NEW BUILDINGS IN OLD SETTINGS:
RIVERFRONT BUILDINGS IN AMASYA

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
THE MIDDLE EAST TECHNICAL UNIVERSITY

BY

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119020

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF
MASTER OF SCIENCE
IN
THE DEPARTMENT OF ARCHITECTURE IN RESTORATION

JANUARY 2002

Approval of the Graduate School of Natural and Applied Sciences

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ABSTRACT

NEW BUILDINGS IN OLD SETTINGS:
RIVERFRONT BUILDINGS IN AMASYA

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January 2002, 180 pages

Historical urban tissues live through a rapid transformation process in which new building activities not considering the uniqueness of fabrics cause the deterioration and dehumanization of settlements at the time being. In contrast to this actual condition, designing new buildings within an old settlement requires a creative study process through understanding and interpreting the life culture within the particularities of historic fabrics.

This study argues that examining the process of change of fabrics and new architecture as the latest layer of that process. The introduction part stresses on the need to understand the existing fabric in order to integrate new to be an integrated part of that entity with the relevant concepts , theories and legal aspects.

In the second chapter, Amasya as the wider context of study is examined in terms of its urban identity and its formative parts playing an effective role over its transformation process with its historical,natural and social aspects. Importance of study area, local context, within this historical evolution is also investigated in this chapter.

In the third chapter, riverfront buildings in Amasya is selected for study area as a homogeneous part of the traditional environment. It is analysed as an entity with its physical and social characteristics and urban and architectural characteristics to determine a typological process of buildings through the historical evolution of fabric. Life culture particular to study area is finally intended to be grasped to be sustained for new building activities.

Last chapter presents the sustainable principles of life culture for designing new buildings within study area. To sustain the life culture as a complex entity with its physical and social aspects is emphasized. A discussion about the suitability of the methodology, prepared for understanding and interpretation of study area within Amasya, for different cases is made within this section. As a result, it is emphasized that a designer should design new building within old setting considering the particularities of fabrics as a unique place and the constant evolution of them through a creative process of study.

Keywords: Evolution, Historical Continuity, Preservation and Revitalization, Life Culture, New Building in Old Setting, Amasya

ÖZ

ESKİ DOKULARDA YENİ YAPILAR:
AMASYA, YALIBOYU EVLERİ

Karakul, Özlem
Yüksek Lisans, Mimarlık Bölümü, Restorasyon Anabilim Dalı
Tez Yöneticisi: Inst.Dr. Fuat Gökçe

Ocak 2002, 180 sayfa

Günümüzde tarihi dokuların kendilerine özgü özellikleri gözardı edilerek yapılan yeni yapılar, hızlı bir dönüşüm sürecini yaşayan dokuların bozulmasına ve insansızlaşmasına neden olurlar. Yaşanan sürecin tersine, eski dokularda yeni yapı tasarımı dokulara özgü yaşama kültürlerini anlamaya ve yorumlamayı içeren yaratıcı bir çalışma süreci gerektirir.

Bu çalışma kapsamında, dokuların değişim süreçleri ve bu sürecin günümüzdeki son halkası olarak yeni yapı mimarisinin incelenmesi tartışılmaktadır. İlk bölümde, konuyla ilgili kavramlar, kuramlar ve yasal düzenlemelerin ışığında, yeninin dokuyla bütünleşmesi için dokunun anlaşılması gerekliliği üzerinde durulmaktadır.

İkinci bölümde, kentsel ölçekteki çalışma alanı olarak seçilen Amasya kentine kimliğini kazandıran ve dönüşüm sürecini belirleyen faktörler, tarihi, doğal ve sosyal yönleriyle incelenmektedir. Kentin evrim süreci içinde çalışma alanın konumu da bu bağlam içinde değerlendirilmektedir.

Üçüncü bölümde ise, Amasya'ya özgü geleneksel özelliklerini koruyan yalıboyu evleri çalışma alanı olarak seçilmiştir. Bu bağlamda, çalışma alanının tarihsel evrim sürecinde oluşmuş yapıların tipolojik özelliklerini saptamak üzere, alanın fiziksel , sosyal özellikleri ve kentsel ve mimari özellikleri incelenmektedir. Sonuç olarak, alana özgü yaşama kültürü, yeni yapı tasarımlarında sürdürülebilme amacıyla incelenmektedir.

Son bölümde, çalışma alanına özgü yaşama kültürünün yeni tasarımlarda sürdürülebilir özellikleri değerlendirilmektedir. Fiziksel ve sosyal yönleriyle karmaşık bir yapı sergileyen yaşama kültürünün sürdürülmesinin önemi vurgulanmaktadır. Bu bölüm içinde, Amasya'nın ve çalışma alanının özelliklerini inceleme ve değerlendirme amacıyla oluşturulan çalışma yönteminin, farklı dokulara uygunluğu tartışılmaktadır. Sonuç olarak, geleneksel dokuda yeni yapı tasarımının dokulara özgü özellikleri ve sürekli evrim süreçlerini gözeten yaratıcı bir çalışma sürecini gerektirdiği vurgulanmaktadır.

Anahtar Kelimeler: Evrim, Tarihsel Süreklilik, Koruma ve Canlandırma,
Yaşama Kültürü, Eski Dokuda Yeni Yapı, Amasya

To the memory of my grandmother Urguya

ACKNOWLEDGMENTS

I express my gratitude to Inst. Dr. Fuat Gökçe for his guidance and criticism throughout the research. Thanks go to Prof. Dr. Ayşıl Yavuz, Assoc. Prof. Dr. Neriman Şahin Güçhan and Assist. Prof. Dr. Cana Bilsel for their suggestions and comments.

I owe special thanks to my friends studying together during REST.507 studio for Amasya, Nilgün Öz, Tuba Akar, Gökçe Şimşek and Oya Bakacak and the instructors, Assoc. Prof. Dr. Emre Madran, Assoc. Prof. Dr. Neriman Şahin, Res. Assist. Güliz Bilgin Altınöz.

I also wish to thank to members of Amasya municipality and museum, Fatih Yancı and Ahmet Yüce for their guidance during site surveying in Amasya.

I also wish to all my friends who supported me and particularly Rashed Abu Saleh for their special interest and guidance from the very beginning of the study.

To my family, I offer sincere thanks for their unshakable faith in me and her willingness to endure with me the vicissitudes of my endeavors.

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CHAPTER I

INTRODUCTION

1.1 Definition of The Problem

> *"Great buildings, like great mountains, are built by centuries."*
> Victor Hugo -Cited from A. Petruccioli(1998a: 9)

New buildings in old settings is not a new subject discussed among the architects, conservationists and planners for only several decades. Its history is as old as the history of the civilizations of human beings. Because each civilization as the representative of the "new" has to develop its roots in the area of the cultural, social and economic values of the previous ones in order to be able to live and continue its entity. It makes its own innovative values, created by the synthesis of past, adapts to the previous cultures. The reason for emerging this subject as a problem threatening the historical environments is the increase in the number of the new buildings ignoring their contexts; in result causing the inhuman, characterless environments.

Christian Norberg-Schulz (1978: 11) defines this situation as:

> *The present crisis of environment can thus be understood as a loss of place. In spite of all their faults, the old towns and the cities were places with which we could identify and which gave their citizens a strong feeling of belonging and emotional security.*

The concern for the new buildings in historical environments especially started to increase with the development of the concern for the conservation of the historical

settlements. As "*the physical environment of man, especially the built environment was not controlled by the designer and was the result of vernacular architecture*", as asserted by Rapoport (1969: 1) formed by people using the traditional techniques, a natural growth of tissues could provide the historical continuity between past, existing and the subsequent cultures. But, with the replacement the traditional building techniques with new ones introduced by Modernism, this constant historical continuity was disrupted. As the time goes on, new building techniques introduced caused to invade the historic fabrics with the standardized, monotonous and uniform buildings ignoring their context. As a result, this situation created a kind of built environment without soul, character. The problem started at that time: How to continue this tradition with new building techniques and designing methods at 2lst century?

Urban conservation studies aiming to provide historical continuity preserving the historic fabrics accelerated especially after Amsterdam Declaration introducing "Integrated Conservation" in which new building activities are presented as last and complementary part of conservation process. Historical settings are the complex, living entities representing many overlapping layers of successive historic periods. New building representing the latest layer of this evolutionary process is responsible for continuing this process to transfer this accumulation of historical values to next generations, in short, it should provide the historical continuity in spite of changing life standards of societies.

The concept of the historical continuity comprises a dialectic relationship with "change". Change is the essential fact caused by the dialectic relationships in the formative process of all things in time. If the subsequent periods can accomodate, contribute to and transfer this natural change of the previous ones in their social and physical structure, a natural continuity between them becomes inevitable. Historically built fabrics as the "*living organisms*" as defined by Strappa (1998: 91) are also exposed to change to survive. To provide historical continuity depends on keeping the natural change of fabrics constant within the scope of the conservation and re-development activities. If the change is prevented denying "time factor" in architecture, fabrics can only be petrified for conservation. This petrification means

not to take account the vitality of old fabrics as living things. A real conservation should aim at "*preserving or recreating the vitality of the old settings*"(Bilsel, C., 1989: 3).

"Vitality" is the keyword to provide this continuity of periods through which fabrics have lived, cultural values and life. The introduction of the new buildings is one part of the conservation process to make these tissues vital. The vitality of fabrics can only be provided by understanding the evolutionary process of them. Evolution is a basic rule of nature based on constant change for living organisms to continue their entity. "Natural selection" as the main principle of evolution theory can be applied to historical environments as "living organisms". Certain characteristics of old buildings, customs, cultural values due to their responsivity to human needs have endured through a process of natural selection. Therefore, it can be stated that more old settlements are integrated to the contemporary life, less they have the risk of dissappearance, deterioration and dehumanization. In fact, as far as a new building ensures the historical continuity with the surrounding buildings, it can become an integral part of the entity of that tissue to be used for determining the design basis of subsequent new architecture and contribute to the vitality of it.

It can be clearly seen that our country like other developing countries has been living through a rapid change resulting the loss of urban identity due to the uncontrollable process of urbanization. This change threating historic fabrics is two-sided resulting from "*wrong urbanization and tourism policies*" (Bilsel, C., 1989: 1). Increasing migration from the countrysides to the cities and policies of urbanization supporting speculative aims of local authorities caused to build a huge number of standardized apartments and development of squatter areas not concerning their context. On the other hand, increasing tourism activities accelerated this rapid urbanization in coastal towns. Indeed, wrong conservation policies allow to create the artificial aunthenticity producing copies of traditional buildings in old coastal towns. As a result, historically built environments have been dehumanized, lost their authenticity and unique characteristics been sacrificed for a characterless environment.

This rapid transformation threating the historically built environments are firmly linked with the degenerated socio-economic system of a country. The aim of profit as an inclining value of this economical system made people forget their cultural values for the sake of it. Increasing greed, selfishness feelings supported by speculative aims of local authorities and certain decisions issued by conservation councils caused to develop the some implementations ignoring the evolutionary process of fabrics supporting to the understandings of imitation and petrification and caused the rapid deterioration of sites. When people lose their feeling of belonging to somewhere, they feel the necessity of these values and understand their important place in their life.

These developments created the necessity of protection of these historical environments and integration of these environments to the modern life. Thus, "new building in old settings" arised as an important problem having the solution in it for the vitality of these environments. There is a dialectical relationship between the protection of old and the development of new in old to preserve the urban identity. New exists with old, like future exists with past. Many different ideas have been issued to put new building in to its place in the historical continuity for years. The solution should not be thought as a formula to be used in every where. Critical points are the "uniqueness of place" and the creative study done by architect to analyse it. As a result, the "new" as either for restoration of the old or a new construction is only solution to keep the vitality of old settlements. But the quality of the new building and how it to be introduced arises as an important problem.

To design a new building within an old settlements necessitates a comprehensive study directing a creative process of the architect who should not be restricted by strict regulations of the development and conservation plans. New building should be examined as an integral part of the historical urban conservation applications. It can be accepted that it is the reflection of the transformation of tissues in a continuous process of change at present time within the scope of thesis. So, a better integrated design should be achieved through a detailed study of old fabric. In other words, historic fabrics as a unique place should be understood and re-interpreted with

their evolutionary processes. It is also important for the new building to contribute to the historical continuity within the socio-economic context and technology of its age.

Designing new building as an integrated part of its "*genius loci*" defined as the "*spirit of the place*" by Norberg-Schulz (1980: 189) is firmly linked with understanding the particularities of fabrics and inspiration from them. Fabrics should be considered as an entity about their physical, social and economical structure for achieving the complementary activity of the new for the creation of a new entity. A critical point is to understand the "*historical evolution of the architecture*" (Abada, G., 1999: 4) as a part of life. New architecture to be introduced into the historical districts should be able to have the responsibility of being "*the latest layer in the evolution of a city*". A sustainable life culture belong to its context should be determined and continued in new developments by designers. Especially, our traditional architecture can be a succesful model for new buildings in terms of "*representing our cultural values and reflection of their erection period honestly*" (Bektaş, C., 1992: 5). From this view, these buildings have already been the sources of inspiration for some of architects, like Le Corbusier, to develop the principles of Modernism (Kortan, E., 1983: 41-75).

1.2 Aim and Scope of the Study

The thesis focuses on the problem of designing new buildings in old settlements. Vernacular architecture is evaluated as the main resource from which "a vernacular life culture" can be defined to be interpreted for new designs. Historic fabrics formed in a continuous process of change for many years is evaluated as a productive environment for subsequent buildings. Within the process of a continuous interaction between buildings which have already been formed and ones which are being formed, certain values regarding the life culture can be determined as "sustainable" in the design of new buildings at present time. From this respect, the general aim of the thesis is to discuss how a vernacular language of architecture can efficiently be used for a succesful design of new building, to search for certain principles for the design of new buildings in old settlements, using the facts of Hatuniye Quarter as a case study, to determine a sustainable life culture of that context. As a result, a

specific methodology of study for reading the unique evolutionary process of the study area will be proposed to be used for designing new buildings which are regarded as the latest layer of that process forms the general framework of study.
This thesis is thought to guide the practice of conservation and future interventions on the area. Within this framework, Hatuniye Quarter in Amasya is selected as an area for a case study. As a result, it is intended to discuss whether the methodology proposed within the framework of this thesis can be applicable in all historical, traditional settings in our country or not.

The area selected for project has the most homogeneous and dense traditional buildings in it and has mostly been preserved due to its special topography providing its natural protection. So, it presents a vital example for the problem with its existing physical and socio-economical structure. The Quarter has continuously changed with its inhabitants, their social life resulting a change on both physical and functional characteristics of fabric. For providing an integrated conservation process in the area, new building takes a critical role to keep the vitality of the area by living through transformation process of area. To determine the "unchanged" in "change" , to determine sustainable or re-interpretable characteristics of the fabric to be used for designing new buildings within the study area, as a part of the evolutionary process of the urban fabric can be said as the main concern of this study .

This district is important in terms of its location forming a boundary for the new part of the city with its silhouette constituted by the attached traditional buildings, historical remains and its unique natural structure. The special topography of this historic area helps to form an integrated-conserved entity with Harşene Mountain and rock tombs, citadel walls and Kızlar Sarayı on it having a dominant role over the urban identity. Thus, to understand the specificities of study area as a complex, living entity with its different parts, the evolutionary process of it with the building types developed through it to be used for an infill project to be built as an integral part of this complex entity is aimed within the scope of this study.

Within the scope of the study, all buildings, traditional and restored ones, new buildings in study area will be analysed. The study investigates the basic

characteristics starting from the neighborhood scale to the spatial organizations and architectural features of dwelling units and the change patterns of them. So, the traditional buildings are studied in both present cases and original cases to determine their typological processes within transformation of fabric. The new buildings as an integrated part of historic fabrics changing continuously are also investigated in terms of their architectural characteristics and their capability to keep the historical continuity with the traditional ones and new solutions of dwelling. All buildings in the selected area will be examined to determine certain characteristics representing a sustainable life culture in Hatuniye Quarter in Amasya and to continue it in new developments.

1.3 New Buildings in Old Settings

1.3.1 Historical Urban Tissue is a Complex Entity in the Continuous Process of Change

New building activities are intended to be studied as an important part of the urban conservation within the scope of this thesis. Subject can be thought as the reflection of the change of tissues caused by the interactions between their different parts, physical structure, like urban morphology, building typology, and socio-economical structure of society, over the "*representation of the shelter idea*" (Aran, K., 1995) at present time. So, it can be accepted that main idea focused over is the change formed by dialectical relationships between the different parts of the historic environments and finding the representation of this change over the building typology today to ensure the historical continuity with the surrounding traditional buildings. From this respect, it can be said that new building represents "*the latest layer in the evolution of the city*" as defined by Abada (1999: 1) at the present time.

The historical place is accepted as an object of and a context for architectural study to form a basic framework of new building. Historical urban tissues as the unique entities can be considered as the complex entities formed through slow and long process of change for many years. Nowadays, urban conservation studies mainly aims to transfer this continuous transformation process to future in an uninterrupted

way. From this respect, new building takes a critical role as a bridge between past and future to transfer the shaping power of the past to future and to be an integrated part of that past for subsequent buildings to be designed soon. Methods of reading, analysis, understanding and interpreting of these built environments are thought as necessary for a better integration of new building.

As "*an approach to built environment as the structure or the system of relationship*", typomorphological approach focuses over "*the idea of process that is the introduction of the concept of time in urban and architectural studies*" (Petruccioli, A., 1998a: 10). "Typo-morphological approach" as an emerging tendency in Western Europe focuses over "*the relationships between the town's typo-morphology and architecture and the specificity of town structures*" (Cerasi, M., 1996: 10). He states the importance of "*long-term historical factors to pertain the physical structures, to building types of fabrics built up of distinct parts*". Architectural design is based on the understanding of the deeper structure of architectural formation as the product of an unique culture. He also stresses over the necessity of analysing "*the context as a definable and articulate reality which could be explained through its elements and mutual interactions within its formation process*" (Cerasi, M., 1998: 181). From the typomorphological point of view, built environments can be classified in to four groups of scale, "*the building, the group of buildings, the city and the region each of which is a complex entity made of elements, structures*" (Moudon, A. V., 1994: 291). From the thesis's point of view, new building is intended to be an integrated part of that entity of fabric as a new building type formed through the synthesis of historical building types in different times.

As it is considered that fabrics have been produced over time, it is clear that form remains linked to socio-cultural and historical forces transforming it continuously. So, "change" is determined by the interactions of different parts of fabric forming the identity of that place. Identity of place, "*genius loci*" of the settlements, had a strong and effective power to define the change and development of its urban morphology and architectural typology to be the constituents of that identity later. Identity of a historical urban tissue can be defined by certain physical and social parameters specific for each particular site .

Güven Sargın (1989: 65) systematized them like that:

Physical parameters,

-Nature,
-Man-made environments, built environments,
Social parameters,

-Organization and the socialization of man in communal and physical context, confining a relationship with physical parameters.

According to Sargın (1989: 65), "*organization constitutes a set of basis for culture, tradition and meaning confines a system of symbolic communication between physical properties and individual or social group*". He also states that "*due to mutual correlation, physical environment becomes an extension of social structure in terms of cultural and traditional context*". As stated by him, each place presents an unique context with its particularities in it for an architectural study to be discovered by architect.

As place is not a product of physical factors alone, socio-cultural aspects of its particularity should also be analysed to understand the intrinsic properties of it. From this respect, architectural language of urban place presents a meaningful context formed by physical and social factors for understanding, interpreting and interacting. Galal Abada (1999: 10-11) states that "*the built environment certain meanings symbolized by built environment related to particular places*". According to him, "*experiencing meanings in the built environment are done through the representation of group of buildings, architectural elements, attractive visual landmarks*" and "*buildings, streets, open spaces and visual elements, all interacted to create meaning in the city.*" As a result, it can be stated that architects have a responsibility to analyse these meanings as well as the formal characteristics of the built environment.

Specificity of places can be understood through analysing the particular meanings in them represented by physical environment. Mike Brill (1994: 61) mentions

"*a template of form and meaning bonded together in the mind, something already in us as archetypes*". He also states that "*archetypal meanings about significant aspects of our lives are expressed through the forms of places*". From this respect, each place has "*the essential qualities distinguishing it from other symbolic forms*" (Brill, M., 1994: 69). He examines these qualities as "*major components of expression in all places through a dialectic*" and asserts that "*certain common place forms have certain dialectically opposed pairs of meanings-tones- as their archetypal content*". These meanings as expression of life culture of a particular context should be discovered by designer to continue them for future developments.

"Duality" can be thought as an important relationship to understand the entity, its continuity and change from the dialectical point of view. "*Urban morphology-building typology*", "*traditional building typology-new building*", "*reading- design*" (Cerasi, M. M., 1998; Petruccioli, A., 1998b; Rational Architecture, 1978: 58-59) are some of those dualities which can be considered for designing new buildings in tissues from the typomorphological point of view. These dualities can be effectively used to analyse that complex entity with its all constituents, relationships and interactions between them affecting their formation and transformation over time.

Historic fabrics as a complex entity should be analysed through its physical and social aspects for new buildings. Because dialectical relationships between the cultural values, socio-economical structure of the society together with natural and man-made structure constitute the "*productive and transformative forces*" of "*the architectural typology and urban morphology*" of the historical urban centers (Rational Architecture, 1978: 58-59). From this point of view, with its all constituents, the historical urban centers are the dynamic and continuously changing entity. It can be stated that these tissues have been produced over time by a constant state of evolution and change, usage and transformation of space and effect of socio-cultural forces.

With regard to the transformation process of fabrics and design within them, Giuesseppe Strappa (1998: 91), who is an important representative of typomorphological approach, asserts "*the historical built environments*"as a "*living*

organism" which is based on "*a general principle determining its transformation over time*". Strappa (1998) states that "*several notions on the genesis and evolution of special building types can be applied to the reading of the built environment and to design*". As the smallest unit, buildings, and their entity,tissues, are dialectically related to each other. So, Strappa (1998) defends that it is necessary to retrace "*the formative roots of buildings in order to understand the essence of an organism, and discover the useful idea to design*". It can also be stated that vernacular architecture of a place can be understood examining the place with its whole entity, its natural and social structure and physical structure as the extension of formers. Because cities and urban tissues as a structure composed of single parts having specific typomorphological characteristics, the transformations of "*city's morphological structure*" will be thought as connected with the "*modification of these single elements*" (Rossi, A., 1982). Indeed, historical periods through which cities lived are determinant over designing of the buildings.

As can be stated above, specificity of the urban place should be the beginning point for the development of historical fabrics and new building activities within them. Many different ways to build a new structure in the historical tissue have been tried to arrive a better integration within the context. But, none of them can be thought as the most true way to be applied for all sites. Each site should be thought as a unique case to be analysed differently from each other to understand their complex structure for sustaining their life and to continue its living and transformative principles in the new projects. Typological studies can be presented as a solution for designing a building as an integral part of the historical tissue as a living thing. These studies examine the historical site as a whole of different relationships ensuring its life to be analysed.

As a result, the productive force of fabric caused by its particularities should be the main determinant over the new designs. The characteristics of the urban entity and the dynamics of its transformation should highly be understood to arrive a new homogeneous entity by adding a building to it without damaging the historical continuity.

1.3.2 Type: Expression of All Society Living Through Transformation Process of the Historical Urban Tissue

Historical urban tissues are entities, physical structure of which is constituted by both the natural structure and building types developed by the attitudes of society against to the transformation of these tissues in time. The traditional buildings in these tissues are "*representative of many overlapping layers of successive historical periods*" and "*each of these periods was gradually modified by new additions from a subsequent period producing a homogeneous whole*" (Abada, G., 1999: 1). So, in terms of the relationship between "*the typological analysis and design through a rigorous reading of the historical types*", understanding types in terms of their formative and transformative structure is especially important to arrive a true solution of new building as the "*new leading type*" of building today. (Petruccioli, A., 1998b: 57-71)

"Type" can briefly be defined as the expression of all society living through the change and transformation of the historical urban centers over the building process. Building type as a nucleus part of the morphology of the urban tissue shows the similar characteristics with the entity under the same effects of socio-economical and cultural changes. "Historical continuity" is an important concept generating from the idea of the continuous evolution of the historical urban centers like any living thing. To ensure the historical continuity, not to interrupt the evolution of the tissue, "type" gained the importance as a means to understand the architecture of that place and to create a new building through the interpretation of the building types forming the tissue and making a new synthesis of them under the current socio-economical values and technological developments of society to be a latest layer of this continuous evolution.

Aldo Rossi (1982), known as a neo-rationalist architect, studied on the concept of type and also contributed to a school for the education and development of his theory. He defines "*type*" as "*the idea of architecture closest to its essence*".

He continues like that:

> *The type developed according to both needs and aspirations to beauty; a particular type was associated with a form and a way of life,although its specific shape varied widely from society.*

According to Rossi (1982), type as "*structuring principle of architecture*" is a "*constant and manifests itself with a character of necessity; but it reacts dialectically with technique, function and style*". The development and transformation of vernacular architecture is caused by the the evolution of types with related to the that period characteristics.

Strappa (1998: 93), asserting historical urban tissue as a living organism, discusses the relationship between building types and fabric and defines type as:

> *Type can be defined as a heritage of common, transmittable characters preexistent to the formation of the organism, governing the generation of the single elements and the structure of their relationships.*
>
> *It is the materialization of a persistent set of notions, principles, and characters inherited on a collective basis and accepted by a civilization throughout its history. These features are the ones shared by families of buildings over time and space in an infinite number of variations.*

It is true to say that the urban morphology and building typology are dialectically interrelated as the complex entities formed by the expression of human beings living in a processional change. So, "type" is continuously reproduced as a result of the continuous change of way of life, technology; each one is producted from the previous ones in a traditional way and becomes a source for next one. Strappa (1998: 93) explains this relationship between building types through the evolutionary process of them with related to the contributions of changing civilizations to it over time.

> *Each civilization reinterprets and adapts to its own needs the traditional types that it had inherited. Buildings embody a historical type; once they have been built, they give their own contribution to*

the evolution of type through a continuous sequence of transformations constituting the typological process.

Until the introduction of the new building production technology with Industrialization and Modernism, the development of historical tissues and creation of the building types can be accepted as a part of the process of the natural transformation of tissues. Man-made changes during those times can also be an important part of this natural metamorphosis. So, the identity of the historical urban place could have been conserved by changing cultures using the same traditional building making process based on traditions. As a result, historical continuity were naturally provided by the different cultures using the same building making technology. After the introduction of the new building technology, the traditional construction techniques have started to be abandoned; as a result, the continuity, in which "modern movement" should be integrated with the development phases of the urban place as a historical period, was denied. Thus, a "new building type" ignoring "*the historic evolutionary mode of urban development*" (Abada, G., 1999: 2-6) started to dominate the historically built environment of which previous gradual transformation and natural growth replaced with the rapid and abrupt transformations coming with modern changes. As a result, this situation gave way to the rapid deterioration of old fabrics. Afterwards, "urban identity" has been intended to be maintained and continued by the legal regulations versus to the natural development of these tissues.

The problem was caused by that new building making process has caused to make a "*separation between the designer and the client*" who formed types as an expression of their way of life (Petruccioli, A., 1998b, 58-71). This distinction between the different building processes in terms of their effects over the built environment is discussed by Aran (1995) comparatively. According to him, the built environment of man were built by using "*folk design method as a strategy of making a continuous composition and a decomposition in the vocabulary of the existing building forms to translate their needs and values in to physical reality*" until arriving Modernism in 20th century. The different ways of composition and decomposition by designer formed the only source of different building types and the evolution of tissues. So,

the identity of a place was able to be conserved and evolved in a natural way. In contrast, "*modern design method provide designer more freedom to use both previous forms and create new forms*" for designing new building. So, although "*the foundations of both design methods in tradition, modern designer is free to use this building tradition as the resource for his new building*". As a result, it is not surprising to see the standard architecture ignoring the context and types of vernacular architecture. In result, the evolution of the historical tissues interrupted; the essence of the traditional architecture did not continue to the future; inhuman built environments surrounded man all over the world.

"Type" produced over time as an expression of people provides a historical foundation for new building processes. The focus of the study is considered as a process, a new building can be understood as only single part of this process. So, typological process provides new building to be an integrated part of the historically built environments.

1.3.3 New building: "Latest Layer of the Evolution of Historical Urban Tissue"

New building from the conceptual point of view represents the "*interpretation of the shelter idea*" (Aran, K., 1995) at this moment within the today's living conditions, socio-cultural context. This representation mainly depends on "*the context, the current socio-economical structure, the cultural identity of society and the presentation style of the designer*". To ensure the historical continuity, especially the style of the designer has an important role in reading, understanding and re-interpreting the context.

Since the first settlement of man founded, many different cultures were developed having their folk architecture with the vernacular buildings. These buildings accepted as the "*representations of shelter idea*" have been used to provide both "*the relationship with nature and protection from it by man, taking into account the context, climate, topography, location, natural materials and cultural features*" (Aran, K., 1995). So, it is clear that new building to be introduced into a historically built tissue today should also be the representation of this "*shelter idea*" in 21st

century and take its place in this cultural continuity. This "*representation*" shou also have a responsibility for being "*the latest layer of the evolution of the historical urban tissues formed many overlapped historical layers*" (Abada, G., 1999: 1).

Aran (1995) mentions that new building as a representation process has been determined by two determining frames :

> *-linguistic grammar of the physical characteristics of model of representation -vernacular architecture-*
>
> *-use of the presentation capacity of model by designer*

He also states that "*representation exists with its model, but not include the imitation of it having the characteristics of its original in a reduced and differed way*". It can be added to this interpretation that social aspects determining physical structure should also be analysed within this process. The designer should take his responsibility for evaluation of the historical urban tissues as unique cases and develop his representation there through a creative process. New building also represents the contribution of human beings to the historical continuity for the subsequent cultures. The gradual transformation and natural growth of the historical places should be understood, analysed and transferred to future by these new designs. It can be accepted that new building as the latest layer of this natural evolution has a critical role to make a connection between traditional-new and past-future to transfer the shaping power of past to future.

By the arriving Industrialization and Modernizm, the responsibility of the new building was reduced to meet only the socio-economical necessity and sheltering of "modern" people; it was deprived of continuing the cultural values, tradition and meanings. According to Norberg-Schulz (1980: 189), "*the point of departure of modern architecture was to meet the need for better dwellings as a reaction against the inhuman conditions in the industrial cities of 19th century Europe*". But, the point which modernism arrived became "*the loss of place*". Idea of an "*international style to follow the same design principles everywhere*" was the main factor underlying this problem of people. Norberg-Schulz (1980: 189) defines the loss of

place like that "*most modern buildings exist in a nowhere; they are not related to a landscape*". He introduces the terms of "*genius loci, an old term meaning the spirit of the place*", as an important means to adapt the new buildings in to the historical places. He emphasizes that it is necessary to "*recover the quality of place*". According to him, "*genius loci necessitates always the new interpretations in order to survive*".

