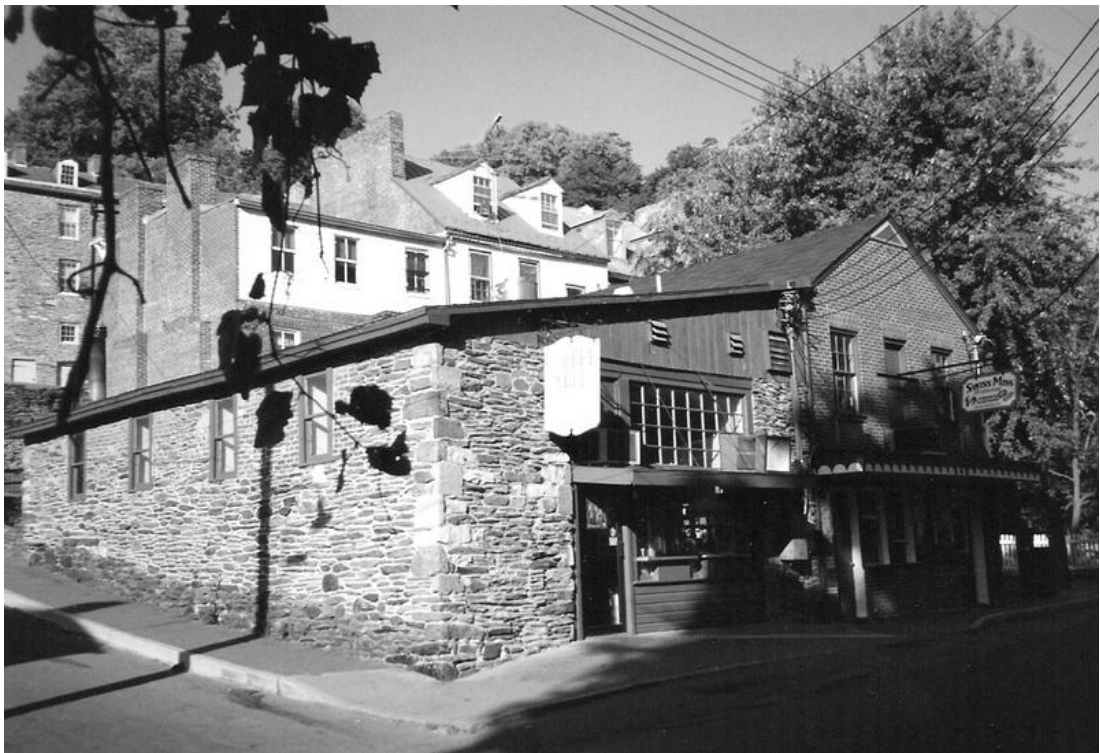


Figure 3.8 Vernacular Architecture in Virginia photo taken by the Author

With extended research the phenomenological reasons behind this trend can be explained with subconscious drives like nostalgia, feeling of home, memories and daydreaming of childhood. The need to be a part of bourgeoisie is also another aspect of this matter of design choice.



Figure 3.9 Neo-Traditional Architecture in Virginia photo taken by the Author

In England regional governments declared the design guides, in which it is clearly declared that housing design must be “of an appropriate location, scale, design and materials.” Right after this declaration with law enforcement behind it (rejected plans, un-granted permissions etc.) have also produced a generation of neo-traditional housing developments. The only motivation behind these declarations was not only political but also technical.

Materials and techniques that have been tested for centuries replaced by new so-called new materials that are not custom designed for a specific geographical situation. In England these guides do not explicitly state that buildings must be traditional or names a style but that they state that to be able to get a grant for construction, the use of traditional local materials and design features is an obligation. In other countries like Cyprus, Turkey, Greece where there is totally a different climate, the technical reasons outcome in architecture is quite different from rainy climate of England.

“The Mediterranean traditional architecture evolved to produce buildings that would be in harmony with the harsh climates of its various regions. In the traditional architecture the mechanism of indoor thermal regulation was incorporated in the building. The topography, the construction, the morphology even the layout and use of internal spaces participated in the operation and function of the thermal regulating mechanism. Characteristic examples of this phase in the various regions of Mediterranean give the anonymous architecture and the planning of traditional settlements.” (Serghides, 2010: 1)

### **3.4.2 NEO-TRADITIONAL ARCHITECTURE IN ALAÇATI**

It should be stated that there are also projects and buildings, which are not in Neo-Traditional style in Alaçatı. The number of boutique hotels and five star hotels including the new hotel projects such as the Aegean Breeze in Alaçatı beach are signalling the acceleration of this rise. As explained in the official site of the constructor company ([www.archinnovations.com](http://www.archinnovations.com)), Leo A Daly is providing the master plan and concept design for Aegean Breeze at Alaçatı, a five-star, contemporary beach destination resort that will break ground on the western coast of Turkey this year, with a grand opening planned in summer 2012.

The concept design includes three main components: a large-scale marine park with state-of-the-art pools and refreshment areas; an 80-room boutique luxury hotel featuring retail, restaurants and a thermal spa; and 120 beach villas situated in a private enclave for long-term residents. Several expansive tensile fabric roofs create an identity for the resort while providing shade and visual impact for visitors throughout its public spaces.



Figure 3.10 Aegean Breeze by [www.archinnovations.com](http://www.archinnovations.com)

However the situation in Alaçatı is presenting a duality in the way it is approached by designers. The vernacular buildings are transformed into cafés, bars, restaurants and boutique hotels while neo-traditional villas and hotels are built from scratch in the same style, as the number of vernacular buildings is limited.

It is obvious that one of the main reasons for the rise of neo-traditional architecture in Alaçatı is that the people who are purchasing these houses for high values are buying them for their design language.



Figure 3.11 Neo-Traditional Architecture construction in Alaçatı photo taken by the Author

As mentioned above in the north part of Alaçatı, buildings designed in modern architectural language are valued lower than the ones in the South, which are claiming to be loyal to the design language of the region. The people who buy these houses claimed to be a design of Aegean, Alaçatı region are also symbolic representations of an identity. People are not only purchasing these luxury expensive houses from other parts of Turkey and the world but they are also purchasing the Aegean lifestyle that is very dominant in the region.



The reason of rise observed in neo-traditional architecture in Alaçatı is not linked to technological reasons such as natural climate control as all of the buildings constructed depended their climate control on air-conditioning systems. It will not be a questionable state to claim that the rise of neo-traditional architecture in Alaçatı is mostly based on financial reasons as these buildings are sold for very high prices such as reaching up to one million dollars by the Alaçatı port.



Figure 3.12 Photo of Port Alaçatı (Port Alaçatı, 2009).

“The “Port Alaçatı” project, which is in Çeşme peninsula, is planned to be constructed on 2400 acres of land, The project is designed and constructed by Alaçatı Yatırım A.Ş. which is a company owned by the municipality and free investor.” (Tezcan, Penpecioglu, 2010: 23)

The main reason is for such a partnership is financial support of the investors as the channels combining the inner parts of Alaçatı with the Aegean sea and the port construction is a very high budgeted project for this small towns municipality as well as the free investors are also benefiting from this investment as the bureaucratic regulations in Turkey is a big burden on construction companies.

The project includes golf courses, shopping centers, cultural zones, marina, hotels, restaurants, bars and more than 500 residences. The marina construction has been finished in the year of 2009 and the zones set for socialization were designed as restaurants and bars. These restaurants are serving regional dishes and an average price for dinner is around 70 US dollars per person. The demand for these highly priced restaurants are surprisingly high as it is not possible to find a table for two with out booking it a week before as early as April which is not the high season for the region for sure.



Figure 3.13 Port Alaçati Master Plan (Port Alaçati, 2009)

The nature of socialization offered in the project by means of gender relationships (no separation of female and male subjects), by means of bar and restaurants (spaces that offers spirits and wines), by means of cultural zones (theaters and open space cinemas) is an open declaration of Aegean lifestyle offered within this residential zone.

The houses for sale are highly priced, from 300.000 US dollars to 1.000.000 US dollars, which is aiming to create a group of residents that has a high income and in favor of Aegean architecture and lifestyle. Tezcan and Penpecioglu have criticized Port Alaçatı as follows:

“An aspect of the project is hidden, creating “closed communities”. This is a very dangerous situation. Creating these types of zones will only make the situation of separation people from different economically status even worse.” (Tezcan, Penpecioglu, 2010: 25)

The gate of “Port Alaçatı” is opening to the main road that connects the zone to south where many beaches for surfers and clubbers exists and to north where countless bars and restaurants are placed among vernacular streets and circles of Alaçatı. The people living in Port Alaçatı are connected to these two socialization zones and the houses are used for relaxation and minor socialization activities. The Port Alaçatı is not the only case, the outskirts of Alaçatı has been and still under construction of residential sites holding four to twenty houses. These new residential sites are neo-traditional houses built in Alaçatı and hosting the new habitats of the town.



Figure 3.14 Port Alaçatı Construction, photo taken by the Author, April 2012

### 3.5 A GUIDELINE FOR AUTHENTIC ALAÇATI ARCHITECTURE

This design guideline is created to point out the vernacular design features of Alaçatı. Some of the features pointed may not be possible to be produced as required craftsman may not exist anymore such as authentic flooring and ceiling painting. It may not be practical and rational to built replicas of vernacular buildings and actually does not support such a behavior. Neo-traditional architecture began to occur in Alaçatı after the year 2000 and this analysis aims to point out the regional design features to be used in these buildings.

Table 3.1- Suggested Alaçatı Design Authenticity Table

<i>DESIGN FEATURE</i>	<i>Status of the Building Before Conversion</i>	<i>Status of the Building After Conversion</i>
<i>COURTYARD WALLS</i>	Construction-rubble stone masonry (authentic style)	
<i>EXTERIOR WALLS</i>	Local tuff stones joined with mortar, reinforced with timber If covered with plaster, gray or white washed (authentic style)	
<i>INTERIOR WALLS</i>	Walls and the windows are in timber skeleton system If covered with plaster, blue or green washed (authentic style)	
<i>ROOF</i>	Wood plank and beam system (authentic style)	
<i>CEILING</i>	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied (authentic style)	
<i>FLOORING</i>	Mosaic Works authentic to Region/ wooden flooring polished/non polished (authentic style)	
<i>FURNITURE</i>	Klismos and other regional furniture (authentic style)	

## **CHAPTER 4**

### **CASE STUDY: SPATIAL DESIGN ANALYSIS IN ALAÇATI**

This chapter is covering three case studies. The first one presents the construction of a Neo-Traditional house in Alaçatı owned by Aysun Cengiz Hatipoğlu. The second one is a survey conducted to analyze the perception of subjects on the Interior Design features of Alaçatı, the photos used are taken by the author in November 2011. The third one, which is the major one covers the whole thesis and aims to analyze the perception of subjects on the heritage of design language and lifestyle of Alaçatı the photos used are taken by the author in March 2012.

