



**CURRENT RESEARCHES in  
ARCHITECTURE, PLANNING and  
DESIGN SCIENCES**

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**ASSOC. PROF. ATILLA ATİK PH.D.**





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***Editor: Assoc. Prof. Atilla ATİK Ph.D.***

**Editor in chief:** Berkan Balpetek

**Cover and Page Design:** Duvar Design

**Printing :** First Edition-December 2020

**Publisher Certificate No:** 16122

ISBN: 978-625-7680-14-1

**© Duvar Publishing**

853 Sokak No:13 P.10 Kemeraltı-Konak/Izmir/ Turkey

**Phone:** 0 232 484 88 68

[www.duvar yayinlari.com](http://www.duvar yayinlari.com)

[duvarkitabevi@gmail.com](mailto:duvarkitabevi@gmail.com)

**Printing and Binding:** Sonçağ Yayıncılık Matbaacılık Reklam San.

Ve Tic. Ltd. İstanbul Cad. İstanbullu Çarşısı No:48/48-49

İskitler 06070 Ankara/Turkey

**Phone:** 03123413667

**Certificate No:** 47865

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## *Chapter-1*

# **PUBLIC SPACE VERSUS ARCHITECTURAL SPACE: COMPARATIVE ANALYSES OF SPATIAL DESIGN: *BETWEEN URBAN and* **ARCHITECTURAL DIMENSIONS****

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## **ABSTRACT**

This article focuses on the comparative formations of space in two different disciplines, urban and architectural dimensions, based on the concept of 'space' as a volumetric 3D creative design tool. Focusing on the determining principles of spatial boundaries such as creating space, limiting space, creating sub-spaces in large areas, which stand-out within the scope of the subject of space, common descriptors in both urban and architectural spaces have been investigated. Especially today, the open-plan concept, flexibility, dynamism concept in design and space organizations, and light boundary identifiers, including the principles of Gestalt perception, are at the forefront in both residential, office and entertainment spaces, where traditional space limitation elements are almost never used. Some of these principles especially for perception can be classified as; the separation of spaces with. These separations can be classified as; different floor coverings, level changes, the use of 3d semi-open interior structures (which include the concept of gestalt perceptual closure), vertical planes and the use of furniture in space limitation are at the forefront of space organizations today. The urban space researches carried out in the study have also shown that all these principles of interior definition continue in the same way in urban spaces and public spaces, which are also described as outdoor or open spaces. Therefore, two important space dimensions 'urban space' and 'architectural space' design criteria were compared with the researches and the common principles were revealed with the data obtained. Especially with the flexibility and integration of interior/exterior concepts, collective spaces that are designed within high-density housing projects, which we define as semi-private spaces, or private but open public spaces in shopping malls, have increased the design quality of urban spaces, in a collective manner. These both open and close collective public spaces, which are seen in

semi-private public spaces such as shopping malls, are expected to be found in public spaces of the city voids between the buildings in the near future. With the expectation that this study sheds light on the design principles of future public and urban spaces, it is a research on urban spaces today.

Keywords: Gestalt perception principles, urban space, spatial design, urban design

## ÖZET

Bu makale ‘mekân’ konseptini temel alarak ve mekânı hacimsel 3 boyutlu bir tasarım alanı olarak ele alarak; kentsel ve mimari olarak 2 farklı disiplin içerisinde karşılaştırmalı olarak analiz etmektedir. Bu kapsamında öne çıkan, mekân oluşturma, mekân sınırlama, büyük alanlarda alt mekânlar oluşturma gibi mekân tanımlayıcıların belirleyici prensiplerine odaklanarak hem kentsel hem de mimari mekânda ki ortak öğeler araştırılmıştır. Özellikle günümüzde gelişen açık plan konsepti, tasarımda ve mekân organizasyonlarında esneklik ve dinamiklik kavramları ile artık geleneksel mekân sınırlama elemanlarının neredeyse hiç kullanılmadığı günümüzde daha çok algı prensibini de içerecek şekilde hafif tanımlayıcılar hem konut, hem ofis, hem de eğlence mekânlarında ön plandadır. Bunlardan bazıları özellikle algıya yönelik; farklı kaplama malzemeleri ve kot farkları ile mekânların ayrıştırılması, yine algısal olarak kapalılık ilkesini de içerecek şekilde 3 boyutlu yarı-açık iç mekân strüktürlerinin kullanılması, düzey düzlemler yardımı ile mekânların tanımlanması ve mobilyaların mekân sınırlamada kullanılması, günümüzde mekân organizasyonlarında ön plandadır. Çalışmada yapılan kentsel mekân araştırmaları da göstermiştir ki tüm bu iç mekân tanımlama prensipleri dış mekânlar veya açık mekânlar olarak da nitelendirilen, kentsel mekânlar, kamusal mekânlarda da aynı şekilde devam etmektedir. Dolayısıyla yapılan araştırmalar ile iki önemli mekân

boyutu ‘kentsel mekân’ ile ‘mimari mekân’ tasarım kriterleri karşılaştırılmış ve elde edilen veriler ile arakesit prensipleri ortaya çıkartılmıştır. Özellikle günümüzde gelişen esnek sürdürülebilir mimarlık konsepti ile ve iç /dış mekân entegrasyonunda artan bütünleşme grafiği ile ve yine özellikle yarı özel alanlar olarak tanımladığımız yüksek yoğunluklu konut projeleri, alışveriş merkezleri gibi özel ama herkese açık olan kamusal alanlarda özellikle kolektif mekânlarda artış gösteren tasarım kalitesi ile kentsel mekânlar iç mekânlaşma sürecindedir. Dolayısıyla alışveriş merkezleri gibi yarı özel kamusal alanlarda görülen herkese açık bu kentsel hem açık hem kapalı kolektif ortak kullanımlı alanları yavaş yavaş kent içinde ki binalar arası boşluklara da yansıtmaya başlamıştır. Bu çalışma, ileriye yönelik kamusal ve kentsel mekânların tasarım prensiplerine ışık tutması beklentisiyle, günümüzde kentsel mekânlar üzerine bir araştırmadır.

Anahtar kelimeler: Gestalt algı prensipleri, kentsel mekân, mekânsal tasarım, kentsel tasarım



## **1.Introduction**

According to Krier (1979) definition of urban space; ‘if we wish to clarify the concept of urban space without imposing aesthetic criteria, we are compelled to designate all types of space between buildings in towns and other localities as urban space’ (Krier, 1979)

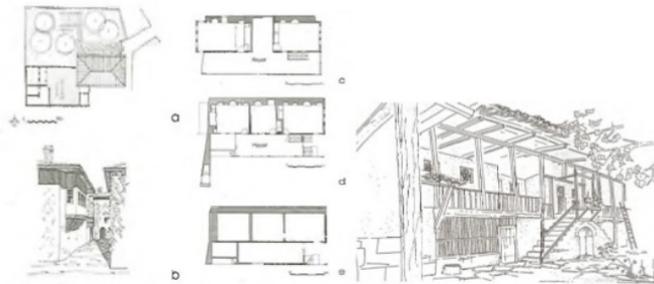
On the other hand, Gehl indicates that ; ‘social activities are all activities that depend on the presence of others in public spaces. Social activities include children at play, greetings and conversations, communal activities of various kinds, and finally – as the most widespread social activity –passive contacts, that is, simply seeing and hearing other people’(Gehl J.2010)

Through these discourses urban space can be defined as city is a system full of spaces. What separates one space from an other is the equipment and material that its’ form of. This rule compromises both architectural and urban spaces, and the quality of any space rises with its equipment that fits with its’ function. In addition, as indicated by Lefebvre (1974) spaces do not have just one dimension, due to their concept ‘space is a social product and it is produced again again by its users, thus its a dynamic and active concept’ (Lefebvre, 1974).

According to Lefebvre’s discourse; spaces have interdisciplinary dimensions and formed by; 1) physical features (equipment&materials), 2) social features (user) and 3) functional properties (activity that will take place) which compromises all kind of spaces. Thus, space is a physical area that finds its form and concept by its function, meaning by its context, and even architectural or urban, all spaces have to be determined physically through its concept and context. Thus in the paper; space identifiers compromise the main research area in the paper for both architectural and urban spaces within a comparative manner. Firstly, urban space identifiers and principles have been introduced,

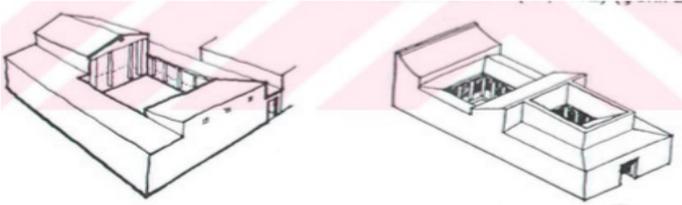
than spatial identifiers of an architectural space have been given and at common principles have been determined at the end.

Infact, urban and architectural spaces have been begun to come together side by side for a very long time ago in architectural history for example at Turkish house. The integration of ‘street-courtyard-rooms’ concept is very old and is one of the best samples that indicates the integration of ‘public-semipublic-private’ spaces in one project; Turkish House. As indicated by Kuban; In terms of architectural dimension, Turkish house with its front Street and courtyard create ‘public- semi public spaces’ together as the first housing typology in the history and known as ‘Hayatlı Ev’. (Kuban D.) (Figure 1)



**Figure 1.** a.site plan, b:Street view, c:first floor, d:ground floor, e:basement, f: hayat facade, g: Street facade (source: Kuban D.,Türk ‘Hayat’lı Evi)

In addition to Turkish house ‘inner courtyard’ concept, also Greek and Rome house shows similar principles in the history with theri inner courtyards as the sample for integration of building and landscape at European countries. (Figure.2)



**Figure 2.** a.Greek house in Pire, .b.Roma House in Pompei

## **PART 2: Introduction to ‘urban / urban space / urban design’ definitions**

### **2.1.An Introduction On Urban/Urban Spaces, Public and Public spaces**

In the planning processes, which are ; ‘spatial scenarios produced for society’ in a sense, it is necessary to focus on public spaces and to be planned by considering the socio-cultural and economic structure of the society, trends, change and development dynamics. The production of space with the public, which will respond to the changing social and cultural structure of the society, should create spatial solutions with diversity that will enable all segments of society and multi-faceted human actions’. (Çelikyay,2016 )

The process and tool that will create this and give life to planning decisions is urban design. Public spaces; streets, avenues, squares, market places, etc. shaped in planning processes that include two-dimensional physical plans gain a third dimension in the urban design process. Urban design is a design process that takes into account the social environment and society as well as the physical spaces of cities. Urban design projects create social life for human actions such as; pedestrian crossing axes, resting areas, communication and socialization areas, activity areas. (Çelikyay,2016 )

Urban spaces and the elements that make up these spaces, create images in the mind of an individual and images and culture, shape the ways people interact with the environment they live in. In this context, the city appears as a complex of images, an environment created by the individual effects of the images, or a holistic image that is orderly, harmonious and has a rhythm within itself.

In addition, the word ‘public’ in the current dictionary of the Turkish Language Association; it is defined as ‘the whole of the people in a country, the people public’ and ‘public space’ as ‘all of the state organs that serve public’. It is understood here that the public, which will be associated with the public sphere, includes the people and the whole of the people rather than state organs. There is no ‘public space’ without ‘public’, therefore, ‘public sphere’ is the area that belongs to all citizens. (Çelikyay, 2006) (Figure 3)



**Fig.3.** a) İzmir Deniz Projesi, b)Alsancak-Liman-Konak Köprüsü

According to Ardent; public space is ‘visible and heard by everyone’ and is ;‘a world for all of us, separate from what is privately owned by us. Visibility and audibility in Arendt’s definition adds ‘publicity’ and ‘openness’ to the public sphere by removing privacy. It is possible to conclude that the public sphere is ‘common space’, as in the perspective that defines the World as ‘our common planet’. (Brunland Report,1987)

Public spaces that form the urban open space network determine the texture typology of the city and the urban morphology

gy. The ‘void’ areas outside the buildings are grouped under two main headings as geometrically; 1) pointal (collecting-dispersion spaces) and 2) linear (transition spaces) (Kürkçüoğlu&Ocakçı, 2015)

After leaving private spaces such as; residences and workplaces, areas such as; sidewalks, streets, avenues, squares, parks where the individual is located constitute public spaces. Public spaces, which are not only a transitional space, are also the socialization areas of the city dwellers. Public spaces consisting; streets, stops, stations, marketplaces, urban open green spaces, etc. also imposes equal responsibilities on citizens regarding the protection and sustainability of public space.(figure 4-5)



**Fig.4.** a) Trees shape the space, b) Structures ,c) İzmir watch tower as pointless element that orients surrounding environment



**Fig.5** a-b) Pedestrian way that has been expressed by different material usage in the basement, an artful street İzmir /Alsancak., c)Two sided buildings shape the urban space in Karşıyaka Bazaar İzmir

## 2.2. A Short Brief on Urban Design

Urban design emerged as a new concept in 1960 and later in western countries to fill the gap between spatial planning decisions and architectural discipline. Streets, avenues, sidewalks, pedestrian zones, squares, marketplaces etc. in the two-dimensional spatial organization drawn in physical planning, public spaces are designed in the urban design process. Urban design includes all planning at 1/500, 1/200, 1/100 and more detail scales. The urban design process, which starts based on planning decisions, extends to the design of the buildings surrounding the public space as well as the public spaces. (Çelikyay, 2006)

With in the spatial organization of public spaces, the basic stages and actions that direct urban design processes are as follows:

- *Definition of urban spaces (semi-private-semi-public spaces, public spaces)*
- *Determination of existing buildings*
- *Determination of the items to be protected*
- *Determination of current functions*
- *Urban image analysis*
- *Analysis of the facades that form the borders of the public space*
- *Analysis of building typologies and architectural styles*
- *Preparation of urban design-urban landscape design guides*
- *Design of barrier-free pedestrian spaces*
- *Ergonomic and safe public space design*
- *Ergonomic urban furniture design-selection*
- *Including urban public art elements*
- *Image analysis of the designed urban space (Çelikyay S., 2006)*

### 3. INTRODUCTION TO THE PRINCIPLES THAT CREATE URBAN SPACES

Urban space principles are determiners that designers use during the creation of spaces with proper equipment, material and furniture through the function of that space. These principles essentially regulate the relations of all parts or elements that make up the city and define these relations. (Yıldız, 1996)

There is a relationship between two things standing side by side. Gehl (2011) expresses these relations, which express the mutual interest between two things: ‘When you bring people together, there is a common atmosphere of enjoyment and entertainment that none alone can provide; thus, when you put the buildings together they give visual pleasure that none of them can give alone’ (Gehl, 2011). In this context, Cullen defines; one building as architecture and two buildings as townspace because two buildings are the beginning of relationships. This reveals the relative situation of two buildings, which are not in a single building design.

He concludes his discussion by saying; *‘there is actually an art of architecture’ as well as ‘an art of relations’*

These principles constitute a city-specific knitting language that enables the spatial and formal conditions of the city to be formed in a meaningful integrity. The principles that make up this knitting language by relating the parts that make up the city with each other will be examined under the following headings: (Yıldız 1996)

- \* *Spatial closure,*
- \* *Continuity of the borders,*
- \* *Creating a visual axis and perspective,*
- \* *Orientation*
- \* *Providing continuity in circulation,*
- \* *Functionality*

- \* *Designing with different planes*
- \* *Use of ground plane and objects (materials and urban furniture)*
- \* *Capturing the human scale*
- \* *Ensuring continuity between locations*
- \* *Providing inside-outside relationship*
- \* *Ensuring the readability of the city*

In the paper, its aimed to compare Urban Space with Architectural Space to demonstrate the discourse that ‘URBAN DESIGN IS ARCHITECTURE WITHOUT ROOF’...in other words urban space is an other dimension of architectural space.