Universalization as the idea behind the Modern Movement and International Style aims to form a unified, ideal culture of future. "*Although in Modern Movement what was universal is the design approach, the International Style can be criticized because of the lack of respect to local values producing standard, typical solutions*" (Gürer, M., 1997: 12-13). As a result, a standard architecture ignoring their context seems to be a common architectural language all over the world.

Paul Ricoeur (Frampton, K., 1992: 314) claimed that the rapid and uncontrollable Modernization and Universalization, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction of traditional cultures and the creative nucleus of great civilizations. He continues that:

> *It is a fact: every culture cannot sustain and absorb the shock of modern civilization. There is the paradox: how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization.*

The failure of Modernism and the International Style to create better environments caused the different approaches developed as reactions, alternative positions or re-interpretations of these two attempts for building the new buildings better-integrated with their context after a long duration of a prohibitive approach preventing the historical continuity, and in contrast, accelerating the deterioration of fabrics by "*loss of vitality with the shift of the activities to the newly developed areas*"(Bilsel, C., 1989: 4).

Most of the criticisms, aiming the return to regional qualities are directed towards the International Style due to sacrificing the specificities of fabrics for the sake of implementation of universally accepted ideas, principles and methods of construction

to produce an inhuman environment full of standardized buildings. Regionalism[1] can be mentioned as the first effective theory emerged to keep the historical continuity, to manage a succesful integration between new building with surrounding traditional buildings are the reasons for emergence of this theory, but "*the fact of change*" , prerequiste of the historical continuity, "*time dimension*"of fabrics was denied by it (Özkan, S., 2001: 118-126; Sargın, G., 1989: 28; Erkılıç, M., 1998: 11). So, imitation of old styles can be finally presented as Regional architecture within the historic fabrics by certain designers accepting this theory as reference.

Critical regionalism of Kenneth Frampton (1983: 16), critical of modernization also includes the critical of Regionalism theory in it. He criticizes Regionalism due to "*its ambiguity*" which can differently be interpreted for practices against change. Critical Regionalism brings "*its limitations placing stress on the territory to be established by the structure erected on the site*" (Frampton, K., 1992: 327). It stresses to respond to the specific conditions imposed by the site, the climate and the light to make a building owned by its site. It will emphasize the necessity for "*reinterpreting vernacular elements opposing to simulation of vernacular architecture*". This theory is especially important that the impact of universal civilization and the particularities of a particular place are both evaluated and combined critically in it.

An emerging tendency for recent years, Post-Modernism includes the use of the traditional styles in the design of the new buildings by either imitating completely or using certain traditional elements with the modern architectural elements or "reinterpreting" of the historical forms in a Post-Modern way. Post-Modernist understanding was emerged as the opposition of Modernism. It is a "*negative, destroying critical of Modernizm*"(Işık, O., 1996). According to Tanyeli and Kazmaoğlu (1986: 41), although the aim of representatives of Post-Modernism is to create "*an architecture to be understood by society, concern about the historical*

[1] Regionalism is not discussed in detail within the text due to scope of the study. It can be examined in a more detailed way using information from these sources.Erkılıç, M., 1998, "Legitimization of the Regionalist Idea in Architecture through Mumford's Early Writings", Journal of Faculty of Architecture, METU, v.18, n. 1-2, p.5-23; Özkan, S., 2001, "Yapı ve Bağlam", XXI.Dergisi, Tepe Mimarlık Kültürü Merkezi, n.2, p.118-126; Sargın, G., 1989,"A Research For Recovery of The Identity of Place", Unpublished Master thesis, METU,Ankara.

continuity, visual richness, and the discovery of the urban values again, they induced the architecture to a problem to find a form", using historical forms imitating completely or partially, "reinterpretation" of historical forms or free form attempts.

Norberg-Schulz (cited from Aran: 1995) criticizes these free form uses with this sayings:

> *The use of conventional elements or quotations from the past evidently belongs to symbolization. If the quotation is arbitrarily "applied" it remains anachronistic. When the quotation visualizes or complements the new gathering it becomes meaningful, and shows us that be in the world is always a situation which is new and old.*

This trend is also effective over the new developments within the historic contexts increasing the number of buildings representing a different time period ignoring needs of its age. So, they sometimes make it impossible differentiate them from the traditional buildings producing a falsified document. As a result, the historical continuity has been denied while aiming to keep it within conservation and development studies.

Another approach emerged as a result of the criticism of the previous ones comprises the studies to produce new buildings from the interpretation of the particularities of their contexts. Common concern of these studies is that "new" should be an integral part of the particular context as well as its evolutionary process. Alexander (1978: 10) evaluates the historic fabrics as "*the products of all people in the society sharing a common pattern language*" and states that the vitality of fabrics can be kept by this continuity of "*this common language*".This pattern language is also developed within the typomorphological approach.

The typological design process started with the introduction of the concept of "type" by Aldo Rossi is an important development through the architectural trends. As an approach to "*built environment as the structure or the system of relationship*" typomorphological approach focuses over "*the idea of process that is the introduction of the concept of time in urban and architectural studies*" (Petruccioli,

A., 1998a: 10). From the thesis's point of view, new building is intended to be an integral part of that entity of fabric as a new building type formed through the synthesis of historical building types in different times. Thus, new building can be created through the interpretation of the essential idea, "type", of the architectural artifact by using the analytical study of types to regenerate the historical urban tissues.

Nowadays, globalization as an inclining tendency forces to form a global economical system disregarding the national economies. "*Unification of technology, mass production*" introduced by this understanding develops "*unification of societies and exerts the particularities of national values*"(Sargın, G., 1989: 11-12). So, globalization is a process having effects over both economical and cultural structure. As a result, "loss of place" as an extension of the unification of societies and mass-production forms damages the historically urban fabrics.

To design new within old has still been a problem for the historical tissues. But, it doesn't have a unique solution, so it is not true to bring certain inflexible restrictions applicable to all different sites. For a succesful integration, the "*genius loci*" (Norberg-Schulz, 1980: 189) of the historical settlements as a unique urban place must be understood, and the design should be produced as a result of a creative process. A typological design process based on the analyses of the built environment accepted as dynamic and changing entity can be a framework for the new buildings.

1.3.4 Designing New Buildings, from Reading to Designing by the Productive Force of "Operational History"

New building activities as an important part of the integrated conservation, aiming to make the historical environments an integral part of the process of the urban and economic development, have an important role to keep them vital. To ensure this vitality, integration of new buildings within their context can be succeeded by understanding, analysing and interpreting those environments as complex entities in a process of change by the designer.

The main problem can be defined as understanding the "*life culture*" in a particular context (Bektaş, C., 1996: 23). Designing a new building within historic fabric can not be induced to be a process in which to benefit from traditional is thought as a problem of formal language. "*Life culture*" as a complex entity formed by the physical and social aspects particular to its context should be understood. Consequently, the historical continuity can be achieved by transferring this understanding of life culture with its historical and cultural background to future, instead of formal characteristics, in order to eliminate the loss of cultural identity.

The productive force of "*operational history*" (Petruccioli, A., 1998b: 61-62) over the building process can be discussed within the scope of study. It is meant the determinant role of the particularities of fabrics formed through slow and long process during history over the design process. Within this process, a life culture formed by its habitation and physical setting together has evolved continuously by the productive force of history of fabric. So, the historical continuity can be maintained by the continuation of this life culture within the new developments.

Typomorphology schools founded in this century in Europe are mainly based on "*the critical reading of the existing historical tissues on a continuous maintenance of the physical realm, and on formulating a design process able to reestablish links with history and memory*" (Moudon, A. V., 1998: 143-155) They also offer an challenging framework for thinking about the built landscape within the historical context of the city. The use of "type" in design theory has been discussed to find an appropriate solution for a better integration. Relationship between typological analysises and design should be examined through a rigorous reading of historical types and fabric as a method of design.

The crisis in modern architecture was defined as "*typological and linguistic*" by Muratori (Cataldi, G., 1998: 37). Because it caused to "*loss of the historical insight and cut the process in terms of building typology and architectural language*". So, new design method should be based on "*the dialectic between reading and design*" to continue the process. The designing process should start from the reading of historic context to interpretation and designing within it.

The building design as a part of the built environment developed over time should base itself on a careful reading of the typological processes of the area formed in a dialectic relationship with its producers and inhabitants. Typological studies including are especially important to provide a limited framework for a new building project. Within the scope of this typological study, "*detailed classifications of buildings and open spaces with the definition of the divarification of the plan concepts, of volume and its relation to town morphology*" (Moudon, A. V., 1994: 289-308) can be examined in terms of the particularities of the context. These physical forms should be evaluated as an expression of society living through a continuous transformation process over time.

New buildings can be considered as the entities with their formal, socio-cultural aspects within an entity of their context, so, their duty to continue the constant evolution of fabrics can be succeded with an examination of both formal language and meaning of context attributed by inhabitants forming the "life culture" there. Although many designers have ignored the socio-cultural aspects of designing, it should be emphazised that physical structure is only the extension of the socio-cultural structure,traditions,customs and norms. "*Representation*" defined by Aran (1995) as two-folded with the non-subjective and subjective studies is determined by two frameworks to be evaluated. "*Linguistic grammar of the physical characteristics of model of representation*" can objectively be analysed by different architects aiming to define, understand the fabric. Use of "*the presentation capacity of model by designer*" emphasizes the subjective and intuitive aspects of study. Main factor affecting the type of integration of new building within old fabric is this individuality of designer to evaluate the "existing".

The creativity of designers to use fabric as a designing framework has sometimes been restricted by building regulations determining certain inflexible and quantitative restrictions for designing new buildings. As a result, these kind of regulations caused the creation of inhuman environments producing the standardized buildings within historic fabrics. Without understanding the life culture within the fabric, these buildings have only helped to damage the authenticity of these environments.

Within the scope of this thesis, this life culture accepted as including certain sustainable values within the formal characteristics of built environments is intended to be understood by the determination of types with the typological charts prepared. A succesful design can only be provided by doing the subjective studies by architects regarding to discover a sustainable life culture pattern in the context studied. Especially, the traditional Anatolian buildings have already been discovered to be inspiring for many architects to form the principles of Modern architecture with their creative building solutions. Le Corbusier presented certain values discovered in the traditional Anatolian buildings as the principles of Modernism (Kortan, E. 1992: 45-46) .

1.4 Legal Aspects of Urban Conservation: Special Emphasis on New Building Design

1.4.1 Developments in the World

New buildings in old settings is a problem started to be discussed in a scientific and academic platform with arising the concern about conservation of the historical settlements. So, it is necessary to evaluate the development of it related with the developments of conservation of the historical environments.

Old tissues were not a subject of conservation until the constituents of the vernacular architecture were understood as valuable in terms of their historical and cultural values. Before that time, "*the bulk of the physical environment of human being was neglected for its lackness of the architectural value*"(Rapoport, A., 1969: 1-2). Because it was not a product of the designer and created by society. So, only single monumental architectural works of art were thought to be protected and as necessary to transfer them to future generations. Historical urban tissues were continuously re-created, re-designed and naturally evolved by buildings designed with the "*folk designing method*" (Aran, K., 1995); in result naturally conserved. End of 19th century represents a turning point for the development of the thought of the conservation of the historical tissues. This scientific and technical age gave way to

the high rate of the development creating a threat of the destruction for these tissues and in result, the realization of the importance of protection of them. New buildings built inharmoniously at the result of the rapid and uncontrollable urbanization was an appearent part of this threat.

Before the debates at the international meetings about the subject, several discussions among people having the different points of views were started with arising the concern about loss of their surroundings under the threat of practices of new buildings using the new technological developments of Industrilization. At the end of the 19th century, only single monuments were thought as worth of preserving. The discussions about the conservation of historical fabric was focused over the single monument conservation. Athens Charter in 1931 discussed conservation at the environmental scale centering around monuments disregarding the architectural values of fabrics. But, this conference became the first international meeting, also subjecting the new buildings which were restricted taking in to consideration the character of their surroundings in it. But, this thought is also centered around building activities around the monumental buildings. (Erder, C., 1975: 277)

In 1933, in the Congress of International Modern Architecture (CIAM), "*two essential issues common throughout the 20th century, functionalism and a concern for the social basis of architecture*" was issued affecting also the conservation of the historical tissues in the long-term (Erder, C., 1975: 286). While discussing the importance of conservation of the architectural values, single monuments and groups of buildings in the historical settlements are classified according to "*the necessity of conservation of the buildings*". It is stated that "*to make an election among the buildings and rest of the buildings with same value can be taken down*" to make room for "modern buildings". There is also a positive approach to the way of building new within old against the imitation of the traditional buildings. "Historical continuity" firstly emerges as an important concept to be taken into consideration for new building activities and the conservation of the historical tissues in CIAM.

In Europe, studies of conservation of urban and rural tissues increased after especially Second World War. Many parts of historical tissues were destructed

during the war. Loss of the character of these environments by new buildings introduced inharmoniously coming together with rapid and uncontrollable urbanization caused the increase in the consciousness of public. The need to fill the empty spaces opened by the demolution of the traditional buildings brought to the forefront the question of the "*reconstruction principles and methods*" (Horler, M., 1975: 9-13). "*Especially, society which lost their historical environments in a few seconds demanded to obtain their environments by the way of reconstruction*". This time is a threshold in terms of discussions related with the introduction of contemporary architecture into historical tissues. Because at first time, society became very sensitive about their built environments. This was an opportunity for conservationists to find an appropriate solution for this problem. In 1960's, a theoretical background about the historical tissue conservation started to be formed.

Venice Charter (Erder, C., 1975: 289), reviving of interest in conservation and revitalization problems on the international tevel, also became a guide in terms of the conservation of old tissues for many countries like Turkey. The concept of the "*historical monument*" is enlarged to comprise the "*urban or rural settlements*" having the historical, cultural value in it with this charter. Before it, these settings were able to be conserved according to the relationship of their location with the single monumental works. New construction like the "*demolution and modification changing the relations of mass and colour*" are thought as a threat damaging the authenticity, homogeneity of these tissues. Still, new building activities were considered as a threat in contrast to being an important means of urban vitality and conservation.

In the period after Venice Charter, an increase in the consciousness about the importance of the conservation of the historical settlements among both conservationists and people. In addition, some experts agreed that the "*incorporation of contemporary architecture into an ancient setting should have had certain aspects necessary to be investigated for a succesful integration*" (Horler, M., 1975: 10). In the first symposium of ICOMOS in Caceres in 1967, it was emphasized that conservation meant to keep vital, and "*vitality*" was a basic criterion for the succesful incorporation of the historical tissues into the modern city. It was the first time that

the basic principles related with the revitalization of the ancient quarters and their incorporation into the modern city in an international meeting were argued. It is informed that these tissues should be "*an integral part of the process of the urban and economic development*" countering to understanding petrification for conservation (Horler, 1975).. Also, to determine "*certain principles*" is decided as an obligation to meet the needs of "*the introduction of the new buildings into the ancient settings*"(Horler, 1975). But, it is emphasized that to lay down over-strict regulations to be followed for new buildings is a wrong thought. These discussions have the importance in understanding that the problem of the new building in an ancient town is a problem of good architecture and that any imitation or copying of styles or building mass-producted houses independent from their environment are not the solution of the problem.

In the Brussel meeting in 1969, it was determined "*future for the past*" as the aim of the meeting (Eke, F., Özcan, Ü., 1988: 34). The conservation and integration of the cultural heritage of building and sites was determined to be within the framework of a general policy for town and country planning. This was the first time that "*integrated conservation*" was discussed in a platform of conservation. This meeting mostly presented the legislative and administrative regulations related to application of the principles in to the practices. The results of this meeting gave way to European Architectural Heritage Year in 1975.

After the Brussel meeting, the subject of the new buildings in old settings started to be discussed at more specialized meetings, first of which is Budapest symposium (International Documents Regarding the Preservation of Cultural and Natural Heritage, edited by Madran, E., Özgönül, N., 1999: 105) in 1972. It is emphasized that the ancient centre of a town as a whole and integration of this centre into the town are very important. "*Any town-planning schemes should accept this existing fabric as a framework for its future development*" to make the introduction of the contemporary architecture into these tissues. The design of the new buildings is defined more clearly in terms of their material, mass properties, scale related to the historical tissue, emphasizing the importance of use of the contemporary material, techniques and architecture avoiding any imitations affecting the

authenticity of the historical tissues. But, still exterior appearance of a new building is only considered for a successful integration neglecting the understanding the spatial qualities and life culture within old setting.

Another specialized meeting for new buildings in Kazimiers Dolny (Inter. Doc., edited by Madran, E., Özgönül, N., 1999: 138) in 1974 is especially important for the introduction of the necessity of the "*systematic analysises investigating the spatial arrangements and relationships*" and "*scientific researches investigating the fundamental relationships between society and the architectural inheritance of the past*" for succesful interpretations. It also brings to the forefront the importance of "*interdisciplinary study*" for the conservation of the architectural heritage.

1975 year was announced as European Architectural Heritage Year. In the following days, a congress was arranged by the Council of Europe in Amsterdam (Inter. Doc., edited by Madran, E., Özgönül, N., 1999: 159). This represents the last and the complementary activity of the European Architectural Heritage Year still guiding many countries. New buildings built inharmoniously are thought to be threat for these historical tissues. It is determined that the conservation of architectural heritage is one of the targets of the urban and regional planning. A new policy to protect the architectural heritage should be based on the principles "*Integrated conservation*", a model of the conservation of the historical tissues as ensembles formed taking into consideration the economical, social, administrative and legislative aspects. "*Integrated conservation*" is represented as a solution of the problem and the necessary tools to practice it are defined. This conservation model necessitates the responsibility of local authorities and citizens participation, taking social factors into consideration, "*the adoption of the legislative and administrative measures, appropriate financial means and the promotion of methods, techniques and skills for restoration and rehabilitation*". It is the first time that the legislation is thought as necessary to make "*a balanced allocation of budgetary resources between rehabilitation and redevolopment*" and "*to coordinate the regional planning legislation with the legislation on the protection of the architectural heritage*". Also, the legislation subjecting the new building to certain restrictions with regard to their volume and dimensions is thought as important to solve the economical problems of

the model according financial advantages and taxes available for new building in the same proportion for the conservation of old buildings. It is the first meeting in which "urban conservation" was discussed with its all aspects and new building activities were evaluated as a part of it.

In the following year in 1976, in Nairobi, a conference by UNESCO was arranged (Inter. Doc., edited by Madran, E., Özgönül, N., 1999: 187). How this integrated conservation model could be practiced developing certain legal, administrative and financial policies was discussed with a recommendation concerning the safeguarding and contemporary role of historical areas. It is also emphasized that modern urbanization threats the historical tissues in two ways; increase in the scale and density of the buildings and in the deterioration of them by newly developed areas attracting the people. Firstly, the safeguarding plans and documents were introduced. For the successful practices of new buildings, it is emphasized "*the necessity of analysises of the urban context taking into consideration of the general character of the group of the buildings and its dominant features, like height, colours, material and form*". The public funds for public investment in the budgets of the central, regional and local authorities are emphasized to be used for conserving the traditional buildings and the construction of the new buildings not damaging to the tissue.

With arising the concept of Integrated Conservation, new building activities and conservation of fabrics were started to be understood as dialectically related with each other for conservation and surviving. In Split (Inter. Doc., edited by Madran, E., Özgönül, N., 1999: 267), in 1985, this approach ranging from the "*research and multidisciplinary study of the existing state, to the rehabilitation plans and designs wherein various methods may be decided on (conservation, restoration, recomposition, reconstruction infills in to the old tissue) respecting for cultural values*" in the first place. For the compatibility of the new and old, it is determined the importance of respecting the genuine values of the environment.

Methodology of "*studying and the presenting the spatial development of historical buildings and towns*" started to be discussed with Genoa meeting in 1988 (Inter.

Doc., edited by Madran, E., Özgönül, N., 1999: 342). These studies should aim to know the "*original state and various phases of evolution of buildings and architectural entities under study to proceed the subsequent stages of integrated process-evaluation, plans, designs*". It is important to obtain the design guidelines for conservation interventions and new infills at the result of researches. A method of research is presented including the analysises required on 3 levels: "*on-site analysis, analysis of available documentation and analysis of all the factors which influenced the urban and architectural development*". Finally, the presentation of the study is done.

Barselona meeting in 1990 (Inter. Doc., edited by Madran, E., Özgönül, N., 1999: 382), was made as a workshop on planning, designing and implementation of rehabilitation projects in historic areas. General conclusion is that planning, designing and execution of building works in historic areas make the final phase of the integrated process of restoration/rehabilitation of built heritage. After the planning is explained in a detailed way, how an architectural design should be is presented. Rehabilitation is priority to develop a new project which should bear the sign of our times. The integration is asserted to provided with an in-depth study of the characteristics of the built environments. Finally, implementation of rehabilitation plans and designs and execution of building works are explained to complete the integrated process.

This aforementioned information extracted from international meetings provide for architect a methodology of an interdisciplanar study and a general understanding of the problem in related with urban conservation. But, a simple formula for infilling with inflexible regulations can not be expected from these declarations. Keyword should be "genius loci" to be discovered in every context. So, designer should subject himself to "genius loci" and develop an unique methodology of studying to analyse old fabric and obtain design guideline.

1.4.2 Developments in Turkey

Arising the new buildings in the historical settings as a problem goes back to first decades of Republic, but the understanding of the problem as a part of the conservation of the historical settlements and endeavours to find the ways of the solution have became an issue for 25 years.

The end of 19th century represents the beginning of the change in the social, economical and cultural life of the Ottoman Empire under the effects of Modernity. Main changes affecting the commercial, economical, educational and administrative system of the empire caused the necessity of the new building types and the areas for these building activities. "*The growth of the traditional built environment in the Anatolian city ended in the second half of the 19th century*" (Aktüre, S., 1989: 68). The problem of the introduction new buildings into the historical tissues and the incorporation of these centers into modern life arised as a problem. But there was not any understanding of the conservation of the historical environments, only single monumental works were thought as necessary to be protected. But, in this period, new buildings were not replaced with the existing fabric, they were added to it (Akçura, N., 1999).

In 1920's, the interest on the conservation of single monumental works started with the foundation of the Turkish Republic. In this period, although some inventories of historical works of arts were done under the control of Asar-Atika Encümeni (Madran, E., 2000), there were not any concern about the conservation of the historical tissues among the architects, governors and citizens. First changes within the old fabric and around it started to be formed, and empty areas around the fabric were filled with the new buildings. First apartment building, product of "the New Modernism" and the governmental buildings were built. Historical tissues comprised old and new buildings together. During the following years, the influences of the modern movement increased using the new materials and techniques for building.

After the foundation of Republic, the development activities of the local authorities unconscious about the importance of the monuments and the conservation of the

historical tissues increased. From the first years of the Republic, although many attempts were done to make the society conscious about the importance of conservation of monuments, still traditional environment could not have been conserved under the domination of the new development activities determined development plans producting the two-dimensional land use plans and defining a standardized building type with certain numerical criterias.

Until 1950's, there were not any development in the conservation of the historical tissues in the environmental scale in Turkey as well as in the other countries. Old tissues were still open to the destruction of the new building activities due to rapid urbanization. The decade of 1950's was a period of major transformation in many aspects of life in Turkey. The basic factor behind this transformation was the "*increasing integration with the world capitalist system after II.World War*", and rapid urbanization (Kılıçkıran, D., 1996: 75). Renewal activities in these tissues increased together with rapid urbanization and shift of the interest to the new development areas. "*People either abandoned their traditional houses or tore down to build a 'modern' building*" meeting the necessities of the modern life by using the lackness of the conservative regulations (Yavuz, A., 1999). These development activities were built according to building regulations of the development plans.

The foundation of the Council for the Historical Real Estates and Monuments in 1951 (Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu, here onwards GEEAYK) issuing the principles of conservation and restoration is a turning point for the development of the studies related to conservation in Turkey. But this council couldn't still work the conservation at the environmental scale due to the absence of any legislative structure permitting the conservation of the tissues. Before 1960's, there did not exist any legislative regulations related to the integrated conservation of the historical and traditional settings. There were only development plans conserving "*the single monuments, city silhouettes, certain streets, open areas*" as "*Protocol Areas*". (Madran, E., 1999) But these studies were the passive conservation attempts without including the "development" and "revitalization" in them.

After 1960's, the conservation of the historical urban tissue becoming a wider issue (Yavuz, A., 1990: 101) in the world countries and Turkey could not have applied until the Preservation Act numbered 1710 (Eski Eserler Kanunu), first conservation law of the Republic in 1973 (Madran, E., 2000; Madran, E., 1999). The concept of "*historical environment*" was firstly introduced, within the law of 1973. The introduction of "*site*"and "*conservation area*" definition, giving certain authorities related to registration, restoration decisions to GFEAYK, increase the effect of GEEAYK over the development plans are some of the principles of this law. In this period between 1970-1983, certain concepts like conservation plan, "Transition Period Construction Rules" were developed by GEEAYK. But, "Urban Site" and "traditional house" as a cultural property was not introduced causing the registration of the traditional buildings one by one with their conservation areas with the endeavour of GEEAYK for the conservation of the historical tissues.

In the following year of the 1710 law, decision of 10200 of GEEAYK in 1974 was issued with a discussion about the classification of the traditional buildings to be conserved with the determined intervention types (Madran, E., 1999). With this decision, the traditional buildings are grouped according to their "*architectural values*" determined by GEEAYK. The traditional buildings in one of these groups can be demolute, while those in another group, second group monuments can be pulled down and built again from a different construction system and the building materials with look-alike volume and facade. These kind of "new" buildings are versus to the evolution of fabrics building an exact copies of architecture of old times today. So, the historical continuity is interrupted by them. This 10200 decision is nearly isochronal with beginning "*the concern for preservation of townscale with less interest for its individual constituents*" (Yavuz, A., 1990: 96). Volumetric conservation could be applied easily by the help of this law.

European Architectural Heritage Year in 1975 and Amsterdam Declaration brought to forefront "the integrated conservation". The conservation of the architectural heritage was emphasized to be one of the targets of the city and regional planning. Conservation Plan firstly defined by 2863 law is thought to be separate from the Development Plans (Madran, E., 2000: 236). The concept of "*cultural property*" and

"*urban site*" was firstly introduced with this law. The conservation at the environmental scale started to be practiced by these conservation plans. This law also provided certain criterias to control the introduction of contemporary architecture within the historical, urban tissues by issuing "Principal Decisions".

In the urban sites firstly introduced with this law, it is possible to understand and evaluate the approach of GEEAYK and Regional Councils and the government, the cultural and political authorities, regarding to the introduction of the new buildings in to the historical tissues. Because there were not any regulations accepting the traditional tissues as a whole and controlling the new building activities in it before. The necessity of the conservation plans for a succesful conservation of the traditional tissues taking into consideration of the Integrated Conservation was already issued with Nairobi Declaration. The areas providing the integration of these urban sites to the rest of the city are defined as "*Buffer Zone*" and the principles determining how the new building activities will be done in these areas to prevent the stress of them on the traditional tissues(Madran, E., 2000; Madran, E., 1999). This law permits a one-year period for the preparation of the conservation and rehabilitation plans, and emphasizes the obligation of transition period construction rules (Geçiş Dönemi yapılaşma Koşulları, here onwards GDYK) for the building activities in these areas. Although it is a very important development for Turkey that the legislative regulations related to the new building in old bettings are firstly introduced, the period of the one-year permitted for the preparation of the conservation plans, the period of the one month for transition period construction rules are too limited to prepare them analysing the traditional tissue with its all characteristics, density, mass properties, architectural qualites, material and color characteristics. In this period, although the new building on the traditional building plot is prohibited until the conservation plan, on the empty plots, it is permitted provided that these new buildings can not be higher than the traditional buildings surrounding them and damage the silhouette of street or plaza. But, this kind of metric sanctions don't take into consideration the characteristics of tissues, "genius loci" of these historical built environments. In the urban sites having the conservation plans approved, on the plot neighbouring the plot of the cultural propertyit is necessary to take the permission from the conservation councils. But, for practices on the other plots, it is necessary to

take permission from the municipalities. This can be criticized because there is eclecticism not taking into consideration the homogenity of the tissues. In this law, the authority of controlling the new buildings whether they are appropriate to the conservation plan or not, is given to the municipalities, although the approval of these projects is done by the conservation councils.

As an emerging tendency, "*reconstruction*" within the historic context is also implemented as a restoration approach. The dwellings which were registered as "*Grade 2*" cultural property with 10200 decision could have been torn down (Madran, E., 1999). "*The restrictions for re-building were only related to the exterior: the volume and the facades of original building had to be respected in the reconstruction*"(Yavuz, A., 1999). Everything could be changed including the interior, the construction system, materials, in some cases even the number of floors. At the present day, although this general grouping of traditional buildings determining the intervention types is not valid any more because it is asserted that each building has its peculiar problems, there is still "reconstruction" among types of interventions determined to be used by buildings demoluted or tending to demolish. As a result, new buildings looking alike old increase in historic context ignoring the evolutionary mode of development of fabrics.

In the conservation and rehabilitation plans, the approachs to the new building activities can be mainly investigated in two groups. (Madran, E., 2000; Madran, E., 1999). Plans in the first group define "*the all restrictions about building the new building in the traditional tissues*". They define "*the all characteristics of the new buildings including the height, the style of the projections in a very detailed way*". This approach neglects the uniqueness of each site and allow to follow the same principles everywhere. This approach removes the necessity of the good, contemporary architecture and architects for the succesful design of the integration of the new buildings. The standardization of the new buildings practices damages the authenticity of these tissues and prevents the historical continuity.

Plans in the second group determines "*the principles of designing of the new building activities in a minimum scale giving way to force the designers to make the very*

detailed analysises of the traditional tissues" (Madran, E., 2000; Madran, E., 1999). and to form the succesful projects from the formal, architectural characteristics of the tissues. But it is emphasized that the designers don't have the infinite freedom and in these plans, there are also certain basic restrictions including the range of height, sitting areas. But, they are not defining the facade elements (Adana, Seyhan Conservation and Rehabilitation Plan). For example, in the conservation plan of Adana, Seyhan, it is emphasized that the analysises of facades of the traditional buildings looking to the street in the 1/500 or 1/200 scale should be prepared taking into consideration the ratio of the open-built areas, the sitting areas, mass and facade properties. These kind of plans developed recently give importance to the uniqueness of site and individuality of architects in analysing it.