## 4.1 A NEO-TRADITIONAL HOUSE IN ALAÇATI

Aysun Cengiz Hatipoğlu is another example of a neo-traditional house owner in Alaçatı. The construction of the house started in 2009 and ended in 2010. This house has been chosen as a case of Neo-traditional architecture in Alaçatı because of its detailed steps by step construction as well as its architectural loyalty to authentic design features of Alaçatı. The Interior design language of the house is not fulfilling the authentic design features of the region though. The house is located among the vernacular buildings of Alaçatı as seen above. Hatipoğlu house as seen above was built from artificial stones, which are cheaper and easier to give form, instead of authentic stones from the region.

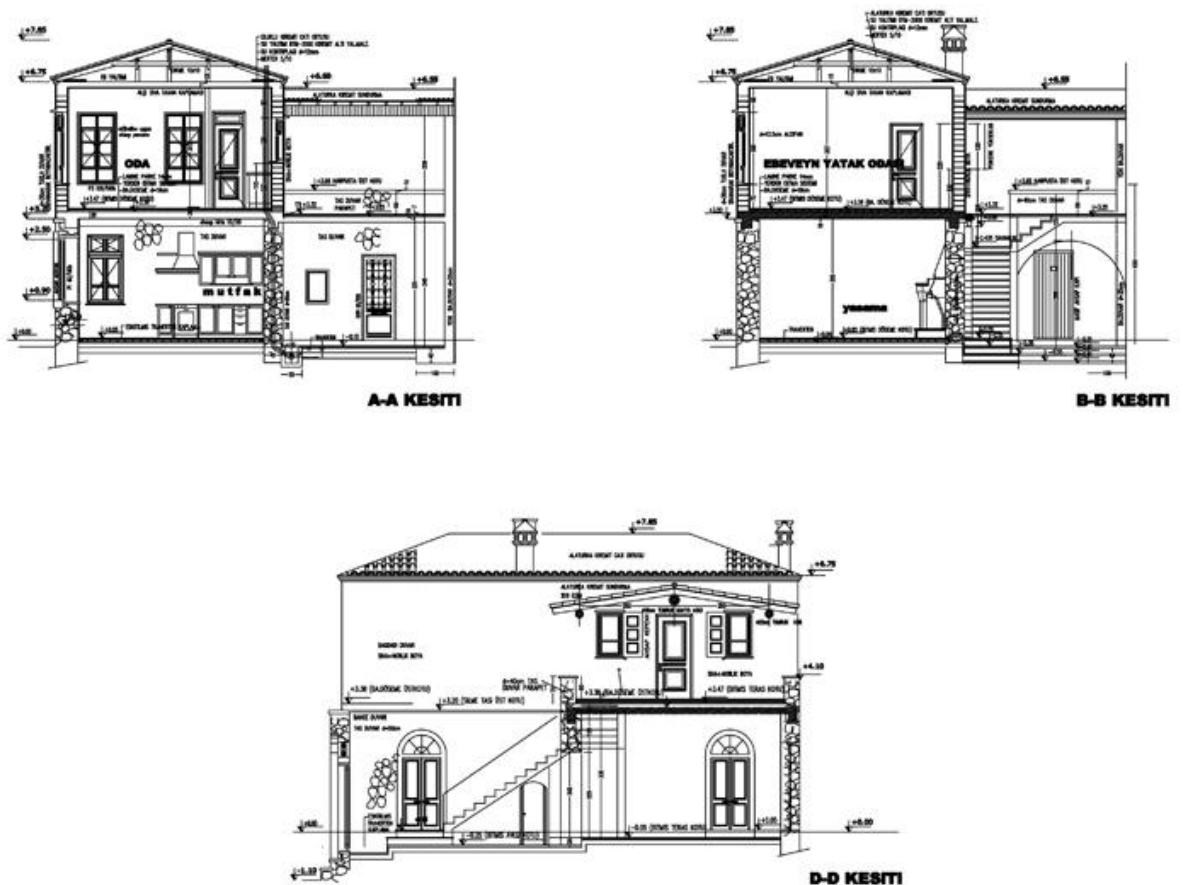


Figure 4.1 Hatipoğlu House Sections

Hatipoğlu house followed the main spatial design understanding of the region such as the courtyard, while modern construction techniques such as columns-beams were used during the construction of this Neo-Traditional Alaçatı building. The roof structure is somewhat inline with the authentic roof structure of the town. The courtyard garden design is not authentic to the region as grass has never been a choice for flooring of gardens in the Aegean.



Figure 4.2 Hatipoğlu House Construction Photo taken by House Owners



Figure 4.3 Hatipoğlu House Construction Photo taken by House Owners

To conclude, the house had been build with the Alaçatı Architectural design language and so-called Interior Design language. As seen in the interior design of the house is displaying both regional design features as well as global design elements. The owners of the house preferred a Neo-Traditional architectural building which aids the towns design language endurance up to a level.



Figure 4.4 Hatipoğlu House Construction Photo taken by House Owners



Figure 4.5 Hatipoğlu House Construction Photo taken by House Owners



Even though the Exterior of the building is trying to follow the authentic style, the lack of materials and craftsmanship is degrading the authentic design style. The Interior is constructed with many non-regional design features but the problematic situation is that neither the owner nor the subjects that has contributed to questionnaire is aware of this situation. This case study shows that the Architectural design features of town are so dominant that even an interior, which is mostly country style, is still perceived as Alaçatı style. With the following chart it will be displayed in design features that this interior design understanding fails.

Table 4.1 Case Study No: 1 Design Verification Table

<i>DESIGN FEATURE</i>	<i>STATUS OF THE NEO-TRADITIONAL BUILDING</i>	<i>AUTHENTIC DESIGN</i>
<i>COURTYARD WALLS</i>	Fake Stone Walls	Construction-rubble stone masonry
<i>EXTERIOR WALLS</i>	Column and Beam Structure with fake stones	Local tuff stones joined with mortar, reinforced with timber If covered with plaster, gray or white washed
<i>INTERIOR WALLS</i>	Replica Stone Walls	Walls and the windows are in timber skeleton system If covered with plaster, blue or green washed
<i>ROOF</i>	Wood plank and beam system	Wood plank and beam system
<i>CEILING</i>	Concrete, Plastered and painted	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied
<i>FLOORING</i>	Laminated Parquets	Mosaic Works authentic to Region/ wooden flooring polished/non polished
<i>FURNITURE</i>	Country Style	Klismos and other regional furniture

## 4.2 INTERNET QUESTIONNAIRE NO: 1

The online survey was conducted from the 15<sup>th</sup> of November 2011 to 1<sup>st</sup> of December 2011. The main purpose of the survey was to obtain data to analyse the awareness and perception of people on Alaçatı, İzmir and Aegean region. The subjects who were asked to join the survey on volunteer basis were around 500 people from all genders. The subjects who were asked to join the survey on volunteer basis were from ages 18 and above. The subjects who were asked to join the survey on volunteer basis were from all cities of Turkey and 5 from Greek Islands. The subjects who were asked to join the survey on volunteer basis were from all different level of education. The author has taken all the photos used in the questionnaire. Subjects are asked whether they perceive the spaces given are designed in Alaçatı design style or not. Some of the comments (shortened and translated by the author) of the participants to the questionnaire are below the photos. The aim of this Internet questionnaire was to analyse the Alaçatı design language perception of the subjects, to point out the relevance of this perception with the regional design language as well as questioning if there is design style called Alaçatı at all or is it just a myth?

### 1. QUESTION: What does the Alaçatı lifestyle means to you?

Number of Answers	Answer
%42	Aegean
%25	Pleasure
%18	İstanbul Style
%9	Mediterranean/European
%6	Other

**2. QUESTION: How would you define the Alaçatı design and lifestyle?**

Number of Answers	Answer
%65	Aegean
%17	Unique
%13	Can not Define – No Style
%5	Other

**3. QUESTION: Would you define this interior as the Alaçatı Design Style?**



Figure 4.6 a look at the Interior of the Vernacular building, photo taken by the Author



Figure 4.7 a look at the Interior of the Vernacular building, photo taken by the Author.

Number of Answers	Answer
%50	Yes
%50	No

Some of the comments are as follows: The furniture look alien, they seem very bulky, my answer is no, the furniture and other design objects are not from the same language, this decoration is very alien to Alaçatı, besides the flooring everything is Alaçatı style, I think the design is stuck between the neo-classical and country; yes this is definitely a Alaçatı design. Below is the table in which the state of the building is compared with authentic design features:

Table 4.2 Case Study No: 2 Design Verification Table

<i><b>DESIGN FEATURE</b></i>	<i><b>STATUS OF THE VERNACULAR BUILDING</b></i>	<i><b>AUTHENTIC DESIGN</b></i>
<i><b>COURTYARD WALLS</b></i>	Construction-rubble stone masonry	Construction-rubble stone masonry
<i><b>EXTERIOR WALLS</b></i>	Local tuff stones joined with mortar, reinforced with timber If covered with plaster, gray or white washed	Local tuff stones joined with mortar, reinforced with timber If covered with plaster, gray or white washed
<i><b>INTERIOR WALLS</b></i>	Covered with plaster, white washed	Walls and the windows are in timber skeleton system If covered with plaster, blue or green washed
<i><b>ROOF</b></i>	Wood plank and beam system	Wood plank and beam system
<i><b>CEILING</b></i>	Wood planks painted, Plastered and painted	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied
<i><b>FLOORING</b></i>	Mosaic Works authentic to Region/ wooden flooring polished/non polished	Mosaic Works authentic to Region/ wooden flooring polished/non polished
<i><b>FURNITURE</b></i>	Country Style	Klismos and other regional furniture

Photos are taken from a vernacular house in Alaçatı, which is now used as the lobby of a hotel. There is large courtyard behind of this vernacular residential building, which is now used as a bar during summer season. The neo-traditional hotel, which is constructed at the end of the original courtyard, is serving for last two years. The gentleman in the photo is the owner of the hotel. The owner of the hotel have purchased the vernacular building, redesigned it form top to bottom. The furniture used is not from the Aegean region; claiming to be both neo-classical and American Country style furniture. The Baroque style fire space has been added which is functions in the wintertime to welcome the guests. The rococo mirror above the fire space is and the dark grey colour of the wall behind it is typical combination of old and the present fashioned by the interior designers in 2010's frequently. It will be fair enough to state that only the walls and the ceiling is authentic in this space.