Thus, spatial design principles have been examined for both urban spatiality and architecture spatiality - to explore the similarities and common features of urban and architectural spaces.

Through this aim; firstly urban space design principles have been introduced, than spatial design principles have been presented and at the end common features for both Urban & Spatial design have been given.

**1. Spatial closure:** One of the most basic requirements of urban space is that the relations of the limiting elements with each other to provide the physical enclosure effect in a way that defines the spaces sufficiently. This effect of urban spaces, which are considered successful in various stages of architectural history, is based on the principle of defining the urban space as an interior space unit by providing lateral closure in the space.

The spatial enclosure effect is largely determined by the ratio,  $k$ , between the height of the defining surfaces and the width of the space. This also ensures the establishment of a balanced relationship in scale and proportion between the surrounding structures and the created space.

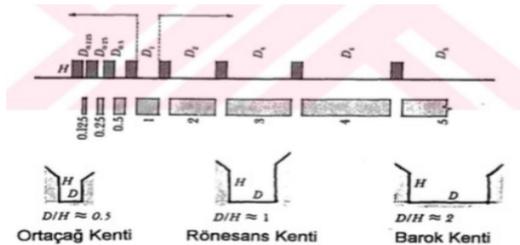
In case the urban space is a street or a square, there are differ-

ent rates according to these two variables in terms of the closeness effect. (Yıldız , 2006)(Figure 6)



**Fig.6.**Street samples with two sided close buildings that create enclosure

According to Ashihara (1983); when the distance (distance = **D**) between buildings in street spaces is equal to the height of buildings (height = **H**), when the ratio of distance to height is **D / H = 1**, full closure is provided and a balance is established between these two variables. As this ratio grows, the effect of enclosure decreases, and as it gets smaller, the urban space creates a dense and congested texture with the effect of more closeness. The **D / H** ratio on the streets is 1,2,3..which is positive in terms of the blockage effect and applicable rates. When this ratio is greater than 3, the sense of space disappears completely and therefore, closure cannot be achieved.(Figure 7)



**Figure 7.** D / H ratios that give a closed effect in street spaces

On the other hand, by using Gestalt theory of closure and per-

ception, spaces can be determined more flexibly. For example; the space defined by columns almost never gives the effect of closeness, the space defined by the walls but with open corners provides more closeness and finally the space with its inner corners gives a feeling of complete closure.(Yıldız, 1996)(Figure 8)



**Figure.8.** Gestalt theory of closure effect on the definition of space

**2. Continuity of borders:** Spaces are generally determined by their borders that are mainly walls which building facades act as these walls at urban spaces. The creation of the effects of closeness and encirclement in the urban space brings along the concept of continuity of the ‘city wall’ that defines and surrounds the urban space. In this respect, the principle of continuity of borders is also considered as another principle closely related to the relationship of closure, which is its continuation or, in a sense, the result of it. For example, Pompidu Center in Paris which is an arts and culture center with its huge mass and high-tech facade design, creates a huge public space in the front as the continuity of interior to outside with similar outside activities, such as open air festivals, concerts and temporary exhibitions. (Figure 9)



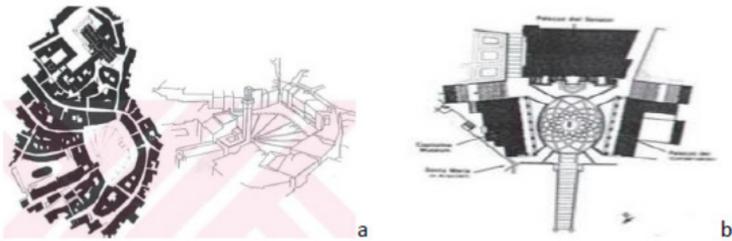
**Figure.9.** Pompidiu square, Paris and huge courtyard in front of the building as public space

The success or failure of urban space depends largely on the continuity of its limiting walls and the character of its facades. The rhythm, proportions, materials, colors and decorations of the openings (windows and doors), the protrusions, colonnades, eaves and the silhouette of the wall that characterize this wall are as important as the height of the wall that gives scale to the urban space. Because this wall creates a border separating public and private spaces on the one hand, and on the other hand, establishes visual and functional connections between public and private spaces. In other words, the city wall creates an environment that both separates the private life inside and the public life outside, and brings them together.(Yıldız 1996)(Figure 10)



**Figure.10.**a) Street in İzmir, b-c) In Amsterdam

**3. Visual perception and perspective creation:** Axes, a linear design element that usually connects two points, are used as a powerful force organizing buildings in urban designs. In urban design, the formation of urban space based on the axis that is formed by mostly symmetrical arrangements of buildings. Landscape elements along a strong axis in the whole or a certain part of the city, emphasize the desired elements in the city that are visually connected to each other. (Figure 11)



**Figure.11.** a) Circular axes, b) linear axes

Moughtin (1992) emphasizes that, in order to avoid this drawback, the length of the axis should not exceed 1.5 km, which is the maximum possible distance to distinguish a human form from long distances in the urban scale, depending on human visual perception. If the length of the axle exceeds this distance, it is possible for the designers to break the axle, create some visual games (landmarks, key transitions) along the axle, reduce the daunting length of the space, know the goal that people will reach, and thus relax psychologically.(Yıldız, 2006)

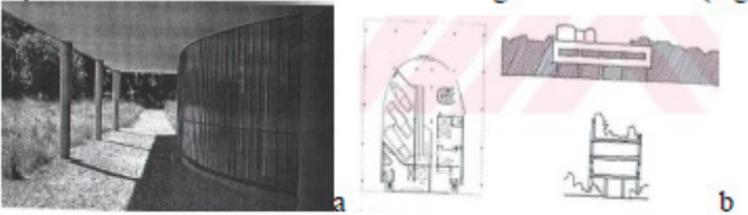
**4. Orientation:** The principle refers to giving a certain direction to the arc movement in line with the objectives in urban design and to channel the pedestrian movement to the desired points. In this respect, it is possible to see orientation as the basic

element that organizes the urban circulation system. Spreiregen 1965 states that such spaces define linear movement in urban design. With this feature of the guiding principle, it is closely related to the principle of creating a visual axis and perspective. They also have functional features that direct the human movement in the urban space. The application of this principle to urban space design can be achieved with different spatial forms. For example, urban spaces designed in the form of a corridor, a channel, or a street realize the movement of pedestrians in the desired direction, which creates a strong attraction force.(Fig.12)



**Figure.12.** Mesta Village, the corridor like streets in the village that connect to the squares

When this pedestrian orientation is arranged for houses, it becomes semi-public which the users and visitors of the house are oriented to the interiors. Interesting details that allow the transition between the building and the landscape can also be seen in Le Corbusier's architecture. On the ground floor of Villa Savoye, the floor covering between the pilots and the glass surface creates a natural transition element between the building and the landscape, giving the appearance of partly landscaping and partly belonging to the building. All these reveal the importance of the orientation principle as one of the main factors determining the urban form. (Figure 13)



**Figure 13.** a-b) Transition elements between the building and landscape

**5. Continuity in circulation:** It is based on the principle of providing the continuity of the pedestrian road and vehicle circulation separately in the urban space with the idea of creating a circulation network. However, walking which is always the most basic way of transportation, gives the opportunity to perceive the environment in a versatile and powerful way, increases the opportunity of people to meet each other. The flexibility walking provides at close distances is extremely effective in the use and living of the city. Therefore, priority should be given to pedestrians and pedestrian circulation in cities.(Figure 14)



**Figure 14.**Separation of pedestrian and bike circulations in different planes

## 6. Functionality

The aim of the space to undertake certain purposes is the basis of creating space and the reason for the existence of space. In this context, this principle, which reveals the relationship between space and usage / activity and can be called ‘functionality’, is in fact the basic input of any type of space design, as different functions bring along different spatial configurations. According to Trancik, the most essential and indispensable element of urban space is the human actors who use the space and give it life. Considered in this context, the basic condition of creating living and vibrant urban spaces is the functionalization of the urban space in accordance with the human life in the region and the purpose to be realized. Only in this way can the urban space live with its surroundings and contribute to urban life. (Figure 15)

According to Gehl (2010), Sitting landscapes; stairs, facades, details and all kinds of urban furniture should as a rule provide a wide range of supplementary, secondary sitting opportunities. Sitting landscapes at the Sydney Opera House and at Pioneer Courthouse Square, Portland, USA(Gehl J. ) (Figure 15-16 a-b-c)



**Figure 15.** Stairs that also act as urban furniture: sitting element



**Figure 16.** Multifunctional sitting elements (Gehl J.)

**7. Designing with different planes:** This principle, which envisages designing with different planes by creating level differences between spaces, plays various roles with its positive effects in urban space design. First of all, the use of different planes brings movement and dynamism to the urban space and provides a richness of the design in the third dimension. The shaping of the city floor with different planes contributes to the urban space both visually and functional. For example, level difference can be used to separate the seating area and circulation area in a park or square. (Figure 17)



**Figure 17.** An example of a successful city square focused on city and pedestrian, Victoria square Birmingham

**8. Using the ground plane, objects (furniture) and structures to define different public spaces:** The handling of the city floor, which differs with its material, color, texture, patterns, and in the urban space, columns, sculptures, fountains, monuments, water, trees, structures, urban furniture various awnings, kiosks, seating groups. The use of all kinds of objects and complementary elements such as lighting elements etc. constitutes another important fiction of urban space design. It is possible to summarize the functions undertaken in urban space design and their contributions to urban space with the composition of the 2nd dimension of the city floor consisting of different patterns and elevation differences:

- \* To visually enrich the urban space and to create a common architectural language

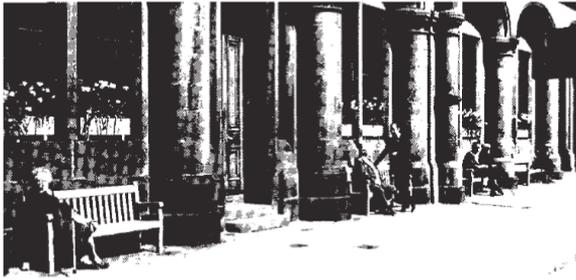
- \* To ensure the continuity of circulation in the urban space

- \* Contributing to the perceptual features of the urban space with elements such as trees and water; Bringing nature to the urban space as well as creating a rich urban space with the sound of the water element, flowers, scents and shadows of the trees.

As a general rule it is only the manufacturers of benches who benefit when benches are liberally, but randomly spread out in public spaces.(Gehl J.2011) (Fig 18-19-20)



**Figure 18.**In the urban space, the trees enable the urban elements to be completed with nature



**Figure 19.** Well designed cities offer good sitting opportunities placed carefully in the most favorable spots (Aberdeen, Scotland) .(Gehl J.2011)



**Figure 20.** The most popular spaces to sit can be found at the edges of open spaces, where the sitter's back is protected, the view unobstructed and the local climate most favorable. .(Gehl J.2011)

To create an emphasis by determining the focal point of the space, thereby giving the urban space order and hierarchy, and strengthening the structure of the space.(Fig.21)



**Figure 21.**Using objects as focal points

By defining sub-spaces that allow different activities to take place in the urban space, to ensure the organization of the space, to support the activities taking place in the space and thus to increase the use value of the space.(Fig.22)



**Fig.22.** a)Using floor materials, b-c)Using street furniture

Under the name of beautifying Paris, a total of 55 hectares of land was opened to design within the scope of the old area renovation project dating back to the 1860s. The challenge was to create an urban space to reflect the 21st century park. Tschumi considered the park as a wide opening for visitors to explore. Parc de la Vilette was designed by its architect as a space for various activities and interaction that evoke a sense of freedom in an order established with points to reference its visitors. (Fig.23-24)



**Fig.23.** Parc de la Vilette, Paris(source: [www.arkitektuel.com/parc-de-la-vilette](http://www.arkitektuel.com/parc-de-la-vilette))



**Fig.24.** Pop Art Park Beşiktaş /İstanbul(source: [www.arkiv.com.tr/proje/pop-up-park-istanbul](http://www.arkiv.com.tr/proje/pop-up-park-istanbul))

**9. CAPTURING THE HUMAN SCALE:** the issue of relating urban space dimensions to the human scale has been another important subject of urban space design. The use of human scale in the urban space is the fact that human beings approach spaces that define their own dimensions by enabling them to establish a one-to-one relationship with the space, to feel that they belong there and to get closer to the space.(Fig 25-26)

Moughtin (1992) mentions a hierarchy of scales of different scales in urban design, considering the human scale. These scales are:

- \* Close human scale 12m. (intimat human scale)
- \* Normal human scale 21-24 m. (normal human scale)
- \* Public human scale 1.5 km. (public human scale)
- \* Superhuman scale or monumental scale (superhuman or monumental scale)
- \* Extra human scale (Moughtin,1992)



**Fig.25.** withdrawing the high masses and allowing the lower masses to describe the space is effective in preserving the humanistic scale of the urban space.



**Fig.26.** Praca do Comercio Square in Lisbon, as a transition element that prepares people to the scale of the square, brings people closer to the human scale .

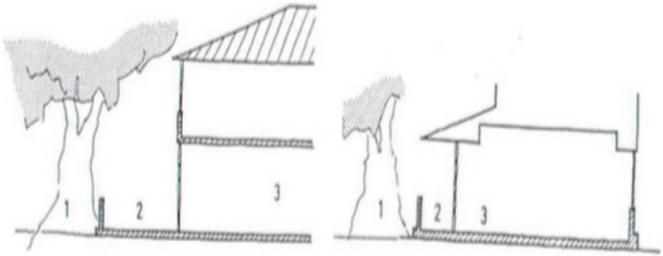
## **12. ENSURING THE INSIDE-OUTSIDE RELATIONSHIP:**

In all urban design works, the transition between interior and exterior spaces is of great importance. In this respect, where the interior space ends, how and where the outer space begins, how the boundary line between these two spaces is preserved and how it connects to each other is another important feature of urban design.

Trancik 1986 proposes the use of closed spaces covered with glass, which maintain an open public space understanding in

terms of function and use, in order to create the necessary transition between the inner and outer worlds. These types of spaces gain importance because they create urban public spaces that can be used twelve months of the year in very cold northern climates where open urban spaces are not used sufficiently.

In ensuring fusion between indoor and outdoor spaces, depending on the climate and culture of the place where the urban space is located, it is considered as a whole consisting of open, semi-open or semi-closed and closed spaces.(Fig.27)



**Fig.27.**Transition elements connecting lthe landscape to the building in Wright’s Ward Willits house

In Wright’s buildings, the outer wall of the building is not the dividing border between the building and landscape. It is more like a screen that defines the interior, but also open the interior to exterior and the landscape. As an architectural space, the building is in another space and this space is the natural space consisting of the landscape.(Fig.28)



**Fig.28** An arcaded street in Bologna: this pedestrian zone, protected from external influences, creates a very rich and impressive urban space perception where the effect of light and the warmth of the shadow is constantly changing.

Curran (1983); the region where these two different spaces meet each other as the ‘zone of transition’ and emphasizes that the way this area is handled at the ground floor level of the building determines the character of the transition between interior and exterior. These semi-open, semi-closed space types, which are generally called transition or intermediate spaces, can be designed as various eaves, arcades as spaces defined as ‘city room’. Arcaded streets can be effective in establishing an indoor-outdoor relationship, as well as increasing the functional and perceptual value of the urban space.

### **13. ENSURING THE READABILITY OF THE CITY:**

According to Lynch (1965), the legibility value is formed by the urban appearance and urban parts being easily recognized with a distinct clarity and placing these parts in a harmonious and consistent pattern.