Another succesful example of conservation is the Ulus Old Center Conservation and Rehabilitation Plan prepared by METU determining basic principles related to the projects at urban design and architectural scales. This plan determines both "*the rearrangement existing activity structure and landownership pattern and design of the physical structure, new buildings and circulation system for Urban Regeneration*". It includes the detailed analytical and design studies of all plots for the regeneration of the old center. New buildings are designed according to heights and set-back distances. Their true location and architecture will be determined with detailed projects. It is also said that for an integral and harmonious environment, infill is an inevitable and prominent design problem.

1.5 Methodology of Study

The problem of designing new buildings in old settlements requires a comprehensive study directing the architect to form a creative process to study the nature of building design, its relationship to the city, and to the society and to understand the architectural language of the context as an accumulation of building traditions of overlapped cultures formed through time, and to make the new building as an integrated part of this continuity of traditions. To make a compatible design within this context, both non-subjective studies, i.e., the general studies to collect and document information related to the site, and especially subjective studies as the

interpretation of objective data and the development of a particular methodology of study for site to be done by architect are necessary.

In order to make a comprehensive study on this subject, firstly, a theoretical background is formed to develop the basic principles for the site survey methodology. It is aimed to determine a studying program to be followed on site. As a methodology, this theoretical background is divided in to two parts, conceptual and legal framework. For the first part, different theories related to the subject are evaluated to form a basic understanding of the problem and to determine a general framework of the site survey methodology including the different aspects regarding to reading, understanding and designing steps. Legal framework of this subject is thought as necessary to determine the outline of the general understanding of the subject adopted by different countries at the worldwide. To keep the relationship between new building activities and urban conservation studies, international issues will be examined. Indeed, these internationally accepted criterias will be evaluated in terms of their content in comparison to the theoretical background. Both conceptual and legal studies will be basis for the site surveying study forming the theoretical background for it.

Within the scope of this thesis study, main starting point is accepted that the subject of new building in old setting is an integrated part of the historical tissue conservation and development as a part of the city planning. So, the mutual relationships between new to be introduced and existing tissue will be intended to be understood as a prerequiste of the better designs.

"Typomorphological approach"[2] became very effective to form a basic understanding of the subject and to provide the theoretical and methodological framework of the study. Especially in reading and understanding the context of the new building considering "*time*"aspect as well as "*form and scale dimensions*" (Moudon, A. V., 1994: 289), this approach has become a guide to determine which

[2] Saverio Muratori formed the basis of this theory.Aldo Rossi provided to make it more popular. "Typological Process and Design Theory" edited by Petruccioli, A.,Cambridge, 1998, used as the main reference book includes the latest ideas of academicians,researches about that approach.

kind of the analyses should be prepared. This theory gave way to understand urban tissues as the living entities in a continuous process of change due to the dialectical relationships in its different aspects and "*urban morphological analysis as a necessary preparatory step for design*" (Moudon, A. V., 1994: 291). So, it can be considered that new building is actually the reflection of that change in the architecture of today. To understand the dialectical relationships between different parts of fabrics is important to understand the urban entity as well as the new as a part of it. Considering these general ideas from typomorphological approach, methodology for the determination of the content of the analysises is developed by architect. As a result, this theoretical background is evaluated to determine the principles for site survey methodology which is intended to be specific to this site.

One of the restrictions of my literature survey is to examine the international literature in Turkish, English and limitedly French languages from only METU, Bilkent, Chamber of Architects Library and network system. These written sources, mostly original ones, could be read and summarized in a systematical way to be referred for study. Within the scope of this literature survey, internationally accepted documents issued at the result of International Meetings by different member countries, various theories related to subject reflecting the different point of views and national legal practices will be examined. This literature survey is only one part of the methodology of this thesis study to be used as a theoretical background for the site survey methodology.

Site Survey methodology

I-Wider Context: Amasya

Urban center of Amasya is evaluated as a complex, dynamic, living entity with the dialectical relationships between "its historical,natural and socio-economical structures". This existing entity, "*explained through its elements and their interplay in the multiple processes of formation of it*" (Cerasi, M., 1998: 181), will transform a new entity by the conribution of new design understanding taking into account the relationships in former one. Within the scope of this thesis study, to find the projection of this continuous transformation today is the main concern. It is also

considered that the built environment is an entity which can be analysed in the different scales interacting continuously. So, in a wider context, Amasya , urban center and study area as local context will be studied in terms of factors affecting their transformation. For this purpose,

-existing entity with its parts interrelated dialectically
-the change of entity, reflection of it over the architecture

will be aimed to be understood at the result of analysises at the urban scale. Each city or urban tissue is unique in terms of its different parts determining its urban identity. Amasya also as an entity has different potentialities to be disintegrated to make room for a new building design in it (Figure 1.1).

Amasya in terms of its formative parts of the existing situation can be investigated as 3 main aspects, focusing over the Hatuniye Quarter:

1- Natural Structure
2- Historical Structure
3-Socio-Economical Structure

The analysis of the natural setting is an introductory step for understanding the historical urban context. This analysis covers the geographic setting, landscape conditions and climatic conditions. In Amasya, nature has a more dominant role to determine the formation of the built environment. As a methodology, this analysis will focus on the effect of the natural structure, including geological and climatical conditions, over the settlement pattern and architecture. The study focuses more on the site survey depending on observations and documentation at the site and also literature survey. Built environment and its relationships with geological and topographical characterictics are examined from this perspective. These analysises will contribute the understanding of formation of building types determined by on-site analysises.

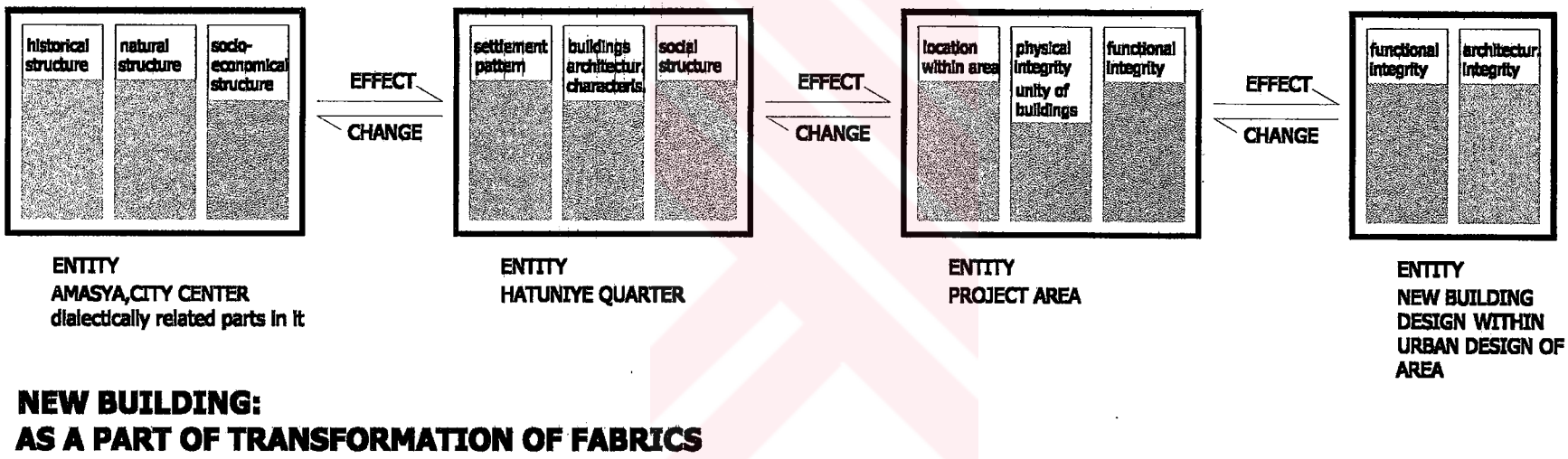


Figure 1.1 Basic Principles for Site Survey Methodology

Analyses for historical structure are made by using both literature sources, including both written sources and available previous photographic documentation and personal interviews on site. This analysis involves its formation, evolution and development processes. It is aimed to understand the contributions of the overlapped historical layers to existing entity, the historical continuity of the different periods's urban developments to determine what the contribution of the present time to this entity can be. Different settlement patterns of different cultures and the attempts to keep the historical continuity are examined within the scope of the analysises. It will also be used for a comparative study between historical analysises and legal regulations to make a differentiation between the natural-natural disasters, socio economical changes of society- and abrupt changes of the entity and the interruption of the historical continuity. All historical analyses focus over Hatuniye Quarter in terms of its evolution within the overlapped historical periods.

The analysis for socio-economical structure is intended to focus over life culture at both present time and the built period of the traditional buildings to understand the changing building making processes with changing socio-economical structure. Afterwards, this will be used as data for the determination of the sustainable life culture in Hatuniye Quarter for the new developments together with the physical structure. The functional variety of buildings and urban areas in changing cultural structures will also be analysed. This analysis will be evaluated with the previous ones, because the physical structure or built environment can be thought as an extension of both socio-economical structure and natural structure. So, socio-economical structure of a society as only one component of a composition contribute the formation of built environment interacting with other components dialectically. This analysis is two-sided because it has an effective role in both formation and transformation of the fabric. For this study, information is obtained from both literature survey for historical analyses and documentation on site for today's socio-economical structure.

After the analyses for understanding the urban entity, its transformation process will be analysed to determine the principles for new designs as the reflection of this

process over the building typology. Change of the entity has three different aspects:

- change due to natural disasters
- socio-economical change,technological change
- change due to legal obligations

These changes affect the fabric forming the reasons of transformation of its physical structure and functional structure, functional zoning of the area. Due to the dialectical relationships between the urban morphology and building typology, the building process of the context is affected from those changes developing the different building types in historical continuity as an expressions of society living through them. The new design as a reflection of this continuous transformation at the time being is accepted as the main concern of this study.

Change due to natural disasters will be investigated within the historical and natural structure survey. This is especially analysed for its destroying effects over fabric to give way to the new developments with especially through legal regulations in 20th century.

Socio-economical and technological changes will be examined within the analyses of socio-economical structure of fabric as the transformation process of it. The life culture as the determinant of the architecture of buildings and functional variety in a settlement is important to be understood within this analysis. To determine the transformation process of fabric,this analysis will comparatively examined with the natural and legal changes. For this study, information is obtained from both literature survey for historical analysises and documentation on site for today's socio-economical structure.

To understand the change of the urban entity, it is also necessary to use a new kind of information, legal regulations directing the conservation studies and the building activities to make a comparative study between the natural change and abrupt man-made changes of the historical tissue. To discuss whether "*the historic evolutionary*

mode of urban development"(Abada, G., 1999: 4) is ignored or not during the change of entity is another important subject.

These analyses will also be used to determine the restrictions for designing new buildings issued by the development plans and conservation decisions. Within the scope of this analysis, development plans practiced in Amasya, regulations of conservation and new building beginning with the declaration of conservation sites and effect of the legal obligations over the physical structure of the study area will be main titles to examine. For this analysis, cadastral maps and development plans from the Municipality and conservation decisions will be surveyed.

An evaluation after these analyses will be made to determine the effects of these kind of changes over the transformation process of fabric in terms of both architectural structure-physical structure and functional structure searching for the reflection of this continuous transformation over the building production process. As a methodology, a simple chart comprising periods limited by historical thresholds affecting the urban fabric physically or functionally is prepared. Activity of making buildings within the process will also be evaluated in terms of the architectural characteristics and relations of buildings with traditional.

As an extension of this transformation process, the urban and the architectural characteristics of the city will be evaluated.Urban form and townscape, settlement pattern, analysis of built environment including building types,building heights and building functions will be analysed. As a result of the evaluation of former studies, both literature and visual survey are used for this documentation.

II. Local Context: The Study Area in Hatuniye Quarter

Study area, as a complex entity in a different scale interrelating with both city and buildings, was determined as a quarter including a dense vernacular buildings in it. It is especially important for having the different building types representing the evolution of the tissue. Aim of the survey of the study area is to determine the building types developed within transformation process of fabric in a historical

continuity, the change of those types and the sustainable features of life culture for a " *new leading type* " (Petruccioli, A., 1998b: 63) inserting in to that continuity.

Within the framework of this site surveying, both settlement and architectural characteristics are analysed with regard to the "*dialectic relationship between urban morphology and building typology*"(Cerasi, M. M., 1998: 180) as the different entities interrelating and transforming each other. This study uses the information obtained from the REST-507 studio work as the main source for it. Within the scope of REST-507 studio work, "An Urban Conservation Project: Amasya Hatuniye Quarter'99" was prepared during the fall semester of 1999-2000 academic year by the students of the Graduate Program of Restoration in the faculty of Architecture, METU. The participants were: Instructors; Assoc. Prof. Dr. Neriman Şahin GÜÇHAN, Assoc. Prof. Dr. Emre MADRAN, Asst. Güliz Bilgin ALTINÖZ; Students; Tuba AKAR, Oya BAKACAK, Özlem KARAKUL, B.Nilgün ÖZ, Gökçe ŞİMŞEK. All previous information is accepted as sufficient and believable to be based for later studies within the scope of this thesis study. Information prepared for analysing Hatuniye Quarter as a whole to develop proposals for its conservation and rehabilitation is restricted to understand the transformation process of fabric and building types developed within it for the methodology of this thesis study. So, all buildings within study area as the products of different building processes continuously changing are analysed completely for this study. Because the focus of this study is "change", all buildings contributing the formation and transformation of the entity as the integrated parts of it help to define this change and to practice this continuous change in to building. The first field survey of the study area for that studio was carried out in October 1999. For this thesis study, the field survey was carried out in November 2000.

Settlement characteristics are meant to comprise the physical structure of fabric formed by the built and natural environment. Because of the scope of the thesis, study area is also thought as a "complex living entity" like a city including the dialectically related parts in it. To understand this composition of its natural, historical and socio-economical structure, the settlement pattern will firstly be

examined including the visual form and townscape, the physical form, the spatial structure of fabric .

To determine the building types, analysises of the buildings on site were made understanding the architectural characteristics of the buildings and socio-cultural aspects creating them. Both physical and social surveys of the buildings were made with special formatted survey sheets. (see, Appendix A) The physical analysis of each dwelling was made by using interior and exterior survey sheets to understand the plan, facade and volumetric characteristics. The data on the planimetric characteristics, function of rooms, architectural elements, sanitary conditions, material and alteration of spaces were registered on interior survey sheets to distinguish the characteristics of the different types. The data on the facade characteristics, structural system and construction materials, the architectural elements of facade, roof type and facade organization, rhytm of facades and projection type were registered on exterior survey sheets. The results of both interior and exterior survey will be evaluated comparatively to determine the different building types in the fabric.

The data on social survey were registered on social survey sheets. The information about family types, cultural and economic characteristics of inhabitants, their origin, the ownership pattern, the period of building and social relations, alteration of buildings, the deficiency of buildings, the factors affecting the built style and general views about quarter are surveyed by the questionnaire. Whether the physical structure is a product of the social structure or a result of the implementation of legal regulations is intended to be understood comparing the past and present situations of the district.

These information collected by sheets will be evaluated with the information about the transformation process of the traditional buildings with their original states and alterations prepared within the REST 507 studio work to understand characteristics of the different building types and the change of them according to changing time and life styles.

From those information, a chronological study is prepared revising the previous one prepared by investigating mainly old photographs for the REST 507 studio to determine the different periods of the building making according to main historical developments. Aim of this study, to show the effect of both the socio-economical and administrative and legal regulations over the change of building types.

These aforementioned information will be evaluated together to determine the building types, their relationship with the social and natural structure of the site. As a methodology, a typological chart including the classifications of buildings and related open spaces extending from their original state to their various mutations over time from the information collected and the chronological study will be prepared to document the different building types developed continuously in different time periods. The effect of transformations in socio-economical, administrative structure over the change of traditional buildings and the development of new building types is aimed to be understood by this chart. Continuous reflection of the change over architecture is followed until today and investigate it at present time. Archetypal elements of the dwelling in Amasya will be determined within the transformation process. In result, the sustainable principles of the life culture in Hatuniye Quarter will be determined for new designs.

CHAPTER II

AMASYA; A HISTORICAL URBAN SETTLEMENT

2.1 Definition of The Location

Amasya, a historical urban settlement, is located on the inner part of Black Sea Region. It is surrounded by Samsun, Tokat, Çorum, Yozgat. It was founded on a valley, 400 m above sea-level, through which Yeşilırmak passes between two high rocky mountains, Harşene and Ferhat Mountain.

2.2 Natural Characteristics

Natural structure of Amasya is the most dominant factor to determine the urban identity of city. It has been main determining factor over the built environment since Pre-historic eras providing a secure place. In the Ottoman Period and Republican Period, linear settlements along Yesilirmak and triangular setlements along 3 big streams due to the restrictions of natural structure (Cengizkan, A., Soğancı, M. 1998: 77) still continues. Basic principles of physical structure, like settlement along river matching with climatic factors, citadels on high mountain have been formed by the natural structure (Figure 2.1).

2.2.1 Geological Characteristics

Amasya is on the fault lines of North Anatolia, the primary earthquake zone of Anatolia. The town is strongly affected by earthquakes. The last important one in 1938 caused damages on buildings.(Yurt Ansiklopedisi, 1981: 410)

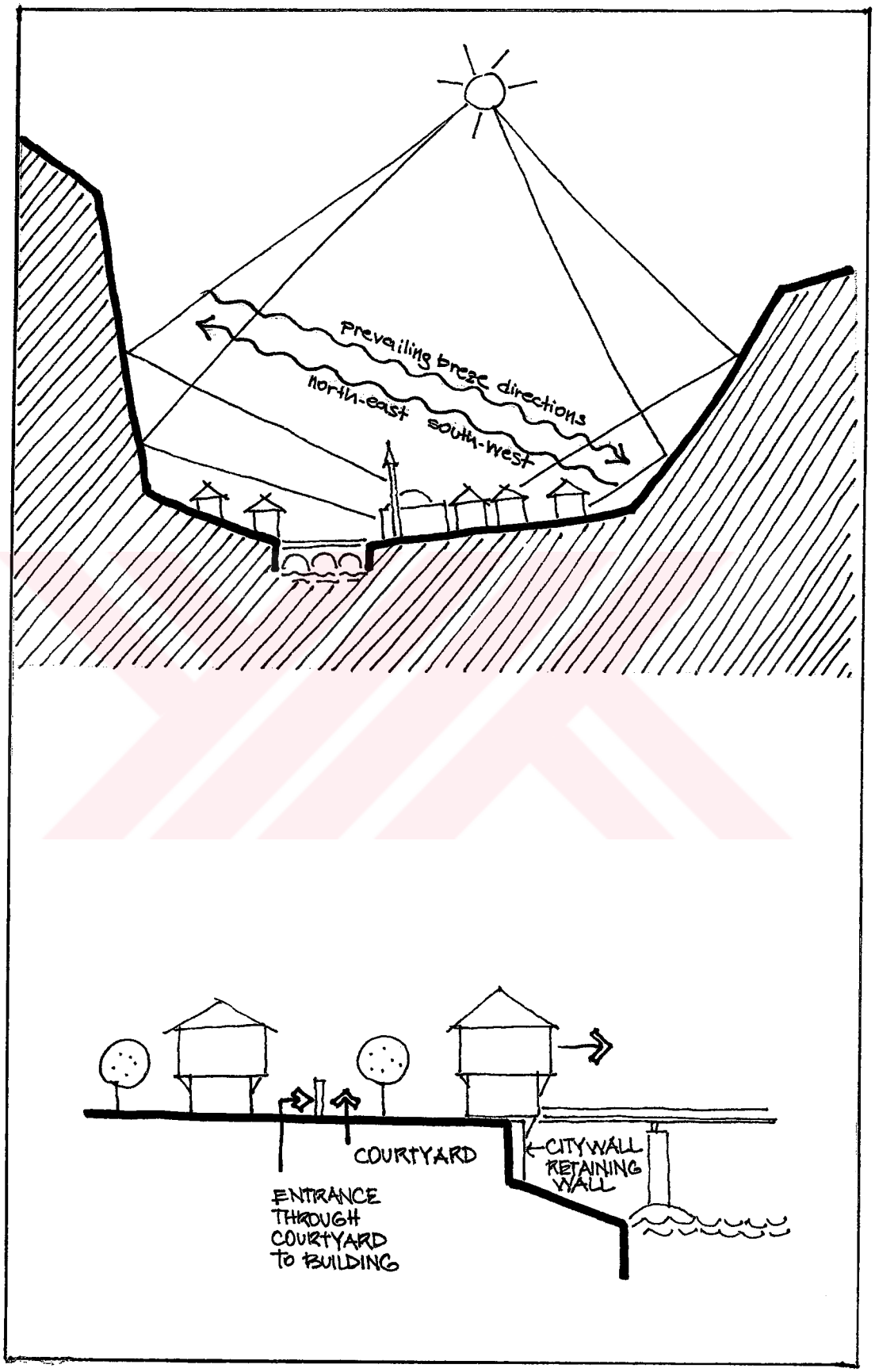


Figure 2.1 Accomodation of Existing Natural Surrounding with User's Demands in Amasya

In the city center, slopes were formed by limestones and partially rocks and ground of valley was formed by alluviums of Yeşilırmak. Less slopy hills are covered with rubble stones. Below the stiff mountains, there is a danger of falling rocks. This caused the prohibition of building activities there and existing ones were demoluted. (Yurt Ansiklopedisi, 1981: 410)

2.2.2 Topographical Characteristics

Amasya is founded on a topography, partially hilly and partially flat.Yeşilırmak passes through city forming valleys on one of which city center was founded between two high mountains.

Yeşilırmak is the most important water passing through city having important role on both formation and transformation of city. With other streams, Yeşilırmak has caused many overflowing during especially spring seasons damaging the urban fabric seriously. (Yurt Ansiklopedisi, 1981: 411)

2.2.3 The Climate

In Amasya, the transition zone climate is prevailing. Climate, generally warmy, sometimes becomes hard under the effect of inner Anatolian climate. The annual average of temperature is 13,9 C. The annual average rainfall is 411.6 mm. The direction of prevailing breeze is north-east and south-west. (Yurt Ansiklopedisi, 1981: 413)

These winds blowing through the valley have a refreshing effect in summer, while they are very disturbing in winter. Rocky mountains have a determinant effect over the climate of city center with their reflecting and emitting characteristics.

2.3 Historical Background

Amasya is an accumulation of overlapped historical layers many of which made the city an important capital and settled since Pre-historic times. This stratification helps

us to understand the interactions between the different cultures reflecting over their building culture as well and that life culture in Amasya is a synthesis extracted from these cultures of these concecutive periods (Figure 2.2).

Although it is also known that this region has been inhabited since the stone and bronze ages, written history confirms that history of Amasya dates back to Hittites in 1900 BC (Hüsameddin, H., 1986: 11-15; İslam Ansiklopedisi, 1991: 1; Yurt Ansiklopedisi, 1981: 411). Amasya has still exhibited the contributions of these periods in it. Harsene Citadel which has been used as an important settlement and defence center has already been built by Hittites (Turgut, L., 22). So, it represents an oldest remains of Amasya presenting the contributions of all periods on it. After Hittites, although no traces of the Phrygian, Cimmerian or Persian occupations of the town have been unearthed within Amasya, it is known that they are hidden at least 6 metres below the present level (Turgut, L., 22).

In BC.333 (Yurt Ansiklopedisi, 1981: 421; Urak, G., 1994: 44), the era of the Kings of Pontus marked by the imposing rock tombs of these kings, cut into the granite rock face of the Harsene Mountain was started making Amasya the capital city and an important administrative center. The era of the Kings of Pontus, also called Hellenistic Period, is especially important that the settlement pattern still followed was formed in those times. Only Harsene Citadel was settled until then, in Hellenistic Period, settlements spreaded outside the citadel on both sides of Yesilırmak with two bridges, Alçak Köprü and Kuş Köprü on it (Strabon, 1969). According to H.Hüsameddin (1986: 11-15), the level of the town was 6-7 m lower than today's so, most of remains from Pontus's are not seen except the Rock Tombs, citadels, Alçak Köprü, city wall. He also asserts that today's Hatuniye Quarter or İçeri Şehir was completely covered with marble and surrounded by a city wall along the river forming the basement walls of the riverfront buildings of today (Hüsameddin, H., 1986: 11-15). According to him, buildings built in those period were from marble and partially brick. South banks of river was also covered at the same level of İçeri Şehir.

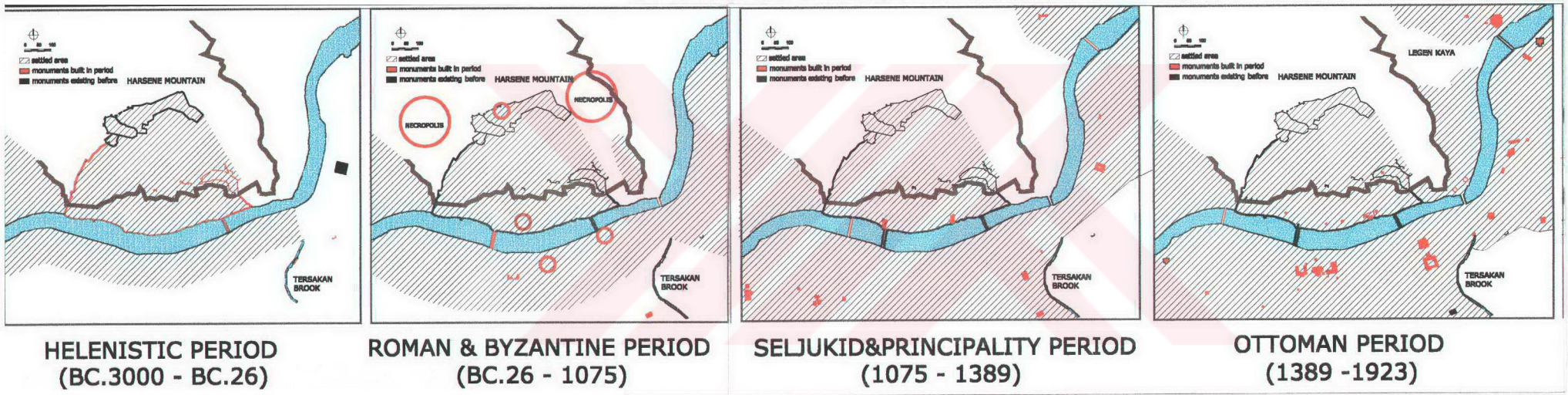
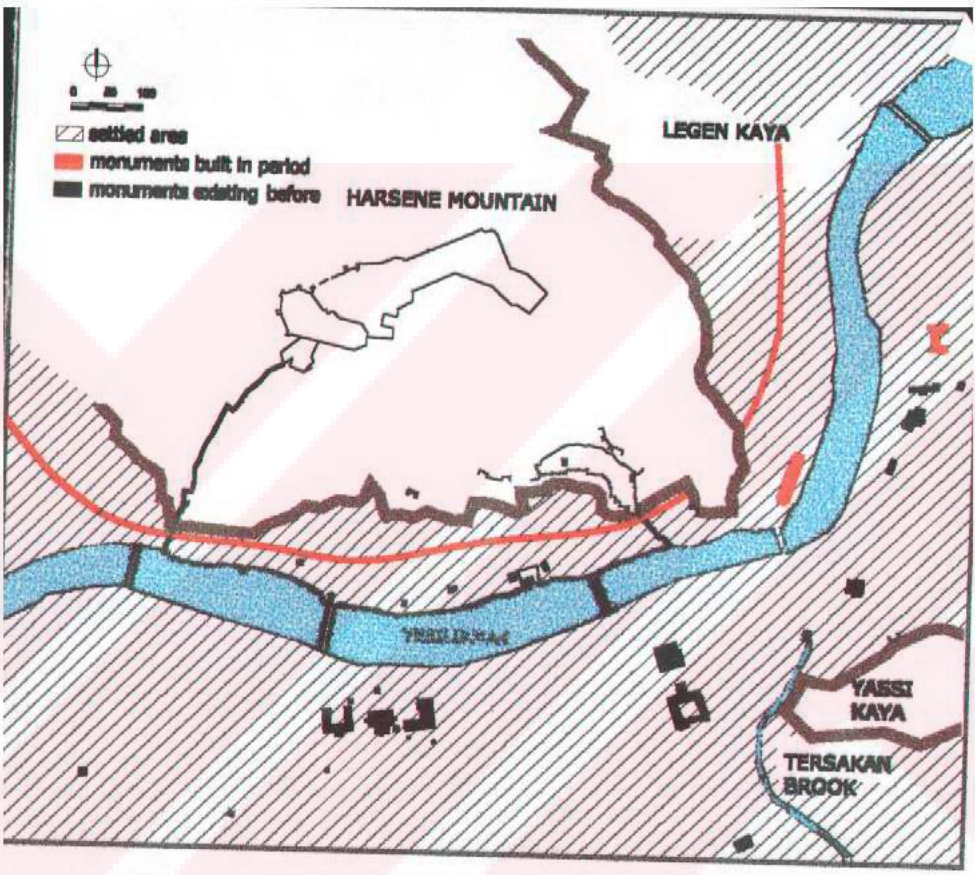


Figure 2.2 Evolutionary Process of Urban fabric through History



REPUBLICAN PERIOD (1923 - 1999)

Uğur Tanyeli asserts that Amasya was belong to "*the fortress-city model during Hellenistic, Roman and Byzantine Period*" as a result of the evaluation of information given by Albert Gabriel and Hüseyin Hüsameddin (Tanyeli, U., 1987: 26). Tanyeli considers that city was formed by a dense settlement inside the city wall and suburbs outside.