**4. QUESTION: Would you define the interior of Sailors Hotel as an Alaçatı Design Style?**



Figure 4.8 The Interior of Sailors hotel, photo taken by the Author



Figure 4.9 The Interior of Sailors hotel, photo taken by the Author

Number of Answers	Answer
%60	Yes
%40	No

Some of the comments are as follows: Even though the seating furniture is alien, the space is a genuine Alaçatı room, the space design seems so colourful which is against Alaçatı style, seems like it is but not so sure about the flooring, a very typical Greek house, seating furniture at the entrance, almost Alaçatı style but the furniture should be taken out the space, the concept of this space is very different from Alaçatı concept. But still it looks attractive, this style has been copy/pasted in many other spaces in Alaçatı so it is very boring, renew the old spaces and place some furniture and flowers here is to you the Alaçatı concept.

I believe that the genuine examples are losing their credibility because of these wrong examples, is this kitsch, this is more like IKEA style, everything looks perfect, if the chandelier had vivid colours than it would be a Alaçatı style interior design, it is nice but this is not a genuine Alaçatı interior.”

Below is the table in which the state of the building is compared with authentic design features:

Table 4.3 Case Study No: 2 Design Verification Table

<i><b>DESIGN FEATURE</b></i>	<i><b>STATUS OF THE VERNACULAR BUILDING</b></i>	<i><b>AUTHENTIC DESIGN</b></i>
<i><b>COURTYARD WALLS</b></i>	Construction-rubble stone masonry	Construction-rubble stone masonry
<i><b>EXTERIOR WALLS</b></i>	Local tuff stones joined with mortar, reinforced with timber  If covered with plaster white washed	Local tuff stones joined with mortar, reinforced with timber  If covered with plaster, gray or white washed
<i><b>INTERIOR WALLS</b></i>	Covered with plaster, white washed	Walls and the windows are in timber skeleton system  If covered with plaster, blue or green washed
<i><b>ROOF</b></i>	Wood plank and beam system	Wood plank and beam system
<i><b>CEILING</b></i>	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied
<i><b>FLOORING</b></i>	Mosaic Works authentic to Region/ wooden flooring polished/non polished	Mosaic Works authentic to Region/ wooden flooring polished/non polished
<i><b>FURNITURE</b></i>	Country Style	Klismos and other regional furniture

These photos are taken from a vernacular building that has been converted into a boutique hotel in the main square of Alaçatı. As Sailors hotel is one of the first hotels converted from a vernacular building and started serving at the beginning of 2000's, it set an example for the other boutique hotels and restaurants. The hotels small semi-open courtyard is serving as a restaurant and the ground floor is serving as kitchen and lobby. The guest rooms are in the second floor, basically the authentic spatial distribution has not been effected radically by this conversion as the ground floor of this building has never been as a wine workshop as it was facing the main square and more prestigious than the other vernacular buildings of it's era. The furniture language used inside the building is purchased from Mudo Concept, which are selling products that are produced in India for a global market. It is not possible to claim that this furniture language is an authentic Alaçatı style.

**5. QUESTION: Would you define this CC-11 Hotel as an Alaçatı Design Style?**



Figure 4.10 Neo-traditional building designed as a boutique hotel, photo taken by the Author





Figure 4.11 The Neo-Traditional boutique hotel, photo taken by the Author

Number of Answers	Answer
%36	Yes
%64	No

Some of the comments are as follows: It could have been orange but change is good, the blue is a cliché and it reminds me of Greek islands, it looks warm and attractive. Blue is a cold colour and I support people using alternative colours in Alaçatı, Alaçatı is a town of sea and breeze because of that sky blue always gives us an inner peace, I prefer blue, the most significant dynamic of Alaçatı houses is the combination of stonewalls with blue painted wooden doors and shutters.

When looked from outside the houses might look similar but inside we know that different families and their stories exist, I would prefer yellow as the blue is a very cold colour, red is good all the time for all the places, in stone houses we can use many colours on doors, for me red is ok, also pink or purple is ok too, but do we want such diversity in Alaçatı, let Alaçatı stay as Alaçatı, I love red but.... the reason why doors are painted in blue colour is to keep scorpions away as it is a repulsive colour for these insects, so basically using red colour does not services the main purpose of colour choice.

Below is the table in which the state of the building is compared with authentic design features:

Table 4.4 Case Study No: 2 Design Verification Table

<i><b>DESIGN FEATURE</b></i>	<i><b>STATUS OF THE NEO-TRADITIONAL BUILDING</b></i>	<i><b>AUTHENTIC DESIGN</b></i>
<i><b>COURTYARD WALLS</b></i>	Construction-rubble stone masonry	Construction-rubble stone masonry
<i><b>EXTERIOR WALLS</b></i>	Local tuff stones joined with mortar, reinforced with timber  If covered with plaster, gray or white washed	Local tuff stones joined with mortar, reinforced with timber  If covered with plaster, gray or white washed
<i><b>ROOF</b></i>	Wood plank and beam system	Wood plank and beam system

The photo is taken from a neo-traditional building that has been constructed in the back streets of Alaçatı and serving as a boutique hotel named CC11. The traditional door and window colour of the region is sky blue. The designer of this hotel have chosen the red colour which is not used in the region, more over in many Aegean towns both in Greece and Turkey, the usage of alternative colours to the mainstream is prohibited by law.

The results of this questionnaire presents that even for the people who has no education of design field have rejected this building as a member of Alaçatı design language. Some subjects might have presented tendencies to defend this alternate usage never the less the majority has voted as “no”. The designer’s alternative approach is only limited to the colouring as the traditional architectural spatial design and courtyard has been fashioned.

**6. QUESTION: Would you define Köşe Kahve as an Alaçatı Design Style?**



Figure 4.12 The Vernacular Cafe, photo taken by the Author

Number of Answers	Answer
%91	Yes
%9	No

Below is the table in which the state of the building is compared with authentic design features:

Table 4.5 Case Study No: 2 Design Verification Table

<i>DESIGN FEATURE</i>	<i>STATUS OF THE VERNACULAR BUILDING</i>	<i>AUTHENTIC DESIGN</i>
<i>EXTERIOR WALLS</i>	Local tuff stones joined with mortar, reinforced with timber If covered with plaster white washed	Local tuff stones joined with mortar, reinforced with timber If covered with plaster, gray or white washed
<i>INTERIOR WALLS</i>	Covered with plaster, white washed	Walls and the windows are in timber skeleton system If covered with plaster, blue or green washed
<i>ROOF</i>	Wood plank and beam system	Wood plank and beam system
<i>CEILING</i>	Wood planks painted, Plastered and painted	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied
<i>FLOORING</i>	Mosaic Works authentic to Region/ wooden flooring polished/non polished	PA Mosaic Works authentic to Region/ wooden flooring polished/non polished SS
<i>FURNITURE</i>	Contemporary Furniture Design	Klismos and other regional furniture

This photo is taken from a vernacular cafe in Alaçatı. This is one of the few spaces that have not been contributed a new function as the original usage of this building was also a commercial one. No additional treatment has been done to the ceiling, floors the walls. The space has been fixed and a counters been added for service and another for preparing drinks.

The furniture used is not from the Aegean region; teak garden chairs and tables exported from Taiwan. All the comments about this space were confirming this spaces design language as Alaçatı style as this is one of the first spaces started serving as a cafe in the beginning of the year 2000. The majority of the restaurants and hotels that were designed in a total alien language to the region could not survive to function even in such a crowded touristic point.

**7. QUESTION: Would you define this interior as an Alaçatı Design Style?**



Figure 4.13 Vernacular building now used as a kitchen, photo taken by the Author.

Number of Answers	Answer
%68	Yes
%32	No

Some of the comments are as follows: Everything is Alaçatı style but the furniture, there are individual elements but no design language in this space, this is more like Teos, Seferihisar style, yes representing Alaçatı style a lot, excluding the furniture, yes this is an Alaçatı style, no, this is a Cappadocia style space, a large kitchen filled with many objects, is a good design in Alaçatı or else where.

Below is the table in which the state of the building is compared with authentic design features:

Table 4.6 Case Study No: 2 Design Verification Table

<i><b>DESIGN FEATURE</b></i>	<i><b>STATUS OF THE VERNACULAR BUILDING</b></i>	<i><b>AUTHENTIC DESIGN</b></i>
<i><b>INTERIOR WALLS</b></i>	Covered with plaster, white washed	Walls and the windows are in timber skeleton system If covered with plaster, blue or green washed
<i><b>CEILING</b></i>	Wood planks	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied
<i><b>FLOORING</b></i>	Flooring of 1970's	Mosaic Works authentic to Region/ wooden flooring polished/non polished
<i><b>FURNITURE</b></i>	Klismos and other regional furniture	Klismos and other regional furniture

This photo is taken from a vernacular house in Alaçatı. No additional treatment has been done to the ceiling and the walls. The furniture used has the regions design language. The chairs used are 5000-year-old Aegean design chairs – the klismos. This interior is loyal to the design language of the region. The electricity had been added in 50's and the flooring has been redone in 70's to fix the broken flooring.

**8. QUESTION: Would you define this interior as an Alaçatı Design Style?**

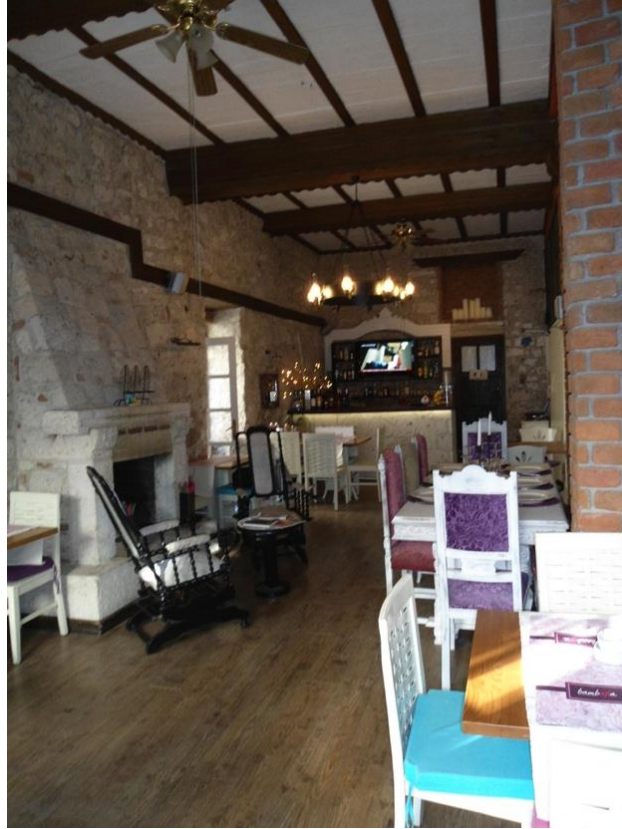


Figure 4.14 a look at the Vernacular building now used as a cafe, photo taken by the Author.

Number of Answers	Answer
%72	Yes
%28	No

This photo is taken from a vernacular house in Alaçatı. It is not possible anymore to call the interior of this café a vernacular anymore as the usage of fake stones on the walls and fake laminated wood on the floor is making the design of this interior space a fake Alaçatı space. The furniture used is totally alien to the regions design language.