The readability of the city components also increases the image of the city. In this context, there is a directly proportional relationship between the readability value and the image of the city. With the increase in readability, the image value of the city

also increases. According to Lynch five elements that make up a rich perceptible and clearly readable city image are;

1. ROUTES, 2. ZONES (DISTINCTS), 3. NODES (NODES),
4. ROPER POINTS (LANDMARKS), 5. LIMITS (EDGES)

Therefore, a city that can be read within the scope of these components is a city whose roads, regions, nodes, borders and benchmarks can be easily defined and grouped within the whole urban pattern.

### 3rd PART: SPATIAL DESIGN AND PRINCIPLES

This part mainly introduces; ‘Contemporary Space Architecture: Spatial Design’ over recent day interiors. Today its generally found that there is a rising demand to flexible dynamic and adaptive spaces that are formed by light elements instead of rigid walls.

New spatial identifiers have been introduced for flexible and adaptable interiors to constitute the main focus due to open plan concept as dynamic space differently from traditional space organizations (static space). (Figure 29)



**Fig.29.** Dynamic space versus static space concept

#### 3.1. Introduction of Space and Spatiality

Space architecture is an important dimension that distinguishes it from all other 3-D production and design branches. (Necdet Teymur) Space is a place of a person or a group of people very simply. Space is an empty place that is determined by structure,

material and character of organization where human beings, human relations involved and it's different from the area. (Şengül Öymen Gür) Loidl & Bernard (2003) indicated in their book titled as 'Opening Spaces' that; "Pure space is an attempt to depict the (intellectual) construct of human space creation pictorially: space as a self-sufficient, inward-looking structure, characterized by equal, continuously closed boundary walls and a uniform, level surface. Space is a unit and we are in the middle of it" (Loidl & Bernard, pg:55, 2003).

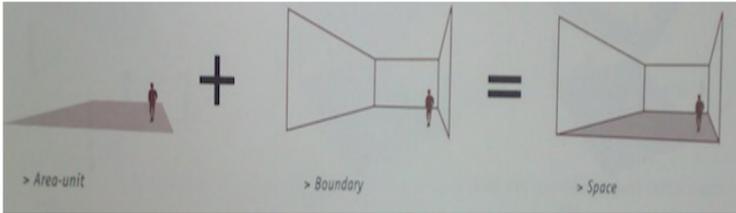
On the other hand, Lefebvre (1974) defines space as a social product and signifies that; space is neither a mere abstraction nor a perceptible thing. Space with all its dimensions is a content and reality, so it's social. Thereby, it's sum of relationships, and it's not inanimate and stable. Space is alive, fluid and changeable. It always extends to other spaces and comes back, stays on other space and ensures the production of existing space (Lefebvre, 1974). And when space is 3 dimensional, weak, implicit, flexible and social, it becomes spatiality. By these space definitions, it has been indicated that space has both physical and abstract dimensions.

Description of Spatiality: Although the descriptions up to here are based on space, in fact the use of vertical planes in a weak way has defined spatiality with three-dimensional spaces. And since spatiality is a different concept from space, it is necessary to define it in different ways. First of all, spatiality is a post-phenological approach, that is, the post phenological area is spatial. It is the combination of space and area, physical and perceptual, and design and technical drawings. And reflects the user identity. As a result, Lefebvre's space trilogy; the living/perceived/ designed space approach was introduced at the beginning of the chapter. This trilogy carries the living-perceived-designed dimensions of the space into a social-user identity-physical space,

and the space becomes a spatial design socially produced by the user's identity as a physical production. (Lefebvre, 2014)

Degree of Spatiality: In addition, determining the degree of spatiality depends on how integrated and fit the user (here the users are new generation small households) with the furnishings and spaces of the small house. Thus, small dwelling is perhaps one of the best areas of testing spatiality because it requires a creative design and spatiality makes the spatial experience perceptual and visible. Spatiality manifests itself in small housing designs, how the small house adapts to a variety of small household life styles, and how the flexibility concept uses spatial associations differently. Space is therefore important for small residential design, creating spaces in an integrated manner and for short periods of time. Spatiality is a design quality, and exist at especially in contemporary samples.

Also as expressed by Loidi & Bernard (2003); "Area-unit spatial boundary relates to each other reciprocally: the weaker the 'spatial boundary' is, the more indistinctly it will function as a space-creating criterion, and the area-unit will have to assert itself all the more 'strongly' and clearly (and vice versa). The criteria 'weaker' and 'stronger' or 'clearer' always relate to degree of unity of area-unit boundary, or the degree to which they differ from their surroundings" (Loidi & Bernard, pg:50, 2006). (Figure 30-31)



**Figure 30.** 1.st position; space is area unit and three-dimensional boundary

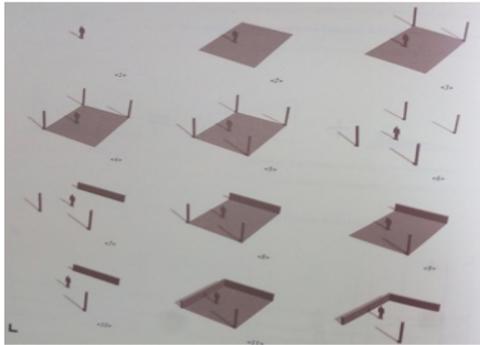
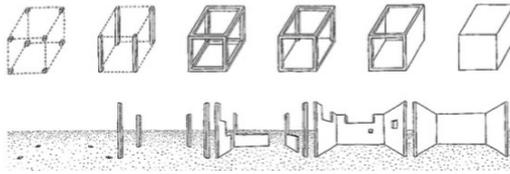


Figure 31. 2<sup>nd</sup> position: the weaker the boundary, the stronger the area (and vice versa) (Source: Loidl H. & Bernard S, 2003)

As indicated by figures, spaces can be defined by different sort of architectural elements physically such as; nodal elements (columns), vertical planes (walls), volumetric forms and level changes. By using planes more strong and enclosed spaces can be defined, whilst, by pointless elements more open, weak and integrated spaces can be determined, thus, the form of architectural elements create spatial degrees between weak to strong (Meiss, 2013). These dynamics between implicit to explicit or infinite to strongly defined borders of spaces create **spatiality** degree of spaces. The degree of spatiality increases from static to dynamic organizations and revealed into commonly open plan configurations with flexible and adaptable usages which does not require any constructional changes. Thus, the degree of spatiality rises by weak structures, open spaces which can integrate and expand easily, transform quickly and adapt to different configurations due to its users' necessities.



**Fig 32.**Degrees of closeness (Source: Meiss P. (2013),pg:131)

### **3.2. Spatial Design (weak space identifiers)**

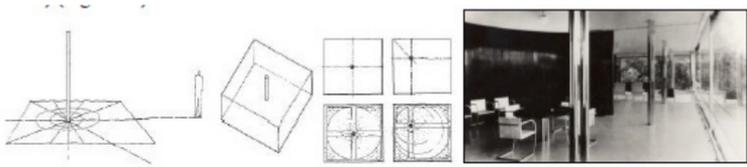
These identifiers act as interior walls of traditional space organizations which able to create sub spaces in one big open space implicitly, without cutting fluidity of spaces increases flexibility of interiors with highly integrated spaces instead of segregated closed spaces of traditional organizations.

The spatial identifiers have been classified under 6 in the study as;

- 1.Nodal partitions (columns) (flexibility)
- 2.Vertical planes (flexibility + expandability)
- 3.Fix-furniture (convexity)
- 4.Level changes (flexibility + expandability)
- 5.Material differences (flexibility + expandability)
- 6.Three dimensional (3d) space modules/structures
- 7.Over head plane (ceilings) & Artificial Lighting & Acoustics

#### **3.2.1. Nodal Partitions (columns)**

A vertical linear element, column or tower, establishes a point on the ground plane and makes it visible in space. When centered in space, a column will assert itself as the center of the field and define equivalent zones of space between itself and the surrounding wall planes. (Ching, 1996) (Figure 33)

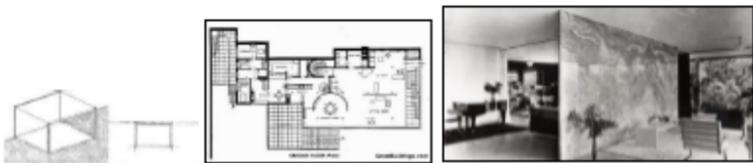


**Fig.33.** Columns defining spaces. Source: Ching F. 1974, Architecture & Form & Order

When centered in space, a column will assert itself as the center of the field and define equivalent zones of space between itself and the surrounding wall planes. When offset, the columns will define hierarchical zones of space differently by size form, and location.

### 3.2.2. Vertical Planes (free standing walls)

\*A single vertical plane, standing alone in space, has visual qualities uniquely different from those of a freestanding column. A vertical plane has frontal qualities, its two surfaces or faces front on and establish the edges of two separate and distinct spatial fields. (Figure 33-34)



**Figure 33.** Barcelona Pavilion, Mies van der Rohe

### \*L-Shaped Planes

The L shaped configurations of the planes are self-supporting systems that can stand alone and because they are open ended, they define fully flexible spaces. They can be used with different elements in the formation of the space and define a wide variety of spaces.



**Fig.34.** L shape walls Source: Ching F. 2010, Architecture, Form, Order

### 3.2.3. Fix Furniture

Furniture has space definition ability in open spaces and creates sub-spaces in which different functions occur. As seen at figure 14, Philip Johnson’s glass house project, there is one open space and there are sub-spaces such as; dining, working, sleeping, and cooking, living spaces in that one big space which is made of glass facades. Here the separation of different functional spaces is achieved just by using fix-furniture in a very weak way. (Figure 35)

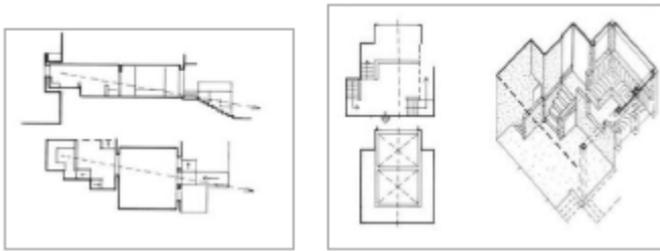


**Figure 35.** a-b-c) Multi-functional fix furniture, they separate spaces and also have functions

Source: a-b)www.arkitera.com, c)Glass house New Canaan,- Connecticut,1949,Philip Johnson \_Ching 1996

### 3.2.4. Level Changes

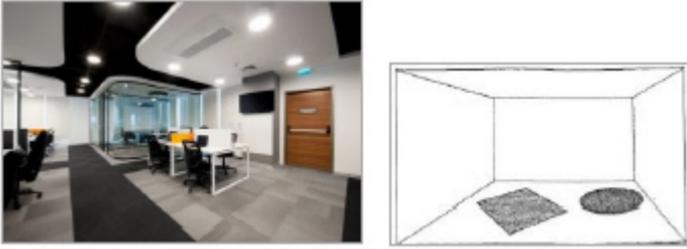
Raising a horizontal base plane makes a big difference in a large spatial organization. By elevation differences, edges are formed, spatial flow obstacles thereby spatial boundaries are determined. (Ching, 1996) Adolf Loos' dwellings are marked by a maximum of three dimensional compactness and a concentration of length, width and height. Sitting on the U-shaped seat with one's back to the front of the house, one can look out across the music room (when the sliding doors are open) and down into the garden; visibility. (Figure 36)



**Figure 36.** a) Raum Plan, Adolf Loos, Moller house, Vienna,  
b) Raum Plan, Moller house.

### 3.2.5. Material Differences

The surface articulation of the ground or floor plane is often used in architecture to define a zone of a space within a larger context. (Ching, 1996) (Figure 37)

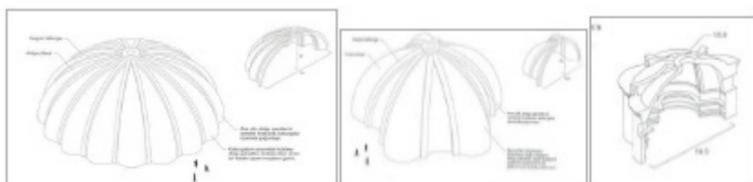


**Figure 37.** a) Different floor and ground coverings define different spaces, b) Different floor and ground coverings that define different spaces

Source: Ching F.1979, [www.arkitera.com](http://www.arkitera.com)

### 3.2.6. Three Dimensional Space Modules Structures

Three dimensional space structures can be also degrees from weak to strong, its difference from other space identifiers is to exhibiting floor, wall, ceiling borders all together. Thereby, space structures are the strongest space identifiers weakly, they can be developed from pure geometric forms such as; cube, core, prism, domes, vaults, etc. and they can create 3 dimensional sub-spaces in one big space. (Figure 38-39) Taking inspiration from the warm hospitality of Azerbaijan, the architects used custom-made wooden ‘cocoons’ that break up the large volume of the terminal, creating a sense of welcome and discovery. These forms vary in size and house an array of amenities within; they are built with a steel profile and Ayous timber structure with oak veneered birch plywood cladding. The furnishings are made of tactile natural materials such as wood, stone, and textiles and spaces are gently and warmly lit, upending the usual airport typologies.



**Fig.38.** Spherical modul space creators, Source: Moussavi,2009



**Figure 39.** Module structures produced from pure forms; domes and vaults.

### **3.2.7. Overhead plane (ceiling) & Artificial Lighting & Acoustics**

The ceiling plane of an interior space can reflect the form of the structural supporting the overhead floor or roof plane. Since it need not resist any weathering forces nor carry any major loads, the ceiling plane can also be detached from the floor or roof plane and become a visually active element in space. Over head plane can define very simply a different functional space by its form visually. Interior ceiling plane can be designed in order to rise interior comfort, and its form can change due to lighting and acoustics conditions. (Figure 40)



**Fig40.** Overhead planes (Source: a-b-c Ching F 1979, d-e www.arkitera.com)

#### **PART 4 .CONCLUSIONS**

In the article, it is aimed to compare urban and architectural space design principles and it is tried to find out whether there are common design criteria in two different space dimensions. As a result of researches on urban design, urban space and public spaces from academnik sources, common principles have been encountered in urban and architectural space design as above;

1.The perceptual difference made in the flooring with the material difference has been seen to provide the spatial separation equally strongly in both interior and urban space scales, even in the urban space, especially in the creation of roads and connections from the urban image elements of Lynch (1996) has a very strong perceptual effect and on an urban scale; It has been found to be used for separating pedestrian-bicycle-vehicle roads.

2.The success of working with different levels / planes in creating sub-spaces perceptually with in large areas and create different functions in the space, found successful both in interior and urban scale.

3.The use of singular / L-shaped / U-shaped vertical surfaces, that is, the walls have created spaces for sitting and socializing in

front, especially in urban spaces, so this principle is equally successful in both interior and urban spaces.

4. Again, the use of point-like elements such as; columns in interior spaces, pillars in squares in urban spaces, clock towers, etc. were found equally successful in defining their surroundings as space in both space scales.

5. Incomplete three-dimensional structures (with the closure principle of Gestalt) are defined as different functional spaces by being customized in both interior and urban spaces, with in large areas.

6. In the same way, top flooring, suspended ceilings and roofs are effective in creating interior spaces, but in urban spaces as outdoor spaces, that are already described as ‘roofless architecture’, have already given their place to natural elements, like trees for shading features.

7. Finally, while the principle of defining space by furniture is very effective in interior spaces and provides a strong separation between functions, this principle has been replaced in public spaces in terms of instinctive security. As the urban furniture has not been used very effectively yet, it was observed that the green surfaces with seating elements in front of them are used generally.

As a result, it has been found that the design principles used in the formation of both interior and urban spaces are generally common, in addition, they include Gestalt perception principles.