According to him, in the fortress-city model, area surrounded by wall was limited and had an inner citadel used for administrative and military purposes. Their commercial areas exhibit a more organized and concentrated structure and show the tendency to spread out of the city gates (Tanyeli, U., 1987: 26-27). As can also be seen in the restitution perspectives of Gabriel city wall surrounded the most dense part of city along the river continuing on the Harşene Mountain (Gabriel, A., 1934) (Figure 2.3). Three bridges were drawn connecting settlements on two banks of river inside or outside the city wall. It is seen that a planned, grid-iron settlement pattern was implemented in ancient times. It can also be said that Pontus's and Romans

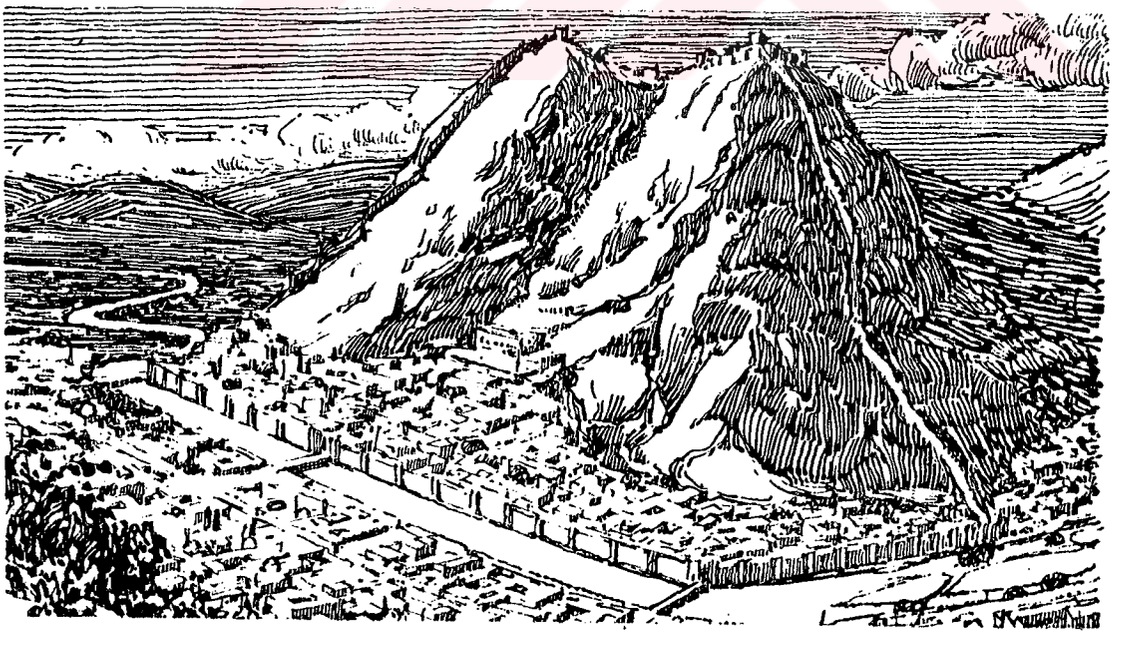


Figure 2.3 Restitution Perspective of Amasya
Source : GABRIEL,Albert,Monuments Turcs d'Anatolie,1934

developed a built environments obeying the strict natural conditions and built with nature and from it.

After Amasya was conquered by Romans in BC 25 (Yurt Ansiklopedisi, 1981: 422), it became a provincial capital during this period (Turgut, L., 22). The construction activities continued in this period. Temples, tombs, altars, cisterns were built in the castle and in the area of Kızlar Sarayı. The Roman settled on both sides of the river. After division of Roman Empire, Amasya was connected to East Roman, Byzantine Empire at 395 AC. (Yurt Ansiklopedisi, 1981: 422).

Byzantine Period between 395 AD and 1071 AD (Yurt Ansiklopedisi, 1981: 423) is especially important for understanding the effects of Christianity over the local building culture. Therefore, many churches, monasteries were built within the city. Fethiye Church,transformed to mosque later, important for affecting the local building tradition and inspiring for later cultures was built in this period.
(Kuban, D., 4)

With Seljuks coming to Amasya, local cultures and new culture interacted to make a new synthesis from the relationships between the Anatolian Christians and Seljuks coming later. From this respect, if local life and building culture are thought as a focus point of study, Seljukid period is thought as the representative a life culture affecting also the Principality Period.With this respect, İlhanid or Danismend Periods will be thought as the parts of or extension of Seljukid Period.

In 1075, Amasya was conquested by Danismend Principality and became capital.The churches were refunctioned as mosques and many new mosques, madrasah were built. During Haçlı Seferleri, the city was destroyed. Then, city was joined to Seljuk Sultanate of Konya. Extensive construction activities and repairs were done between 1166 and 1243. Amasya was a cultural and production center. Fruit growing and viniculture became important in economics of Amasya. Mosques, baths, tombs and bridges were constructed in the Seljukid period. İlhanids took control of the city between 1243 and 1341 and they built the first Bimarhane of Anatolia. They constructed many mosques, tombs, and fountains (Meşhur, M.Ç., 1999: 44).

After 1389, Amasya was under control of Ottoman Empire and the city became cultural and administrative center until the period of Kanuni Sultan Süleyman. During the centuries of Ottoman rule, Amasya played an important part in the empire, as a province where the Ottoman princes ruled as governors before ascending to the throne (Turgut, L., 22-23). Fatih Sultan Mehmet and Yıldırım Bayezit were governors of the city, that's why Amasya is called "Şehzadeler Şehri". As a result of its importance, city developed in terms of its physical structure, commercial and cultural structure. However, Amasya started to lose its administrative importance in Kanuni Period but the importance of the city as an education center remained. At the end of 19th century, Amasya was an important weaving center of the empire. But it lost its importance due to the English textile in the market (Meşhur, M.Ç., 1999: 55).

At the end of Ottoman period,Amasya played the most important role during the Independence War from June 1919 in which,the first strong response in strive for the liberation of the occupied country.Amasya Declaration was prepared in Amasya in 21-22 June 1919 (İslam Ansiklopedisi, 1991: 1).

2.4 Socio-Economical Structure

Socio-economical structure is another aspect of urban formation as an extension of socio-economical structure (Sargın, G., 1989: 65) of society interacting the natural structure mutually. Both formation and transformation of urban fabrics can only be understood considering the socio-economical dynamics of the context with other affecting factors. This aspect of study will be studied in terms of its effects over the built environment and the building typology specifically.

Continuity in an old fabric comprises not only physical structure but also socio-economical structure. A composite life culture of society should be grasped to make an extraction for sustainable values among them peculiar to Amasya. From this respect, as fabrics are examined in terms of their transformation,a social basis for it should be studied.

As a methodology, socio- economical structure is examined as two-folded,its transformation in especially last century from the end of Ottoman Period to present time and its formation at the present time regarding to its effect over the built environment. It can also be divided in to 2 main parts in terms of its socio-economical aspects including the technological innovations and cultural aspects focusing over the building process.

2.4.1 The Transformation

As can be stated above, Amasya is based on such a socio-cultural tradition which have been subject to remarkable variety of successive transforming cultural forces such as Hellenization, Romanization, Christianization and finally Turkification-Islamization interrelating with each others. If this tradition is analysed regarding to its economical and technological aspects, its economical importance during especially Ottoman Period could be related with its location on an important historical, commercial road between Black Sea Region and Mesopotamia (Yurt Ansiklopedisi, 1981: 466). So, many khans for merchants and travellers going through it were built there in Ottoman Period. In especially south part of city, there were a great number of bazaars with various shops and bedesten (Yurt Ansiklopedisi, 1981: 441) to meet the necessity of people in various activities.

Evliya Çelebi states that Amasya was an important administrative and commercial city.There were many palaces, huge buildings and inns for lodging in city. There are many public baths and small shops in Bazaar (Yurt Ansiklopedisi, 1981: 441). Due to its strategical location, Amasya was also an important administrative center of Ottomans, so, many palaces for Padişah and Şehzades and governors were built in especially Inner Citadel in both Ottoman and Seljukid Period besides its dynamic commmercial life (Yurt Ansiklopedisi, 1981: 441).

Amasya was an important a agricultural city regarding to its suitable natural structure. At the beginning of XXth century, economy of Amasya was based on agriculture in suburban areas (Yurt Ansiklopedisi, 1981: 441), commerce in city. Perrot (Yurt Ansiklopedisi, 1981: 441), mentions Amasya had a large number of

fruit gardens which buildings on south part of Yeşilırmak had. On Yeşilırmak, many water wheels to use water for gardens. Amasya also had an important textile industry until the end of 19 th century. This attracted merchants from various cities to come to Amasya. Westernization also introduced an unfair competition between local manufacturers and English merchants trying to be dominating (Yurt Ansiklopedisi, 1981: 441).

Another characteristics of Amasya determining its functional organization and physical structure was being to be an education city. After Seljukids, Amasya was an university city having a huge number of educated people. Inhabitants were educated with the effects of Westernization with Tanzimat. In this period, an intimate relations between Western cultures and local culture caused the introduction of many schools built by foreigners (Yurt Ansiklopedisi, 1981: 441-466).

Regarding to socio-cultural structure of Amasya, it is necessary to consider the different ethnic cultures affecting the local culture formed for many years. As well as a large number of Armenian and Greek population having an important role to form local building culture, immigrants migrated after 1854-1855, Kırım War and 1877, Ottoman-Russian war also affected it (Yurt Ansiklopedisi, 1981: 441-465). Both effects of Westernization and immigrants created a composite life culture interacting local culture which was already a synthesis of concecutive cultures in Amasya. Their effects over the building production technology are important in terms of keeping the evolutionary process of buildings.

If the rich socio-cultural tradition of Amasya is analysed in terms of its effects over the local building tradition, "*the dual cultural structure*" is the most effective factor over the building process. One of the main factors that shaped the building process in Anatolia from the late Ottoman years to 1950's was "*this dual cultural structure*", termed as "*elite-folk bi-polarity*" is one of the main socio-cultural features of the pre-industrial societies (Kılıçkıran, D., 1996: 75). Society has evolved from this dual cultural structure formed by the definite differentiation between cultures of "*prominents*" and of people to the plurality in cultural structure (Kazmaoğlu, M., Tanyeli, U., 1986: 32). In fact, it can be stated that although the different

architectural trends were formed by the products of cultures of those "prominents", the building process created by the cultural structure of people continued their entity evolving naturally until a radical transformation in socio-cultural context within the Republican Period in Turkey. Traditional building process continuing until nearly 1950's was the result of this cultural structure formed through centuries. So,also in Amasya, it can be seen a historical continuity could have been provided through long years.

This dual cultural structure determined "*the physical growth of the Anatolian city which was highly supported and directed by the Ottoman sultans and high officials by constructing a külliye as a socio-cultural nucleus of a new residential district in the urban fringe*"(Aktüre, S., 70). Aktüre states that "*the organic fabric of the traditional residential environment (mahalle) was the outcome of decisions made by individuals and groups of residents and not by the central authority*". A focal point, usually "*a mosque*" is considered, as well as "*a hill or a source of water as constraints for a new mahalle*".

As the focusing point of this study is about the residential buildings, it is especially important to mention about the socio-cultural factors affecting the local building tradition. Religional structure as a determining factor over the building typology had a rich variety regarding to various cultures in Amasya. As well as the Christianity being also effective on local building culture, the dual structure of religional structure from "Alevilik" and "Sunnilik" had a great impact over the building tradition. In especially XVI.century, ideology of governors was Sunnilik, in contrast to ideology of poor society, Alevilik in Amasya (Yurt Ansiklopedisi, 1981: 482). The opposition between them became the main source of disorders caused by the economical reasons actually. Although Alevi and poor people lived in the suburban areas, Sunni and governors mostly lived in city centers in Amasya. So, traditional building process in the city center was generally developed by a culture under the effect of a more religious sense of life. As a result of this, patriarchal characteristic of family life, all members joining agricultural production, introvertedness due to the sense of privacy were main defining characteristics of social life affecting physical structure at the end of XIXth century (Yurt Ansiklopedisi, 1981: 482).

The end of 19th century represents the beginning of the change in the social, economical and cultural life of the Ottoman Empire. Before Republican Period, there existed a long-lived cultural tradition constituted by the Ottoman-Islamic period (Sargın, G., 1989: 15). Effects of revolution against feodal Ottoman system were mostly felt over the socio-cultural structure of society at the first step. Secularism as one of the six main principles of Atatürk aimed to make a secular way of life prevailing to socio-cultural structure of society. Fundamental aim of the Republic was to form a new structure regulating the economical, political and cultural life to become contemporary. From this respect, a new type of family-nuclear family- in a "Western type" started to be effective over socio-economical structure .

Although Republic introduced revolutions to Amasya, an important social and economical development did not occur until 1950's with the increase of rapid urbanization in Turkey (Yurt Ansiklopedisi, 1981: 466). The decade of 1950's was a period of major transformation in many aspects of life in Turkey.The basic factors behind this transformation were "*increasing integration with the world capitalist system after II.World War*",and rapid urbanization (Kılıçkıran, D., 1996: 75). Although these developments affected Amasya less and later than other more developed cities, the transformation in socio-economical life in Amasya accelerated in this period with also technological developments accompanying them.

This transformation process made Turkey face directly with Modernization. This process was influential on both cultural life and architectural discourse and practice. As a result of this, rapid urbanization affected city after 1955 was caused by the migrations from the suburban areas in to city. New development areas around the historical core started to be formed after the migration from Balkans in first half of 20 century,and from other cities of Turkey after 1950.As well as the migration form suburban areas to city center,there was also a migration from city to big cities or foreign countries (Yurt Ansiklopedisi, 1981: 415).

"*Main factor determining architecture in capitalist system is nucleus family*" (Günbulut, Ş., 1994). Extended family tradition was abandoned with the Capitalist system.Although emerging for a more humanistic environment, Modernism

developing in this economical system has been directed to reflect over architecture producing uniform-box buildings for sheltering these nucleus families.

2.4.2 Actual Condition of Socio-economical Structure

Although urbanization increased between 1950 and 1990, the ratio of urbanization of Amasya is lower than the average of Turkey due to its economical conditions and geographical setting (Meşhur, M. Ç., 1999: 60).

Economy of Amasya is mainly based on agricultural activities. 70% of active population works in this sector. Except the agricultural sector, production industry and public services and social and personal services started to be developed in Amasya. Main reason of the density in production industry is that available mine reservoirs function. The governmental institutions like the sugar factory, the meat abattoir and institutions for processing animal products due to the dense commmercial activities provided by the location of city on a transition zone between Central Anatolian and Black Sea Region caused the density on social and personal services (Meşhur, M. Ç., 1999: 60).

Tourism as an emerging tendency has created a new economical source for city. This created new tendencies within the city in the form of the destruction of the old buildings to construct higher reinforced concrete buildings that will provide more rent as well as the change the inner layout of old buildings. These activities are the implementations permitted by the development plan and conservation regulations.

2.5 Planning Studies and Decisions of Commisions in Amasya and Riverfront District

As the most effective dynamic over the transformation of fabrics, planning studies represent a beginning of abrupt changes and a rapid transformation of fabric by the building regulations as well as the natural growth and the gradual transformation of it. Amasya developing naturally under the effects of socio-economical changes and natural changes until the foundation of Republic, after then, certain historical

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DOKÜMANTASYON MERKEZİ

thresholds starting with Republic accelerated the transformation of fabric with the building regulations issued.

From this respect,the foundation of Republic by Atatürk in 1923 represents the first important threshold in the development of Amasya affecting the socio-economical, cultural structure and the building process as an extension of them. Before that threshold, a traditional life culture with its physical and social aspects was prevailing in Amasya living through the Ottoman Period in which the development of fabrics was by a traditional building process without the planning of settlement.

2.5.1 Planning of the City and Plan Decisions

Although the planning studies in Amasya was started in 1928 with the preparation of maps of topographical conditions and the existing built environment first development plan was prepared in 1945 (Yurt Ansiklopedisi, 1981: 444). After that plan, one in 1966 and the last in 1981 were prepared respectively.

First two development plans were examined regarding to only verbal information from the Municipality of Amasya, interviews with the inhabitants and the information from the literature survey. Although limited information obtained about them, these planning processes can be analysed through investigating the typical development regulations used in all development plans as the regular source of the general principles regardless the specificities of sites in Turkey. In these regulations, certain restrictions about building rights, like sitting area, location on plot, height of buildings have been brought according to the determined width of roads in development plans. In Amasya, these two-dimensional land-use plans brought strict regulations extremely in detail to control the third dimension which lead to a monotonous environment causing the increase in building heights and densities in also old settlements. Before 1973's, there did not exist any legislative regulations related to the integrated conservation of the historical and traditional settings. There were only development plans conserving the single monuments, city silhouettes, certain streets, open areas as "Protocol Areas". But these studies were the passive

conservation attempts without including the development and revitalization (Madran, E., 1999). These development plans defined the new building with quantitative restrictions which result in a standardized architectural language with no contribution to the urban qualities. It was a time period in which a building activities were done according to their specific projects prepared by architects taking a permission from Municipality.

The development and transformation of Amasya are directed by the last development plan prepared in 1981. In this plan, evaluating the datas regarding the demographical and physical structure of city, planning regulations were determined as both land-use and building regulations. Both physical and functional structure of Amasya have been planned acording to principles of it.

With the demographical data examined, variety of functions, residential areas, commercial-crafting and industrial areas, governmental public building areas, health, education, green areas, sporting areas and transportation were analysed as determining factors over physical structure and spatial structure and regarding them,planning approaches were determined.

Within the scope of planning studies, existing settlement areas were divided in to three groups to determine the specific principles developed regarding to the specificities of these areas:

- Old settlement areas (areas to be conserved as the site areas mostly)
- Residential areas developed without any planning
- New development areas determined by plan

In the old settlement areas determined as site areas with, planning decisions not being contrary to the regulations of conservation plan are implemented.

Because of the natural thresholds, areas near to existing settled areas are not developed any more, so, new development areas spread towards the agricultural

areas on the west and north-east. This development process dominates over the natural and historical and cultural structure of city.

Regarding functional organization of city, main transportation axis, Mustafa Kemal Paşa Street was determined as center of commercial facilities. Except the commercial areas determined by previous development plans,there are no areas to be built, so residential areas around the mosque of Gümüşlü are transformed accomodating the commercial activities.

Within this plan, regarding to the building activities, regulations determining the order of buildings, height of buildings and width and use type of roads are mapped (Figure 2.4). Typical development regulations are also valid to form a detailed information in three-dimensional way presented above. According to plan, most dense building activities is determined along Mustafa Kemal Paşa Bulvarı with permission for six-storeys buildings. Building density in these areas decreases from center to near surroundings. Width of roads within the development areas is also determined regarding to building heights.

1981 development plan brings three standardized building schemes for implementation (Amasya 1981 İmar Planı İzah Raporu). First two schemes of residents for new development areas are defined with their topographical conditions, order, structural system as brick masonry walls with concrete floors, roof type and and materials. Other type is designed to be implemented in the commercial areas. They are designed as attached order and 5-storeys from reinforced concrete framework with brick infill. Roof type and materials are also defined in detail for this type. Ground floor of this type is for commercial purpose and upper stories are residents.

2.5.2 Decisions of Conservation and Regulations

After registration of urban site areas in 1979, a new era started concerning to conserve the urban tissues as well as the single buildings in Amasya. Process starting with the registration of urban sites in 22.09.1979 continued with the regulations of

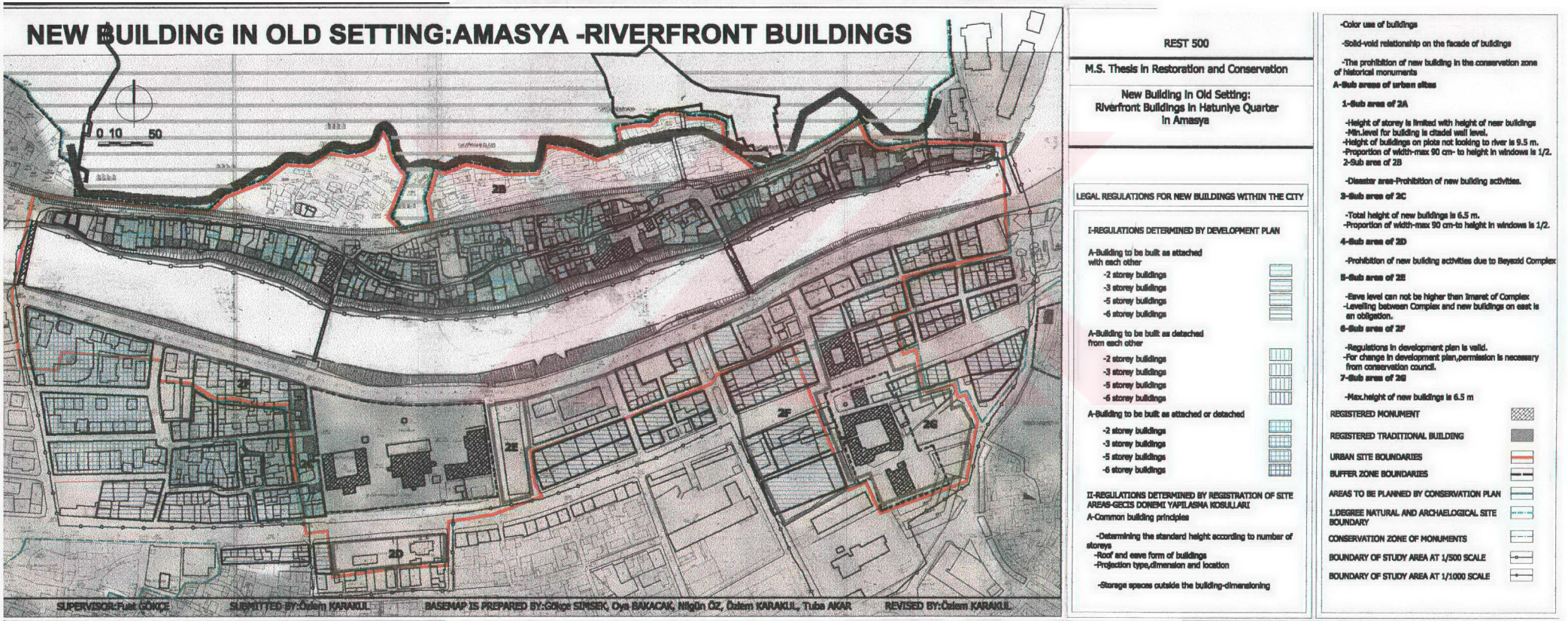


Figure 2.4 Legal Regulations for New Building Activities within City

the conservation plan for transition period for urban and historical sites in Amasya in 08.05.1981.

Considering the role of Amasya urban center over meeting cultural necessities of inhabitants,historical and natural values presented,old residential areas reflecting the social and economical life of the previous cultures,the urban site areas of Amasya were registered to conserve and continue these values in 1979. In this registration process, 7 different regions having their dense historical and natural values were determined as site areas and certain decisions were issued to prevent the inharmonious new building activities allowed by development plans until the completion of the planning studies done by Municipality.

Second important step in the urban conservation process in Amasya is the transition period construction rules for urban and historical sites issued by the decision numbered A-2809 of GEEAYK in Amasya in 08.05.1981. These conservation planning decisions were divided in to 5 main titles:

- Determination of the site areas of Amasya,
- Planning principles,
- Urban elements to be conserved and conservation methods,
- Building Regulations in these site areas,
- Sub-areas of site areas,

Building regulations in these site areas were issued determining volumetric characteristics, like height of buildings, order of buildings according to development plan and facade characteristics including enclosure-openness proportion, roof style, projection type, color of facade according to transition period construction rules. Historical and urban sites were divided in to 6 regions with their sub-areas about which specific principles were determined regarding the building regulations in these areas regarding the height of buildings according to surrounding buildings, window proportions as 1/2 and width as 90 cm (see, Appendix B). These inflexible regulations brought an implementation versus the evolution of fabrics providing the petrification of the traditional characteristics.

After the revision done in 14.09.1984, urban site areas were exactly accepted. With the decisions determined in 05.05.1992, keeping the boundaries of site areas exactly, two important definitions of "Buffer Zone" includes areas integrated with urban sites, providing the integration of these urban sites to the rest of the city, considered to develop its density and settlement pattern together with sites, and "areas to be planned by conservation plan", areas between the site areas and affecting them directly, were accepted determining these areas for Amasya. To make any alterations, planning alterations and implementations in these areas, permission from the regional conservation councils is obligatory. Importance of these decisions is the definition of prerequiste steps directing Conservation Plan. Within the scope of this definition, the investigations, evaluations and specific studies within the framework of plan decisions were determined in a very detailed way (Figure 2.4). Within the scope of this revision, Harsene Mountain with the historical remains on it was also determined as 1rd Degree Archaelogical and Natural Site.

Within the conservation process in Amasya, the number of new buildings, still registered cultural property, as an intervention type for restoration of second grade traditional buildings increased as an application of principal decisions of High Commission. They were built from modern materials with look-alike volume and facade on the plot of traditional building demoluted.

2.6 Evolutionary Process of Urban Fabric of Amasya

An evaluation after understanding of fabric composition and transformative dynamics of it within time is necesssary to determine the effects of them over the transformation of urban morphology and the distributions of functions in urban scale. To understand the evolutionary process of the physical and functional structure of fabric in urban scale, the built environment within the urban center of Amasya will be examined regarding to its transformative dynamics, the legal regulations and socio-economical changes (Figure 2.5).

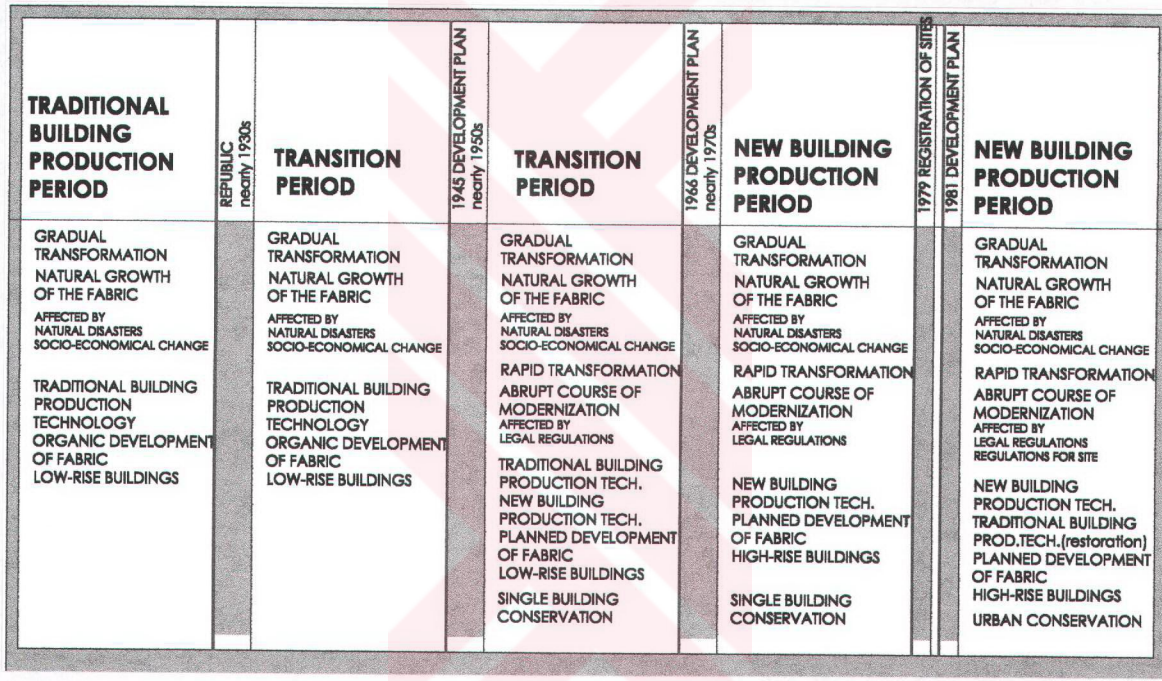


Figure 2.5 Evolutionary Process of Urban Fabric of Amasya through 20th century

Urban fabric of Amasya in a continuous process of change under the effects of socio-economical transformation started to be developed in a more rapid way after the foundation of Republic and to be controlled by legal structures regulated. As it is thought that urban morphology and building typology interrelate with each other and transform continuously, the building process has abruptly been affected and directed by these historical thresholds in Amasya as well as continuously changing socio-economical structure. Last century is examined regarding to the sufficient and certain information about the building process in Amasya from the end of Ottoman Period to Republican Period.

1. Traditional Building Production Period

A period of traditional life culture in which the dominance of the religious sense of life reflected over building process. The dual cultural structure determining the physical growth of the Anatolian city is also the determining factor over the evolutionary process of urban fabric of Amasya within this period. Economical structure was mainly beared on agriculture. A gradual transformation and natural growth of the fabric caused by only socio-economical changes and natural disasters are the important characteristics of this period. The big fire in 1915 is important regarding to its destroying effects over the urban fabric within this process. The foundation of Republic is accepted as a threshold separating this period from others causing a radical transformation in socio-cultural context.

2. I.Transition Period After the Foundation of Republic

The years in which National War of Independence occured and the foundation of Republic represent an important threshold affecting the transformation process of urban fabric in terms of especially its socio-economical structure and physical and functional structure in a long time. This period starts from the Republican Period and continue until the first development plan prepared in 1945 in Amasya. This period is actually the continuation of the previous one in terms of the way of growth of fabric, in spite of the radical effects of new ideas of Republic over socio-cultural life. The transformation process of the socio-cultural structure of society did not

reflect over the urban morphology much due to the economical and technological restrictions.

Secularism as one of the six main principles of Atatürk aimed to make a secular way of life prevailing to socio-cultural structure of society. Feodal and religious relationships started to be loosened. Traditional life culture started to change affecting the building process directly. The first studies about the single building conservation started within this period. The railway through Amasya built in 1930 affected the urban fabric both economically and physically. A gradual transformation and natural growth of the fabric caused by only socio-economical changes and natural disasters did not changed within this process.

3. II.Transition Period After the First Development Plan in 1945

Before the development plans, only determinant over the transformation of fabrics in general and buildings in particular was the transformation in socio-economical structure and changing necessities regarding to technological developments. The development plans started to change this gradual transformation with a rapid transformation process in which a planned development of fabrics and buildings was directed by regulations. The development plans of Amasya done in 1945, 1966 and 1981 were implemented to control the transformation of city by restrictions about the land use and buildings within the city. A new technology for building making started to be implemented in Amasya.

The decade of 1950's was a period of major transformation in many aspects of life in Amasya as a result of the rapid urbanization developed by migrations from the countrysides to Amasya. The transformation in socio-economical life in Amasya accelerated in this period with also technological developments accompanying them. Socio-cultural life started to change in a more rapid way due to the technological developments in communication system. Single building conservation was considered important for the development of tourism. The urban fabric continued to develop under the effects of both gradual transformation caused by socio-economical changes and a rapid transformation caused by development plan within this period.

4. New Building Production Period After the Development Plan in 1966

This plan was prepared revising the previous one in terms of the changing socio-economical structure of city. Increasing demand for buildings due to the rapid urbanization caused to accelerate the building activities within the city. An illegal building activities developing without planning as a result of the low economical structure of the new comers also increased as well as ones determined by plan in the new development areas.