Some of the comments are as follows: “Everything is Alaçatı style except the furniture, no the furniture is alien, the furniture is not appropriate.”

Below is the table in which the state of the building is compared with authentic design features:

Table 4.7 Case Study No: 2 Design Verification Table

<i>DESIGN FEATURE</i>	<i>STATUS OF THE VERNACULAR BUILDING</i>	<i>AUTHENTIC DESIGN</i>
<i>INTERIOR WALLS</i>	Bricks and stones	Walls and the windows are in timber skeleton system If covered with plaster, blue or green washed
<i>CEILING</i>	Wood planks painted	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied
<i>FLOORING</i>	Laminated Parquet	Mosaic Works authentic to Region/ wooden flooring polished/non polished
<i>FURNITURE</i>	Contemporary Furniture Design	Klismos and other regional furniture

**9. QUESTION: Would you define this bar as an Alaçatı Design Style?**

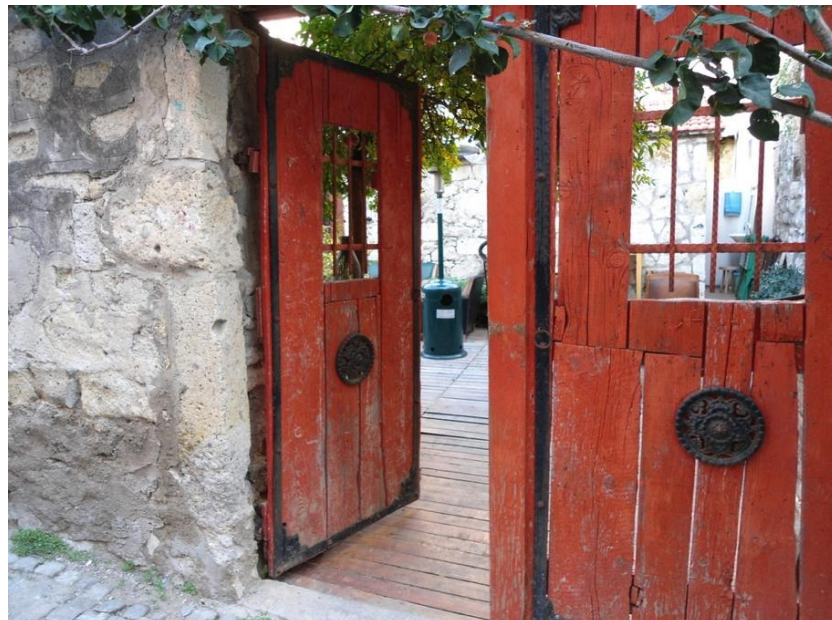


Figure 4.15 The Gate of the Courtyard of Nar Rock bar, photo taken by the Author





Figure 4.16 a look at the Nar Rock bar, photo taken by the Author



Figure 4.17 a look at the Nar Rock bar, photo taken by the Author

Number of Answers	Answer
%65	Yes
%35	No



Figure 4.18 the authentic Alaçatı flooring from Nar Rock bar, photo taken by the Author

Below is the table in which the state of the building is compared with authentic design features:

Table 4.8 Case Study No: 2 Design Verification Table

<i><b>DESIGN FEATURE</b></i>	<i><b>STATUS OF THE VERNACULAR BUILDING</b></i>	<i><b>AUTHENTIC DESIGN</b></i>
<i><b>EXTERIOR WALLS</b></i>	Local tuff stones joined with mortar, reinforced with timber	Local tuff stones joined with mortar, reinforced with timber If covered with plaster, gray or white washed
	Local tuff stones joined with mortar, reinforced with timber If covered with plaster, gray or white washed	
<i><b>INTERIOR WALLS</b></i>	Covered with plaster, white washed	Walls and the windows are in timber skeleton system If covered with plaster, blue or green washed
<i><b>ROOF</b></i>	Wood plank and beam system	Wood plank and beam system
<i><b>CEILING</b></i>	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied	Wood planks painted, Plastered and painted, enrichment with leave and flower motifs applied
<i><b>FLOORING</b></i>	Mosaic Works authentic to Region/ wooden flooring polished/non polished	Mosaic Works authentic to Region/ wooden flooring polished/non polished
<i><b>FURNITURE</b></i>	Various Furniture	Klismos and other regional furniture

This photo is taken from a vernacular barn and its tiny courtyard in Alaçatı, which is now used as a rock bar called Nar. The barn has been abandoned for many decades and the building needed a renewal to function again. The barn later on had been purchased by a group of young people who has rebuilt the barn and turn in into a bar. The authentic wall, roof and flooring had been fixed and used again while the flooring of the courtyard had to be redesigned as it was hardened soil in the past.

Inside of the barn has been turned into a bar so a counter and cabinets had to be added for the space to serve its function. The barn, which was a semi open space in the past, had been turned into a closed space by a dividing door and window unit added.

The flooring of the barn is an authentic Alaçatı flooring tiles taken out from debris of a vernacular house in Alaçatı and reused in this bar to keep the design language in harmony with the region while the furniture are used are totally alien to the region. The furniture used is an individual design object chosen by the owner of the bar.

Some of the comments are as follows: Just because the walls are made of stone can we still call it Alaçatı style, no it is a very repulsive design, even though I like courtyards, this one looks alien, this is more Şile/İstanbul style, the walls are not Alaçatı style but the flooring is. I loved the way they used wood for flooring just in combination with the natural stonewall, this space is very pale to be Alaçatı style, yes this is definitely an Alaçatı style bar.

### 4.3 ANALYSIS OF QUESTIONNAIRE NO:01

The subjects freely joined this first questionnaire, which had been conducted at the social media platform called Facebook without any invitation.

This first online questionnaire had been conducted at the beginning stage of the thesis. The participants of the questionnaire, most of who had no relation with design fields were people who were interested in Alaçatı and had been there.

Table 4.9 Case Study No:2 Analysis

<b>Acknowledged as Alaçatı Design Style</b>	<b>Agree</b>	<b>Not Agree</b>
Vernacular Building with Authentic Interior Design Features	111	62
Vernacular Building with Alien Interior Design Features	106	58
Neo-Traditional Building with Authentic Design Features	14	14
Neo-Traditional Building with Alien Design Features	14	25
<b>TOTAL</b>	<b>245</b>	<b>159</b>
	<b>%60.7</b>	<b>%39.3</b>

The subject had been presented many photographs taken by the author in Alaçatı in November 2011. They had been asked questions and expected to make comments about these photos. The number of contributors to the questionnaire was 50. The total number of answers acquired was 444.

The authentic design dynamics were acknowledged in many cases even though the disillusion of global design products presented in Alaçatı vernacular spatial designs.

In all of the cases the genuine Aegean Regional design was perceived and alien objects were dominated by the regions vernacular design.

In conclusion, the reuse of vernacular houses in historic and touristic settlements of Aegean region should be developed in such a way that a balance between heritage of socialization and design dynamics to contemporary ones is achieved.

The mass production of many regional furniture and interior accessories causes these objects to loose their identity as they are consumed in a global market, in many cases isolated from their genuine spatial design language.

The application of these products in an Aegean town- Alaçatı has been examined in this paper and the user groups had been through a questionnaire that presented the result that a global industrial product alien to the region is used in a domestic and dominant spatial designed space - an Aegean one in this case - even though the users consciously or unconsciously perceives these objects being alien, the space is still considered as in the regional design language as long as it is backed up with the socialization pattern that has a regional heritage pattern.

Finally it should be stated that the subjects displayed the tendency to attribute most of the design features to Alaçatı design language whether it was authentically from Alaçatı or not which suggests that the dominant vernacular architecture language of town influences the subjects.

#### 4.4 INTERNET QUESTIONNAIRE NO:02

##### SOCIAL ASPECTS RELATED TO DESIGN STYLE:

1.What is more important to you in your decision in preferring Alaçatı for holidays?

Please grade the following dynamics with 1 as the lowest of importance and 5 as the highest of importance:

Table 4.10 Case Study No:3 Analysis

	<i>1</i> <i>Lowest</i>	<i>2</i>	<i>3</i> <i>Average</i>	<i>4</i>	<i>5</i> <i>Highest</i>
Long Hours of Dining Culture	%7	%5	%43	%27	%18
The Climate and Nature	%2	%9	%9	%27	%53
The Architecture of the Town	%0	%2	%13	%50	%35
The Interior Design of Restaurants and Hotels	%2	%9	%29	%36	%24
Aegean Lifestyle	%5	%7	%13	%25	%50
Sea Sports and Beach Clubs	%11	%18	%13	%32	%16
Night Life	%7	%11	%27	%29	%26

This question aimed to test the Main Hypothesis as it claims that the major dynamics of a sudden tourist attraction occurred after the year 2000 to the Turkish town of Alaçatı is the lifestyle and design language of town, which have Ancient Aegean heritage.

The highest reason that subjects expressed in their decision process to choose Alaçatı over other holiday destinations has been the design.

Interior of Restaurants and Hotels by the rate of %16 and the Architecture of the Town had reached %14 which are both about the design language of town. In total subjects exhibited a rate of **%30** as a reason of their choosing Alaçatı for holiday. The social aspect of the reasons of this choice includes, Long Hours of Dining Culture (%15) and Night Life (%12) which in total makes **%25**. The geographical benefits of Alaçatı such as the Climate and Nature (%13) and Sea Sports and Beach Clubs (%10) reaches up to **%23**.

As a result, the subjects who had participated in the questionnaire have supported the main hypothesis that basically claims that lifestyle and design language are each stronger drives in peoples choosing Alaçatı for holiday destination. This displays the strength of design, which is in a close relationship with socialization. For a region with strong geographical and climate benefits, design is not assumed to be a tool of attraction to tourists but in this questionnaire it has been displayed that it is not the case.

Apart from these aspects, which have Aegean heritage, %13 of the subjects stated that they see the Aegean Lifestyle even over these dynamics as a reason of choice, which is a percentage even alone stronger than surfing, which gave birth to the popularity of Alaçatı.

**2. What do you most enjoy in Alaçatı lifestyle? Please grade the following dynamics as 1 as the lowest and 5 as the highest level of enjoyment:**

Table 4.11 Case Study No:3 Analysis

	<i>1</i> <i>Lowest</i>	<i>2</i>	<i>3</i> <i>Average</i>	<i>4</i>	<i>5</i> <i>Highest</i>
The Gender Relationships	%25	%23	%32	%18	%2
The Socialization Culture	%4	%8	%45	%23	%20
Long Hours of Dining and Café Culture	%4	%4	%27	%45	%20
Walking in the Narrow Authentic Streets and Taking Photos	%4	%2	%16	%27	%51
Local Food and Wine	%0	%4	%25	%44	%27
Shopping from Town Locals' Hand Made Products from Local Bazaar	%11	%23	%25	%25	%16
Sharing Spaces with Celebrities	%73	%23	%0	%2	%2

This question aimed to test the Main Hypothesis and Sub Hypothesis 01, which claims that the act of socialization by means of dining and the lifestyle of Alaçatı have an Ancient Aegean heritage and the act of socialization by means of ritualistic dining has an Ancient Aegean heritage and is a major contributor to the lifestyle of Alaçatı.