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## *Chapter-2*

# EXAMINATION OF POSITIVE- NEGATIVE SPACE CONCEPTS IN URBAN DESIGN SCALE

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## **Introduction**

The most common use of urban life from history to the present day is urban open spaces. These places have been an important part of the urban culture as the main element of the city from antiquity times to the early periods of the Republic. However, with the rapid urbanization phenomenon experienced by Turkey in the accelerating development process starting in the 1950s, cities are constantly growing and changing quality. Urban spaces; the design is under pressure of economic rationality, and identityless, unqualified and similarly characterized spaces emerge with the oblivion of the urban image of Anatolian cities of the past (square, street, courtyard, human scale...) and urban culture (urbanity, awareness of urbanity and values experienced in the city, tradition, tradition,...) [1].

Concepts such as urban space design, formulation of environmental-human interaction, formal construction of the city and quality of urban space are common in today's architectural literature and in all areas of our lives. Efforts to improve the quality of cities and urban spaces are also gaining increasing importance today[2].

Many of the practical and conceptual problems we face about urban/public space in cities are methodological. This is due to insufficient information about what is understood or what is meant when it is called "urban/public space".

In fact, the incomprehensible of this confusion is that social, political, functional and aesthetic issues can be overcome not indiscriminately, but in scientific terms with the research of experts and related good solutions.

In order to understand the "quality" of urban space, it is a necessity to know first what the city and urban/public space concepts are. However, in order to understand the relationship between urban and human, it is necessary to determine what the

human needs and requirements are and in parallel with these relationships, by its users; how these spaces are perceived is also of special importance [3]. Within the scope of this study, the concept of positive and negative space will be processed as a parameter in the content of the quality concept and its qualities in urban space. It will be examined how positive and negative space is explained conceptually, what is used to define or describe, what is the place of this concept in urban design and what advantages and disadvantages it brings to the user.

### **Urban Space Concept**

This space, which is formed by the relationships and closeness of the structures with each other and other elements in the exterior, is also called an “urban space”. According to another recognition, “Urban space; it is called places that differentiation over time depending on the socio-economic and cultural structure of society, where common or personal needs are met as a result of collective life in cities” [4].

According to Zucker (1959)[5], space is a structural organization created for human activities and shaped by certain factors. Gür(1996)[6]describes the place as follows: The space is a formation determined by the structure and character of the organization in which man, human relations and the equipment required by these relations are included and covers the boundaries.

Madanipour said its urban space is “physical and accessible to all; are defined as “places that remain within towns, cities and rural spaces” where foreigners and locals can enter with little restrictions [7].

Rob Krier[8] defined the “urban space”, while stating that all outdoor spaces can be called urban spaces if they are not evaluated aesthetically.

The two main elements of the urban space are the “street” and “square”, which give jobs to cities and are the focal points of urban life. Streets and squares provided the physical and spatial quality of the city and were the most important elements in the social life of the cities during the periods [9]. In urban space, the streets represent roads, communication networks and movement channels, while the squares represent the center, nodes and gathering places. In this context, there is a sense of continuity in the lively and binding streets, while the sense of closedness prevails in the static space squares with a collector and fusing feature [10].

### **Urban Space Organization**

The urban spaces to be addressed depending on the organization of urban spaces are streets and squares. In order for places of this scale to be perceived as positive and negative spaces by the user, formal features and limitations in the space must be made in certain proportions.

Camillo Sitte's *In City Planning According to Artistic Principles* have made many studies about positive and negative space and in this context many European cities have been examined and found that the most important principle is closedness [11]. One of the most basic requirements of urban space is that limiting elements provide the physical indoor effect to adequately identify the space. Pardorokes (1992) says that one of the most important factors in the success of urban space is the phenomenon of spatial closedness, defined by certain boundaries, and that one feels comfortable and safe indoors [12].

### **Positive - Negative Space Concept**

Urban spaces in relation to closedness are generally examined in two main groups. They're like, “I” negative and positive

open spaces. Negative open spaces are now and amormorable spaces between buildings andhave low potential for use. If the outdoor space has a prominent and identifiable shape, it is a positive space. In negative space, buildings are figures, open space is the fund, and it is not possible to see open space as a figure and buildings as funds. In a positive place, it is possible to see both situations [13]



**Figure 1:** Fund figure relationship in positive negative space

Another criterion for explaining the concept of Negative and Positive space is; degrees of convexity and closedness. The indoor rate can be explained by certain angular expressions. The angle between the center of the square and the top point of the building surrounding the square is the expression of the closedness. If this angle is  $45^{\circ}$ , it means full shutdown, and if  $30^{\circ}$  is  $0^{\circ}$ , if the limit is  $18^{\circ}$  it means at least closing,  $14^{\circ}$  closing is lost.

Positive venues give a partial sense of closedness. Thanks to this situation, the user feels limited in the space and can clearly identify his/her location. In negative space, this limitation situation is not clear because it is convex, and the user has difficulty and feels unsafe while virtually limiting his/her location.



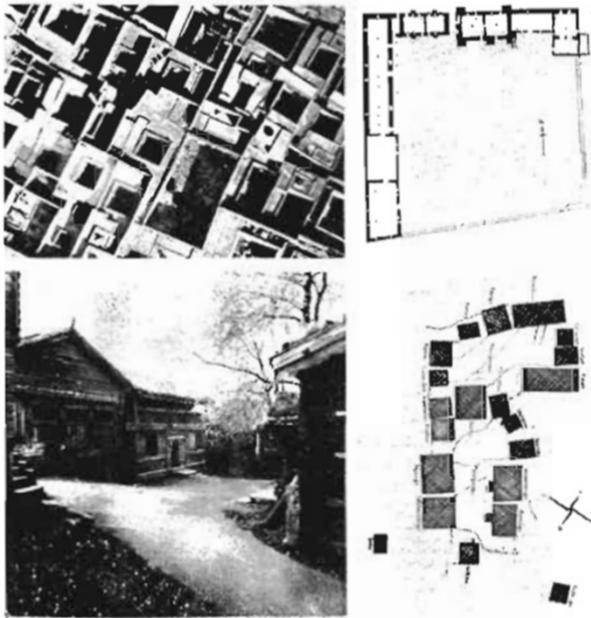
Figure 2; Limitation in space and the situation of not being (Alexander,1977)

Whether the place is mathematically convex or not, we can explain it as follows. Convexly, the two ends merge in a closed shape, while in non-convex shapes, the two dots merge by going out of shape and drawing a virtual line, which is undesirable on a space scale. In this context, convex shaped spaces are defined as positive, while non-convex places are defined as negative spaces.



**Figure 3:** Schematic representation of convex and non-convex venues (Alexander,1977)

As a result of these examinations, two judgments were put forward. The squares used safely by the user are usually partially closed and allow the transition from the square to other places.

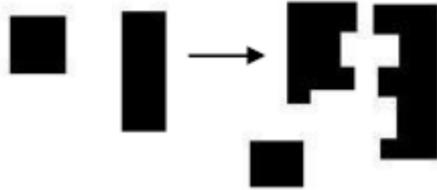


**Figure 4;** Places that could be an example of the concept of positive space (Alexander,1977)

Sitte connects the user’s choice of indoor indoors to their primitive instincts. For example, the user who will perform the sit-in in a place does not want to sit in the middle of the space or in a part that is open in every direction, but either under a tree or by a fence and wants to sit in the space feeling safe. However, he does not want to be completely closed all over, he wants to watch his place and surroundings from his seat. The same situation occurs in the choice of urban space. The user does not feel comfortable and safe because each aspect is not on a human scale in a closed space with closed high buildings or high walls, he wants the space to be opened to either a street or a park or a sub-venue.

Clare Cooper observed the same instinctive situation on the user in the parkas she made in the city.

It is expressed as one of the easy ways to place small buildings in the space, create a wall effect and clarify the boundaries in to turn negative spaces into positive.

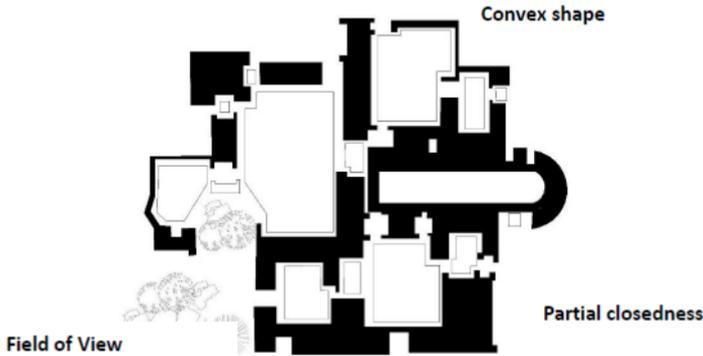


**Figure 5;** Turning negative space into a positive place (Alexander,1977)

An outdoor space with closed aspects or surrounded by high-end buildings, the user cannot feel comfortable and safe. In the event of losing this negative space setup, a number of the boundaries of the space should be clarified and the field of view should be expanded or these transitions should direct the user to another location.



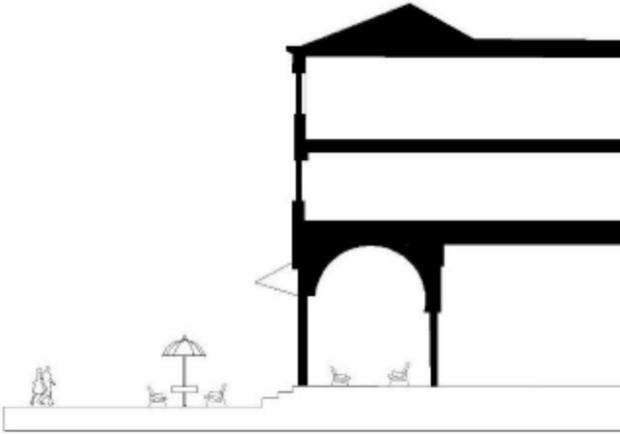
**Figure 6;** Positivity a space that shapes towards negative space in relation to an increase in the rate of closedness (Alexander,1977)



**Figure 7;** Home Garden within the scope of Positive Space (Alexander,1977)

Indoors in a venue; walls, trees, buildings, garden walls, or curtaining elements. With the correct or incorrect use of these elements, we can create the concept of positivity or negativeness in the space. Strengthening positive and negative perception in space; it is ensured by proper use of closedness and besiegedness.

Another important element in ensuring spatial closedness is the movements in mass and superficial forming in the interface. Pull-backs or highlights in the interface, the mass and superficial movements provided horizontally and vertically with occupancy and separation, help create a sense of closedness in the pedestrian space and strengthen the sense of space[10]. For example, the retreat of the building mass at ground floor level provides the closedness as it increases the area of the pedestrian's dole, providing opportunities and space for pedestrian activities such as sitting, waiting, resting [14]. In this way, positive space perception is formed for the user.



**Figure 8;** By withdrawing the building mass on the ground floor, increasing the area of the pedestrian's attraction in the space and ensuring spatial closedness(14)

<b>Positive –Negative Effect of Formal Features on Space in Building Urban Space Interface</b>	
<b>Mass movement (Outs, bays, balconies, retreats, horizontal duet motion, heights)</b>	Human scale and building-urban in pedestrian space establishment of proportional relations between space to allow pedestrians to perceive the place, it makes them feel safe and comfortable.
<b>Transit Venues (Arkadlar, yawns, fringes)</b>	Movement to pedestrian space, diversity and visuals increases interest in the space by add wealth, hence increases the frequency and intensity of use of the place.
<b>Edge arrangements (Boundary elements, seating element, floor coverings)</b>	A boundary between building and pedestrian space spatial closedness on the edge of the building Provides. In addition, by increasing the social influence in the space it sings the place.

**Table1;** Impact of building-urban space interface features on urban spaces. (10)

In addition to the closedness, another important effect of the shape of the intermediate percentage in urban pedestrian spaces is that it provides the human scale in the space. Since it is the “human” factor that gives urban pedestrian spaces its character and scale, the suit of the pedestrian space to the scale of the person who is its user is a necessary element for the success and use of that space. The physical and proportional provision of human scale in urban space makes one can relate one-to-one to that place, establish a one-to-one relationship with the space and feel like it belongs to that place, which increases the use of the space by the pedestrian [15].

## Advantages of Positive and Negative Spaces Caused by Degrees of Closedness Disadvantages

### Advantages of the positive space formed by the degree of closedness

- An effective place feelings
- Ease of describing its location
- The establishment and development of social relations among the living

### Disadvantages

- Difficulty in comparison because the places are similar
- Invasion of privacy in corner buildings

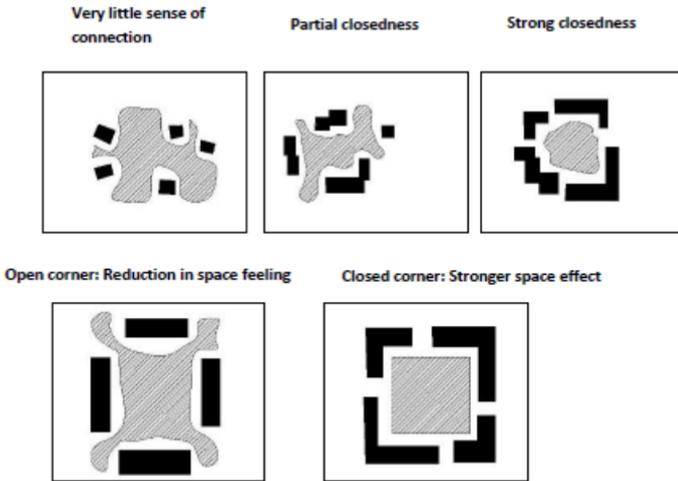


Figure 10; Degree of closedness [16]

## Result

Urban spaces are places where people can meet their social and psychological needs as well as their physical needs. Urban spaces, which provide environments for social interaction for ur-

ban residents, contribute to the social legislature in the city by creating an environment for various activities for urban residents [17]. When we want to evaluate the quality of the space, as urban exteriors, we first think of squares, streets, streets and parks. As users, we prefer to use these spaces to the same rate as they appeal to us. In other words, we can spend a long time and frequent intervals in places where we feel safe and comfortable. This shows us that the quality of the urban space depends on some parameters. One of these parameters is the concept of closedness, which has a great effect on the formation of space. The more limited a space feels, the more reliable and comfortable it feels. Since the user will prefer such spaces very much, there will also be indirect development in social relations.

Depending on the indoor parameter, the concept of positive and negative space emerges in the places. The stronger the limitation in a square, the more positive it is perceived. The more appropriate the human-scale ratio of limiting along a street or street, and the more formal features change within the street boundaries, or the more the boundary element is used in a park as in the square and the more it is carried out with these soft-textured materials, the more positive it feels for the user. With this, the movement increases and becomes living urban spaces.

It is seen as another factor that the closedness exceeds the upper limit in the understanding of negative space, which is places that cannot be explained or grasped in the mind with a formally clear expression.

In this context, when urban spaces are examined, the situation of switching from gaps to a different space by feeling the spaces where the human scale is provided is the formation of positive spaces and the opposite is the formation of negative spaces. In addition, in negative spaces, buildings are generally figures and spatial gaps, which we call urban spaces, are perceived as floors.

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## *Chapter-3*

# **CULTURE and ARCHITECTURE the RELATIONSHIP: THE CASE OF JAPANESE ANIMATIONS**

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### **Abstract**

Architecture and culture have always been influenced by each other. Especially the places used in the communication tools such as cinema and television were both influenced by the culture of the society and influenced the society. Cinema and television are a kind of reflection of culture. The study focuses on the change of architectural designs in Japanese society in the animation films with the effect of globalization. Two Japanese animation films were selected and evaluated according to criteria such as family, housing, built environment, economy and technology. The animations are shaped by cultures as they are in films and reflect the periodic culture levels of societies. Therefore, the research is a literature source for social researchers as well as the culture of anime and so on.