5. New Building Production Period After the Registration of Site Areas in 1979 and the Development Plan in 1981

After registration of urban site areas in 1979, a new era started concerning to conserve the urban historic tissues as well as the single buildings in Amasya. Process starting with the registration of urban sites in 22.09.1979 continued with the regulations of the conservation plan for transition period for urban and historical sites in Amasya in 08.05.1981. The development plan prepared in 1981 considered this conservation regulations in the site areas within the city. Within this period, the economical structure of Amasya developed regarding to developing industry as well as agriculture. The urban fabric continued to develop under the effects of both gradual transformation caused by socio-economical changes and a rapid transformation caused by development plan and the conservation decisions within this period.

2.6.1 Evolutionary Process of Physical Structure

Within the scope of analyses of physical structure, different building making processes developed through time are examined in terms of the building making technology and the growth pattern of fabric within process as the main determining factors. Historical thresholds mentioned above as the main factors affecting building making processes form the main framework of analysis.

Within the historical development process of city, in also the Ottoman and Republican Periods, "*linear settlements along Yesilirmak and triangular setlements along 3 big streams due to the restrictions of natural structure*" (Cengizkan, A., Soğancı, M., 1998: 78) has radically not changed. Although settlement pattern has not changed since early periods even after natural disasters, building making activity has changed regarding to changing socio-economical, legal structure and natural disasters. Change of socio-economical structure, especially technological developments, and legal regulations in 20th century has caused a rapid transformation of the physical structure of city.

"The traditional building production period" (Figure 2.6) is named in terms of the prevailing building making technology within it. This process in which fabrics were grown until the first years of Republican period in Amasya, can be defined as an entity with its physical and social aspects. It comprises a building production technology from local materials, timber frame and stone masonry structural system,and an organic development of fabrics physically. Using traditional building production technology also provided a continuity in architectural language of fabric. Physical structure as a reflection of socio-cultural structure can be understood by its relations with the dual cultural structure of period. Urban fabric was formed by the organic fabric of the low-rise, traditional residential environments and the monumental, public buildings as a socio-cultural nucleus of them (Aktüre, S., 70). A religious sense of life was determining over the settlement pattern. Fire disaster in 1915 affected the settlement pattern in Amasya. During this fire, 2/3 of fabric of Amasya was demolished (Menç, H., 2000: 405). The foundation of Republic is accepted as a threshold separating this period from others.

Within "the transition period" (Figure 2.7) after the foundation of Republic, the changes in socio-economical structure did not change the physical structure in terms of building making technology used and the organic growth pattern of fabric. The big fire in 1915 changed the urban morphology completely demoluting 2/3 of the fabric in urban center. The railway built on the north part of the city destroyed the organic fabric of the settlement.

"The transition period" (Figure 2.8) beginning with the first development plan of Amasya in 1945 introduced a new building technology from a new structural system of a new material, concrete with brick masonry walls and the reinforced concrete skeleton system within the city. New buildings were built according to certain restrictions about sitting area, location on plot, height of buildings introduced by plan. New development areas around the historical core started to be formed after the migration from Balkans in first half of 20 century, and from other cities of Turkey after 1950. Another part of new development areas was built due to natural disasters (Yurt Ansiklopedisi, 1981: 466). A rapid building activities started in firstly fire area and the new development areas determined by development plan to meet the necessity of buildings for immigrants and victims of fire disaster. It was a period in which the planned growth of the fabric started and a standardized architectural language started to invade the traditional fabric of the city. Although the new technology allowed to build the high-rise structure, both low-rise and high-rise buildings were built within this period.

Within "the New building production period" (Figure 2.9) after the development plan in 1966, the new building making technology continued to be used for the building activities within the city. As well as the planned building activities ,an illegal building activities also started to be developed as a result of the low incomes of the new comers. On especially the south part of the city towards the slopes of Ferhat Dağı, a squatter area constituted by low-rise buildings from new materials was formed. The high-rise buildings built in urban center were developed making contrast with the traditional environments and the slum areas due to their scale. City also developed towards the north-west with the new development areas.

"New building production period" (Figure 2.10) after the designation of urban sites in 1979 and the preparation of the development plan in 1981 the conservation of urban fabric became an important topic. Over the transformation process of the physical structure, the conservation decisions as well as the regulations of the development plan started to be effective. Within the urban sites, the new buildings have been restricted in terms of their volumetric characteristics, architectural characteristics in a

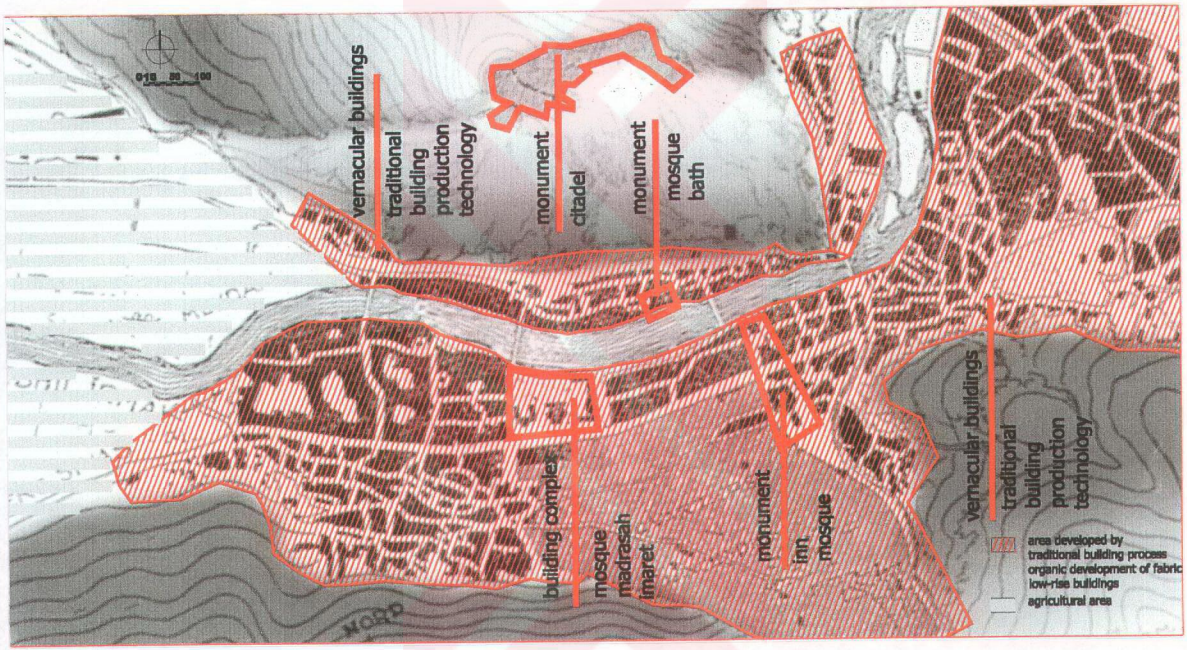


Figure 2.6 Physical Structure in Traditional Building Production Period before 1923
Source of Basemap: GABRIEL,Albert,Monuments Turcs d'Anatolie,1934

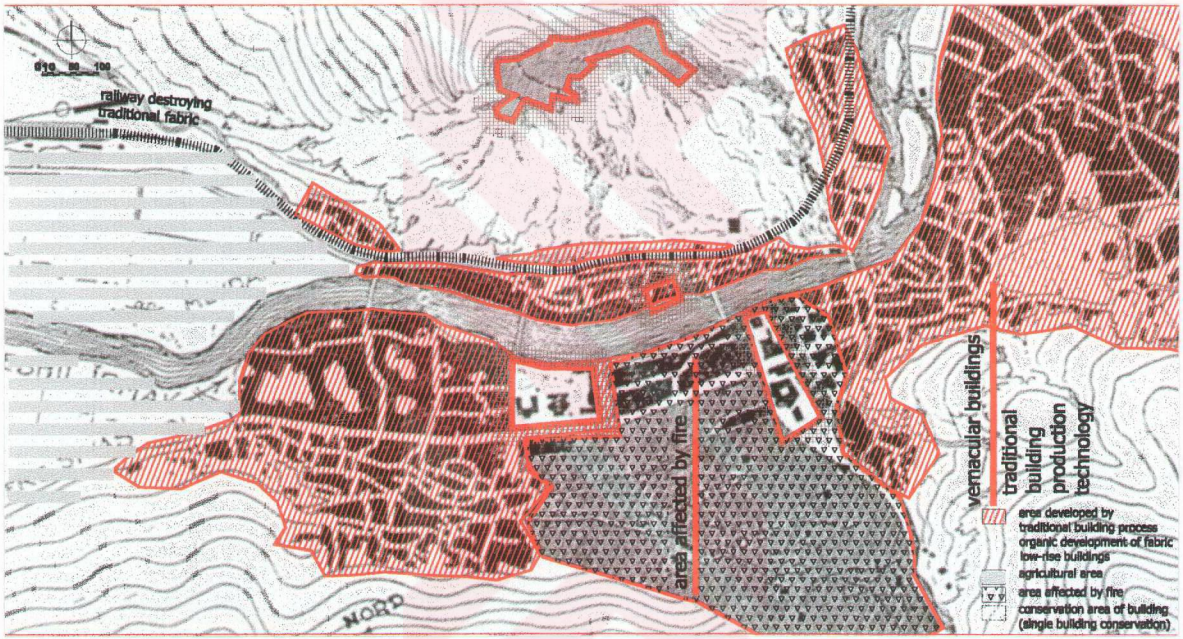


Figure 2.7 Physical Structure in Transition Period after 1923
Source of Basemap: GABRIEL,Albert,Monuments Turcs d'Anatolie,1934

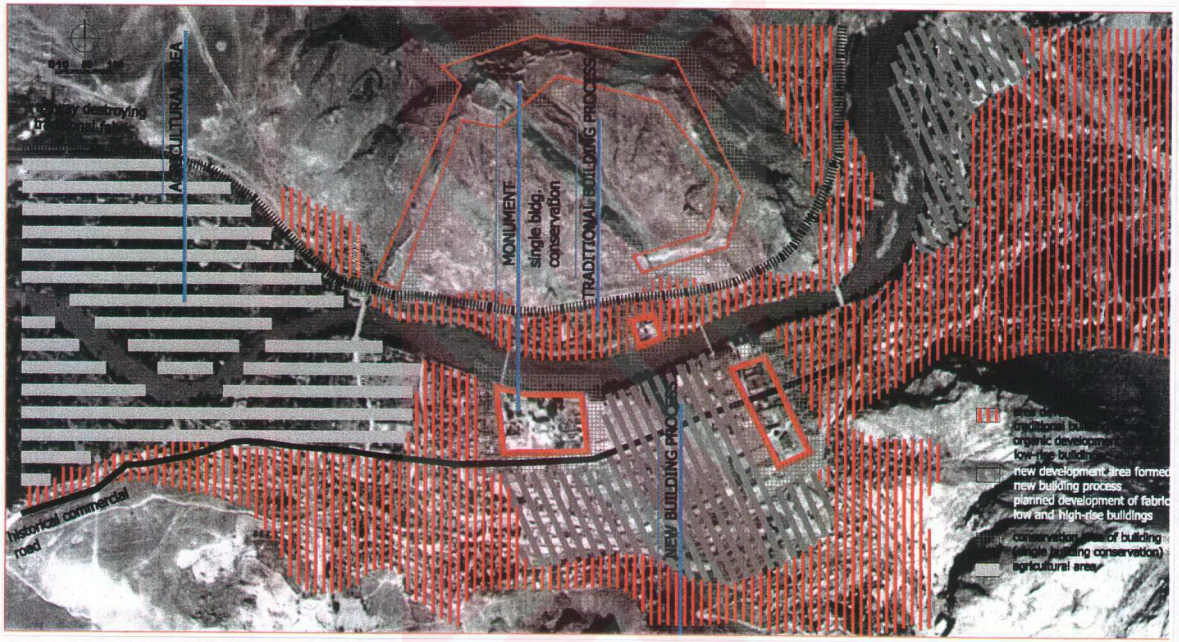


Figure 2.8 Physical Structure in Transition Period after 1945
Source of Basemap: Arial map of Amasya in 1953

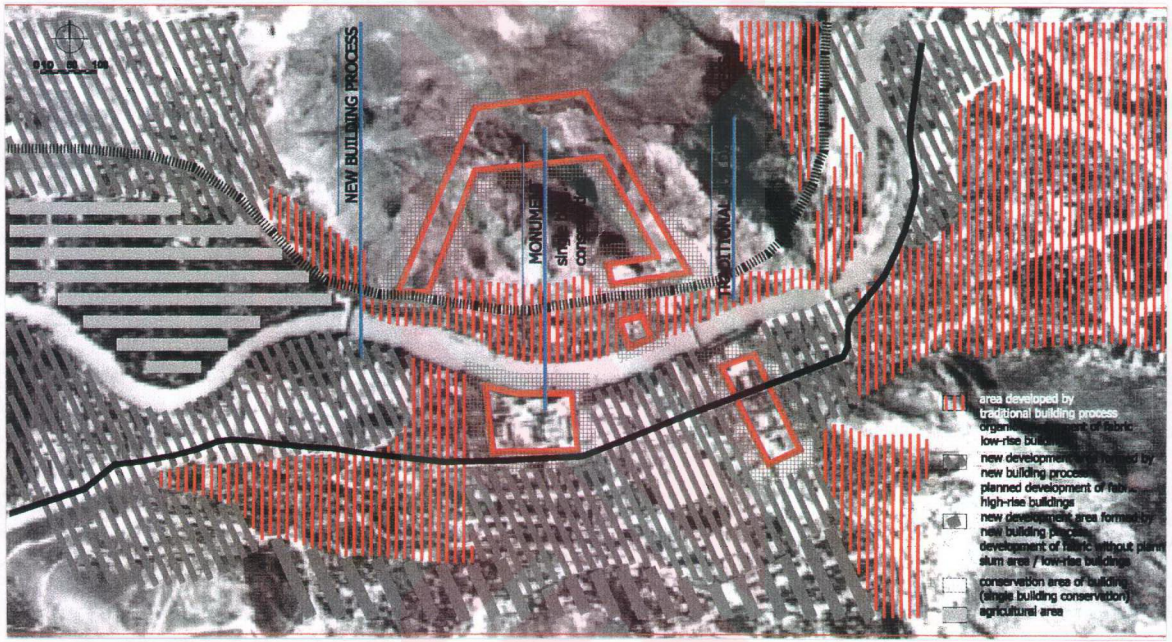


Figure 2.9 Physical Structure in New Building Production Period after 1966
Source of Basemap: Arial map of Amasya in 1969

Figure 2.10 Physical Structure in New Building Production Period after 1981
Source of Basemap:Arial map of Amasya in 1990

detailed way to create a "harmony" with the traditional buildings by the principal decisions for conservation. So, the number of new buildings from modern materials looking alike the traditional has increased in this period. In addition, within the conservation process in Amasya,the number of "new buildings", still registered cultural property, as an intervention type for restoration of second grade traditional buildings increased as an application of principal decisions of Regional Conservation Council. They were built from modern materials with look-alike volume and facade on the plot of traditional building demoluted. At the end of 1970's, Mustafa Kemal Pasa Street of 24m was built with six-storey buildings around it according to the decisions of the development plan in 1966 destroying the traditional built character of the city.

2.6.2 Evolutionary Process of Functional Structure

Within the scope of analysises of functional structure, the functional zoning of city and distribution of functions of buildings within the city are examined in terms of their relations with the socio-cultural structure and the building making technology within process. Historical thresholds, especially development plans, mentioned above as the main factors determining the land-use pattern and the functional zoning of city form the main framework of analysis.

In fact, spatial distrubutions of the urban functions did not changed much since 18th century because Amasya was an important cultural and governmental center in which functional zonings were determined exactly in 18 and 19th century (Yurt Ansiklopedisi, 1981: 466). As a reflection of the dual socio-cultural structure of society, the fabrics were formed by the residential districts and public use areas in the building complexes. Within "the traditional building production period", Amasya was mainly divided in to two parts, the inner city as the residential area and south city, the urban center as multi-functional area (Figure 2.11). Within the residential district, there were the residential buildings and small shops, small in size built by the timber frame construction system; public buildings, monumental in size and built by stone and brick masonry structural systems, as a socio-cultural nucleus of the residential area. Within the urban center in south part of city, there was a distribution

of functions around the commercial life of city because of its special location on an important historical, commercial road between Black Sea Region and Mesopotamia. In especially south part of city, there were a great number of bazaars with various shops and a bedesten to meet the necessity of people in various activities. In result, it can be stated that there was not any specifications of the functional structure of city determined, in fact, it was the result of prevailing socio-cultural structure forming an organic development.

"The transition period" after the foundation of Republic started a specification of the functional zonings within the city (Figure 2.12). Firstly, an administrative center on the north-east part of the urban center started to be formed with the new governmental buildings built there. Although the rest part of city did not changed functionally, the big fire damaged the commercial life of the city mostly affecting the bazaars within the south part of the city .

"The transition period" beginning with the first development plan of Amasya in 1945 is a period in which the functional zonings within the city were firstly planned by the plan according to the transformation process of the socio-economical structure. Centralization of the urban life started to be formed in firstly fire area and the new development areas with the residential and commercial buildings. Administrative center started to be formed within the previous period was kept within this period (Figure 2.13).

Within "the New Building Production Period" after the development plan in 1966, firstly a cultural center started to be formed around the commercial center along the river with the dense public buildings in it to meet the necessities of the changing socio-economical structure. In new development areas, residential areas were planned by the development plan. Because the industry within the city was not much developed, manufacturing and commercial activities were done within the commercial zoning of city (Figure 2.14).

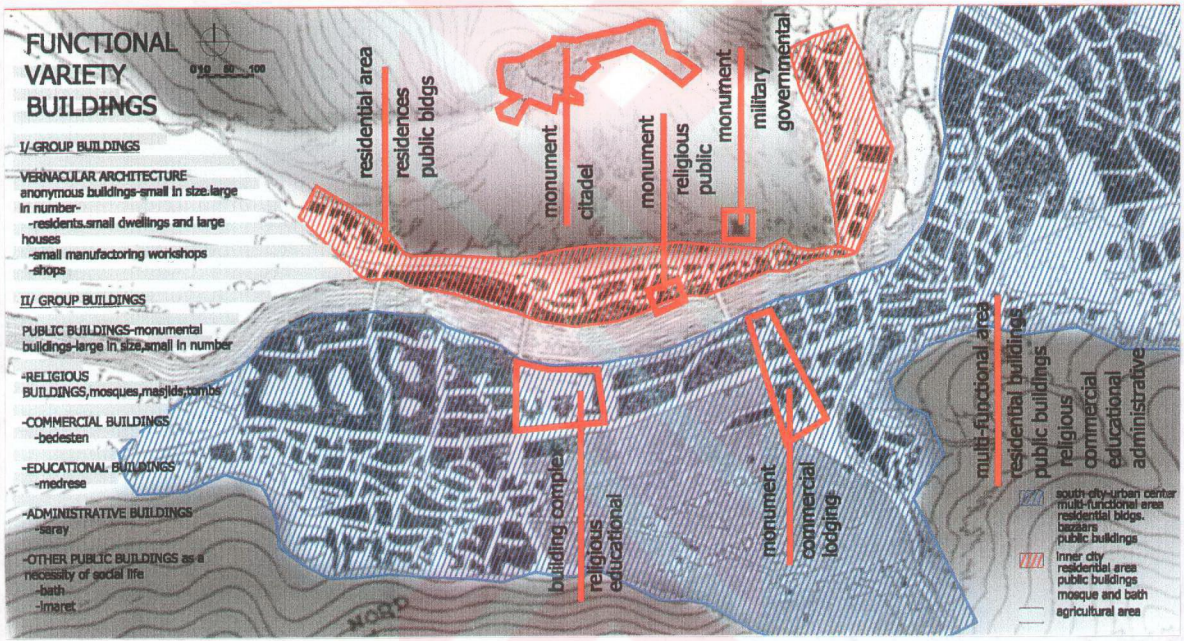


Figure 2.11 Functional Structure in Traditional Building Production Period before 1923
Source of Basemap: GABRIEL,Albert,Monuments Turcs d'Anatolie,1934

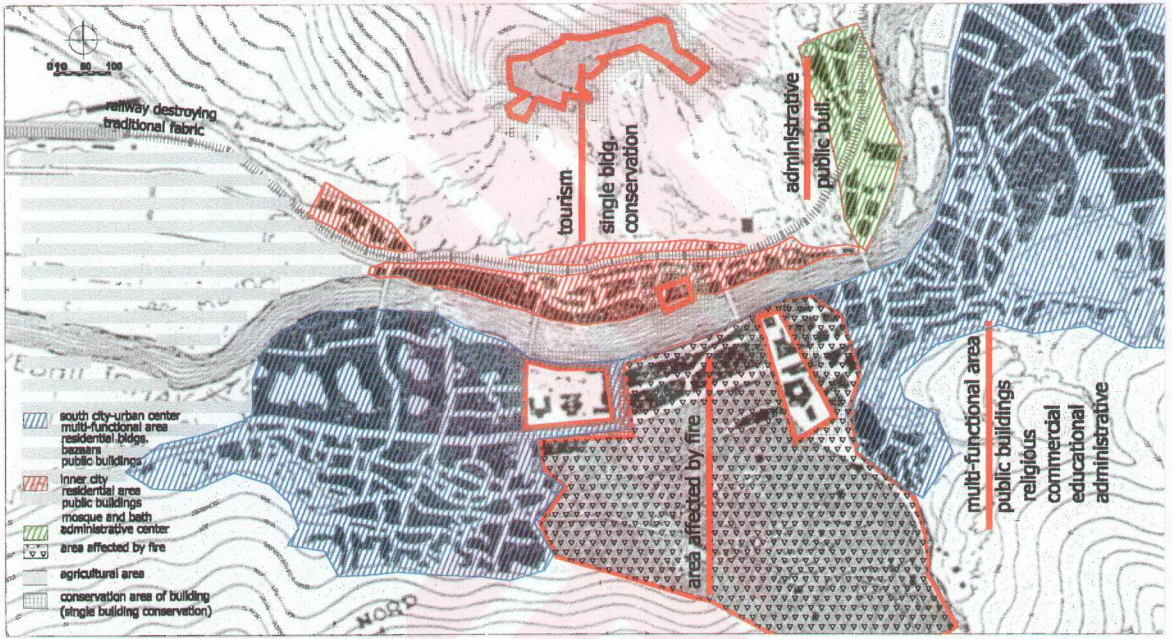


Figure 2.12 Functional Structure in Transition Period after 1923
Source of Basemap: GABRIEL,Albert,Monuments Turcs d'Anatolie,1934

Figure 2.13 Functional Structure in Transition Period after 1945
Source of Basemap: Arial map of Amasya in 1953

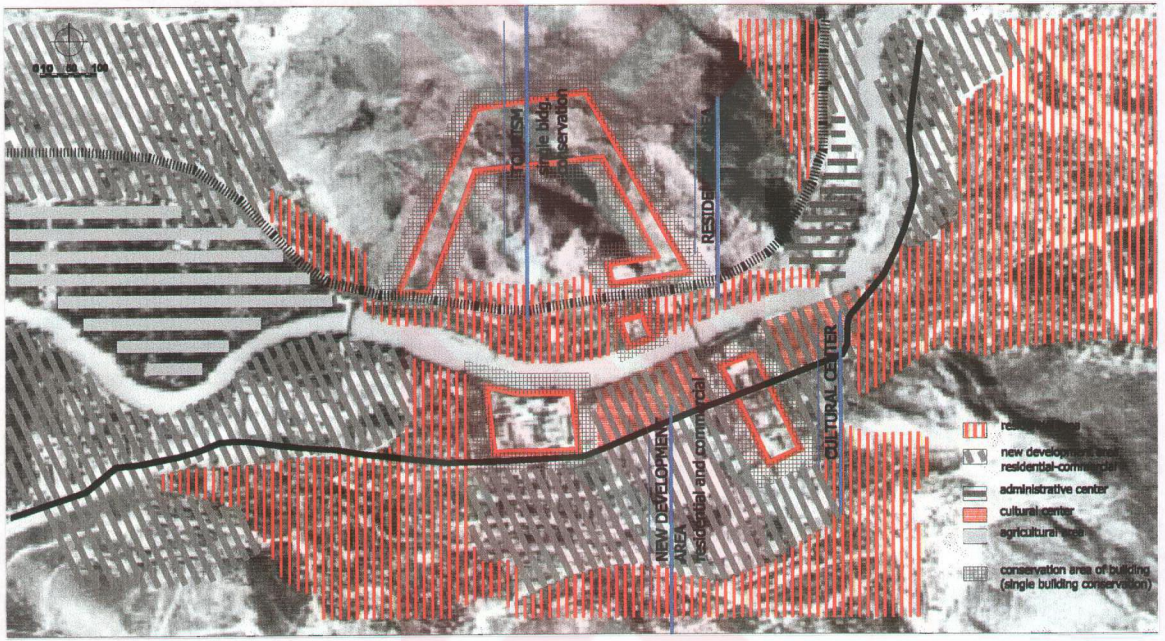


Figure 2.14 Functional Structure in New Building Production Period after 1966
Source of Basemap: Arial map of Amasya in 1969

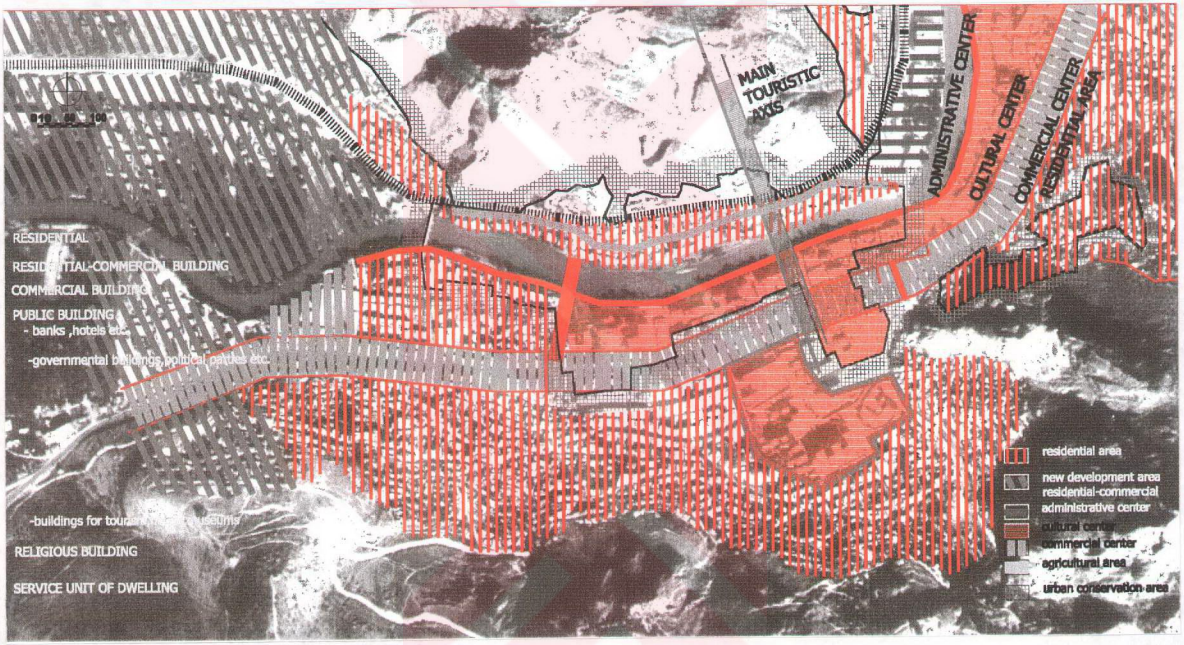


Figure 2.15 Functional Structure in New Building Production Period after 1981
Source of Basemap:Arial map of Amasya in 1990

"New Building Production Period" after the registration of urban sites in 1979 and the development plan in 1981, the functional zonings of city re-determined considering both the development plan and the conservation decisions. Main transportation axis, Mustafa Kemal Paşa Street was determined as the center of commercial facilities. Except the commercial areas determined by previous development plans, there are no areas to be built, so residential areas around the mosque of Gümüşlü are transformed accomodating the commercial activities. An administrative and cultural center has developed around the Yavuz Selim Plaza. A main touristic axis supported by the conservation decisions has been developed through the study area towards the historical values on the Harsene Mountain. Manufacturers and workshops in urban center in a disorganized way have been collected in an new industrial area outside the city towards Taşova (Figure 2.15).

2.6.3 Activity of Making Building within the Evolutionary Process

This analysis focuses on the evaluation of the buildings within the urban center including the study area in terms of their architectural languages determined by users or the building regulations. Within the transformation process of urban fabric, buildings produced by two different building techniques will be analysed with regard to their relationship with the existing fabric, their architectural language, scale characteristics (Figure 2.16).

As can be seen in Figure 2.16, there are a great number of new buildings within urban fabric on the south part in contrast to the density of traditional buildings in inner city. A clear grouping of the buildings with regard to the periods determined can not be done, but a general determination is possible with the evaluation for the legal regulations.

There can generally be seen five groups of buildings within the area;the traditional buildings, typical apartment buildings with the standardized architectural language independent from context, buildings interpreting traditional context as a design source, ones using some traditional architectural forms and elements on facade in a Post Modern way, ones imitating the traditional styles completely .