The subjects did not choose the Gender Relationships and Sharing Spaces with Celebrities as a main contributor to the lifestyle of Alaçatı which has no heritage connection with the Ancient Aegean in anyway. Celebrities' attraction to Alaçatı has always been a source of news in Turkish media and actually it was the first drive power of attraction to Alaçatı.

The total percentage reaches **%45**. The design related dynamic of this question, walking in the Narrow Authentic Streets and Taking Photos reached up to %14, which again displays the designs being a strong enjoyment contributor. Walking in the authentic streets of Alaçatı is actually the enjoyment of the ambiance of town constructed on the design language of town. The stone houses and their courtyards, the blue painted doors and window shutters, the roofs and balconies are creating this ambiance.

As explained in the 2<sup>nd</sup> chapter in the Ancient Aegean lifestyle the socialization of the people reached its peak at the festivals, offerings and rituals which all have included consumption of food and drinks as a community in various structures.

The dining structure called symposium, which have a great influence on dining culture on global scale included long hours of dining and drinking as well as socialization. The food that was served during the symposium is the foundation of the regional cuisine, which has been chosen by the subjects as a high contributor of the enjoyment taken from Alaçatı.

### 3. What do you enjoy most to eat and drink when dining in Alaçatı?

Please grade the following food and beverage as 1 as the lowest of importance and 5 as the highest of importance:

Table 4.12 Case Study No:3 Analysis

	<i>1</i> <i>Lowest</i>	<i>2</i>	<i>3</i> <i>Average</i>	<i>4</i>	<i>5</i> <i>Highest</i>
Rakı or Ouzo	%20	%16	%27	%11	%26
Non-Alcoholic Drinks	%32	%23	%27	%7	%8
Wine	%4	%11	%11	%34	%40
Spirits, Cocktails or Beer	%8	%11	%16	%32	%32
Salads and Regional Vegetables	%7	%13	%27	%37	%16
Fish, Sea Food and Aegean Side Dishes	%4	%0	%4	%34	%58
World Cuisine (Chinese, Japan, Indian etc.)	%54	%20	%11	%11	%4
Cafe Dishes (Schnitzel, Pastas etc.)	%23	%27	%30	%4	%16

This question aimed to test the Sub Hypothesis 01, which claims that the act of socialization by means of ritualistic dining has an Ancient Aegean heritage and is a major contributor to the lifestyle of Alaçatı. The Fish, Sea Food and Aegean Side Dishes (%15), Salads and Regional Vegetables (%11), Wine (%14) and Rakı or Ouzo (%7) reached **%47** of the choice. Non-Regional options only reached **%23** of the choices made which displays the fact that the Regional Cuisine is an important contributor to the popularity of Alaçatı.

## PHYSICAL ASPECTS RELATED TO DESIGN STYLE:

### 1. What do you find most authentic in Alaçatı Design Style?

Please grade the following dynamics as 1 as the lowest and 5 as the highest:

Table 4.13 Case Study No:3 Analysis

	<i>1</i> <i>Lowest</i>	<i>2</i>	<i>3</i> <i>Average</i>	<i>4</i>	<i>5</i> <i>Highest</i>
The Furniture	%7	%20	%34	%18	%21
The Flooring	%8	%8	%27	%23	%34
The Walls	%4	%8	%11	%38	%39
The Colors	%0	%7	%18	%29	%46
The Textile and Accessories	%2	%11	%46	%20	%21
The Courtyard	%0	%4	%20	%20	%56
The Streets	%2	%2	%8	%32	%56
The Stone Buildings	%0	%2	%2	%13	%36

This question aimed to test Main Hypothesis and Sub Hypothesis 02 which claims that the design in Alaçatı have an Ancient Aegean heritage and the reason for the rise of the popularity of Alaçatı by means of sophisticated tourism and high profit real estate profile led to the conversion of vernacular buildings and the rise of neo-traditional architecture in town, which constructed the identity of Alaçatı.

The subject's answers as seen above are almost equally distributed among various design dynamics, which gave us following data: The Subjects perceive Alaçatı design style as a whole, meaning none of the features are dominant over each other.

Even though the choices are almost equally distributed among the dynamics the strongest tendency had been displayed on the Stone Buildings, which shows that, the vernacular building itself has been the most significant in these equally chosen dynamics.

Even though the choices are equally distributed from the previous Case Study (no: 2) it has been displayed that the subjects perceive many Non-Regional design elements as Regional elements especially in furniture, flooring, textile and accessories features. Which bring us to the conclusion that even though these features are Non-Regional, still they are perceived as Regional and attributed the same identity– the Alaçatı Design Style at the same level with the authentic ones. That brings us to the conclusion that the lifestyle and design language of Alaçatı, with its Aegean heritage is strong enough to assimilate the Non-Regional design features.

The colours of the region, the white and blue are acknowledged as a very authentic dynamic to the region with the percentage of %46. The streets are at the same level with the courtyard, which is the highest percentage by %56. The answers not being unsure displays the fact that the design language of Alaçatı is recognized by subjects very clearly.

**2. Please write 5 (five) words that represent Design Style of Alaçatı.**

1	Authentic/Traditional Aegean
2	Cozy and Peaceful
3	Stone Houses/Courtyards
4	Café and Restaurant Interior Design
5	Natural Materials

Table 4.14 Case Study No:3 Analysis

Authentic/Traditional Aegean	33	%18.8
Cozy and Peaceful	29	%16.5
Stone Houses/Courtyards	22	%12.5
Café and Restaurant Interior Design	19	%10.8
Natural Materials	15	%8.5
Color Blue and White	12	%6.8
Stone Pavement Streets	8	%4.5
Marine Design	6	%3.4
Neo-Traditional Architecture	5	%2.9
Plain Design	5	%2.9
Eclectic Design	5	%2.9
Iron Cast Shutters and Windows and Doors	3	%1.7
Impressive	3	%1.7
Elite Design	3	%1.7
Boutique Hotel Architecture and Interior Design	3	%1.7
Modernism	2	%1.1
Windmill Architecture	2	%1.1
Repetition	1	%0.5
TOTAL	176	%100

This question aimed to test Main Hypothesis, which claims that the major dynamics of a sudden tourist attraction occurred after the year 2000 to the Turkish town of Alaçatı is the design language of town, which have Ancient Aegean heritage and this is proved strongly as the first choice of the subjects to define Alaçatı design language has been Authentic/Traditional Aegean.

The Main Hypothesis claims that the design language in Alaçatı has an Ancient Aegean heritage, which is strongly confirmed with the choice of the subjects.

The Sub Hypothesis 02 and 03 claims that the reason for the rise of the popularity of Alaçatı by means of high profit real estate profile led to the conversion of vernacular buildings and the rise of neo-traditional architecture in town, which constructed the identity of Alaçatı.

The 5 words to define the Alaçatı design language displays the fact that the subjects the town as a whole is perceived as dynamic of the design language, the buildings, interiors, streets. This proves that the town itself has been associated with this design language in every aspect possible.

The design products of global trends, which have barged into the town of Alaçatı had been assimilated by the authentic design identity of town and the architecture of Alaçatı buildings have dominated these objects and as seen in the answers the Café and Restaurant Interior Design is the 4<sup>th</sup> word to define Alaçatı design language and it has been displayed in Case Study (no: 2) that the subjects perceive many Non-Regional design elements as Regional elements especially in furniture, flooring, textile and accessories features.

### 3. Please shortly explain what the Alaçatı Design Style makes you feel or think?

Table 4.15 Case Study No:3 Analysis

%16	Positive on Emotions The Design of the Town Stimulates (peace, coziness, happiness)
%16	Positive on Lifestyle
%15	Positive on Authentic Design Style of Town
%7	Negative on How the Town has turned into a Consumption Product by Tourism
%7	Positive on Materials and Colors Used in Design
%6	Negative on Vernacular Buildings and the Design Language of Town
%6	Positive on Luxury and Commerce Conducted in Town by Tourism
%4	Positive on Long Hours of Wandering in the Streets
%4	Positive on Courtyard Design Perceived as a Space for Nature
%4	Positive on Conversion and Usage of Vernacular Buildings
%4	Positive on Aegean Heritage of Town
%3	Positive on Modern Design Influence on Town
%2	Positive on Entertainment Culture
%2	Negative on Neo-Traditional Architecture
%2	Negative on Modern Buildings
%2	Negative on Lifestyle

This question has been filled by the subjects in their own words in an empty box (See Appendix), which clears out any kind of manipulation possibilities by multiple choices can cause consciously or non-consciously.

This question aimed to test Main Hypothesis, and all the other Sub Hypothesis, which claims that the major dynamics of tourist attraction to Alaçatı is the design language of town. Sub Hypothesis 02 claims that the design language in Alaçatı has an Ancient Aegean heritage, this is confirmed with the choice of the subjects and this is proved by the subjects being Positive on Authentic Design Style of Town (%15), Positive on Materials and Colors Used in Design (%7), Positive on Courtyard Design Perceived as a Space for Nature (%4), Positive on Conversion and Usage of Vernacular Buildings (%4), Positive on Long Hours of Wandering in the Streets (%4), Positive on Aegean Heritage of Town (%4), Negative on Modern Buildings (%2), which makes in total: **%40**. On the other hand the percentage of subjects who oppose to this is as follows: Negative on How the Town has turned into a Consumption Product by Tourism (%7), Negative on Vernacular Buildings and the Design Language of Town (%6), Positive on Modern Design Influence on Town (%3), Negative on Neo-Traditional Architecture (%2), which makes in total: **%18**.

The very words of the subjects display that the Alaçatı design language is directly connected with design features of Aegean heritage of the town and enjoyed more than the other possible design languages. The subjects are Positive on Emotions The Design of the Town Stimulates (peace, coziness, happiness).