### **Keywords**

City; architecture; culture; Japanese anime



## **Introduction**

Relations between countries and societies have increased with technological development and shortening of the distances on the earth in time-space context. There is a mutual economic, technological, social and cultural exchanges that result in the interrelationships of different communities. These exchanges have led to the emergence of the concept of globalization by reducing the distinctions and boundaries between societies. Beck (2000) has stated that globalization is a process of losing boundaries in international economic, communication, technology, ecology, civil society, culture and internationalization process (Gündel, 2010).

Globalization, which has been effective since the 1980s (Yaylı, 2012), is a process involving three basic dimensions: economic, political and cultural (Smith, 2005). Throughout history, every knowledge that a community has acquired through its experience and has developed up to day is contributing to its cultural accumulation. Taylor (1871) has defined culture as a complex whole that includes talents, skills and habits like knowledge, art, tradition and customs which are learned and trained by the human race (Oğuz, 2011). Culture is learned and passed on to future generations. For this reason, communication has a great role in achieving cultural accumulation. Cultural globalization, which expresses as the flow of knowledge, symbols and signs on the world scale (Smith 2005), enables cultural changes that can be experienced in a society.

Culture is the most important constituent of a society's identity. The cultural identity of a society gives information about the social, political and economic structure of the people. While an individual form its own cultural identity, he also is influenced by the cultural identity of the society. People are a productive creature and tend to change their environment to meet their needs and express their feelings.

The cultural changes that accompany the globalization are also changing the design of urban spaces and living spaces. The artistic expression of the human product spaces can best be expressed through visual arts such as cinema and animation. Sanders (2001) interpreted film city as a reflection of the real city (Lima, 2008). Spaces created in the cinema are visually experienced by the viewer. The idea which is effective in the production of film space has been expressing to the viewer by the relation of these spaces with the characters and other structures.

The relationship between architecture and cinema has been the subject of many studies. In 2008, an international “Cities in Film: Architecture, Urban Space and the Moving Image” congress was held in Liverpool and the relationship between the city and film was discussed from different angles. Within the scope of the congress, in “Filmic Narratives of the City” article Lima (2008) states that films can be seen as a tool to use understand the complex structure of the city and changes that the city pass through. She also suggests using films to produce future scenarios for the city. Handa (2018), in “Using Popular Films in the Architectural History Classroom”, emphasizes positive effect of using films in the field of architectural education to understand architecture, to learn architectural scale, to learn the effects of space on human and to gain idea about past, present and future of the architecture. In his work “Architecture and Film: Experimental Realities and Dystopic Futures,” Boake (2018) stated that learning spatial analysis of movies and techniques of space creation will help to understand spatial relations in two-dimensional designs during the architectural education process. Torun (2017) approached the cinema as a social indicator and in the article titled “Istanbul in the Relation of Cinema-City: The Representation of Istanbul in Turkish Cinema from Time Immemorial” she pointed out the city has been introduced thanks by films.

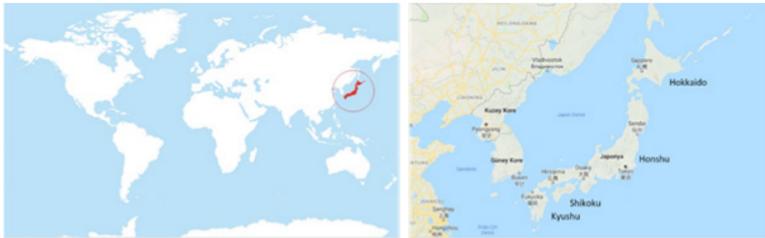
Products of animation art are related to arts of cinema and photography. Space design and staging of space is important for animations as in films. Spaces in cinema can be real or fictional. Because the space in animations is often fictional, cultural and emotional expressions can be transmitted more easily.

American-based Disney animations have contributed to the spread of the art of animation around the world and have become a symbol of globalization in this sector. Disney animations have also contributed to arise of Japanese animations, which now is a cultural identity of Japan. Japanese animations which are called “anime” are important source of information about Japanese culture and society with their stories, character designs and space figurations.

In this study, influence of the globalization on designs of space in anime which are products of the Japanese society who depends on its historical and cultural history in the contemporary period is the research problem. Within the scope of the study, an anime movie was selected and different spaces which represents traditional and global cultural elements were determined. Spatial analyses of these places in the context of Japanese culture and globalization have been made. The aim of the study is to investigate the effect of cultural changes in the production of space in animations, specifically anime. Anime is considered to be an art form that reflects social and urban life like films and is shaped by culture. As a cultural indicator, anime is a cultural resource for people living in society or for social researchers. Therefore, this study has thought to be a significant contributor to the literature. Paragraph: use this for the first paragraph in a section, or to continue after an extract.

## Material and Method

Japan, the place where the anime cult is born, is an island country located to the east of the Asian continent. The country located on the Pacific Ocean at 20 / 25°-45/33 'northern latitudes consists of 4 large island chains including Honshu, Hokkaido, Kyushu and Shikoku and 4000 smaller islands as shown in Figure 1 (Meyer 2014). In the country where monsoon and temperate climates dominate and 71% of land are mountainous (Anonymous, 2018a); 67% of the surface area is forest and rural, 13% is agricultural area (Anonymous 2018b).



**Figure 1.** Location of Japan

It is stated that the local cultural elements belonging to the Japanese community were formed and accumulated until 400 AD. After that period, 300 years of Chinese influence in society shows itself in writing, religion and art. From 700 to 1200, a political era began in the synthesis of local culture and Chinese culture, and the first capitals of the country, Nara and Kyoto, were formed. Arts and crafts such as tea ceremony, gardening/landscaping, Noh theatre and civil architecture which we now know as important items of Japanese cultures are based in 14th and 16th centuries. Several movements were carried out to establish the national unity towards the end of the 16th century against the influence of foreign countries. That situation caused Japan to become closed to outer world until the middle of the 19th cen-

ture. However, traditional ceramics and wood printing arts were developed in that period and western technology were followed by the upper class of society. In order to strengthen against the western countries since the mid-19th century, Japan put emphasis on education and trading, thus industrialization and modernization has begun. After the end of World War II with the atomic bombing of Japan in 1945, a tough period began in the country, but Japan recovered from this period. In 1970, after the US and Russia, Japan became the world's third biggest producer force (Güvenç, 2010; Meyer, 2014). Anime, as a subject of the study and Japanese pop-culture, came out after the World War II and developed by today.

Word of anime is originated from “animation” in English and is used for all kinds of animations produced in Japan. Anime are appeal to wide range of audience from children to adults. Anime are divided into different subgroups for different age groups. Anime which appeals to young men (shounen) have action elements, strong male characters, and comic elements which are frequently used. Anime which appeals to young women (shoujo) dwell on emotional subjects such as friendship and love and have strong female characters. In anime targeted to adult men (seinen) and adult women (josei) more serious issues and expressions of emotions take place, and also sexuality and violence can be seen. Anime can have original scenarios but many of them are adapted from Japanese comics called manga which takes its origin from woodblock prints and paintings.

In the scope of the study, the cultural influence on space design in anime was analysed by using the model in Köseoğlu (2013)'s thesis titled “Culture, space and cinema: Yeşim Ustaoğlu films”. Köseoğlu (2013) has established a research model based on Güvenç (2003), Rapoport (2004) and Gür (2000)'s culture descriptions and culture elements. She used the model to

determine places which are used in films and represents culture elements. Culture components were divided into four groups as society, institutions, status and identity in the research.

In this study, the places in selected anime were associated with Japanese culture in frame of Köseoğlu (2013)'s model. Every element of the cultural components was searched in anime spaces. While anime has been viewing, screenshots which could provide suitable definition of the culture components were taken. Culture has been examined in comparison in the context of rural-urban spaces in case of anime movie "Kimi no Na wa". The two most prominent sample scenes for each component of culture were identified. The spaces were interpreted in the context of traditional Japanese culture and global culture.

### **Findings**

Japan has a rich history and cultural background. Even though language, religion, art and architecture are influenced by Chinese culture, Japan has been able to protect their own cultural values owing to be an island country and had a period when they were closed to outer world. Although Japan is nationally well-developed and tied to tradition, it is among the first in the contemporary countries in technological and industrial field. Japan has taken and developed the technology of the western countries as an example in post-World War II recovery period.

The Japanese have always separated themselves from other societies; they divided themselves from others as we and the strangers. Splitting into two is a part of Japanese thought system. The rope (shimenawa) on temple gates (Torii) that are an architectural element of Japanese Shinto belief and identified with Japanese spirit symbolize duality: nature and human, male and female so on. The association of nature and people is one of the most important components of Japanese culture. Shinto belief,

which is formed by Japanese society's own culture, is based on respect for nature and harmonious life with nature. According to the study conducted between the years 1953-1968, the answer of the question "How should human beings and nature relate?" the proportion of those who have said become dependent on nature over the years has decreased, the proportion of those who have said become dominant in nature has increased but the proportion of those who have said become compatible with nature has remained constant. This study is an indication that Japanese want to maintain their respectable relationship with nature in a stable manner. Respect for nature has also affected traditional Japanese architecture. Güvenç (2010) lists the principles that are effective in Japanese architecture as follows: natural material, harmony with the environment, openness to the landscape, continuity, repetition of experiment instead of innovation, human scale instead of monumental, from one sample to diversity, space-structure correspondence (kivari). Many Japanese arts deal with nature. Examples of these are potted tree breeding art (bonsai), horticulture (zoen), stone carved landscape (bonseki). Every work that is good, beautiful, clean, is art for the Japanese. The aesthetics of Japanese art forms from the unity of form, color and emotion (Güvenç, 2010).

### **Development of manga and anime**

Manga is the common name given to Japanese comics. Manga word comes from the combination of two Chinese characters, "man" which means random and "ga" which means picture. Pictorial expression technique is an important part of Japanese art. Between the 17th and 18th centuries, ukiyo-e, a wooden printing art, was used to describe every kind of earthly subject by using a flattened perspective (Gravett, 2004).

The appearance of today's manga seems to be influenced by

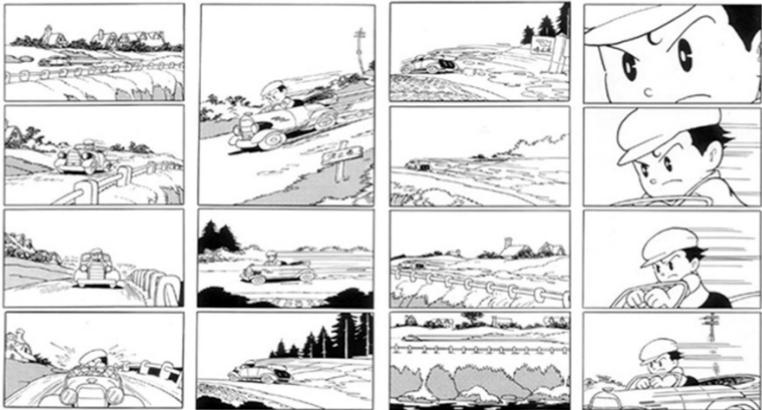
the caricatures of English man Charles Wirgman. In 1862, Wirgman's "The Japan Punch" cartoons which describe Japanese traditions and life, became the first Western sources to influence Japanese manga art. Manga have got its current multi-stripped layout from 19th century European and American multi-frame comics. In the period of World War II, the development of the art of manga was also influenced in Japan, which cut off its ties with the outside world. Osamu Tezuka, who grew up in Japan's World War II period, became the creator of the known manga and anime in modern sense (Gravett, 2004).

From early ages Tezuka were interesting in movies and comics. When looking at Tezuka's drawings, influence of Disney and Fleicher Brothers animations can be easily seen (Aydın 2007; Gravett 2004) (Figure 2). Big-eyes and disproportion in body structure are examples of influences in anime / manga characters. One of the reasons why Tezuka's drawings have an important place in the history of manga is the cinematographic technique that he uses in his drawings. Fluid movements and emotions can easily be observed in Tezuka's drawings (Figure 3).

Anime has been an art that began to emerge in the 20th century. The first anime studies started in 1915 (Napier, 2008), in 1917, Oten Shimokawa's "Mukuzo Imokawa the Doorman", one of the first anime was shown (Alicenap, 2014). After the World War II, the first full-length anime movies have done (Napier, 2008). As in the field of manga, Tezuka's studies in the field of anime have made it possible to modernize this art branch and spread it around the country. In 1963 Tezuka's Tetsuwan Atom, known as "Astro Boy", was the first anime broadcast on television (Aydın, 2007; Gravett, 2004; Napier, 2008; Alicenap, 2014). By the 1990s, the anime had gained international popularity and became an integral part of Japanese culture.



**Figure 2.** a. Disney’s Mickey Mouse animation; b. Fleischer Brothers’ Betty Boop, Popeye and Koko drawings; c. Tezuka’s Astro Boy anime (Anonymous 2018c; Anonymous 2018d; Anonymous 2018e)



**Figure 3.** a. Osamu Tezuka’s cinematographic description (Anonymous, 2018f)

From the 17th century to the 21st century, manga, which are drawn and written visual products, and anime has born within Japanese culture, has been influenced by different cultures and has reached a popular culture level. Güvenç (2010), in his book “The Japanese Culture”, quotes Aston: The Japanese are not willing to settle for just borrowing. In art, political institutions and religious life they largely change and develop what they buy and adapt from the outside and stamp national consciousness on them.

Although it is influenced by different cultures, the anime reflects the culture of Japanese cultural elements. There are many anime examples which frequently use Japanese mythology and Shintoism in character design, use references from historical events in scenario, add historical figures as characters, include traditional ceremonies in the story and have traditional architecture elements in scenes. In addition to these, there are also frequent anime which contemporary world issues are processed in contemporary spaces and even have utopian and dystopian future scenarios where technology is front-line with robotic characters.

Napier (2008) has proposed that today's media should be approached as the intersection area where different cultures collide and change with each other. For this reason, anime culture that began to be produced in the early 20th century as a cultural product and witnessed important periods of Japan's history provides a suitable environment for studying the effects of western cultures and globalized cultures on Japanese culture.

### **Analysis of anime in the context culture**

Anime is one of the cultural values of Japanese society. The animated venues are not only imaginary but also use real living spaces. Whether it is the imaginary or the real, spaces are created by the influence of the cultural context of the person who designed it. For this reason, it is possible to read culture elements through the designed spaces in the anime.

The anime film "Kimi no Na wa" which has been shown at international cinemas has been selected to explore the effects of global cultural on design of spaces. "Kimi no Na wa" is an anime which has a unique story because of not getting sources from a manga but the places in anime, mostly Tokyo, are inspired from real spaces in Japan.

“Kimi no Na wa”’s storyline takes place in two settlements, Itomori and Tokyo, therefore differences of rural and urban spaces can be observed (Table 1). The spatial change of public and private as well as indoors and outdoors spaces in context of rural and urban spaces have been emphasized through the anime. In addition to the built environment such as the living spaces of the main characters and the places where the social life passes, the design of the natural environment has also been given importance. The fact that it has benefited from real spaces in space designs in the anime is enhancing the impact of cultural analysis.