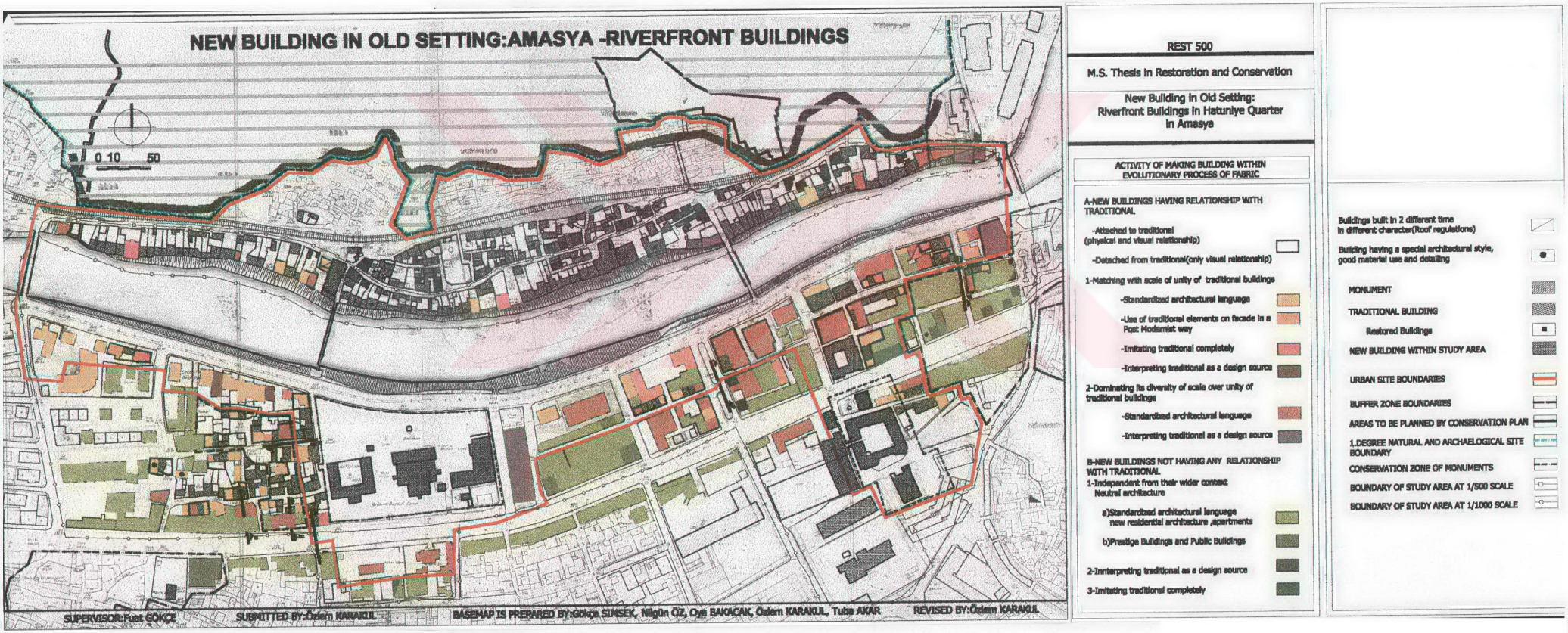


Figure 2.16 Activity of Making Buildings within the Evolutionary Process

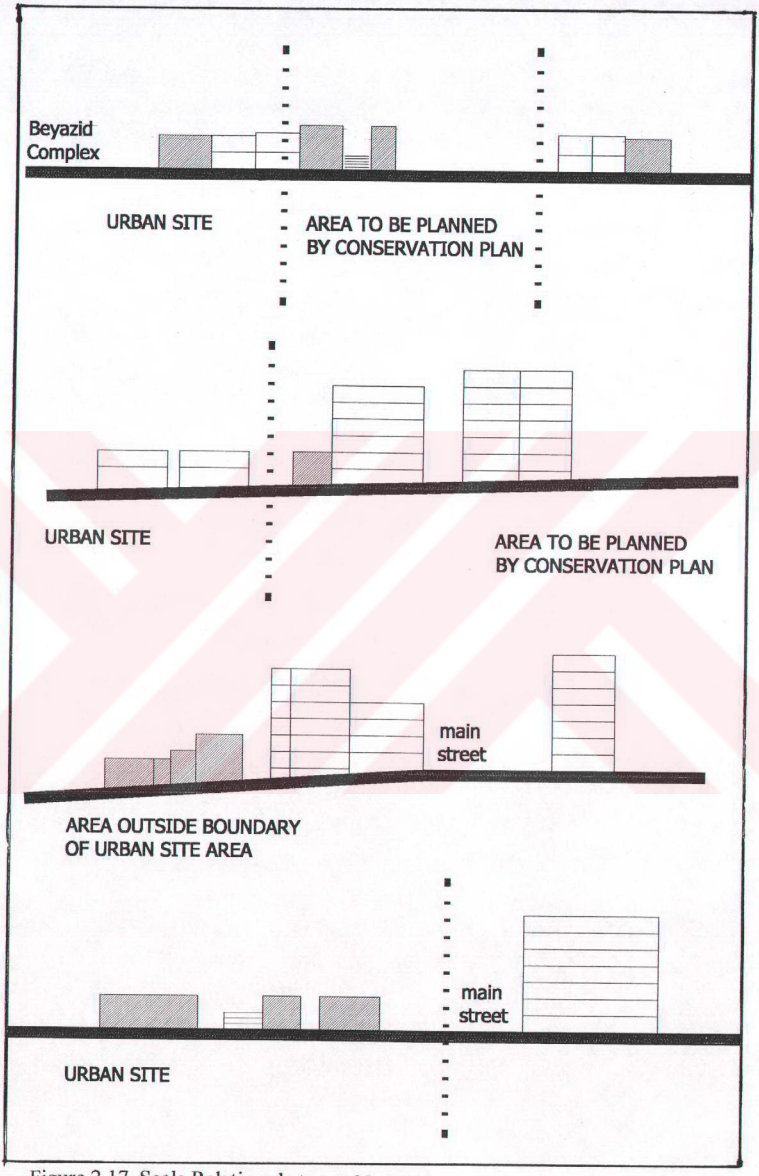


Figure 2.17 Scale Relations between New and Old Buildings

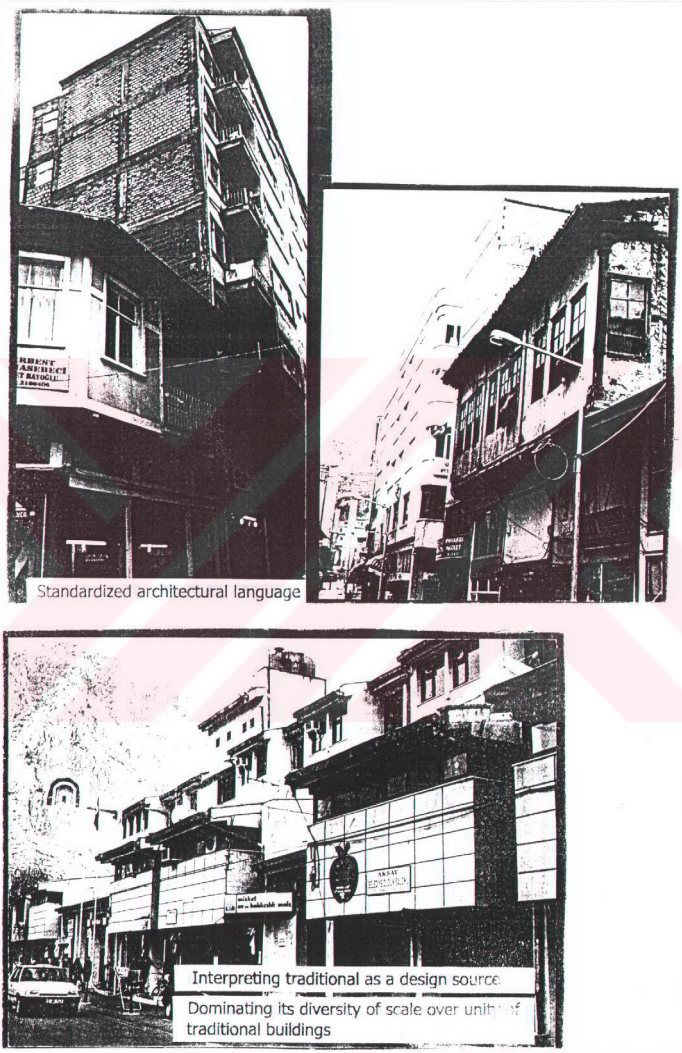


Figure 2.18 New Buildings within City

As can be discussed above, the development plans have defined new buildings in a detailed way, these definitions caused to make an inhuman environment formed by many standardized types of buildings within city. On the south part of the city, buildings were built by these building regulations of the development plans. These building regulations have made all cities implemented same in character regardless their particularities. As can be seen in Figure 2.16, these standardized buildings dominate over the traditional character of environment. Development plans for Amasya, like in other cities, brought standardization, uniformity, monotony in to them threating the remains of old city with the right of 6 storey along Mustafa Kemal Paşa Street and 7m roads allowed.

Another inclining tendency of building has developed after the conservation decisions for Amasya in 1979 and in 1981 letting the new buildings "harmonious" with the traditional environment. After the introduction of the principal decisions for conservation, this tendency of defining new buildings in a detailed way has been supported by an understanding of "volumetric conservation" of area preventing the large new buildings to be built within fabric. Buildings built after the conservation decisions, a tendency of using traditional elements partially or completely in designing new buildings has increased rapidly (Figure 2.4). Because there is still not a conservation plan in Amasya, these decisions defining the exterior appearance of new buildings have made impossible even to mention the evolutionary process of fabric. So, in this context, making exact copies can be an easy way of getting approval for new buildings by the commissions. There are also attempts to interpret the traditional context as a design source.

2.7 Urban and Architectural Characteristics of the City

2.7.1 Urban Form and Townscape

The urban form of Amasya reflects the transformation process physical and functional structure with regard to the transformation in the socio-economic conditions and the planned development process.

Especially, the natural setting of Amasya is the most important determinant over the urban form and settlement pattern. The determinants of the natural setting over the built environment are the rocky mountains and Yeşilırmak passing through them. This unique topographical structure has affected the urban identity and the formation of built environment determining a linear settlement pattern along river between Harsene and Ferhat Mountain (Figure 2.19).The hilly character of site is emphasized in the overall townscape of the settlement causing a limited area for settlement in valley.

Inner city with its entity of silhouette of natural and man-made elements forms the most important part of townscape of city. This silhouette on which many landmarks are located providing orientation within the city. Rock tombs, Kızlar Sarayı, citadel and the attached traditional buildings projecting over river creating the overall horixontal continuity can be said as the parts of silhouette built through historical process. On the opposite of this marvellous silhouette, there is Beyazid Complex as another important landmark within the south part of city.

Double-sided settlement separated by Yeşilırmak is the another determinant of the townscape. This character of city is powered by the different character of buildings and settlement pattern interacting dialectically(Figure 2.23). The traditional character of inner city and south part as representative of "modern" city contradict continuously with regard to their different structures.

2.7.2 Settlement Pattern

Linear settlement pattern has not changed through the historical process of fabric due to the strict restrictions of nature(Figure 2.19). Main determinants are Yesilırmak, Harsene and Ferhat Mountains. The built environment, buildings and roads, has developed parallel to them.

With regard to the character of built environment, the parts of the settlements are differentiated from each other with their building densities and settlement patterns.

HARSENE
RAILWAY
SETTLEMENT
YESILIRMAK
SETTLEMENT
ROAD
SETTLEMENT
FERHAT
LINEAR
SETTLEMENT
PATTERN

Two different parts of settlement can be percepted within the city; organic settlements and planned settlements. Organic areas within the city are also low in density with single houses with gardens. In especially urban center, planned areas represent the densest area within the city with the high buildings.

2.7.3 Analysis of Built Environment

As the reflection of the transformation process of urban fabric, actual condition of built environment is also necessary to analyse in building scale. Analyses prepared during REST 507 studio work are used for this part of study.

2.7.3.1 Building Types

The aim of this survey is to see the percentage of the traditional buildings and new buildings within the city and to determine the relations between them.

The survey represents that Hatuniye Quarter is the only part of the Amasya city,in which the traditional buildings are located homogeneously and densely.There are also new buildings small in number. (Figure 2.20)

Except Hatuniye Quarter, there is only one small area including the traditional buildings heterogeneously on the west side of the Complex of Sultan Beyazıd Mosque. In other parts of area studied, there are new buildings dominating over traditional environments with their uniform, standardized architectures (Figure 2.24).

2.7.3.2 Building Use

The purpose of this survey is to figure out the various functions of the buildings developed through the transformation process of fabric within the city.

Hatuniye Quarter and its near surroundings show different functions. Whereas Hatuniye Quarter is constituted of traditional residential buildings mostly showing

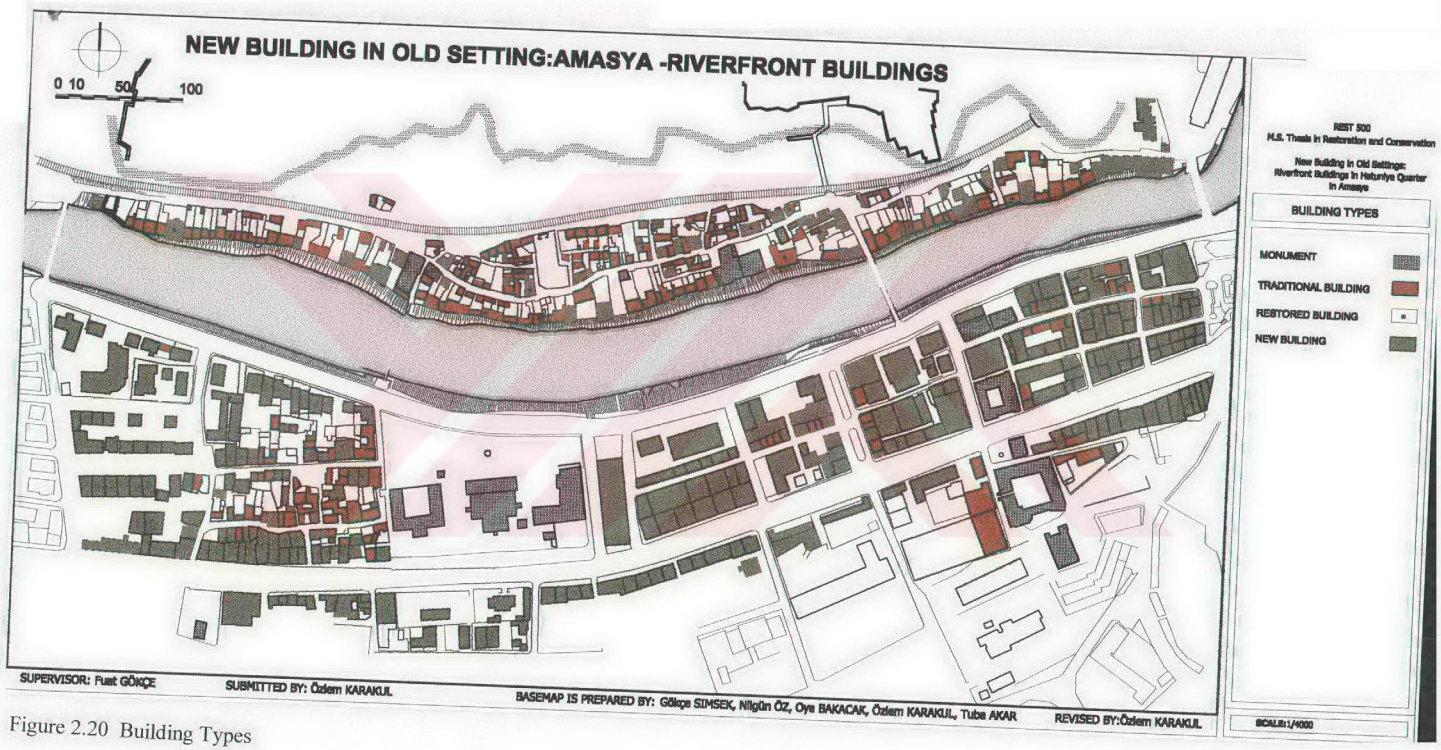


Figure 2.20 Building Types

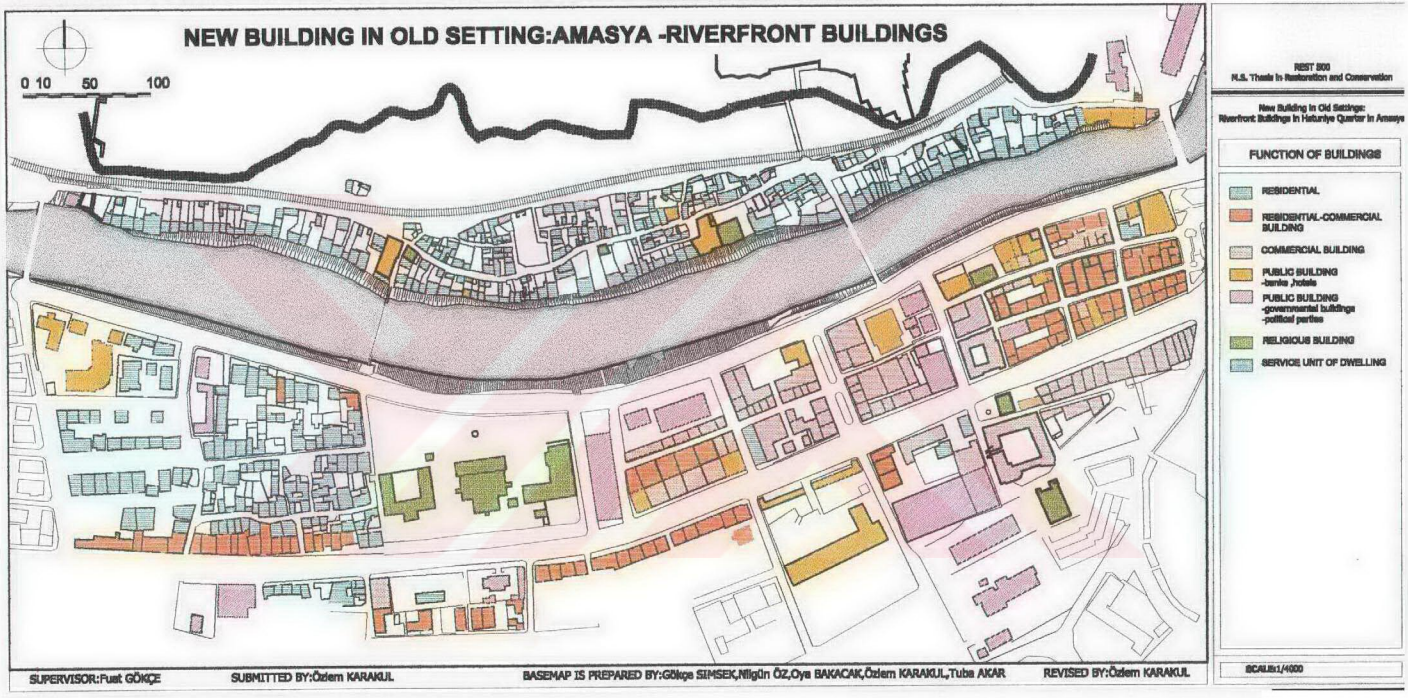


Figure 2.21 Building Use

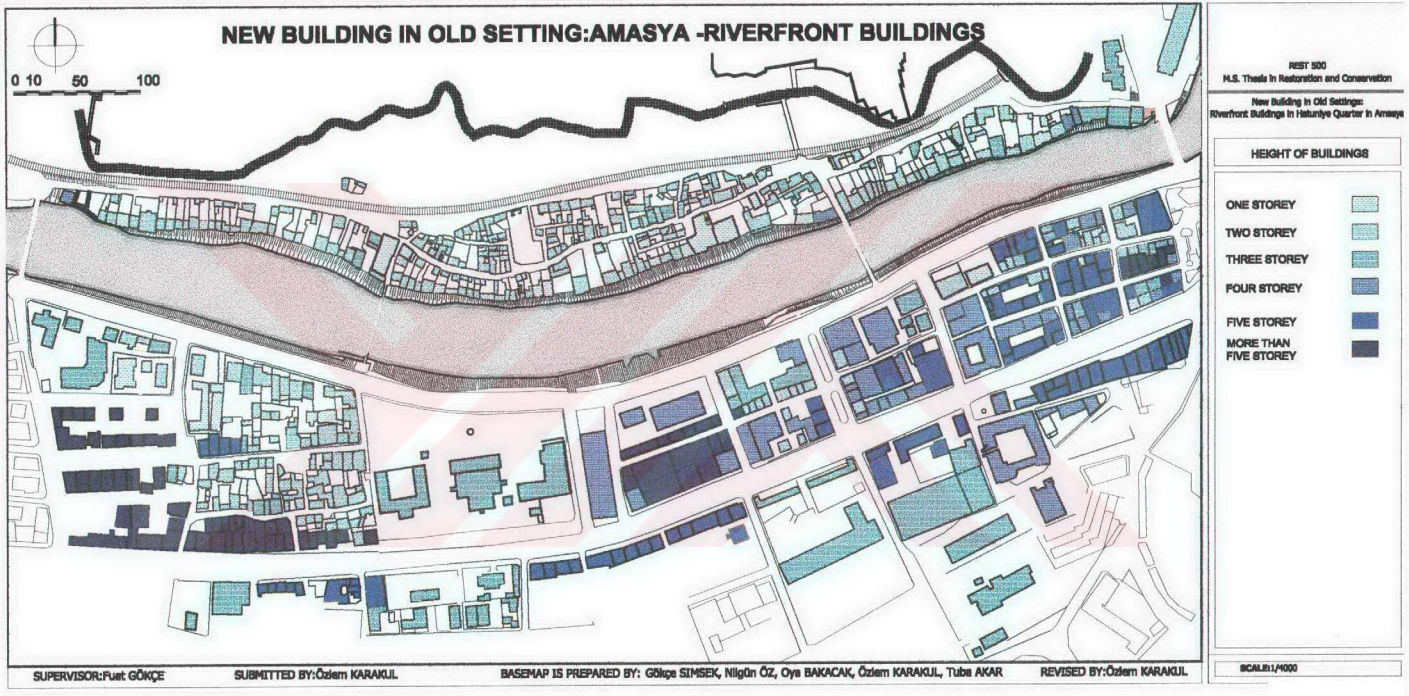
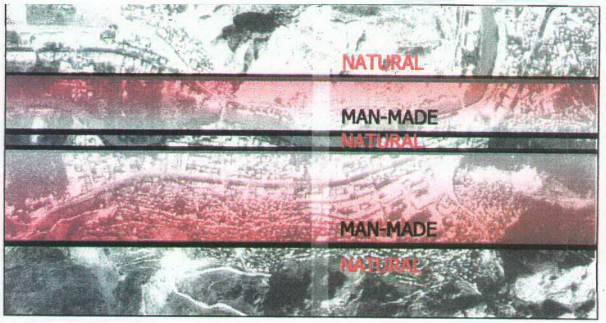


Figure 2.22 Building Heights



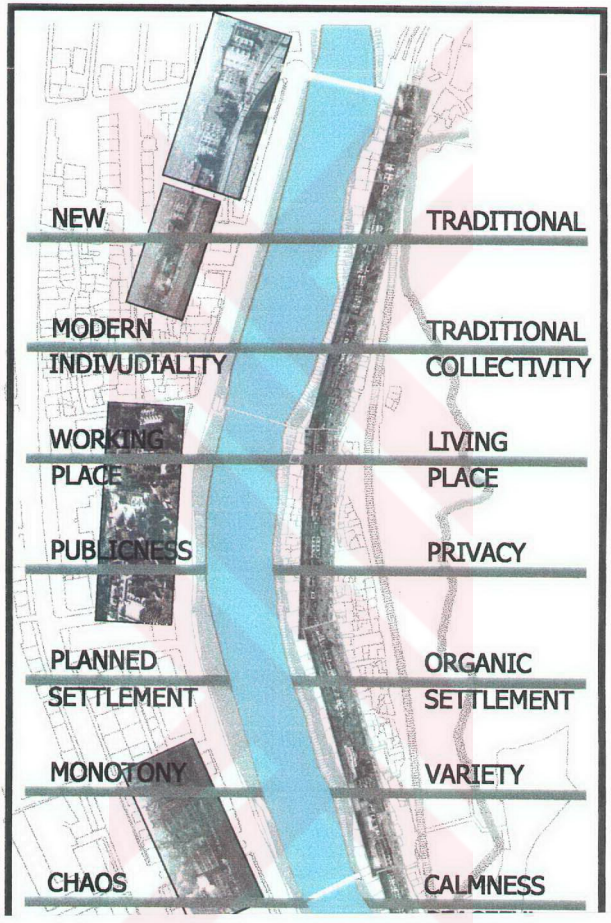


Figure 2.23 Urban Form and Townscape

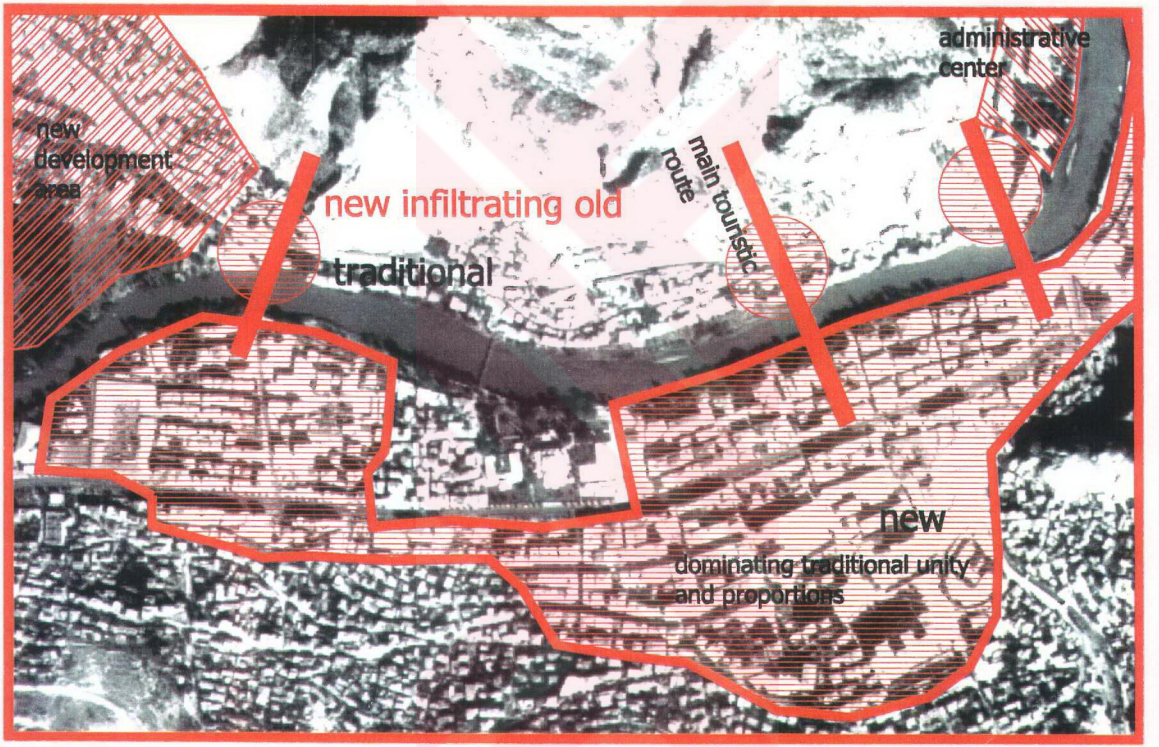


Figure 2.24 Effect of New City over Old City

only slight variations in the functions of buildings, the other side of the river bank generally involves public and commercial activities. The residential buildings located on the other side of the river usually also have commercial functions. On the western side of Yıldırım Bayezid Külliyesi, though, there is a small area where traditional residential buildings can be seen (Figure 2.21).

2.7.3.3 Building Heights

The aim of this survey is to map out the variety and distribution of building heights to see the environmental scale of the city .

Buildings with up to 5 storeys have been identified and the ones with more than 5 storeys have been shown. The architectural features that affect the building height has been shown with a sign in Hatuniye Quarter.There are mainly one and two storey buildings with few exceptions within Hatuniye Quarter. Buildings with elevated ground floor are concentrated throughout the rivers. On the south part of city, floor heights vary between two and more than five storey where four or more than four storey buildings are concentrated, especially around the main square of Amasya (Figure 2.22).

CHAPTER III

STUDY AREA: RIVERFRONT BUILDINGS IN HATUNIYE QUARTER

3.1 Definition of the Study Area

Within the Hatuniye Quarter, the riverfront buildings were selected for study area regarding to the uniqueness of their traditional environment and natural structure in Amasya and the availability of much detailed information about them (Figure 3.1).

Study area is located on the north part of the Yeşilırmak within the uban center.Its location between Yeşilırmak and Harsene Mountain causes it to separate from city and it is only arrived by four bridges from the city center and a road passing through it. Tokat-Samsun railway also passes on the north part of study area.

The area selected for project has the most homogeneous and dense traditional buildings and historical remains through the evolutionary process in it and has mostly been preserved due to its special topography providing the natural protection. It is also a living quarter at the center of Amasya city. So, it presents different problems with regard to the integration of old and new, incorporation in to modern city.

3.2 Urban and Architectural Characteristics of the Study Area

3.2.1 Settlement Characteristics

Study area is accepted as an entity with its physical and social aspects. To analyse the settlement characteristics, the visual, physical and spatial form of the fabric will be investigated within the scope of this study.

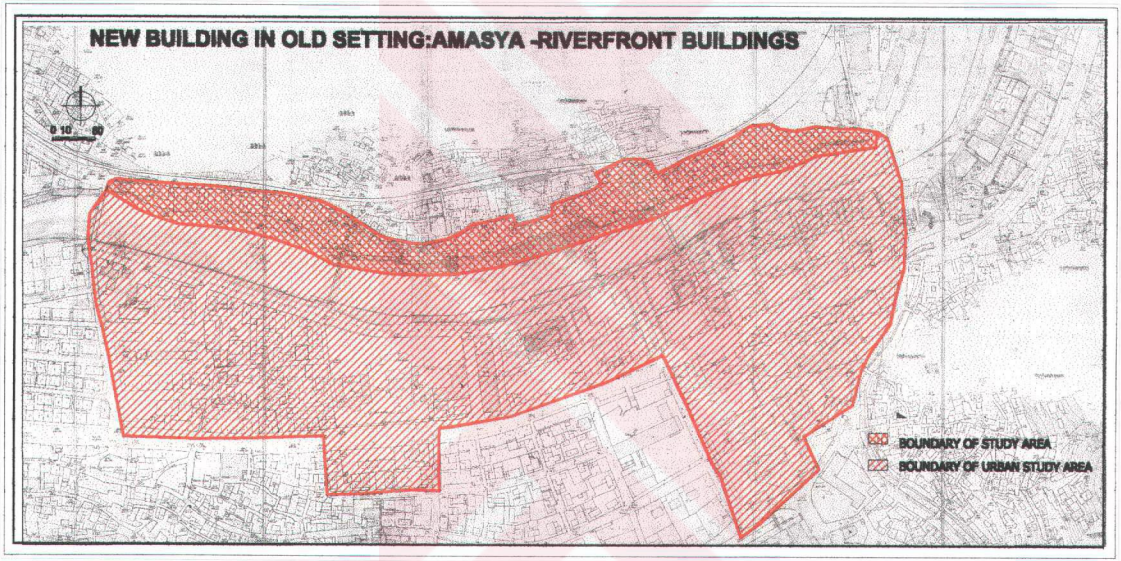


Figure 3.1 Definition of Study Area

3.2.1.1 Visual Form and Townscape

The main concern here is to understand the place significance and visual perceptions of users. The shared mental picture carried by the users of the area is the dominance of the silhouette over the urban identity. Silhouette is analysed with the constituents of its composition with its historical, natural factors (Figure 3.2).