**4. In the next page, there are 6 photos from houses in Alaçatı.**

**Which of the design style used in the below houses from Alaçatı would you favor if you were to purchase a house in Alaçatı?**



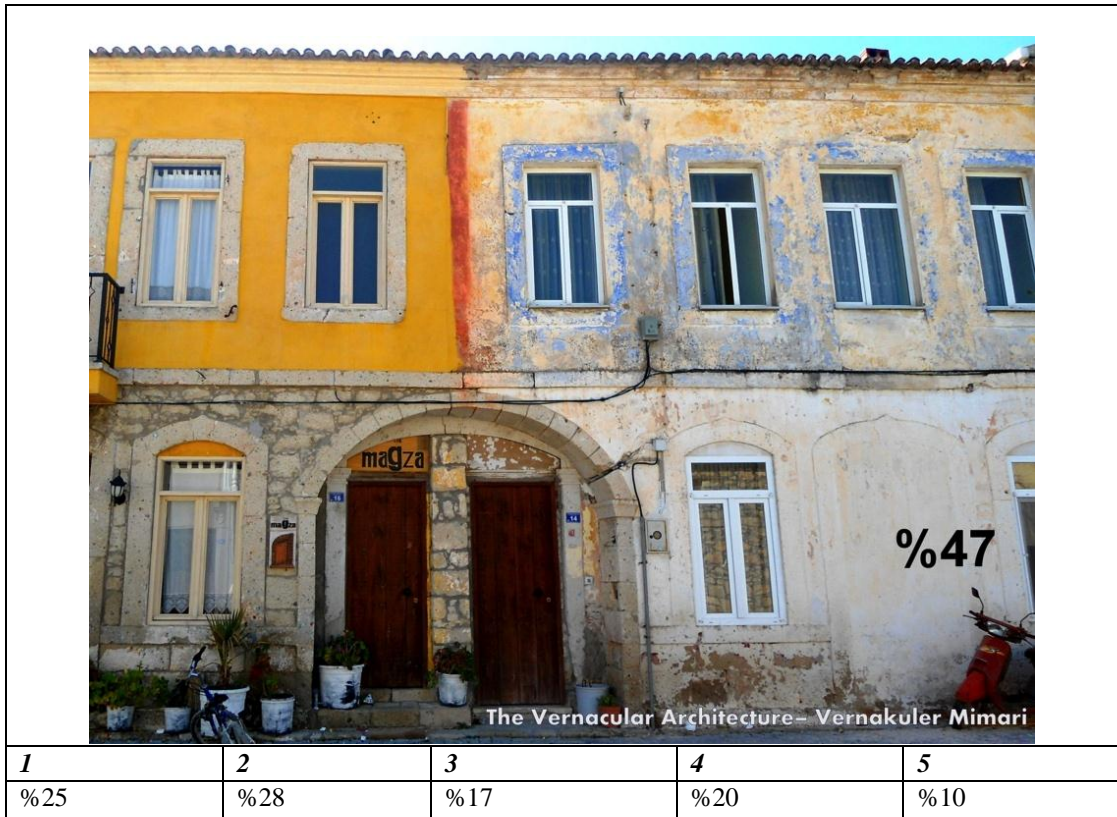


Figure 4.19 Vernacular Building, photo taken by the Author



Figure 4.20 Neo-Traditional Building, photo taken by the Author

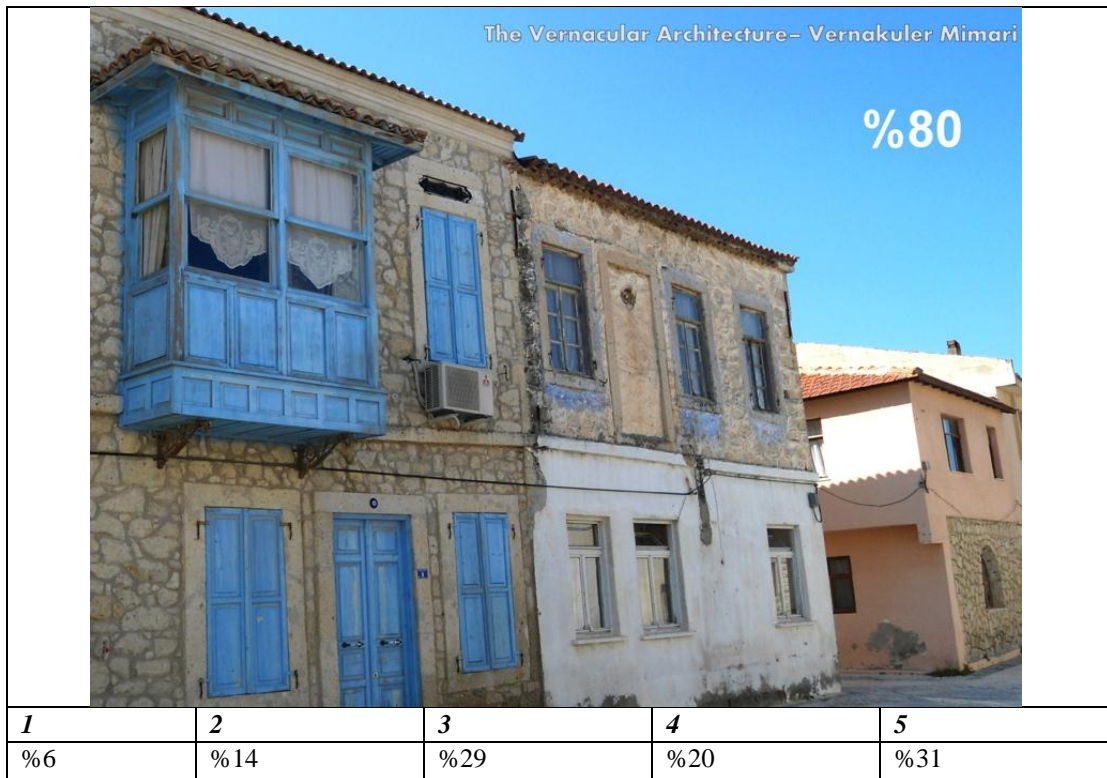


Figure 4.21 Vernacular Building, photo taken by the Author



Figure 4.22 Neo-Traditional Building, photo taken by the Author



Figure 4.23 Neo-Traditional Building, photo taken by the Author



Figure 4.24 Neo-Traditional Building, photo taken by the Author



Figure 4.25 Neo-Traditional Building, photo taken by the Author



Figure 4.26 Neo-Traditional Building, photo taken by the Author

## 4.5 ANALYSIS OF QUESTIONNAIRE NO: 02

The 60 participants of the questionnaire had been chosen from a tourism company called Golden Bay, as well as the people who the author gained email addresses from various social circles such as chambers, schools and social life circles. 800 subjects from all genders and above 21 years had been invited by email to participate in this questionnaire while 730 of them did not display any interest in answering in this detailed questionnaire. The subjects being older than 21 is due to the regulations of the government that prohibits alcohol consumption for citizens below 21. 10 people replied with apologies that they never had a chance to go to Alaçatı or even if they went there they never perceived the town from the point of view that this questionnaire works. The average time to answer all of the questions in the questionnaire and making comments takes between 15 to 20 minutes depending on the subject.

The subjects were subjected to two groups of questions. The first group of questions was focused on lifestyle and the second group was focused on design language. The subjects had to be in Alaçatı once or twice in their lives to qualify to join the questionnaire. The results to questions were as follows:

Table 4.16 Case Study No:3 Analysis

Vernacular Architecture	%63.5
Neo-Traditional Architecture (Regional Features)	%74
Neo-Traditional Architecture (Non-Regional Features)	%78
Modern Architecture	%48

At the end of the questionnaire many of the subjects stated that this questionnaire raised their curiosity on Alaçatı, adding that they have been to the town many times but never consciously analysed their social acts or the buildings with a critical point of view. To conclude the first part of the questionnaire, which was focused on the lifestyle of Alaçatı, choice of the subjects presents a clear strong tendency of %50 to ancient behaviour pattern by means of socializing, dining and cuisine culture. To conclude the second part of the questionnaire, which was focused on the design language of Alaçatı, design cognition of subjects presents a tendency to favour the Aegean style up to %69.

The answers given to first building displays that even the vernacular buildings which are in a bad condition is demanded by the house buyers at the percentage of %47

The answers given to the second building displays that the Neo-Traditional buildings, with eclectic design features of Alaçatı, demanded by the house buyers at the percentage of %82

The answers given to the third building displays that the vernacular buildings, which are in a good condition and restored, demanded by the house buyers at the percentage of %80

The answers given to the fourth building displays that the Neo-Traditional buildings, which do not have the courtyard, and have Non-Regional features, demanded by the house buyers at the percentage of %66

The answers given to the fifth building displays that the Neo-Traditional buildings, which have a courtyard, demanded by the house buyers at the percentage of %75

The answers given to the sixth building displays that the Neo-Traditional buildings, with courtyard and strong design features of Alaçatı, demanded by the house buyers at the percentage of %81

The answers given to the seventh building displays that the Modern buildings, demanded by the house buyers at the percentage of %49

The answers given to the eight building displays that the Modern buildings, demanded by the house buyers at the percentage of %47

The last question of the second part of the questionnaire was conducted to test the Sub Hypothesis 06, which claimed that the rise of the neo-traditional architecture to supply the demand for the new houses in Alaçatı has also been a powerful dynamic in Alaçatı's being a centre of attraction. The tendency of demand for architectural language in Alaçatı is as follows:

This questionnaire conducted confirmed that the entire hypotheses are valid, the towns lifestyle and design language have an Ancient Aegean heritage. They are both the main dynamics of the touristic attraction and the rise of Neo-Traditional architecture to supply the demand of the new house buyers.

In conclusion, the reuse of vernacular houses in historic and touristic settlements of Aegean region should be developed in such a way that a balance between heritage of socialization and design dynamics to contemporary ones is achieved.

In the case of this thesis – Alaçatı, the design language is in a total interaction with the lifestyle for centuries. This interaction and Aegean heritage is dominant over Non-Regional design features and they are perceived as regional authentic such as white washed wooden flooring that we encounter in Alaçatı.

This thesis aimed to raise awareness of the heritage of Alaçatı and to display that the design language can be a very strong tool to attract tourists and these aims are both accomplished with this questionnaire.



## **CHAPTER 5**

### **CONCLUSION**

#### **5.1 A DETAILED GUIDELINE FOR AUTHENTIC ALAÇATI ARCHITECTURE**

From the data collected in this thesis a design guideline for Neo-Traditional houses in Alaçatı is prepared to ensure that the design language of town will be sustained. The following guideline is based upon the town vernacular buildings and the regions design features. This guideline can be used by designers to contribute to the design of the houses and their interiors to achieve an authentic Alaçatı design instead of eclectic design with many non-regional design features. This design guideline is created to point out the vernacular design features of Alaçatı. Some of the features pointed may not be possible to be produced as required craftsman may not exist anymore such as authentic flooring and ceiling painting.