**Table 1.** Information about “Kimi no Na wa”

 <p>(Anonymous 7, 2018b)</p>	<b>Title:</b>	“Kimi no Na wa” (Your Name)
	<b>Scenario:</b>	Shinkai Makoto
	<b>Cinematography:</b>	Shinkai Makoto
	<b>Release year:</b>	2016 (in Japan)
	<b>Director:</b>	Shinkai Makoto
	<b>Anime studio:</b>	CoMix Wave Films
	<b>Duration:</b>	106 minutes
	<b>Main characters:</b>	Miyamizu Mitsuha Tachibana Taki
	<b>Synopsis</b>	Mitsuha, a high school girl in Itomori, is tired of her rural life and wants to live in Tokyo as a boy in the city. Taki, a high school student in Tokyo, is working hard in both school and part-time jobs during his busy life. He is also interested in architecture. One day Mitsuha and Taki realized that their bodies were swapping in their dreams. This displacement has initiated a dramatic adventure and relationship between the two characters in space and time context between rural Itomori and city Tokyo.

In “Kimi no Na wa”, the effects of traditional Japanese society and globalizing culture have been manifested in various rural and urban scenes. The economic needs of the global city have overcome traditional Japanese living culture although there

aren't distinct time period changes within plot.

In Itomori, the traces of the traditions and the conservative society have been reflected on architecture. The family has been eating together on the floor. As traditional flooring material, in horizontal and vertical arrangements tatami flooring was used on the floor. Relations between family members in rural areas were strong and there can be seen respect for the elders as part of Japanese culture. However, in Tokyo broken family relations have been observed. The living space of the family has been shrunk.

Architecture in rural area exemplify elements of traditional Japanese architecture while in the city most of the housings are multi-storey dwellings such as apartments. Mitsuha's family house is a typical Japanese house. In Tokyo, the structure of the city has changed with the effect of globalization and this change is also reflected in the residential architecture.

It is seen that in Itomori, the socialization among individuals where been occurred in open spaces such as temple places and streets. In Tokyo metropolitan area, it is observed that although the distances between individuals are reduced, they were estranged from each other in the city, and it is observed that the socialization often takes place indoor spaces.

In public spaces like train stations, assistance between people has seen in Itomori. On the other hand, in Tokyo it has observed that people rarely communicate with each other even they have squished in a crowded escalator. The characteristics of the Japanese society, such as charity and hospitality have been neglected in the city.

Showing respect and offering help to family elders is one of the Japanese society norms which have been seen in rural. This behavior has been screened in clearly in Mitsuha's family house. In the same scene, harmony of nature and building also has been emphasized. The norms in the city were mostly general attitudes

that can be seen as common throughout the world. Using fork and knife instead of using chopsticks which are part of Japanese table manners in restaurant scene would be an example.

Streets are usually quite in Itomori while there been seen busy city life in streets of Tokyo. The intense population and the rush in the city are felt in the urban space.

In the Japanese society there is a tradition of men drinking with colleagues. It has seen as rudeness to fill your own glass while filling other's glass is a symbol of hospitality in Japan. In the anime, this behavior can be seen in a house in Itomori. In the city, the systematic structure of Japanese society was integrated with urban life. It is one of these rules to wait in line in train platforms. In this way, society order can be provided within the city.

Action systems for both settlements consist of streets. However, in Itomori there was pedestrian priority and in Tokyo there were vehicle priority transport networks. In Japanese Shinto belief, nature and life are importance. While the importance of human and nature can feel in Itomori, artificial items such as buildings, motorways, vehicles are in the foreground in Tokyo (Table 2).

It is seen that the urban fabric develops closer to the human scale and grows horizontally in Itomori. Contrary to this urban fabric develops on a larger scale and grows vertically in Tokyo. Rural housing consists of detached family houses. In the city, housing needs are eliminated with apartment buildings marketed by real estate companies.

The biggest difference that distinguishes the city from the rural in terms of built environment and housing is the harmony with the nature as mentioned before. While an open landscape can be observed in Itomori, it is difficult to see even the sky in Tokyo.

The land sizes vary in rural and urban areas. Land values are high in cities. For this reason, the buildings that are rising ver-

tically are preferred. This situation was observed with land use of the high schools in the anime. Instead of the large high school land with main classroom block, sport hall and open football fields in Itomori, it has been seen that high school building is consist of only one unit in Tokyo with its basketball field on top of the building. The terrace with basketball field is also the place where students spend their times at breaks. The students in the rural eat lunch while sitting on desks which they carried out from their classes.

While it is possible to experience different food cultures around the world in Tokyo, contrary to what Mitsuha says, there is not even a cafe in Itomori. Moreover, even if Mitsuha states it is

**Table 2.** Analyses of the society concept of the anime called “Kimi no Na wa”

		SOCIETY	
		Itomori	Tokyo
FAMILY	<p>Mitsuha's house</p>  <p>Dün (resmen) manyak gibiydin</p> <p>Life with the grandparents Mizumiya Family's house</p>	<p>Taki's house</p>  <p>Kahvaltı sırası sendeydi. Uyanamadın mı?</p> <p>Life with the parents Taki's apartment</p>	
	HOUSING	 <p>Biz gidiyoruz!</p> <p>Traditional Japan House Festival Area</p>	 <p>Apartment Flat Cafe</p>
SOCIAL NETWORKS	 <p>Meeting on Special Occasions Front of Itomori Train Station</p>	 <p>Assembly in special places Elevator of Art Center</p>	
SCHEMES	 <p>People who helped to foreigners</p>	 <p>Citizens who ignore each other even in the crowded area</p>	

Table 2.(contn.) Analyses of the society concept of the anime called “Kimi no Na wa”

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">NORMS</p>	<p>Mitsuha's House</p>  <p>Akemi yemekten ister misin? <small>Do you want to eat with me?</small></p> <p>Respect and help family elders</p>	<p>Restaurant</p>  <p>Current etiquette in public spaces</p>
	<p>Streets of Itomori</p>  <p>Habirlanıyor musun? <small>Are you talking?</small></p> <p>Calm streets and students going to school</p>	<p>Streets of Tokyo</p>  <p>Crowded streets and monotonous urban life</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">RULES</p>	<p>Contractor's house</p>  <p>Serving drinks to colleagues at dining table</p>	<p>Platform of Train</p>  <p>Passengers waiting for the train in a regular way</p>
	<p>Streets of Itomori</p>  <p>Haftada 2-3 kez Mitsuha'ya yer değiştiriyoruz. <small>We change places 2-3 times a week.</small></p> <p>Pedestrian Priority</p>	<p>Streets of Tokyo</p>  <p>Vehicle Priority</p>

strange that there are two bars but any cafe in Itomori, this is the indication of how prevalent drinking culture is in daily life of Japan.

In Itomori, the characteristics of Japanese architecture are seen both in the interior and exterior of architecture. In particular, Mitsuha's home, the house of the temple family, is shown as part of In Itomori traditions are taught at home. It is seen that the art of knitting, which is described as the art of god by the grandmother, have been practicing by Mitsuha, her sister and grandmother who are priestess of the temple. In this scene, the grandmother is describing that the traditions are not more than a shape nowadays, and she emphasizes the danger of extinction of traditions. In Tokyo, the arts center seems to be used as a meeting and socializing place rather than a cultural purpose. People in empty and high ceiling art gallery space of a skyscraper were just spending their time watching the city. The city has become a landscape.

In rural areas, local governments have distinctive power on people. The mayor of Itomori tries to interference directly if the rules are broken. Even if the administration is not directly displayed in the city, it is possible to analyze the rules that apply to the city in places such as train stations. The rules that are offered to the viewer through station venues in Tokyo are rules in which the direct intervention of the administration is not observed, such as the use of cards in public transport. Japanese, the native language of Japan, was been displaying on buildings, street signs and boards in both Itomori and Tokyo. In the city, Latin letters were also written to make Japanese more understandable to individuals from other countries and English, language of globalization, was used on some signs (Table 3).

The family of the contractor is a family with a high status in Itomori and the contractor seems to show a special interest to

mayor of Itomori at his home. This special interest is conveyed by the mayor as filling the glass of the contractor and with this scene, drinking culture with colleagues in Japan was reflected. Taki's house, which was seen in Tokyo, is a middle-income class

**Table 3. Analyses of the institutions concept of the anime called “Kimi no Na wa”**

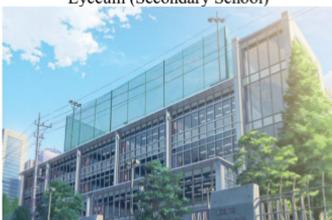
		INSTITUTIONS	
		Itomori	Tokyo
BUILT ENVIRONMENT		<p>Itomori</p>  <p>Vernacular settlement (horizontal)</p>	<p>Tokyo</p>  <p>Contemporary Settlement (vertical and horizontal)</p>
	HOUSING	<p>Village Houses</p>  <p>Bir lane daha iq, dostum.</p> <p>Detached House</p>	<p>Public Housing</p>  <p>Flat Dweller</p>
SCIENCES AND ARTS, ORGANIZATION OF KNOWLEDGE		<p>Lyceum (secondary school)</p>  <p>Günaydın</p> <p>School with big garden</p>	<p>Lyceum (Secondary School)</p>  <p>School with the small garden</p>
	NUTRITION AND HEALTH, ILLNESS	<p>Machine and Bench on the Roadside</p>  <p>Merhaba çocuklar</p> <p>Place as called “café” by students</p>	<p>Restaurant</p>  <p>Restaurants had international cuisine</p>

Table 3.(contn). **Analyses of the institutions concept of the anime called “Kimi no Na wa”**

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>STANDARDS</b></p>	<p>Domestic workshop in Mitsuha's home</p>  <p>Itomori'nin bin yıllık tarihi örduğümüz bu seriflere işlermiştir.</p> <p>Performing the traditional knitting art by temple nuns</p>	<p>National Art Gallery</p>  <p>Bu randevuda ben buhurmak isterdim aslında...</p> <p>Appointments held in private institutions</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>RULES</b></p>	<p>Itomori belediyesi</p>  <p>Yayın buradan değil mi? Kim bu öyleyse?</p> <p>Local government gives direct orders</p>	<p>Train Station</p>  <p>Use of public transport tickets as one of the rules of urban life</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>RELIGION, LANGUAGE, GOVERNMENT, MANAGEMENT</b></p>	<p>Streets of Itomori</p>  <p>Niyeyse iki tane bar var ama</p> <p>Use of Japanese alphabet only</p>	<p>Streets of Tokyo</p>  <p>Use of both Japanese and Latin alphabets</p>

ordinary family's house. The complexity of the house indoor space has been a demonstration of the lack of importance that given to the home due to limited time in urban life. However, home and family are important for Japanese society.

the cultural heritage. The fact that Mitsuha's father left the house and left Shinto's priesthood is described as a negative situation by the grandmother of the family, and the importance of the

temple is emphasized. In Tokyo, the obligation to meet the needs of the crowded population has decreased identities of housing structures. Equally sized flats were shown on many occasions during the anime. While the status of family in rural can be understood by house, it has been shown that this distinction does not exist in the city and even Mitsuha also lived in one of these apartments at the end of the anime.

In Itomori, the characteristics of Japanese architecture are seen both in the interior and exterior of architecture. In particular, Mitsuha's home, the house of the temple family, is shown as part of the cultural heritage. The fact that Mitsuha's father left the house and left Shinto's priesthood is described as a negative situation by the grandmother of the family, and the importance of the temple is emphasized. In Tokyo, the obligation to meet the needs of the crowded population has decreased identities of housing structures. Equally sized flats were shown on many occasions during the anime. While the status of family in rural can be understood by house, it has been shown that this distinction does not exist in the city and even Mitsuha also lived in one of these apartments at the end of the anime. Various food and local product booths in festival space were the places in rural Itomori where the consumption was actualizing. Meanwhile, in Tokyo, it seems that supermarkets are becoming more common. It can be seen that Japanese cultural artifacts are always priority in rural and cultural values are protected by the society.

Tokyo's crowded, and complex structure have reflected in classrooms in Tokyo while in Itomori classroom space has more simple arrangement as rural area. Consumerist society which brought by globalization can be observed even in classrooms. In Tokyo, traces of spread fast food culture all over the world which is product of globalization and girls who are talking about make-up products have been observed (Table 4).

It has been observed that, in Itomori, the rural fabric is in accordance with the topography and structure materials are mostly natural materials. These shows that there is a living in harmony with nature as preferred in Japanese culture. Otherwise, in Tokyo, natural spaces have been restricted by built environment and human interference. In Itomori, the characters seem to spend time in the natural environment, but this was not seen in Tokyo.

Similarities in layout of windows, doors and furniture have been seen in both Mitsuha and Taki's rooms. However, in Mitsuha's room, traditional Japanese house elements such as tatami mats, sliding doors, bamboo window and door structure have been seen while in Taki's room there were contemporary furniture and structure elements.

History and traditions were preserved in rural settlement Itomori. In Tokyo, historical and cultural could be experienced through an exhibition opened in the name of Nostalgia. Historical and cultural values which took huge part of life in rural area were only a temporary part of urban life.

The scene in forest where Mitsuha, her sister and her grandmother is going to old shire, the cosmological link between things, which is also related to Japanese culture, was described by using metaphor of knitting. In Tokyo, Taki conveys his own worldview during his job interview, and emphasizes the temporariness of life, a view that has gained a large place in Japanese culture. It is interesting that he earned this opinion after he saw Itomori.

It is seen that the values reflecting the identity of society are different in rural and urban areas. Taki and his friends who are travelled to Itomori from Tokyo have come across with the mascot of Itomori in train station lobby and Taki's friends were interested in that mascot as tourists. The local mascot can be seen as image of Itomori which describes identity of Itomori. In Tokyo,

the identity of society is integrated with technology. Technology brands have become the first element of Japanese identity in other countries as well as urban identity. Technology brands were advertised on big screens on buildings and billboards, so they were able to be seen even in

**Table 4. Analyses of the status concept of the anime called “Kimi no Na wa”**

		STATUS	
		Itomori	Tokyo
FAMILY	Contractor's house		Taki's House 
	The special interest of the mayor against the contractor	Mitsuha's House 	Apartment Flats 
HOUSING	Long-established Family's House	Festival 	Routine apartment flats 
ECONOMY AND TECHNOLOGY, PRODUCTION AND CONSUMPTION	Vernacular products on festival	Uniform Supermarkets; you can find everything	
EDUCATION	Class of Lyceum (secondary school)	Class of Lyceum (secondary school)	
			

movement. It is seen that the place desired to be reached for Mistuha is Tokyo and for Taki it is Itomori. The curiosity caused by the events that Taki lived took him to Itomori, and Mitsuha's wish living in city led her to the city.

It has been seen that aspired urban life by Mitsuha have been tried to form according to Mitsuha's experiences in the city. She and her friends worked together to build a cafe in Itomori. Even though the new space was inspired by a contemporary urban space, natural material usage was observed. Moreover, the selected place for café was the place called as "cafe" next to vending machine near the road. It can be said that the sustainability was provided in functionality. Mitsuha were surprised by ordinary urban life while she was in the body of Taki. Mitsuha who had to go to work in luxurious Italian restaurant as Taki, have been having troubles at work because she is not accustomed to quick chores and is away from the foreign food culture (Table 5).

#### Discussion and Conclusion

In the study, the influence of globalization on urban and rural places have examined in the context of the cultural viewpoint in anime as visual art. Literature research indicates Japanese comics "manga" is originated from printed and visualized Japanese art in 17th and 18th century and Japanese animation "anime" is originated from manga in 20th century. Throughout the centuries, Japanese society's daily life, history and culture have been conveyed to future generations through printed visual arts. Manga and anime production, which accelerated after World War II, has taken place among Japan's popular cultural products. The visual art anime which is fed from Japanese and other cultures has become one of the icons representing 21st century Japan in other countries.