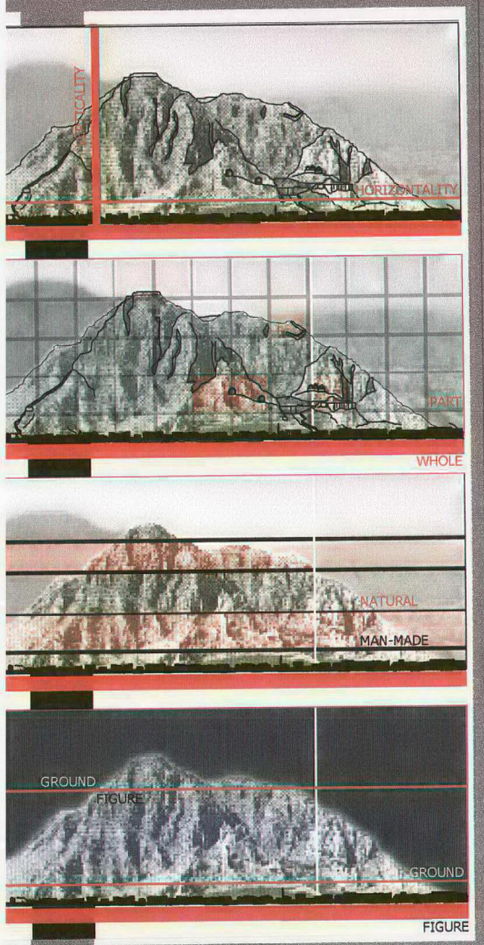
3.2.1.2 Physical form of tissue

Built and open area relationships are investigated. The district is formed of one or two storey high; originally most of them being two-storey high houses. It has an organic settlement pattern formed by urban solids-buildings- and voids-the circulation network of streets and paths and the open spaces and squares.

Riverfront buildings built over the citadel wall generally have their courtyards in front of them, by which they open on to the street. It seems that, this pattern as an important part of life culture continuing reflects the way of life and the habits of the the previous settlers of district (Figure 3.3).

3.2.1.2.1 Building-lot typology

The location of building on the plot is analysed to determine the varieties of it. The characteristic of building with a courtyard is the most prevalent relation within the study area. Buildings can be grouped in to five regarding to their relations with plot, street and river. Most prevalent pattern is the one in which there are building along river and courtyard in front of it. Another type is formed by two buildings, one looking to river and another looking to street, and one courtyard between them.
Several buildings are placed on the side of street, along the plot or not, with their courtyard looking river. Another type of plot order which is limitedly seen is formed by a building without any courtyards (Figure 3.4).



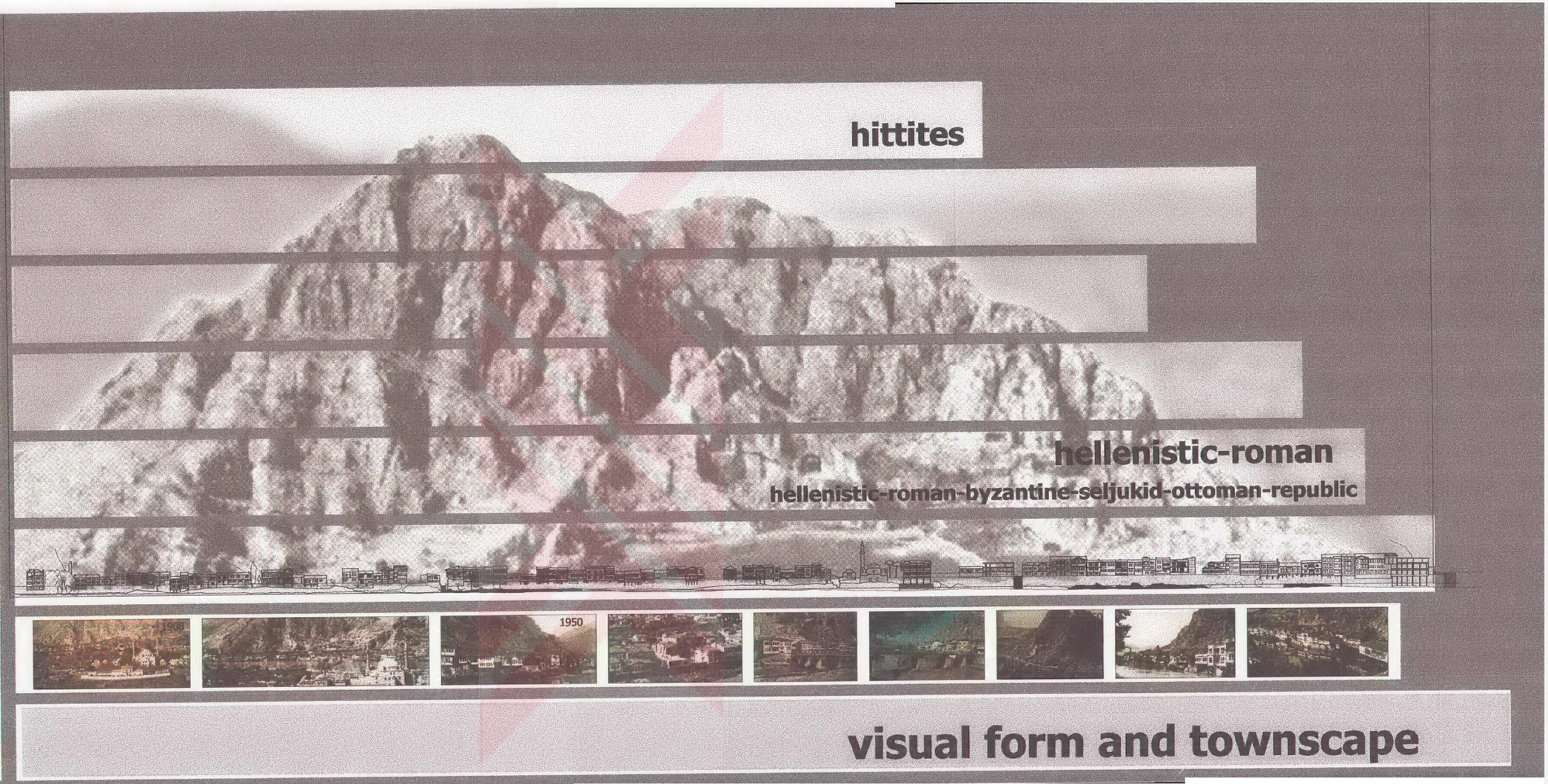


Figure 3.2 Visual Form and Townscape

T.C. YÜKSEK ÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

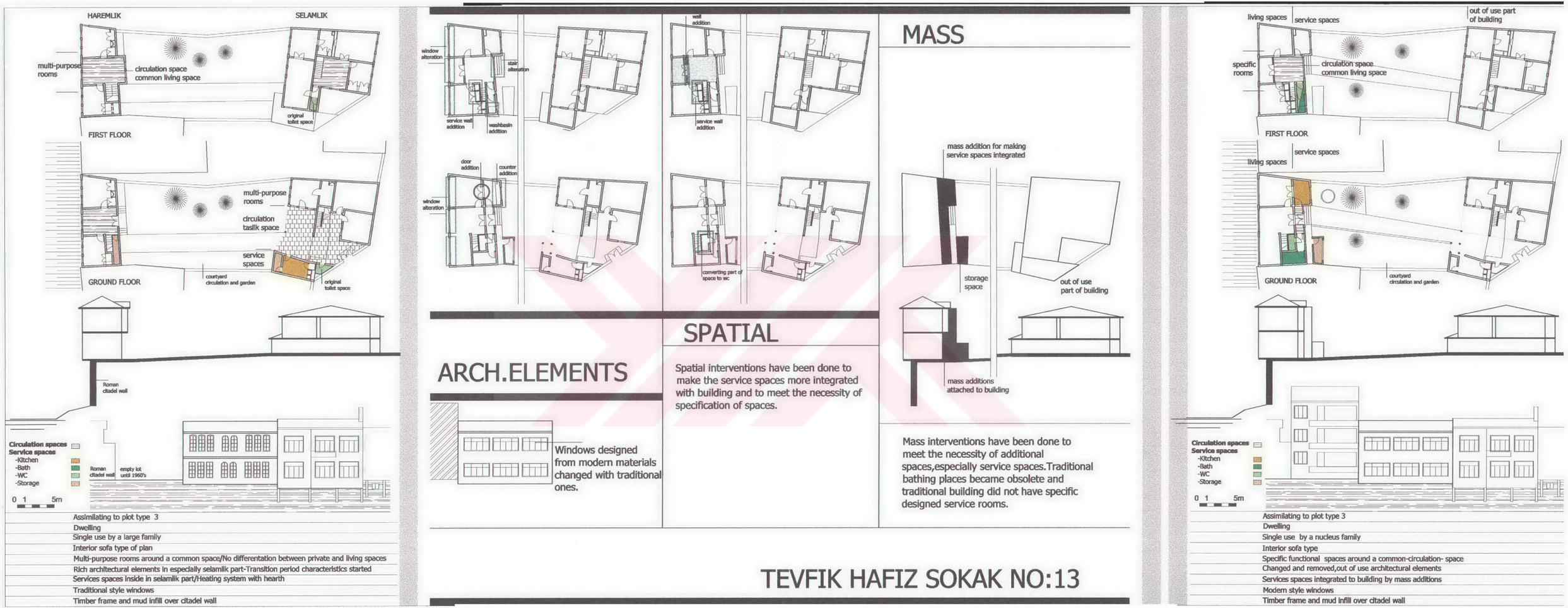
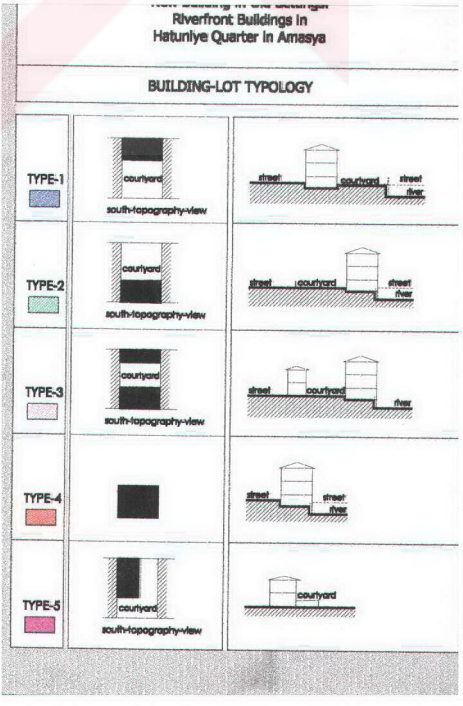


Figure 3.10 Transformation Process of Building of Tevfik Hafiz Sokak No:13

Figure 3.4 Building-Lot Typology


Riverfront Buildings in
Hatunlye Quarter in Amasya
BUILDING-LOT TYPOLOGY
TYPE-1
courtyard
south-topography-view
street
courtyard
street
river
TYPE-2
courtyard
south-topography-view
street
courtyard
street
river
TYPE-3
courtyard
south-topography-view
street
courtyard
river
TYPE-4
street
street
river
TYPE-5
courtyard
south-topography-view
courtyard

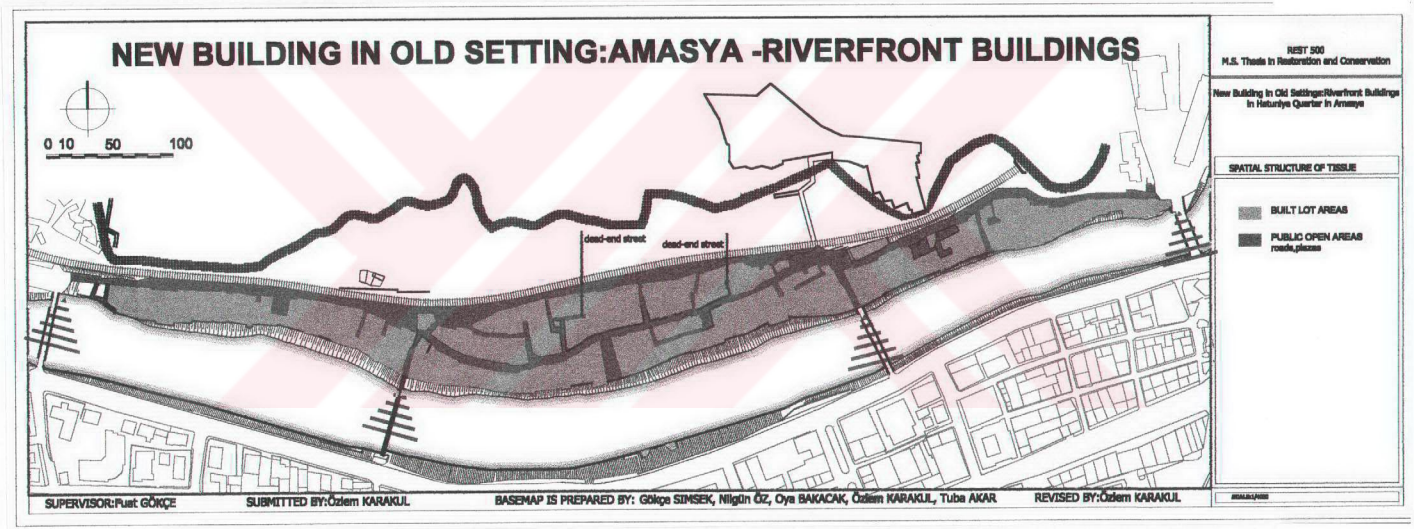


Figure 3.5 Spatial Structure of Tissue

CONTINUITY OF STREETS

UNITY OF BUILDINGS
VARIETY OF OPEN AREAS
PUZZLING CHARACTER OFTISSUE

Figure 3.6 Street Features within Fabric

3.2.1.3 Spatial structure of tissue

The spatial structure focuses on the spatial axes, identification of the main typology of streets and open spaces and the spatial orientation (Figure 3.5).

It has an organic settlement pattern formed of one main street and small streets connecting it. The tradition of dead-end street is common as an important element of the organic settlement pattern in Islamic countries.

In contrast to the unity of buildings, variety of open areas presented by tissue increases the puzzling character of it. The urban texture is homogeneus and continuous in character. Unity of buildings creates a continuity of streets in fabric.

3.2.2 Architectural Characteristics

Hatuniye Quarter has a dense traditional buildings and new buildings in it as a changing entity. Buildings in the study area were surveyed in terms of their building process determined by the interactions between the physical structures and socio-economial structures. As a changing entity, especially this change in the building process is intended to be surveyed. As a methodology, all buildings in study area will be investigated with their planimetric characteristics, facade characteristics and socio-economical structures to determine the building types extending from their original state to their various mutations over time.

Within the scope of Rest-507 studio work "An Urban Conservation Project: Amasya Hatuniye Quarter'99", the traditional buildings were completely surveyed in terms of the titles selected for this study. This information collected is completed with the analyses of other buildings, especially built by new building process regarding to the scope of thesis.

3.2.2.1 Physical Characteristics of Buildings

3.2.2.1.1 Structural System and Material

Aim of this survey is to map out the variety of structural systems and the constructional techniques used in changing building production processes in study area.

Most common structural system is of the traditional buildings built from a composite system formed by the timber frame skeleton system for upper floors and stone masonry -existing- for basement floors.

Chronogically, brick masonry with concrete floors and reinforced concrete skeleton system were detected in buildings from late periods.

3.2.2.1.2 Planimetric Characteristics

Although the distinctions of the planimetric characteristics have been developed through the evolution process of building between the buildings, it is clear that restrictions caused by nature and the continuity of socio-economical structure created a homogeneous built environment until the development of the buildings built according to building regulations. Aim of this survey is to determine the physical features of buildings including the distinctions creating the different types and ones causing the discontinuity in building production process.

Main relationship determining the plan organization in study area is between buildings and related open spaces, courtyards. "Sense of privacy" has been effective over this layout. The tradition of "haremlik-selamlik" being effective over the specification of buildings in courtyards was abandoned. Buildings can be examined in terms of their floor planning.

"Basement floor", is the most specific feature of riverfront buildings, especially built through traditional building process, in terms of its construction and functional

relationship with the rest of building. It is peculiar to there due to its accomodation of the natural and man-made conditions of site. City wall, of stone masonry, built against Yeşilırmak as also the retaining wall forms the one wall of the basement floor which has small windows and doors on it to keep the relationship with water. Basement floors are generally 1-1.5 m below the courtyard level. They have an intimate relationship with courtyard in terms of their use as an extension of courtyard's. They have no architectural elements except the openings. These floors are generally used as a separate dwelling unit of the buildings divided or as a storage spaces, in contrast to past use of them as a service spaces, kitchen, storage etc.

"Ground floor" is equivalent to the first floor of the typical traditional Anatolian houses in terms of having a regular plan scheme and its function in most buildings traditionally done and also several new ones with basement floors. Main element determining the plan scheme is common living space-sofa- in traditional building process. Order of rooms around sofa formed the distinctions between the plan types.

These floors, of timber frame skeleton system, have various architectural elements, functional or not, as an integrated part of the structural system. Both floor and ceiling are constructed from timber. In the buildings without basement, it takes the role of the basement floor. A wall of a room is separated for the service wall including a hearth, bathing areas and areas as "wardrobe" and "niches" in the traditional buildings. Service wall, constituted by "yüklük", "gusülhane", "ocak", "dolap", "niş" elements, is one of the main interior architectural elements in the traditional buildings within Hatuniye Quarter. It can be located on both first and second floor and in one or more rooms according to type, size and program of the buildings. Service walls are generally located as perpendicular to the river with gusülhane element on the side of river in riverfront houses.

Over time, this building process has replaced with the planning without a common living space. There are buildings planned according to the priority of room. Tradition of a common space within building is abandoned by new buildings.

"First floor" of the traditional buildings has similar characteristics with the ground floor in terms of having a regular plan scheme.

In only limited number of traditional buildings, there are "Second floor". It is observed that traditional houses generally have basement, ground and first floor. In only two traditional houses among the riverfront buildings have second floors. Some of the second floors were designed as "cihannüma".

With regard to their "roof plan and material", it is observed that, generally, all of the traditional buildings have traditional roof tiles whereas new buildings and some service spaces have marsilia type roof tiles, screed and metal roof covers.

3.2.2.1.3 Facade Characteristics

Facade characteristics are examined in terms of the order of architectural elements with the structural system, roof type and the rhytm of facades to obtain a specific information about the chronology of buildings.

Study area presents a variety of types of architectural elements developed within time in spite of the similarities of organization of facades.

Within the scope of the thesis, these features are thought as an extension of inner space characteristics. This analysis is aimed to give data for chronology of building with special emphasis on windows and roof types .

3.2.2.1.4 Present Spatial Use

The purpose of this survey is to figure out how both the open and semi-open areas and the interiors of buildings are being used today. This is especially determining to understand the transformation of traditional buildings and the development of new building types through this transformation. Because the transformation in both socio-economical and legal structure reflects over the building scale firstly, present spatial use of buildings is important to analyse it. It can be observed that during this

transformation process of social life, many interventions have been done to the traditional buildings in order to the accommodate modern facilities introduced through changing way of life and new types of planning have been developed. Within the scope of this survey, the functional variety of spaces and relations between them are examined.

As a methodology, spaces are classified in terms of their general categories of use determined according to their privacy of uses as common spaces including living and sitting spaces, private spaces including sleeping spaces, circulation spaces including the common spaces-"sofa", secondary common spaces-semiprivate spaces, specified spaces designed for stairs, service spaces including kitchen, bath, wc, storage and unused spaces.

The results are evaluated regarding to the comfort conditions of buildings in relation to their kitchens, bathrooms and WCs. The transformation is towards a more functional buildings regardless the formal or architectural characteristics as a result of changing life conditions. As traditional buildings have transformed to incorporate the service spaces in to them, buildings producted in a new building process have already designed with them. In addition, architectural elements of spaces in traditional buildings are out of use now or intervented to be usable. In new buildings, they replaced with modern furnitures.

It can be seen that nearly all houses that are surveyed have greenery or a garden in their courtyards. The gardens can be small flower beds or vegetable gardens of little areas. Trees are also included in the green areas that have been shown. Circulation paths are existing in nearly all of the courtyards which have a different pavement than the rest of the courtyard. Some houses have also another paved area which acts as the garage. The cooking facilities take place either in in the open in the courtyards of ruined buildings or their own courtyards or in a semi open space built within the courtyard. The resting places that are encountered are either places where a sitting bank was put or where a sundurma was built. The storages are either small rooms built by timber below a semi-open space or they are spaces with normal room sizes.

3.2.2.1.5 The Transformation Process of Buildings

Transformation process of buildings within fabric will be used as a foundation for the chronological study of buildings and typological process through this transformation. Analyses prepared during Rest.507 studio about "original spatial use" and "plan typology" prepared regarding to former, "interventions to buildings" are used to understand process. Traditional buildings built as the reflection and extension of socio-economical life of that period have been transformed by the changing life conditions and legal regulations introduced.

3.2.2.1.5.1 Original Spatial Use

The aim of this survey is to find out the original uses of the spaces in the traditional buildings within the study area. As a methodology, this analysis is evaluated with the present spatial use to determine the spatial interventions within the transformation process of the buildings. The plan typology is also prepared with the information obtained from this survey.

Within the scope of the REST.507 studio work, traces within the spaces, landownership alterations, photographs of the site and information collected through social survey were used to investigate the original situations of buildings. The original spaces were determined as room, "hayat", "taşlık", corridor-like space, staircase, storage, kitchen, "gusulhane", stable.

3.2.2.1.5.2 Organization of Spaces-Plan Typology

Main element determining the plan scheme is common living space-sofa- in traditional building making process. Order of rooms around sofa formed the distinctions between the plan types. Over time, this building process has replaced with the planning without a common living space. There are buildings planned according to the priority of room.

According to information from REST 507 studio in which plan types were determined by considering the original plan of the traditional houses. First type is exterior sofa type formed by a common living space on one side and rooms attached to it on one side. Interior plan type is formed by a common living space and rooms surrounding on 2 or 3 side of it. And last type is with a common living space on corner and rooms around it. Among the riverfront houses, both interior and exterior sofa type are prevalent.

3.2.2.1.5.3 Interventions

Within the scope of this thesis study, to understand the transformation process of the buildings, it is necessary to examine interventions to traditional buildings as well as the original states of them. These interventions were grouped in to three as the building divisions and mass interventions, the spatial interventions, the interventions in architectural elements within REST 507 studio-work. These information will be used for the typological process of buildings within the study area.

1. Building Divisions and Mass Interventions

The aim of this survey is to find the divisions and mass additions to the buildings. Within the riverfront district, the buildings are divided either vertically or horizontally. Vertical divisions are generally seen due to changes in the ownership pattern at river side houses. This type of division usually represent a big problem because the preservation of a divided building is difficult. The divisions due to usage were determined both horizontally and vertically.

Mass interventions were determined in courtyards when there is a spatial inadequacy. Addition of living and service spaces and stairs adjacent to the building facades providing circulation in separate units within the divided buildings were determined.

2. Spatial Interventions

The aim of this survey is to find the spatial interventions in the buildings to be used for the transformation process of the building with the massive and the architectural elements interventions. These interventions are determined as the addition or removal of wall, the addition or removal of a staircase, addition of service wall, converting part of a space to wc and bath and to balcony.

3. The Interventions in Architectural Elements

The aim of this survey is to map out the interventions done in architectural elements in each building. Intervention type determined as addition, alteration and missing of the traditional architectural elements can be seen in these buildings. Addition of contemporary architectural elements, namely counter and basin addition has also been differentiated in terms of their effects to transform the function of spaces.

3.2.2.2 Socio-Economical Structure

Aim of this survey is to understand the existing socio-economical and cultural context and the social aspects of changing building production processes within that context evaluating together with data from literature survey.

Data collected for REST.507 studio about social structure is accepted as nearly sufficient for this study to be used. Data collected within the scale of the whole quarter is completed with the analyses of the buildings built by a new processes according to the development plans and conservation plan regulations. Within the scope of REST.507 studio work, this survey has been done in 93 traditional houses; within the scope of this thesis study, it is completed by the surveys for 17 new buildings.

80% of inhabitants living in study area are the educated young people. Generally, the income level of families is low. Although most of inhabitants are from Amasya, there

are only limited number of people living for long years in study area. So, native people are very limited.

An important information about area is related to the ownership pattern in the area. The ratio of landlords and tenants are nearly same within the traditional buildings and new buildings. As an emerging tendency, common use of buildings is caused by either multiple ownerships or renting.

According to the results of social questionarrie, most of the traditional buildings have not sufficient spaces for users. Most important problem regarding to spatial characteristics of traditional buildings is about the incorporation of service spaces in to the buildings.

Tourism activity has influenced especially this part of the city in terms of the density of the historical remains and the traditional built environment mostly preserved within the study area. With the effect of the tourism activity, there is an increasing tendency to use the houses as pensions. Because the comfort condition of the traditional buildings is not adequate for this purpose, serious alterations and restoration applications are increasing.

It can be observed that inhabitants are very satisfied with the vivid neighbourhood relationships. The traditional built environment with its small scale and introverted character has an important role on the creation of such a close relationships between inhabitants.

3.3 Evaluation

3.3.1 Evolutionary Process of Buildings

For the first evaluation sheet, the chronology of buildings, revising and transforming the studies previously prepared in to the data to be used for this study are done. As a methodology, the historical thresholds affecting the building process abruptly examined in detail above, are determined as main titles of this study. A chart

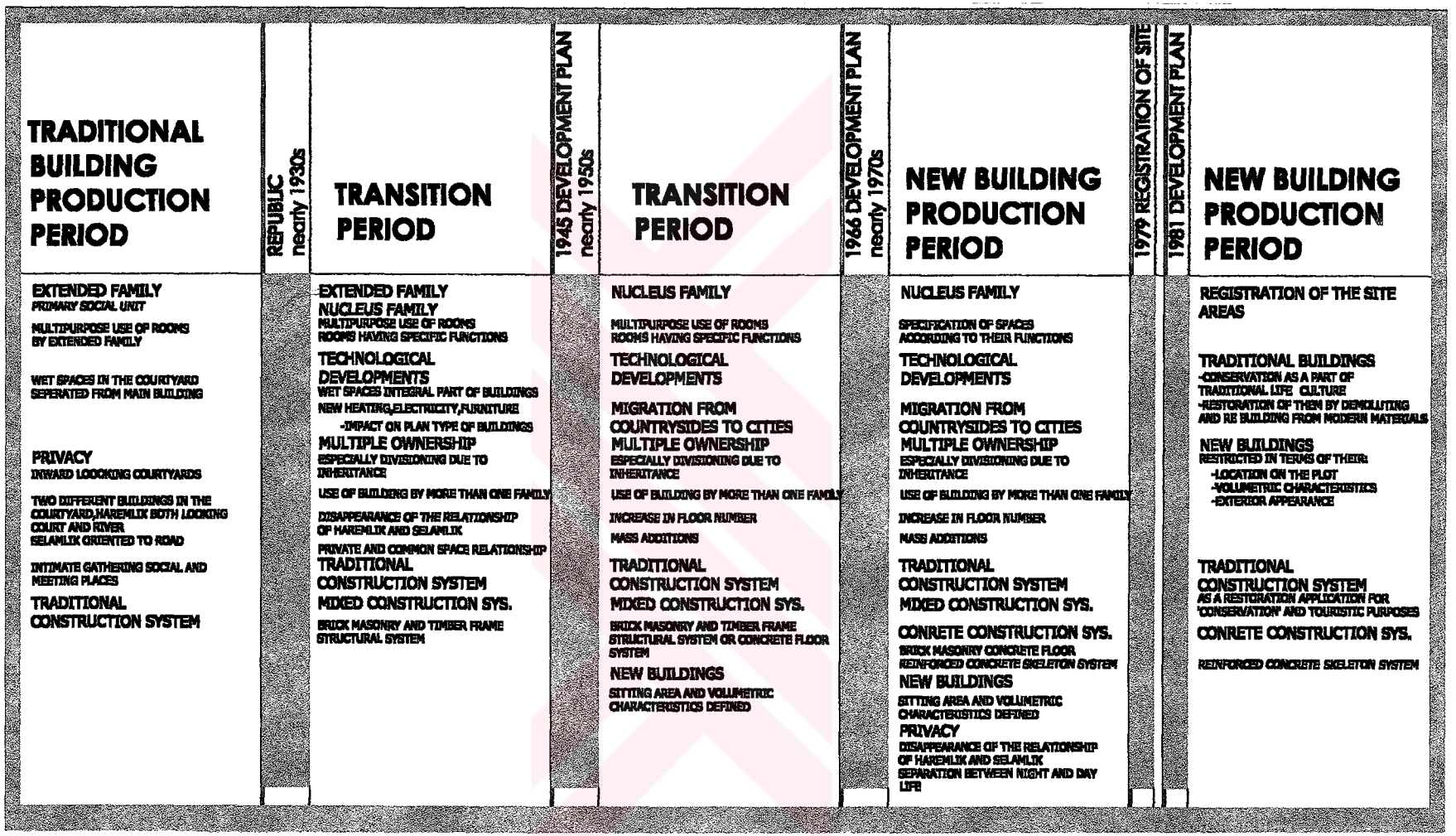


Figure 3.7 Evolutionary Process of Buildings

including the different periods of the building process with their detailed definitions including their building construction techniques, the plan types, the design programs (large or small), facade organization and windows type and architectural elements is prepared to be basemap for the typological study of buildings (Figure 3.7). To understand the typological process developing as an expressions of inhabitants regarding to both socio-economical and legal changes, this study will be intended to be a preparatory step. It is important that these historical thresholds do not represent a strict linear separation between different building processes and the abrupt changes effective over a whole area; they represent a time period in which transformations mentioned above occur (Figure 3.8).

As can be mentioned before, these historical thresholds are also examined in terms of their effects over the transformation of urban morphology and the distributions of functions in urban scale.

3.3.1.1 Traditional Building Production Period before Republican Period

Traditional building making process, by which fabrics were grown until the first years of Republican period in Amasya, can be defined as an entity with its physical and social aspects. It comprises a building production technology from local materials, timber frame and stone masonry structural system, and an organic development of fabrics physically. Two-storeyed buildings were generally produced during this process.