Table 5.1- Authentic Design Features of Alaçatı

	<i><b>AUTHENTIC ALAÇATI DESIGN</b></i>
<i><b>PLAN FEATURES</b></i>	<ul style="list-style-type: none"> <li>• Two storied</li> <li>• Rectangular forms</li> <li>• No front gardens and courtyards</li> <li>• Rear or side gardens and courtyards</li> <li>• Continuous order of street façades</li> </ul>
<i><b>GROUND FLOOR</b></i>	<ul style="list-style-type: none"> <li>• A commercial space with a direct entrance from the street</li> <li>• The entrance hall has a staircase leading up to the first floor</li> <li>• Entrance hall</li> <li>• Service spaces for storage</li> <li>• Toilet</li> <li>• Opening to the courtyard.</li> </ul> <div data-bbox="549 909 1396 1529" style="text-align: center;"> </div>

Figure 5.1 A Vernacular House Plan Hamamcıoğlu M. and Saygı G. 2008. A Critical Look at the Reuse Option for a Vernacular House in Alaçatı p:39

**FIRST FLOOR**

- Closed living spaces
- Kitchen spaces
- Small sized hall
- Rooms may have balconies or projections
- Open terrace

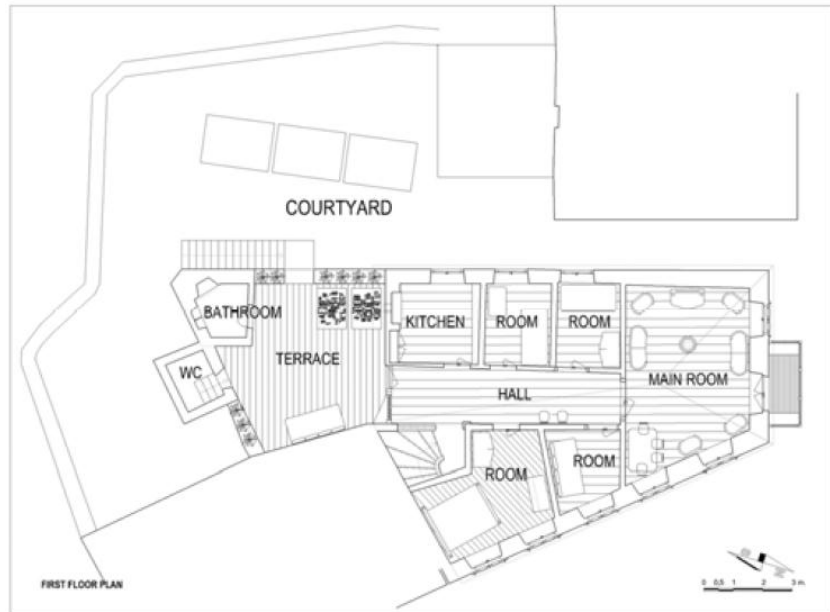


Figure 5.2 A Vernacular House Plan Hamamcıoğlu M. and Saygı G. 2008. A  
Critical Look at the Reuse Option for a Vernacular House in Alaçatı p:40

**COURTYARD  
WALLS**

- Construction-rubble stone masonry
- Non-Painted
- Covered with plaster



Figure 5.3 Courtyard Walls in Alaçatı shot taken by Author 2011

***EXTERIOR  
WALLS***

- Local tuff stones joined with mortar,
- Reinforced with timber
- If covered with plaster, gray or white washed



Figure 5.4 Exterior Walls in Alaçatı shot taken by Author 2012

***INTERIOR  
WALLS***

- Walls and the windows are in timber skeleton system
- If covered with plaster, blue or green washed



Figure 5.5 Interior Walls in Alaçatı shot taken by Author 2012

***ROOF***

- Wood plank and beam system
- Turkish tiles



Figure 5.6 Roofs in Alaçatı shot taken by Author 2011

***CEILING***

- Wood planks painted
- Plastered and painted
- Enrichment with leaf and flower motifs applied



Figure 5.7 Ceiling Painting in Alaçatı shot taken by Hamamcı, 2008

- Mosaic Works authentic to Region
- Wooden flooring polished/non polished



**FLOORING**

Figure 5.8 Authentic Floorings in Alaçati Vernacular Buildings shot taken by Author 2011

***FURNITURE***

- Klismos and other regional furniture
- Massive Wood, Polished, White/Blue Painted



Figure 5.7 Authentic Furniture in Alaçatı Vernacular Buildings shot taken by Author 2011

## **5.2 THE RELATION BETWEEN THE CHAPTERS**

This thesis has been conducted to analyze the design language and the lifestyle that we encounter in the contemporary Turkish town of Alaçatı. The aim of this analyze was to identify the heritage of design language and the lifestyle which are believed to be the one of the major dynamics of a rapid rise of touristic attraction and new settlers to town. To be able to achieve this, the thesis had been constructed with three episodes. The first one, Chapter 2 was about the Ancient Aegean, the second one, Chapter 3 was about the Town of Alaçatı and the final one, Chapter 4 included the questionnaires.

The structure of the thesis was to support the hypothesis, which constructed the link between the first and the second episodes. As this thesis has been aimed to define this heritage, quantify its contribution level, to point out the corruption observed compared to its authentic status and as this heritage is assumed to be the Ancient Aegean, The Chapter 2 is deeply focused on the lifestyle and design language of this claimed heritage. The studies conducted led this thesis to concentrate on dining and drinking culture of Ancient Aegean. Detailed information had been given in this chapter about the rituals of relevant subjects. The dynamics of dining and drinking and relevant spaces had been identified and categorized to be able to seek out the relation with the contemporary Alaçatı lifestyle and design language.

This Aegean lifestyle, especially socialization by means of dining required a special spatial design to be applied in ancient times as well as today. As covered in the thesis in the Ancient times two spaces had been designed for a ritualistic dining. The space designed for female participants was called the *gymnasium* and for the male participants the space was called the *andron*. As the ages passed this separation of genders ended and this ritualistic practice of dining had been a part of the culture in Aegean part of the world as well as Europe. These rituals and spaces had been explained deeply in Chapter 2 as the relevant dynamics are explained in Chapter 3 and the contribution of these dynamics is tested in Chapter 4 by questionnaires.

This dining culture of long hours of consumption of food and wine with a ritualistic order is still practiced and perceived as a part of the contemporary Alaçatı's lifestyle and this is displayed by the questionnaires in Chapter 4.



Chapter 2 clearly points out the rituals in a very detailed way to seek out the link between the contemporary and the ancient one. This thesis investigated the relationship between the contemporary design dynamics and the design dynamics of the spaces in which consumption of food and drinks had been practiced in the Ancient Aegean Region. To be able to do this the Chapter 3 is constructed. Just as Chapter 2 is constructed to identify to dynamics related to this thesis in Ancient Aegean, this chapter is constructed to identify to dynamics related to this thesis in contemporary Alaçatı.

Chapter 4 also displayed that many other touristic spots in Turkey that has acquired the same level of attraction because of their Aegean cuisine culture or vernacular buildings but what makes Alaçatı unique is the conversion of vernacular buildings to spaces of consumption as well as rise of Neo-Traditional architecture in town due to the limited number of sources against the rising demand as being a tool of attraction as well as an identity. This identity of lifestyle and design language has been covered in Chapter 3 and the heritage of these dynamics is covered in Chapter 2. The questionnaires conducted in Chapter 4, presents that the design language and lifestyle are both the major contributors to the touristic attraction of Alaçatı.

The perception and favor of the subjects displayed that the lifestyle and design language Ancient Aegean that could be traced in town is a major contributor to town's identity and its popularity. These dynamics are contributing more than other dynamics to this attraction such as the natural resources, windy conditions for surfing or clean long beaches.

### 5.3 CONCLUSION

In conclusion, it is claimed that the authentic socio-cultural state of Alaçatı has an Ancient Aegean heritage. This socio-cultural state is interacting with the design language of town, which also has a dominant Aegean heritage. This design language and lifestyle of Alaçatı have constructed the identity of town and they are the main attraction of tourists and new house buyers. The authentic Architectural and Interior Design language of Alaçatı, the design characteristics and the spatial qualities of the buildings are dominant against global trends. Never the less the Neo-Traditional architecture that is dominant in Alaçatı after the year 2000 is also benefiting from contemporary construction techniques and materials.

In this thesis it is displayed that the dining space design of Ancient Aegean, *gymnasium* and *andron* had led the way to the contemporary restaurants of Alaçatı which had been created at the ground floor of vernacular buildings of town build by first settlers in 19<sup>th</sup> century that came from Chios Island.

The rise in the popularity of Alaçatı after the year 2000 has led the conversion of vernacular buildings and the rise of Neo-Traditional architecture in town as the need for spaces of socialization linked to the lifestyle arouse. These converted vernacular buildings and newly built Neo-Traditional houses are so significant that they have structured the identity of Alaçatı. This identity has turned this small fishing and farming town into a centre of attraction in a competitive world tourism and real estate market.

As found out during the research the rise of popularity of Alaçatı had an influence on design language of town in two phases. The first phase, which is about to end because of the limited number of supply, is the conversion of vernacular houses to restaurants and boutique hotels. The second phase of this influence, which is accelerating year by year, is the rise of Neo-Traditional Architecture in town to supply the demand on the rise. The author of this thesis evaluates the creation of new habitats and socialization places for the tourists interested in Alaçatı culture as successful phenomena as it supplies the demand for both the new habitants and the tourists. Thus it is the conservation of original spatial qualities is what is attracting more subjects to town who are funding the conservation and spread of this design language.

The rise of the neo-traditional architecture to supply the demand for the new houses in Alaçatı had been a powerful dynamic in Alaçatı's being a centre of attraction as the have led to the creation of new districts in town. These new districts hold many new buildings that have been designed as houses and restaurants.

These houses and restaurants claim to follow the traditional design features of Alaçatı. In conclusion even though their design features are not authentic material wise and it is not possible to acquire such craftsmanship today but they are committed to the traditional design line up to a point. As the field research proofs as well as the questionnaires, the new house buyers favour this traditional design features.

More over as it is explained in Chapter 3 the international and modern understanding of Architecture could not be practiced as much as Neo-Traditional one. The dynamics that simmered down this practice from construction companies was the municipalities' conversion and conservation regulations as well as the customer tendencies, in Chapter 4 the customer tendencies for this state had been displayed by relevant questionnaires.

In Chapter 4, it has been observed that Architectural and Interior Architectural language of Alaçatı had been under the influence of global design trends up to some level but this level has never reached to a point that it became dominant over the regions design language, which have been displayed by questionnaires. The main reason of this exposure is accessibility of knowledge through Internet and the free circulation of mass-produced merchandise for reasonable price. In conclusion when the contemporary Interior Design language of Alaçatı is analysed in relation to its Aegean heritage and global trends, the authentic status has not been influenced up to a level that it lost its authenticity. This thesis states that this attribution of alien design features to Alaçatı design style has a problematic situation as some design features that were not authentic to town had been identified as an authentic feature of Alaçatı such as white washed wooden flooring, the motivation of this tendency could be analysed in further studies.

The restaurants that follow the Neo-Traditional spatial design also had been zone for socialization by means of dining. The design the socialization patterns exhibited in spaces attributed for the consumption of food and beverage in Alaçatı have an Ancient Aegean heritage.