Table 5. Analyses of the identity concept of the anime called “Kimi no Na wa”

		IDENTITY	
		Itomori	Tokyo
NATURAL / BUILT ENVIRONMENT	Village of Itomori	 <p>Settlement which compatible with nature and topography</p>	<p>Silhouette of the city which behind of the park</p>  <p>Planned city parks</p>
	Mitsuha's room		<p>Taki's room</p> 
HOUSING	Old Miyazumi Temple	 <p>Historic sites and culture are carefully preserved</p>	<p>Photo Exhibition</p>  <p>Culture is alive with exhibitions</p>
	Forests	 <p>Bunların hepeli tanının gücünün parçatandır.</p> <p>Explaining the cosmic relationship between things</p>	<p>Construction company's interview hall</p>  <p>Tokyo bile bir gün yok olabilir.</p> <p>Emphasizing the temporality of life</p>
HISTORY AND SOURCES, CONVENTIONS	INDIVIDUAL, LIFE, WORLD VIEW		

**Tablo 5. (contn.). Analyses of the identity concept of the anime called “Kimi no Na wa”**

VALUES	<p style="text-align: center;">Itomori village mascot</p>  <p style="text-align: center;">Establishing village identity of local symbols</p>	<p style="text-align: center;">Brands of technology</p>  <p style="text-align: center;">Emphasis on technological development identified with Japan on an international scale</p>
GOALS	<p style="text-align: center;">Taki ve Meteor krateri</p>  <p style="text-align: center;">Urban people miss the village life The café which is the roadside</p>	<p style="text-align: center;">Mitsuha's apartment flat</p>  <p style="text-align: center;">Rural people want to live in urban</p>
PERSONALITY SYSTEM AND LANGUAGE	 <p style="text-align: center;">The café of Mitsuha who saw the city cafes</p>	 <p style="text-align: center;">The astonishment of Mitsuha in the body of Taki</p>

In the scope of the study, traces of cultural and spatial changes in the anime “Kimi no Na wa” in the context of rural-city settlements were examined by using Köseoğlu (2013) ‘s culture table. In the rural-urban context, certain differences have been identified between Japanese culture and global cultures with their effects on design of spaces. Whether it is an imaginary space or an actual place, the scenes in the anime have both traces of Japanese culture and globalizing cultures.

When the anime was examined, it was seen that the elements of Japanese culture were affecting on designing space and both urban and social identity. Anime by use of historical and cultural elements in it, serves as educational resource of past, can be considered as representation of contemporary life and can be seen as future portrayal with its globalizing spaces. It is possible to see visual arts as films and animations, like anime which are seen as popular culture products in the 21st century, as a tool that can be used in the future when researching history, and at the same time as a tool to examine the relationship between architecture and cinema. Cultural analysis on other films and animations from various countries would be widen the scope of the subject in the literature.

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## *Chapter-4*

# **A SUGGESTION FOR A SUSTAINABLE ACCOMMODATION PLACE WITH TRADITIONAL HOUSES OF EGIRDİR**

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## **Abstract**

Tourism sector which has been changing rapidly in recent years caused some negative effects on natural resources and cultural values despite its contribution to socio-cultural and economic development. The idea of making more money also seen in tourism sector has led to high consumption of natural resources particularly in coastal regions. In order to decrease these negative effects the concept of sustainability has been dealt in the sector and consequently the concept of sustainable tourism has emerged to protect natural resources and cultural values, encourage local people participate tourism activities more actively and to support social development. In this study, present situation of sustainable tourism concept has been revealed and the importance of alternative tourism to maintain tourism sector has been emphasized especially for Eđirdir. Today, it can easily be noticed that tourism sector in Eđirdir has not developed in accordance with a plan and thus the sector is weak in terms of qualifications. As a result of the study, a suggestion for a sustainable accommodation place has been offered with historical “Eđirdir Houses” in the historical environment, gathering natural and cultural values, by using them in line with the requirements of sustainable tourism to enhance tourism activities in Eđirdir.

**Keywords:** Accommodation Place, Eđirdir, Eđirdir Houses, Historical Environment, Sustainable Tourism, Sustainability.



## **Introduction**

Similar to the whole world, tourism activities in Turkey had only included sea-sand-sun triple until 1980s, which centered on summer months and only in coastal regions. However this has caused some negative effects on natural resources and cultural values. Destroying these natural resources and cultural values means nothing but destroying tourism itself as a sector based upon human and environment. Due to high consumption of natural resources and harm to coasts, a new perception of tourism has become a current issue to diversify tourism types and decrease negative effects on natural resources and cultural values. In this context, the concept of sustainable tourism has emerged.

Eğirdir, a district of Isparta province, is one of the important points of attraction in the Region of Lakes. In addition to its natural beauties, it has of great importance with its cultural and archeological properties. Eğirdir and natural conservation areas, national parks, recreation spots, caves, islands in its surroundings are some of the natural beauties it has. Besides, the ancient cities, caravansaries, mosques, castles, local civil architectural values and festivals are parts of the cultural richness of it. Its closeness to Antalya is also an advantage to the district. However, it stands out that tourism sector and the relevant facilities in the district are weak in terms of quality and quantity since its potential cannot be utilized enough despite its significant tourism potential.

It is important to preserve natural and cultural values to improve tourism facilities in Eğirdir. The aim of the study includes handling of these values in accordance with alternative tourism potential and planning their usage in line with the concept of sustainable tourism. In accordance with this, it has been researched how to benefit from these values in application process of sustainable tourism and a design suggestion for application has been offered.

## **The Concept of Sustainable Tourism**

*“Sustainability is a commonly accepted moral principle which emerges in an environmental movement and of which content is continuously being re-determined in political process”* [1]. The Brundtland Report of 1987 defines sustainability as “meeting the needs of the present without compromising the ability of future generations to meet their own needs”. The message here is that long term preservation of the environment is essential for future use [2]. The concept of sustainability, as a society and people oriented concept [3] is as global as to be seen in many fields. One of these fields is tourism, which is based on human and environment.

Tourism is more sensitive to natural and cultural environment than other sectors. However, its continuity depends on preservation of natural resources and sustainability of cultural values’ attraction due to its negative effects on them [4]. In other words, there is a strong relationship between the concept of sustainability and tourism because environment is a source of attraction in the sector and there is interaction between tourism and natural and cultural environment and because of tourism’s effects on the environment [5]. The relationship between tourism and natural resources introduces the concept of sustainable tourism together with social, economic and ecological approaches [6]. In this sense, the concept of sustainable tourism points out a way of tourism which became integrated with natural environment in the long term, protects authentic cultural values of local and regional areas and is participating and harmonious economically [6] [7] [8] A number of principles have been determined to explain this concept and its aims better.

- While natural environment, historical and cultural values meet the needs of tourists and local people, they should be conveyed to the next generations making them sustainable in the long term.

- Local architectural culture, settlement design, ethnic properties and traditions should be preserved.
- Natural resources and cultural values should be dealt as local area, tourism facilities should be appropriate for scale of the area, and its economic, social and ecological capacity should be taken into consideration.
- Tourism's features and needs should be defined, natural and cultural resources should be used in a way that meets economic, socio-cultural and aesthetic needs of tourists and local people, and present structural environment should be used for applications.
- Local people should be encouraged to involve in planning tourism facilities more highly and actively.
- The income obtained from tourism should be prorated between tourism agents and local people, and thus benefits of tourism should be spread out in public [9] [4] [6] [5] [10]

In the light of these principles sustainable tourism can be defined as *“increasing tourism's capacity without harming natural environment and human resources feeding the sector”* [5]. The concept has socio-cultural and economic aspects besides providing sustainability of physical environment. Because of the strong relationship between sustainable tourism and natural environment, it is considered synonymous with some tourism types like eco-tourism, alternative tourism or green tourism. Yet, for all tourism types, sustainable tourism is an integrated concept which includes planning preservation of natural and cultural values and environment-friendly socio-cultural and economic development [6] [11]. The idea of sustainable tourism development is now a popular concept and refers to allowing tourism growth while at the same time preventing degradation of the environment, as this may have important consequences for future quality of life. In this context some indicators named as economic, social and en-

vironmental are used in the analysis of the regions [12]. Then preservation of natural areas, archeological sites and historical monuments are also among the benefits of tourism [13]. And also an important instrument for the successful development of the sustainability of the touristic site is the preservation of the quality and quantity of the attractive natural and/or manmade resources at level acceptable to the tourists [14].

In this study, it has been aimed to evaluate Eğirdir's natural, cultural and historical heritage in light of alternative tourism types and use tourism area in a sustainable way. The availability of the region for sustainable tourism was discussed; and the inadequacies of accommodation places in the region in terms of sustainable tourism were determined and structuring suggestions were offered for this purpose. In the design process, it was taken into account that the suggested place preserved its historical and cultural identity, was favorable for alternative tourism types, in relationship with local people, and flexible and long-term in accordance with the principles of sustainable tourism.

### **Material and Method**

The aim of this study is to exhibit alternative tourism potential of Eğirdir and offer a suggestion for sustainable accommodation place to this land. Eğirdir's unspoiled natural beauty, preserved local architecture, ecological properties and cultural values of local people were all influential in choosing this district as a field of study. In the study, firstly natural and socio-economic structure of Eğirdir was researched, its natural beauties and cultural values were studied and among them the ones with the potential of alternative tourism were revealed. Next, local environment was determined and from available structures within the local environment, including "Eğirdir Houses" as a part of its historical values, a small-scaled sustainable accommodation structuring was planned.





**Figure 2.** Eğirdir's Location in the borders of Isparta [17]

Eğirdir Lake is the fourth largest lake in Turkey. There are Yeşilada and Can Islands connected to the district with a road as extension of the peninsula on which the lake is located [Figure 3]. There is not any housing in Canada and it is arranged as a picnic area only. Yeşilada draws attention with boarding houses and fish restaurants. Another lake within the district's borders is Kovada Lake. It is 30 km away from Eğirdir and was declared as a National Park in 1970 [15].



**Figure 3.** Island in Eğirdir Lake [18]

### **Tourism Potential of Eğirdir in the Light of Sustainable Tourism Concept**

A region's tourism potential is the total of its natural beauties and cultural values that trigger tourists to go there [19]. Eğirdir district has quite significant resources for ecotourism. Eğirdir and Kovada lakes are favorable for scuba diving, bird watching, and Kovada Lake National Park, Yukarı Gökdere Village Kasnak Meşesi Nature Reserve Area, Oluklacı Plateau, Sivri Dağı Akpınar Village, Bedre Bay and Çamyol Rest Park are good for endemic flora and insect observation, photo safari, jeep safari, trekking, orienteering, hiking, rock climbing and abseiling [Figure 4-5]. The region attracts great attention of nature lovers with its natural beauties, rich vegetation, excursions, trekking, bicycle tours and picnic facilities. Since there are wild animals living on the surrounding mountains, the region is also favorable for hunting tourism and wild animal observation. The water sports done in Eğirdir Lake are; swimming, triathlon, rowing and sailing rac-

es, wind surfing, water skiing, sea cycling, diving, canoeing and jet-skiing. Also, Köprülüçay, Yaka and Yazılı canyons are good alternatives for rafting.



**Figure 4.** Eğırdır Lake [20]



**Figure 5.** Kovada Lake [20]

Along with historical and archeological wealth like Prostanna Ancient City, Parlais Ancient City, Eğırdır Castle, Eğırdır Caravanserai and Dünderbey Madrasah, Aya Stefanos Church located on Yeşilada [Nis] island where Christians visit before they go

to Jerusalem for pilgrimage and Aya Giorgios Church in Barla are each points of attraction for faith tourism [Figure 6-7-8]. Camili, Kurucaoluk, Belova and Belkuyu plateaus are suitable for tableland tourism and Altinkum Beach, Bedre Bay and Can ada are favorable for camping and caravan tourism. Aksu, Zindan, Pınargözü, İnönü and Damlataş Caves have great content for speleologists [21] [22] [15].



**Figure 6.** Eğirdir Castle [Ülkü Çelebi Gürkan's archive]



**Figure 7.** Dünderbey Madrasah [Ülkü Çelebi Gürkan's archive]



**Figure 8.** Aya Stefanos Church [Ülkü Çelebi Gürkan’s archive]

In addition to all these alternative tourism types, there is agricultural tourism in Eğirdir and surrounding areas, paragliding, hang-gliding, balloon, gliding facilities at the borders of Akpınar Village behind Bone Hospital, lake tourism on Altinkum and Bedre beaches and festival tourism in Pınar Pazarı Eğirdir Bone Hospital has potential in terms of health tourism and the district has also potential for historical and cultural tourism as it is located on the route of Silk Road. As a result of study, it has been observed that Eğirdir is favorable for many alternative tourism types and sustainable tourism, and it is possible to extend tourism activities over a whole year.

### ***A Sustainable Accommodation Place in Eğirdir***

#### ***Current Situation Relating to the Need for Accommodation***

In Yeşilada part of Eğirdir district, there are many old houses in historical environment reflecting their era’s architectural features, spatial views and lifestyles [Figure 9]. “Eğirdir Houses” have intertwined settlement and they separate from each other with narrow streets [Figure 10-11]. Most of them are ruined and there are no residents in them. This historical environment can be

perceived as a whole although it squashed into new settlements. This is illustrated by [Figure 12] involving five images taken at 5 different points in Yeşilada.



**Figure 9.** Houses in Traditional Settlement in Yeşilada [23]



**Figure 10.** Narrow Streets in Traditional Settlement  
[Ülkü Çelebi Gürkan's archive]



**Figure 11.** Narrow Streets in Traditional Settlement  
[Ülkü Çelebi Gürkan's archive]



**Figure 12.** Historical Houses in Eğirdir's Historical Settlement  
[18] [Ülkü Çelebi Gürkan's archive]

In 1970s, tourist accommodation facilities in Eğırdır were composed of small hotels named “Palas” with 20-40 rooms and common bath [24]. Today, accommodation in Eğırdır is gener-

ally based on boarding houses and boutiques hotels. In Eđirdir district, there are 9 hotels involving three-star Altıngöl Hotel and two-star Kroisos Lake Resort Hotel, 1 boutique hotel and 22 boarding houses [Figure13-14] [20].



**Figure 13** Altıngöl Hotel [25]



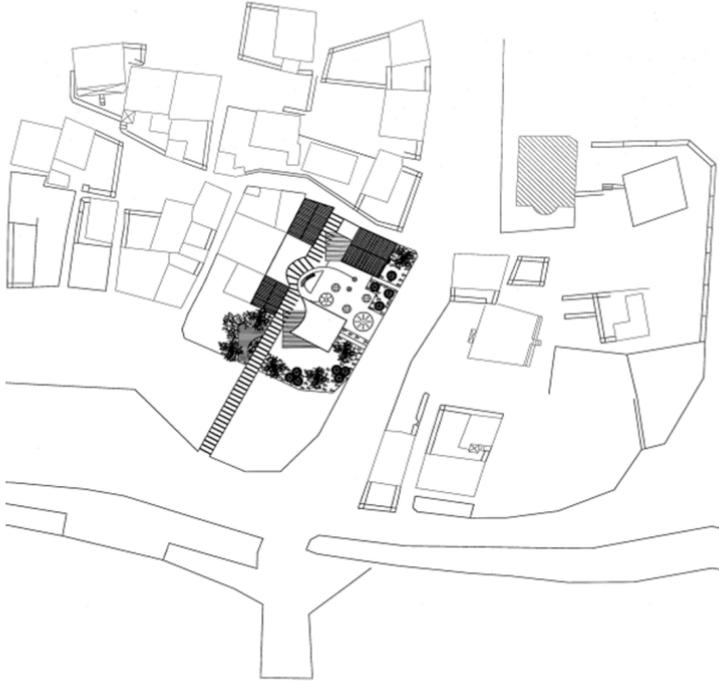
**Figure 14** Charlys Boarding House [26]

It is obvious that these accommodation facilities are inadequate qualitatively and quantitatively considering Eđirdir's potential for alternative tourism. In this sense, it is required to form

a sustainable accommodation prototype appropriate for the district particularly with its quality and small-size.