As displayed in Chapter 4, the dining culture practiced in ancient Aegean region is still practiced today as an average dinner lasts for couple of hours; the consumption of food follows the ritualistic structure as the consumption of beverage is still leading the way of long conversations and entertainment with music and dancing. During these ritualistic long dinners, the authentic Aegean Regional cuisine, which is using olive oil, all types of vegetables, unique side dishes, meat and fish of the region, is consumed.

The region's authentic drinks are also major contributors to the cuisine culture of the region. The recipes of the regions cuisine go back to millenniums B.C. supports the rise of popularity observed in Alaçatı as long hours of socializing by means of dining is one of the keystones of lifestyle observed in town.

In conclusion, the authentic cuisine, dining culture, lifestyle, domestic and commercial space design has an ancient Aegean which is a major contributor for an identity of a town and the drive that increases its popularity by tourists and new house buyers. Many other touristic spots in Turkey that has acquired some level of attraction because of the surfing conditions or beaches but in none of them the design language of town or the lifestyle it offers are not major dynamics of this touristic attraction. In order for the preservation of the identity of Alaçatı by means of lifestyle and design language, the rise of popularity should be sustained.

The municipality should avoid deformation of the design language of town by regulating the application of Neo-Traditional architecture. These regulations can only be achieved by identifying the authentic design language, which has been defined in this thesis. The various methods of this sustainment should be researched in further studies.

“Through highlighting the expectations and concerns of different stakeholders existing in the settlement, the paper seeks to draw attention to the importance of developing a sustainable tourism management that emphasizes long-term benefits of the community members and enables the participation of all the stakeholders in the policy formulation and decision making processes.” (Dalgakıran, 2008: 2)

This thesis has been conducted to identify the heritage values and to obtain an insight of the subjects' perception of Alaçatı. The identification of this lifestyle and design language, the declaration of the Aegean heritage of these dynamics was defined in this thesis. Many more studies can be conducted to closely analyze this ever-changing phenomenon. Being surrounded by various civilizations lifestyles and design languages might have turned this town immune to Non-Regional lifestyles and design languages. Having a heritage of Greek and Roman civilizations, which have structured the foundations of the Western civilization, might have caused the Non-Regional, yet European design to blend in and be assimilated with Alaçatı design language. Therefore, similar studies can be conducted on various towns, which are located away from a Western heritage such as Okinawa island of Japan, Kashmiri in India or Lhasa in Tibet.

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## APPENDIX

### QUESTIONNAIRE ABOUT ALAÇATI, TURKEY

**Please answer the following questions if you ever have been to Alaçatı, Turkey.**

Dear participant, below are the questions that had been prepared for a Design Studies Master Thesis in İzmir University of Economics. The thesis is titled, THE LIFE AND DESIGN STYLE HERITAGE OF ALAÇATI, TURKEY

Your answers to the following questions will contribute to this thesis, which aims to define and raise awareness on the heritage of Alaçatı, Turkey.

Can Külahcıoğlu  
İzmir University of Economics, The Graduate School of Social Sciences, Design Studies Program

### ALAÇATI HAKKINDA ANKET

**Aşağıdaki soruları, eğer Alaçatı'yı ziyaret etmiş iseniz cevaplayınız.**

*Sayın katılımcı, aşağıdaki sorular İzmir Ekonomi Üniversitesi, Tasarım Çalışmaları Yüksek Lisans Tezi için hazırlanmıştır. Tezin konusu: ALAÇATI'NIN YAŞAM ve TASARIM STİLİ MİRASI'dır.*

*Aşağıdaki sorulara vereceğiniz cevaplar, Alaçatı'nın yaşam tarzı ve tasarım mirasını tanımlamak ve bu konudaki bilinçlendirmeyi arttırmayı hedefleyen bu teze katkıda bulunacaktır.*

Can Külahcıoğlu  
İzmir Ekonomi Üniversitesi, Sosyal Bilimler Enstitüsü, Tasarım Çalışmaları Yüksek Lisans Programı

DATE/TARİH	
NAME/İSMİNİZ	

### SOCIAL ASPECTS RELATED TO DESIGN STYLE: TASARIM STİLİNE BAĞLI SOSYAL ÖZELLİKLER:

1. What is more important to you in your decision in preferring Alaçatı for holidays?  
Please grade the following dynamics with 1 as the lowest of importance and 5 as the highest of importance:

*Tatil için Alaçatı'yı tercih ederken sizin için hangisi daha önemlidir? Lütfen aşağıdaki unsurları 1 en az önemli ve 5 en çok önemli olacak şekilde değerlendiriniz:*

	1 Lowest En Az	2	3 Average Orta	4	5 Highest En Fazla
Long Hours of Dining Culture <i>Uzun Süren Akşam Yemekleri</i>					
The Climate and Nature <i>Doğası ve İklimi</i>					
The Architecture of the Town <i>Kasabanın Mimarisi</i>					
The Interior Design of Restaurants and Hotels <i>Restoranların, Otellerin İçmimarisi</i>					
Aegean Lifestyle <i>Ege Yaşam Tarzı</i>					
Sea Sports and Beach Clubs <i>Deniz Sporları ve Plaj Kulüpleri</i>					
Night Life <i>Gece Hayatı</i>					

2. What do you most enjoy in Alaçatı lifestyle?

Please grade the following dynamics as 1 as the lowest and 5 as the highest level of enjoyment:

*Alaçatı'nın yaşam tarzında en çok neden keyif alıyorsunuz? Lütfen aşağıdaki unsurları 1 en az önemli ve 5 en çok önemli olacak şekilde değerlendiriniz:*

	1 Lowest En Az	2	3 Average Orta	4	5 Highest En Fazla
The Gender Relationships <i>Kadın Erkek İlişkileri</i>					
The Socialization Culture <i>Sosyalleşme Kültürü</i>					
Long Hours of Dining and Café Culture <i>Uzun Süreli Yemek ve Kafe Kültürü</i>					
Walking in the Narrow Authentic Streets and Taking Photos <i>Otantik Dar Sokaklarda Yürüyüşler Yapmak ve Fotoğraf Çekmek</i>					
Local Food and Wine <i>Yöresel Lezzet ve Şaraplar</i>					
Shopping from Town Locals' Hand Made Products from Local Bazaar <i>Yerel Halkın El Yapımı Ürünlerinin Sergilendiği Pazardan Alışveriş Yapmak</i>					
Sharing Spaces with Celebrities <i>Ünlülerle Aynı Mekanda Olmak</i>					

3. What do you enjoy most to eat and drink when dining in Alaçatı? Please grade the following food and beverage

*Alaçatı'da akşam yemeği yerken en çok ne yiyip içmekten keyif alıyorsunuz Lütfen aşağıdaki yiyecek ve içecekleri 1 en az keyif veren ve 5 en çok keyif veren olacak şekilde değerlendiriniz:*

	1 Lowest En Az	2	3 Average Orta	4	5 Highest En Fazla
Raki or Ouzo <i>Rakı yada Uzo</i>					
Non-Alcoholic Drinks <i>Alkolsüz İçecekler</i>					
Wine <i>Şarap</i>					
Spirits, Cocktails or Beer <i>Alkollü İçecekler, Kokteyller yada Bira</i>					
Salads and Regional Vegetables <i>Salata ve Yerel Sebzeler</i>					
Fish, Sea Food and Aegean Side Dishes <i>Balık, Deniz Ürünleri ve Ege Mezeleri</i>					
World Cuisine (Chinese, Japan, Indian etc.) <i>Dünya Mutfağı (Çin, Japon, Hint vb)</i>					
Cafe Dishes (Schnitzel, Pastas etc..) <i>Kafe Mutfağı(Şnitzel, Makarnalar vb..)</i>					

**PHYSICAL ASPECTS RELATED TO DESIGN STYLE:  
TASARIM STİLİ İLE İLGİLİ FİZİKİ ÖZELLİKLER:**

1. What do you find most authentic in Alaçatı Design Style?

Please grade the following dynamics as 1 as the lowest and 5 as the highest:

*Alaçatı Tasarım Tarzında en çok neyi otantik/yöreye has bulmaktasınız? Lütfen aşağıdaki unsurları 1 en az ve 5 en çok otantik olacak şekilde değerlendiriniz:*

	1 Lowest En Az	2	3 Average Orta	4	5 Highest En Fazla
The Furniture <i>Mobilyalar</i>					
The Flooring <i>Yer Döşemesi</i>					
The Walls <i>Duvarlar</i>					
The Colors <i>Renkler</i>					
The Textile and Accessories <i>Kumaşlar ve Aksesuarlar</i>					
The Courtyard <i>Avlu</i>					
The Streets <i>Caddeler</i>					
The Stone Buildings <i>Taş Binalar</i>					

2. Please use 5 (five) words to explain Design Style of Alaçatı.

*Lütfen 5 (beş) kelime ile Alaçatı Tasarım Tarzını tanımlayınız.*

1	
2	
3	
4	
5	

3. Please shortly explain what the Alaçatı Design Style makes you feel or think?

*Lütfen kısaca Alaçatı Tasarım Tarzının size ne hissettirdiğini ya da düşündürdüğünü açıklayınız.*


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4. Below, there are 6 photos from houses in Alaçatı.

Which of the design style used in the below houses from Alaçatı would you favor if you were to purchase a house in Alaçatı? 1 as the least favored and 5 as the most favored

*Aşağıda Alaçatı'da yer almakta olan 6 binanın fotoğrafı vardır. Eğer Alaçatı'dan bir ev satın alacak olsaydınız bu evlerden hangisindeki tasarım stilini tercih ederiniz? 1 en az tercih edilen ve 5 en çok tercih edilen olacak şekilde değerlendiriniz:*

 <p>The Vernacular Architecture - Vernakuler Mimari</p>					Your opinions about this building/s? <i>Bu Bina/lar hakkındaki yorumunuz?</i>				
1	2	3	4	5					

 <p>The Vernacular Architecture - Vernakuler Mimari</p>					Your opinions about this building/s? <i>Bu Bina/lar hakkındaki yorumunuz?</i>				
1	2	3	4	5					

The Neo-Traditional Architecture - Yeni Gelenekselci Mimari



Your opinions about this building/s?  
*Bu Bina/lar hakkındaki yorumunuz?*

1	2	3	4	5

The Neo-Traditional Architecture - Yeni Gelenekselci Mimari



Your opinions about this building/s?  
*Bu Bina/lar hakkındaki yorumunuz?*

1	2	3	4	5



Your opinions about this building/s?  
*Bu Bina/lar hakkındaki yorumunuz?*

1	2	3	4	5



Your opinions about this building/s?  
*Bu Bina/lar hakkındaki yorumunuz?*

1	2	3	4	5





Your opinions about this building/s?  
*Bu Bina/lar hakkındaki yorumunuz?*

1	2	3	4	5



Your opinions about this building/s?  
*Bu Bina/lar hakkındaki yorumunuz?*

1	2	3	4	5

Thank you for your contribution.  
*Katkımdan dolayı teşekkür ederiz.*