*Settlement Properties of the Sustainable Accommodation Place*

For an accommodation place suggested as part of sustainable tourism, a traditional housing area was chosen in Yeşilada where there are local people, boarding houses and fish houses there are three traditional Eğirdir houses on this area. In the middle of this housing area and among the houses there is a road going through the beach as an axis. This axis starts from the traditional street and reaches to the beach Eğırdır Lake. Entrances of these houses are placed also on this axis. A transparent entrance unit between narrow fronts of two houses has an entrance on this arcade, as well. Stairs to the bath, breakfast-dinner room entrance and terrace and individual accommodation unit's entrance are also connected to this axis. Newly added entrance unit and breakfast-dinner hall are harmonious with traditional houses in scale. While the bath is on bottom elevation and its dome and luminaries on top elevation are used for landscaping, this area between individual house and breakfast-dinner hall is used as a court, as well [Figure 15]. This settlement has sustainable and traditional features with its court, landscape, arcade entrance, whole individual units and scale/size sensitivity.

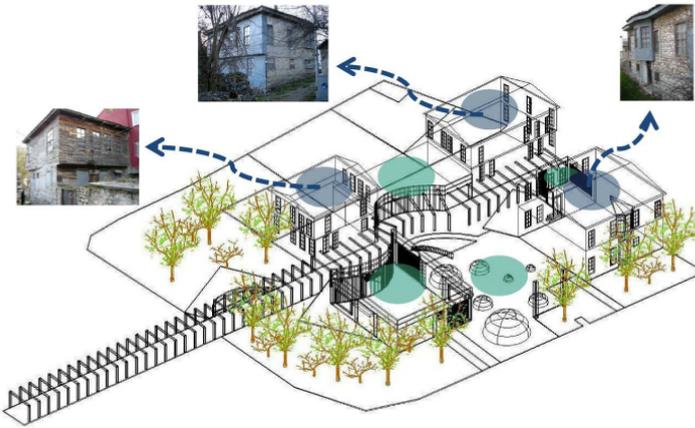


**Figure 15** Layout Plan [1/500)  
[drawn by Ülkü Çelebi Gürkan]

*Planning Properties of the Sustainable Accommodation Place*

While suggesting an accommodation place, traditional Eğirdir houses in historical environment were based upon. Eğirdir houses in Yeşilada were generally built on stone ground as duplex with timber or bonding timber quarry stone work. The hipped roof was covered with tiles. The fronts have windows with different sizes and shapes and these windows also have trellis. Some of the houses have bay windows and the first floors have oriels. Since the area is windy, the fronts of many houses are covered with tin sheets for protection. These attached buildings on narrow streets have dooryards or backyards. One can enter these houses passing through plain double-wing wooden doors with windows on top.

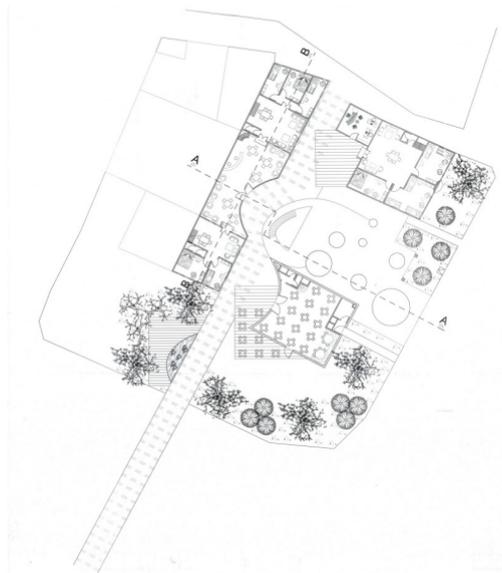
At the entrance there is a communal area. This area is surrounded by almost equally-sized rooms from three sides. In general one can go up the first floor by fliers and there are also rooms on this floor. The toilet is on the shared area on the ground floor. Some of the rooms have small wooden divisions on the corners, called bathing cubicle [gusülhane], used for bathing or as a closet for bedding. In some of the rooms, there is a hearth arranged with a built-in cupboard. The original furniture and various plafonds in the rooms draw one's attention.



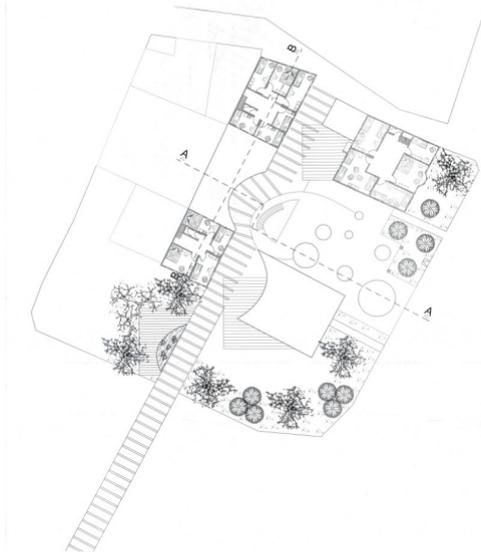
**Figure 16** Three traditional houses used for accommodation function in the area [drawn by Ülkü Çelebi Gürkan]

While designing the accommodation place, three traditional buildings having the mentioned features above were chosen considering firstly their shared and integrated location in Yeşilada. These historical houses meet the accommodation function of the facility. An entrance unit for reception and waiting spot was arranged by demolishing the wall between the courts of two houses. Next to the individual house, located on a narrow street like

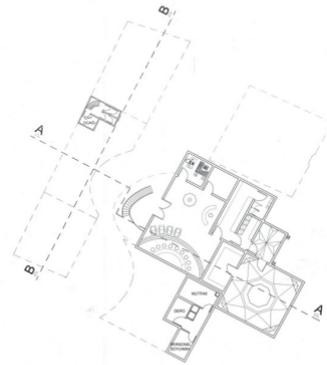
the other two houses harmonious with the historical structure of the island, a Turkish bath opposite the entrance unit, and next to it a breakfast-dinner hall with the capacity of serving crowded groups were planned [Figure 16-17-18]. Since Lake Eğirdir can be used for swimming, it was concluded that an authentic Turkish bath, instead of an indoor-outdoor swimming pool, would be more sustainable spatially. Because of its size, the bath was placed at ground elevation, facade of the entrance unit was opened as to be seen from the road and landscaping was made with the bath's domes. Considering the fact that the bath would serve men and women at different times, an anteroom, a dressing room- wc-shower, a cooling room, a heating room, a sauna, a furnace and firepan were planned [Figure 19]. Additionally, an activity area including a small pool was designed in the accommodation.



**Figure 17.** Ground Floor Plan [drawn by Ülkü Çelebi Gürkan]



**Figure 18.** First Floor Plan [drawn by Ülkü Çelebi Gürkan]



**Figure 19.** Turkish Bath Firepan Plan  
[drawn by Ülkü Çelebi Gürkan]

As for bedrooms, original version of historical houses was maintained and necessary arrangements were made to keep standards based on boarding house scale in interior space. The central areas at the entrances were arranged as waiting place. In addition to the wet area on the ground floor, a wet area was also built on the first floor. The showers in the rooms were planned as shower cabins inside the closets, like bathing cubicles. Besides, the stuff like original furniture, plafonds, oil lamps, large closets and hearth in the houses were also preserved [Figure 20].



**Figure 20.** Original furniture in an Eğırdir house [27]

#### *Facade Properties of the Sustainable Accommodation Place*

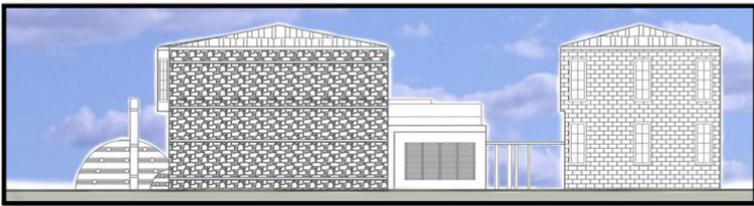
Fronts of traditional Eğırdir houses used for accommodation have all been preserved. The first house is of face stone, second is of natural stone and third is of wood. Arrangement of windows and doors has not been changed. Since roofs are tiled and hipped, flat terraced roof has been used in the management unit and breakfast-dinner hall added to the houses. Domes of the bath located underground have been used for elevation in landscaping and the domes' lights for exterior lighting [Figure 21-22-23].



**Figure 21.** Accommodation Place Northeastern Facade  
[drawn by Ülkü Çelebi Gürkan]



**Figure 22.** Accommodation Place Southeastern Facade  
[drawn by Ülkü Çelebi Gürkan]



**Figure 23.** Accommodation Place Northwestern Facade  
[drawn by Ülkü Çelebi Gürkan]

While the facade of historical houses have been kept originally, the facade of newly added units have been built transparent, plain and neutral as much as possible. On the arcade passage to the beach, some differences in the settlement have been formed to direct people to the units. In the breakfast-dinner hall and entrance unit, concave fronts inviting people and are different from the present forms have been used. As for terraces, a design which

is integrated with the traditional form but different in terms of settlement has been made. On the facade of breakfast-dinner hall, columns have been used to reflect chimney traces and continuity of columns on the arcade passage [Figure 24-25].



**Figure 24** Accommodation Place General View  
[drawn by Ülkü Çelebi Gürkan]



**Figure 25.** Arcade in Settlement and Turkish Bath's Domes  
[drawn by Ülkü Çelebi Gürkan]

### **Conclusion**

Making tourism facilities sustainable has great importance in protecting natural resources and cultural values, and meeting expectations of local people and tourists mutually. In the scope of the study, a sustainable accommodation approach and suggestion for Eğirdir which is integrated with the area, eases off on natural and cultural environment, maintains local architectural values and local culture was put forward by alternative tourism areas discovered in the light of sustainable tourism. In contrast to tourism facilities of today which are isolated from the environment and have weak communication with local people, in the suggested place, contribution of historical Eğirdir houses' life configuration to tourism has been taken into consideration and a small-scaled approach which is integrated with local identities and

harmonious with the historical environment has been followed. Also, it is aimed not to get tourists disconnected from natural, cultural and local environment they are in during the day while they are involved in alternative tourism activities in the area.

In conclusion; sustainability level of the suggested accommodation place was analyzed based on "The Criteria for Sustainability and Rehabilitation of Historic Urban Places" prepared by Oktay and Hoşkara [28], and the results were summarized in Table 1. Accordingly, it appears that sustainability performance of the suggested place is quite high, and that it sets a good example, with its physical, social and economic aspects, for the region with its respectful architectural attitude towards the region. The suggested accommodation place can be considered as a pioneer for other similar work to be done in different regions.

**Table.1** Evaluation of Sustainability in Historical Urban Areas and Rehabilitation Criteria  
 [Criteria based on Oktay and Hoskara, 2006] [28]

CRITERIA OF SUSTAINABILITY	SUB-EXTENSIONS	SUSTAINABLE ACCOMMODATION PLACE
	PHYSICAL	<b>BALANCED USE OF SOURCES</b>
Decreasing water and air pollution		Rainwater will be gathered in the open pool and this stored rainwater will be used for irrigation
Using recyclable sources		Local, healthy and recyclable material use is prioritized.
Recycling wastes		The wastes in the accommodation place will be recycled by decomposition and recycle methods.
<b>ENVIRONMENTAL PROTECTION</b>		
Protecting natural and built-up environment		Along with the built-up environment including historical Eğirdir houses current natural landscape is protected/kept.
Protecting natural life resources		Tourism facilities compatible with area scale and natural life resources are saved.
<b>BUILT-UP ENVIRONMENT</b>		
Protecting urban heritage		Architectural and cultural heritage of the region, Eğirdir houses are saved and thus historic environment is featured.
Protecting listed buildings and historically monumental buildings		While suggesting accommodation place, Eğirdir houses within historic environment were based upon. Small scaled accommodation place was suggested saving architectural and cultural features/aspects of Eğirdir houses.
Developing new uses from non-used areas and buildings		Most of the houses which are currently ruined and with no residents were turned into accommodation places. While restoring these historical houses their authenticity was kept and for interior space necessary arrangements were made to meet the standards based on hostel scale.
Providing environmental reconstruction/restructuring and recovery		Ragged historical houses were enhanced/improved/restored, and thus positive contribution was made to environment quality.
Bringing up new functions		Along with accommodation function, in accordance with the island's historical structure by building an entrance unit, a Turkish bath and a breakfast-dinner hall, capable of serving crowded groups, different functions were gathered; and thus a long term use was aimed contrary to single-function use.
Providing high standards of living		To achieve higher standards of living sustainable, safe and healthy structures not hurting available values were designed.
Renewing the substructure and providing modern life conditions		With these suggested new structures, improvement in sub-structure was provided.
<b>LANDSCAPE</b>		
Saving and improving landscape characteristics and quality		Trees at the area were kept and quality of green areas was improved with a scale sensitive landscaping..
Creating green areas and new public open areas	Dome, luminaries and chimneys of the Turkish bath, which was designed at lower elevation, were used for landscaping at the upper elevation. Besides, at the end of the walking path with arcade, an open public place was established with an activity area including a small pool.	

<b>ECONOMIC</b>	<b>ECONOMIC BALANCE</b>	
	Creating new job opportunities	The accommodation place will boost the region's attraction and it will bring up new job opportunities developing tourism and trade in Yeşilada where local people live.
	Developing tourism	This accommodation place contributes to development of local/domestic tourism with its relation to environment and cultural environment, its closeness to alternative tourism facilities and its appropriateness to the area's features.
	Increasing local store owners/employers	Tourists' being integrated with local environment will help local people to benefit from tourism economically and socially, meeting their needs, and will increase the number of local jobholders.
	Diversity in usage	Thanks to the suggested Turkish bath and breakfast-dinner hall facilities, the area will be used not only for accommodation but also for meeting different needs and demands and there will be a balance among them.
	Revitalizing the area	The suggested different functions with activity diversity will make the area a destination point and a center of attraction.
	Making the area more accessible	Physical structure of the place will make the area more accessible.
	Having high asset value	The use of the area by people with high income will probably increase the house and land prices around.
<b>SOCIAL</b>	<b>LIFE QUALITY/STANDARD</b>	
	Creating green open areas	Open green areas to improve urban life standards were suggested.
	Providing social and fun activities	The suggested additional spaces/places and open areas will offer social and fun activities.
	Preferable by users with high standards of living/high income	Easy transportation will make people living in surrounding settlements with high level of socio-economic income prefer this area.
	Users with different level of income	It will provide participants with various income levels.
	A safe/credible place	Users with different level of income will improve environment's safety/credibility.
	Lots of job opportunities	The approach of local sustainability which reflects the region's economic and social systems will provide the use of local material and construction methods, increase local labor opportunity and the reflection of cultural values will ensure improvement in current/available labor activities.
	High participation by the public	Not isolating the area from local environment ensures public participation which is an important element in achieving sustainable development.
	Proper hygiene and life conditions in buildings	Neglected historic houses/buildings were rehabilitated and equipped with proper life conditions.
	Modern sub-structure	Along with the suggested structures, improvement in the current substructure is provided.
	High rate of home ownership	Using historic houses for accommodation unit will yield homeowners and also similar houses will be preferred.

The study has been built on the necessity of conveying Eğirdir's natural and cultural properties to the next generations. In this sense, available structures have been benefited and through an accommodation place in the traditional environment, it has been

made possible to protect Eđirdir houses, introduce local architecture, and for local people to benefit from tourism economically and socially. With the suggested area, structuring was kept at the lowest level and ecological, natural and spatial features of it were preserved. The study could be a model in applying a sustainable accommodation place in other places with alternative tourism potential in addition to bringing solutions for the problem of building same accommodation types for every type of tourism and place.

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