A period of traditional life culture in which the dominance of the religious sense of life reflected over building process making privacy factor main determining factor of building. Extended family was the primary social unit of society. The traditional buildings were built to accomodate this unit, including parents and married sons with them (Yavuz, A., 1999). This resulted in a large programmed house with several multi-purpose rooms, similar to each other, sufficient to accomodate a family. Rooms as a self-sufficient unit had a service wall with bath, hearth and wardrobe in it. Houses were rich for their architectural elements as an integral part of buildings.

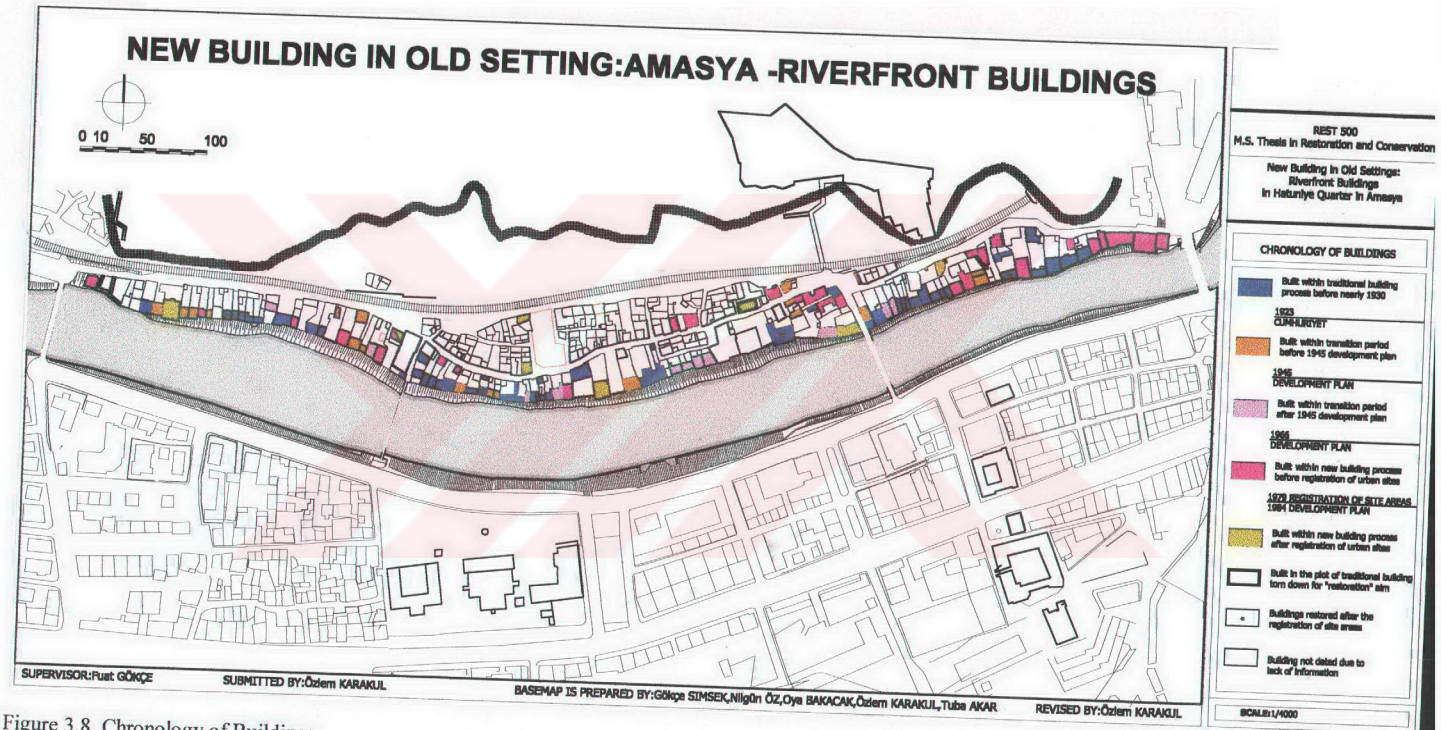


Figure 3.8 Chronology of Buildings

This building process was the outcome of decisions made by individuals and residents formed several plan types regarding to the opportunities provided by structural system and construction materials. These plan types included a common living space, "sofa" and rooms surrounding it (Doğanbaş, M., 1996: 6). The location of "sofa" among rooms determined plan type.

The typical riverfront house had not only the single building with the living sections in it but also an open area, a courtyard in which auxillaries located, like storage, kitchen and W.C. Sense of privacy resulted in an inward looking courtyard and two separate buildings, "haremlik" as main building and "selamlık" for male guests.

Facade organization of traditional buildings reflects the structural system. Main features of the facades are the projections directed towards river or street to take more view in to space. Windows were made in a 1:2 proportion in upper floors. Lower windows were made in a 2:3 proportion (Yalçın, A. K., 1996: 92). It is also important feature of facades to reflect structural elements, timber posts and beams, over facade.

3.3.1.2 I.Transition Period after Republican Period

Effects of revolution against feodal Ottoman system were mostly felt over the socio-cultural structure of society at the first step. Secularism as one of the six main principles of Atatürk aimed to make a secular way of life prevailing to socio-cultural structure of society. Feodal and religious relationships started to be loosened. Traditional life culture started to be changed affecting the building process directly.

Fundamental aim of the Republic was to form a new structure regulating the economical, political and cultural life to become contemporary. From this respect, "*Republican ideology introduced a new type of family-nuclear family- in a Western fashion*" (Bertram, C., 1996: 4). The effects of this ideology started to dominate the socio-cultural structure of society through this process.

Although the socio-economical structure lived through important changes, any new building production technology was not developed in this period. The traditional building process started to be change in terms of decreasing effect of privacy factor over the use of buildings. Multi-purpose rooms started to be replaced with the rooms having specific functions according to the necessities of nuclear family, although extended family houses continued to be built. In addition to this, the relationship of "haremlik-selamlık" started to disappear in building process. But a separation between private and common spaces has been kept.

As another result of the introduction of "nuclear family" as a primary social unit, the emergence of multiple ownership caused to make buildings divide due to inheritance. Another factor affecting over divisioning of buildings is that the necessity of extra dwellings emerging after 1915 big fire causing buildings to be used by more than one "nuclear family".

Technological developments in heating system and furnituring affected the plan type of traditional buildings and use of spaces. Especially the change of the heating technology from hearths to stoves had an important impact on the plan type of the houses. The house plan of exterior sofa type was abandoned in favor of one with a central circulation area (Yavuz, A., 1999). As another result of technological and socio-cultural changes, wet spaces started to be incorporated in to the house causing alterations in the spaces. Service walls in rooms became obsolete, and buildings with limited architectural elements increased.

A mixed construction technology can be stated as a new building tradition in which timber frame skeleton system and a masonry system or limitedly a new material, concrete for floor system were used in a composite way as a part of the prevailing traditional building process.

Facade order of both new buildings and existing ones started to change in terms of their window types although buildings with traditional facade order were also built. A new window larger in size and different in detail started to be used keeping use of projection and dividing lines as a reflection of structural system.

In spite of changes mentioned above, it can not be asserted that all buildings were affected from them within this transition period. There was still a continuous building tradition.

3.3.1.3 II.Transition Period after the First Development Plan in 1945

Before the development plans, only determinant over the transformation of fabrics in general and buildings in particular was the transformation in socio-economical structure and changing necessities regarding to technological developments. The development plans started to change this gradual transformation with a rapid transformation process in which a planned development of fabrics and buildings was directed by regulations.

Although the development plan in 1945 defined a new building production technology from the structural system of a new material, concrete, this technology and building schemes with quantitative restrictions defined by plan did not incorporate exactly in to study area except for several buildings using concrete material with brick masonry in a mixed way.

Despite of not using new material and technology due to economical problems, certain restrictions about sitting area, location on plot, height of buildings introduced by plan had to be implemented. Building activities could have been done according to specific projects prepared by architects taking a permission from Municipality. Because there were not any approaches of urban conservation, only restrictions about new building activities was determined by the development plan.

Buildings built in this period were either smaller for a nuclear family or large enough for multi-use by more than one family. Especially after 1950, migrations from the countrysides to Amasya caused buildings to be built for multi-use. Existing traditional buildings were intervented to accomodate immigrants or inheritors due to multiple ownership either divisioning or increasing the floor numbers and mass additions. These interventions necessitated a new horizontal and vertical circulation of the dwelling.

Socio-cultural life started to change in a more rapid way due to the technological developments in communication system. As new buildings were built with rooms for specific functions and all service spaces integrated to it, interventions to traditional buildings regarding to their comfort conditions accelerated. Although certain traditions related to life in dwelling like sofa or a recessed wall for wardrobe continued, architectural elements were not anymore a part of buildings.

Facade order of new buildings were organized with new large windows and some of the existing ones also started to change in terms of their window types. In spite of some buildings keeping use of projection and dividing lines as a reflection of structural system, some were built with balconies as an open projection. The projections of some traditional buildings were also transformed to balconies in this process.

3.3.1.4 New building production period after the development Plan in 1966

After the development plan of Amasya in 1966, a new building process started to accomodate the necessities within the transformation process of socio-economical structure in study area. During this process, a new building production technology started to be used for new developments. The building production technology is formed by a new construction system from a new material, concrete. This structural system based mainly on concrete implemented in two different ways; one for low-rise residential buildings, other for high rise buildings, commercial and public buildings. The buildings built in this period in study area were built mainly from brick masonry walls with concrete floor system. Reinforced concrete structural system as the second way of application could have been used limitedly due to economical reasons.

Certain restrictions about sitting area, location on plot, height of buildings introduced by plan had to be implemented. Building activities could have been done according to specific projects prepared by architects taking a permission from Municipality. Because there were still not any approaches of urban conservation, only restrictions about new building activities was determined by the development plan. An apartment

tradition with many stories accomodating many family started to dominate the modest scale of fabric.

A rapid urbanization affected the building activities within Amasya in this period. As increasing demand for dwelling caused traditional buildings to be divided and used by multi-families, or to be added extra stories, it caused new building activities to be accelerated. The number of the buildings for one family, small in size, matching with traditional was limited within study area. Most of the buildings were built as multi-storeyed and similar in architectural character .

Both building-courtyard relations and space organization within the dweling unit in new buildings proves that the traditional life culture was completely abandoned for integrating with the new values within study area. Functional specifications of rooms, replacement of the sofa dominant plan organization with room dominant ones are several characteristics of the new plan types of buildings. Any traditions of traditional life culture in planimetric characteristics or use of architectural elements did not continued in this process. To accomodate a more comfortable life, the interventions done to traditional ones mentioned above continued in a more rapid way.

Facade order of new buildings were organized with new large windows and some of the existing ones also continued to change in terms of their window types. Roof types of new buildings started to be built as the terrace roof as a opportunity provided by new structural system. The use of balconies became an integrated part of new buildings in this period.

3.3.1.5 New Building Production Period after the Registration of Urban Sites in 1979 and the Development Plan in 1981

After registration of urban sites in 1979, a new era started concerning to conserve the urban historic tissues as well as the single buildings in Amasya. Process starting with the registration of urban sites in 22.09.1979 continued with the regulations of the

conservation plan for transition period for urban and historical sites in Amasya in 08.05.1981.

Study area was registered as a site area with its dense historical and natural values in 1979. The transition period construction rules for urban and historical sites in Amasya in 08.05.1981 were determined for conservation of traditional buildings and restriction of new development activities. By these regulations, buildings to be built within urban sites have been restricted in terms of their volumetric characteristics, architectural characteristics in a detailed way to create a "harmony" with the traditional buildings. These restrictions explains the understanding of "harmony"of regional conservation councils. This over-detailed regulations have also restricted the creativity of architects. So, the number of buildings from modern materials imitating traditional styles has increased in this period.

The concern for urban conservation increased the restoration applications within study area. Especially, the exterior of buildings became the main concern in terms of their contribution to town character. Especially, second group applications contributed the number of new buildings from modern materials looking alike traditional buildings.

Although the reinforced concrete structural system has become the prevalent structural system in this period, several buildings constructed from traditional construction system have been built imitating the traditional styles to create a "harmony" with the rest of buildings. These buildings tried to continue certain traditional planimetric principles, like planning with "sofa" with rooms surrounding it. New space characteristics as a result of new socio-economical conditions have been prevailing in plan organization of all buildings.

Facade orders of new buildings were organized according to the regulations determined by principal decisions. Facades have been arranged imitating the traditional styles completely by using projections, window elements in 1:2 proportions.

3.3.2 Building Typology and Transformation

To understand the typological process of buildings developing as the expressions of inhabitants regarding to both socio-economical and legal changes, this study will be prepared using the information collected and the chronological study as the general framework of it.

As a methodology, a typological chart including the classifications of buildings and related open spaces extending from their original state to their various mutations over time will be prepared to document the different building types developed continuously in the transformation process of fabric. The effect of transformations in socio-economical, administrative structure over the change of traditional buildings and the development of new building types is aimed to be understood by this chart. Main concern of this study is to determine "the archetypal elements of dwelling" in Amasya kept within the transformation process to be used as data for designing provide the historical continuity between the new buildings and the existing buildings. The effect of the transformation over the building typology and the development of new building types as the reflection of this continuous transformation at the present time will be discussed within this work.

Selected traditional buildings regarding to availibility of the information about their original states and new buildings within the study area are mapped out in to the typological chart including the five different periods restricted by the historical thresholds in which the evolutionary process of the buildings can be seen (Figure 3.7). The buildings will be examined in terms of their physical and social characteristics including the building-plot relationship, the function, their users-single-multi family, the plan typology, the spatial use and organization, the architectural elements, the comfort conditions, the facade organization and the structural system and construction materials as most affected elements through the transformation process (Figure. 3.9, 3.10, 3.11, 3.12, 3.13, 3.14, 3.15, 3.16).

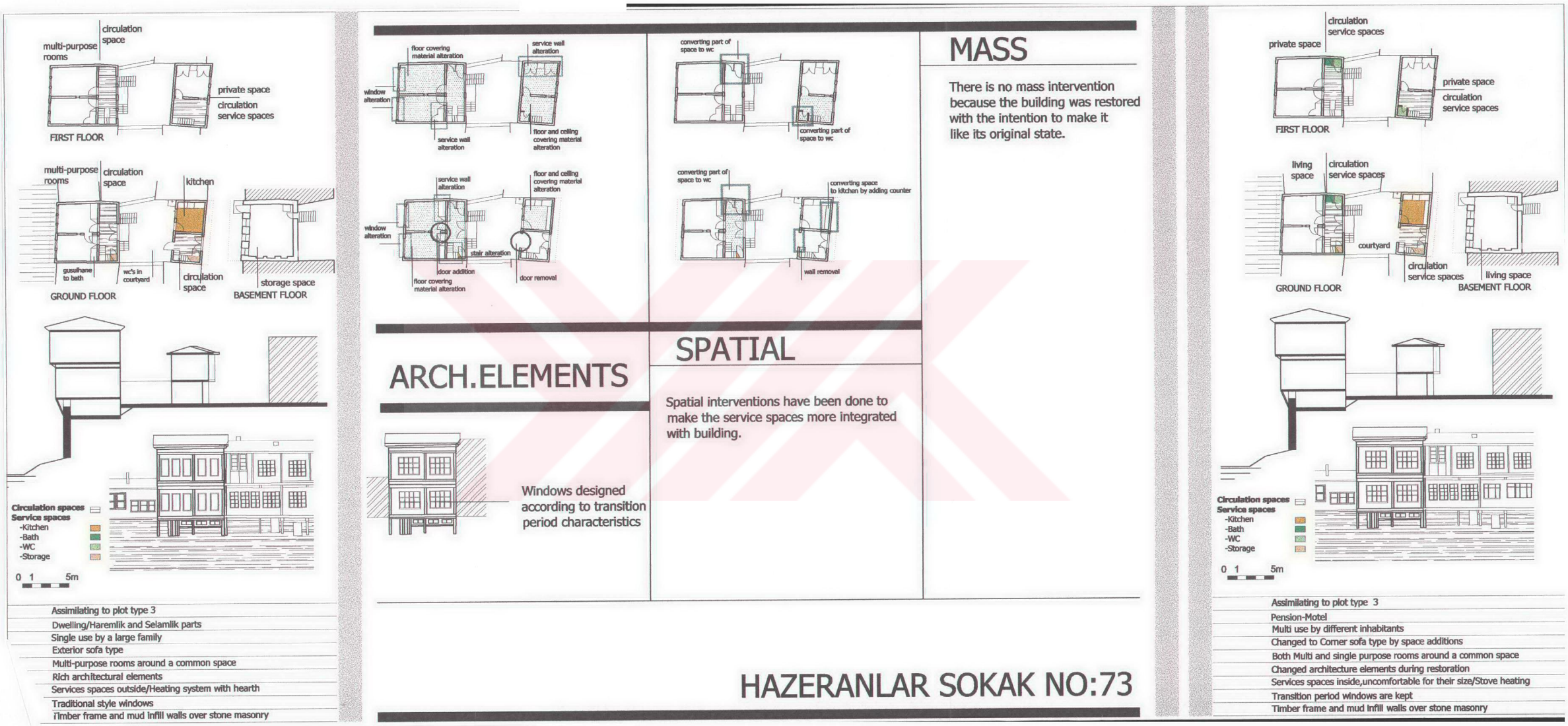


Figure 3.9 Transformation Process of Building of Hazeranlar Sokak No:73

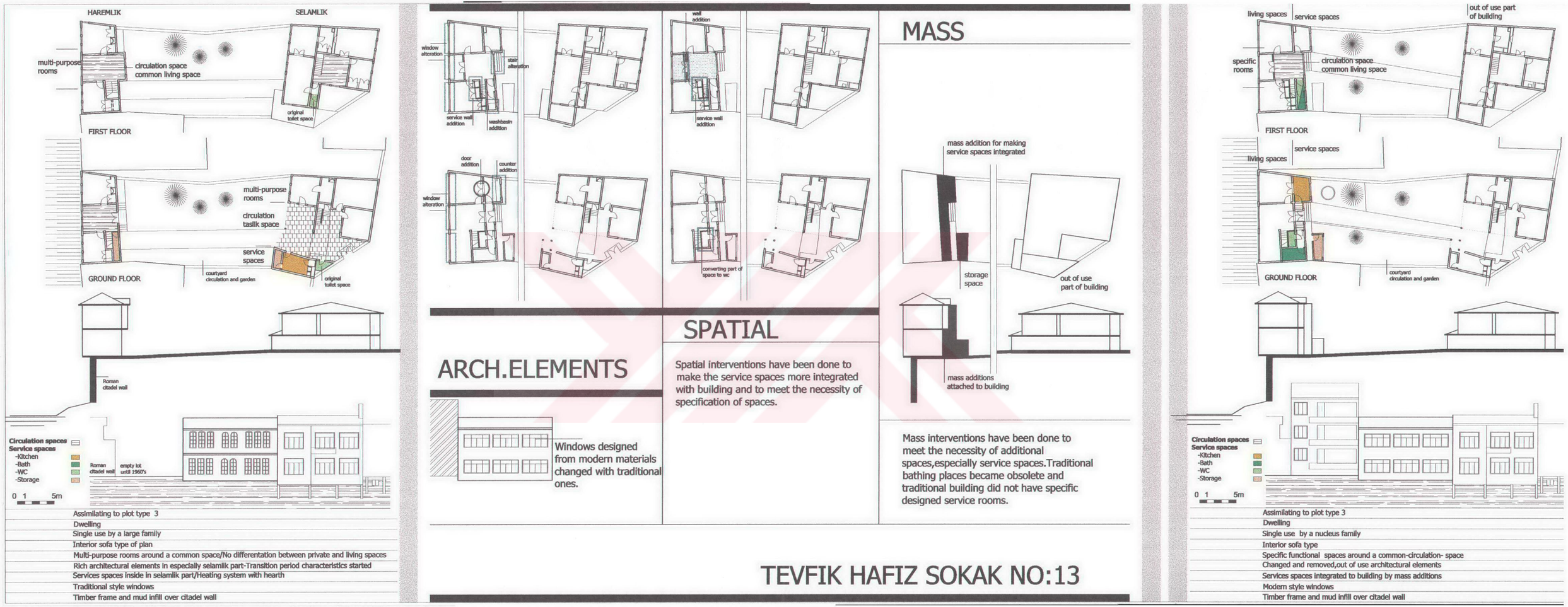


Figure 3.10 Transformation Process of Building of Tevfik Hafiz Sokak No:13

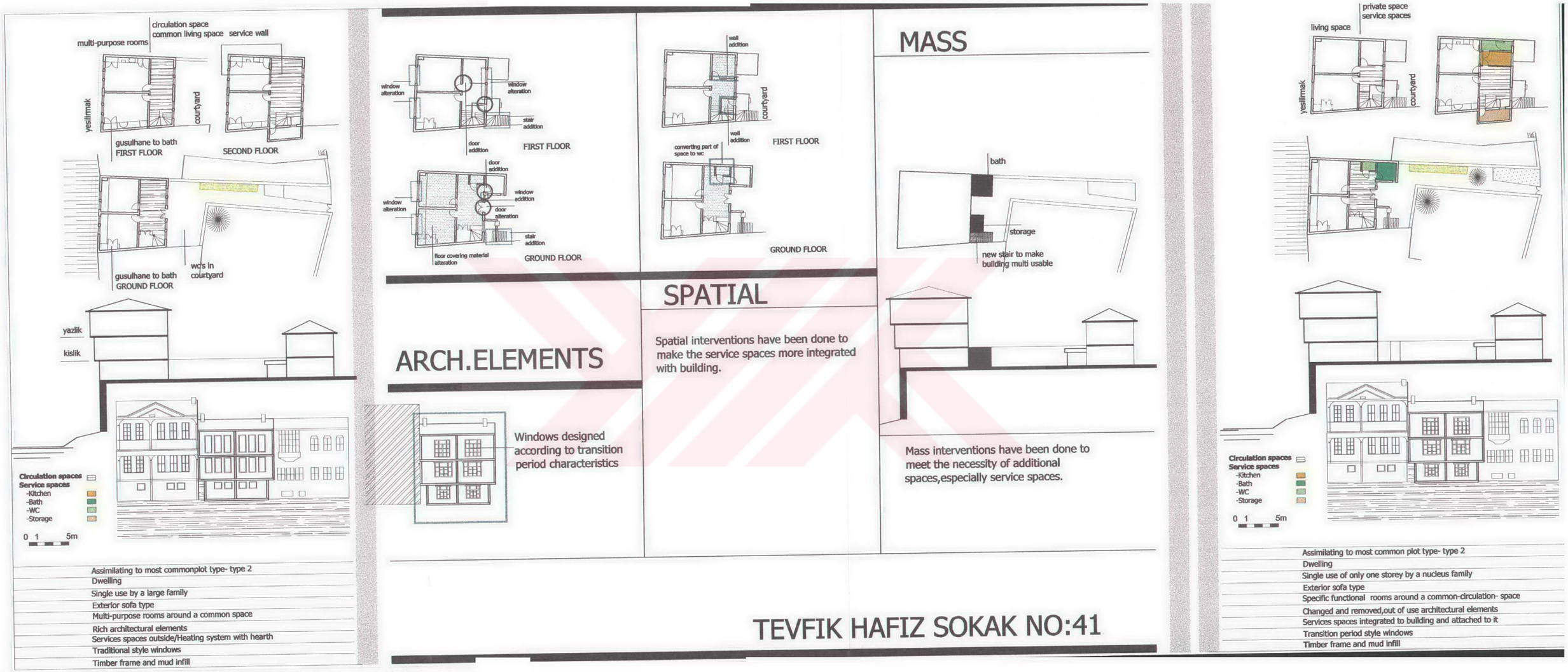


Figure 3.11 Transformation Process of Building of Tevfik Hafiz Sokak No:41

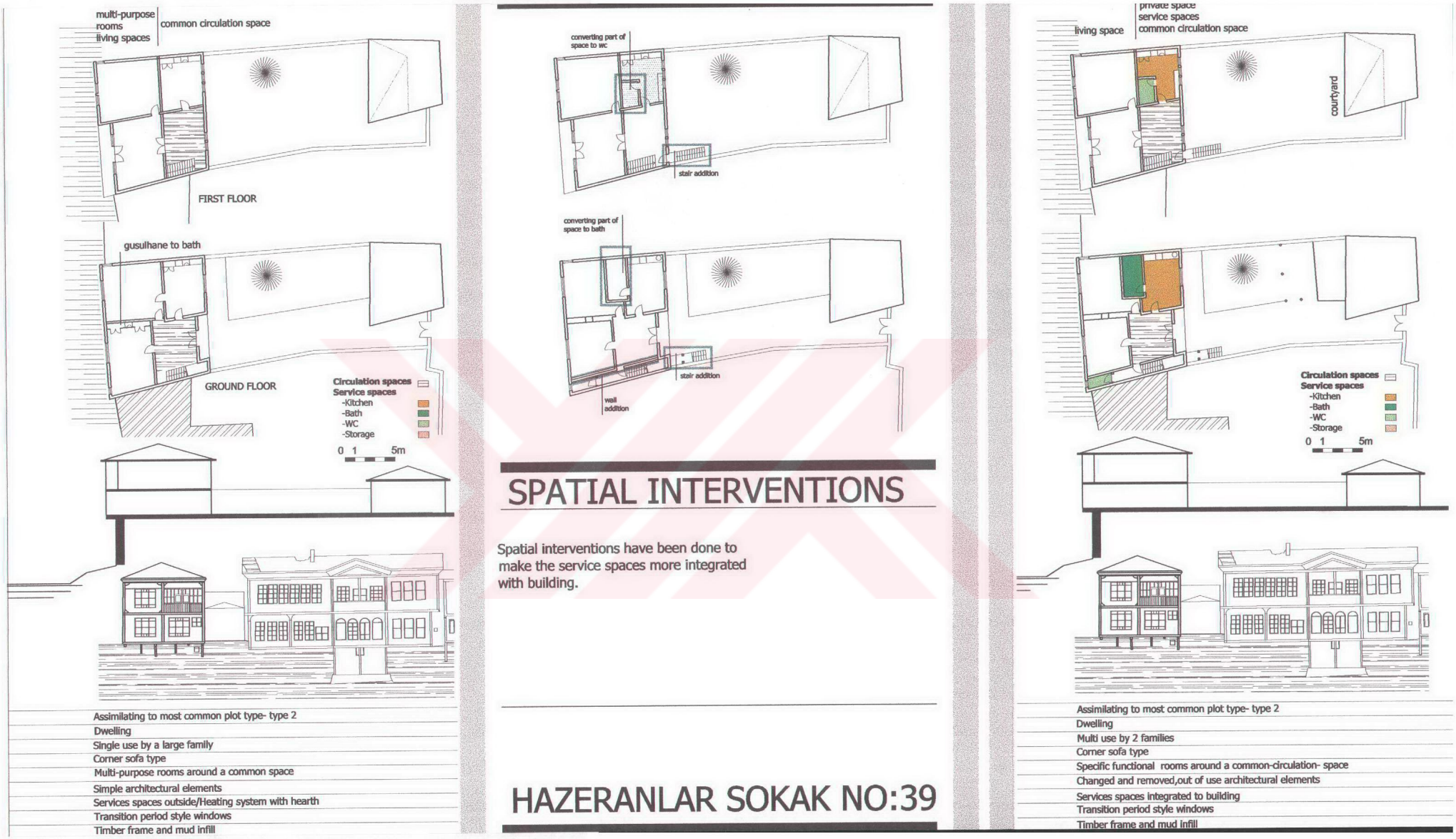


Figure 3.12 Transformation Process of Building of Hazeranlar Sokak No:39 from Transition Period after 1923

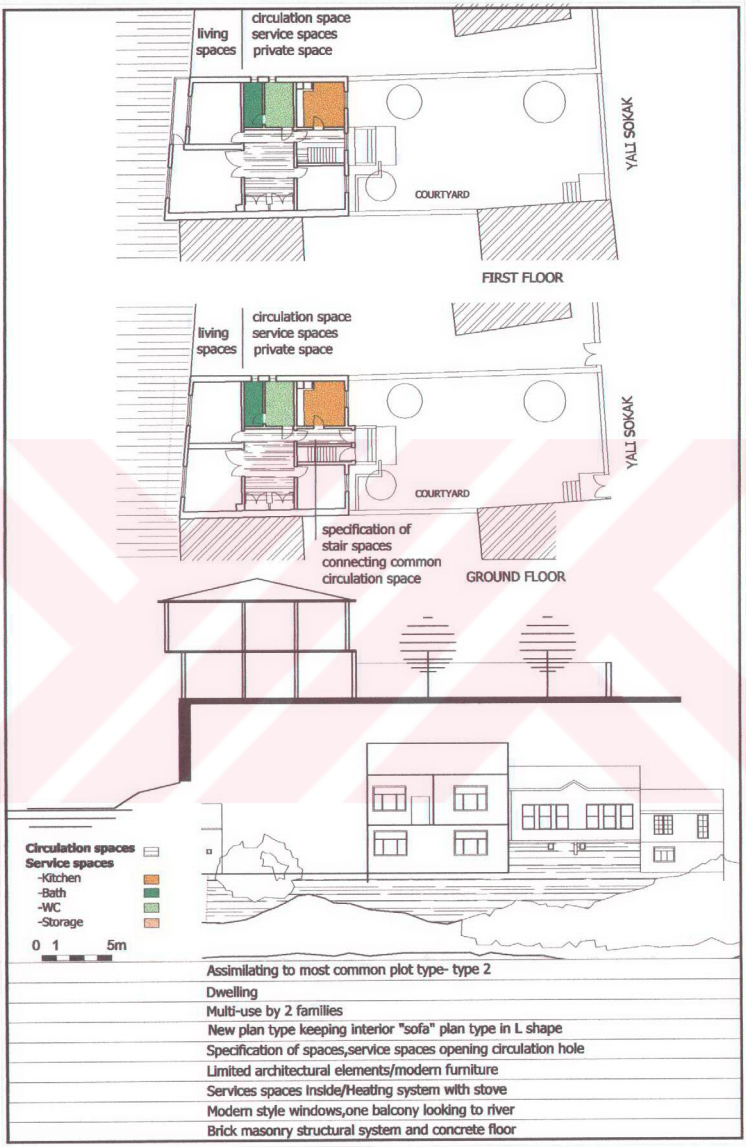


Figure 3.13 A Building of Yalı Sokak No:62 from New Building Process after 1966 Development Plan

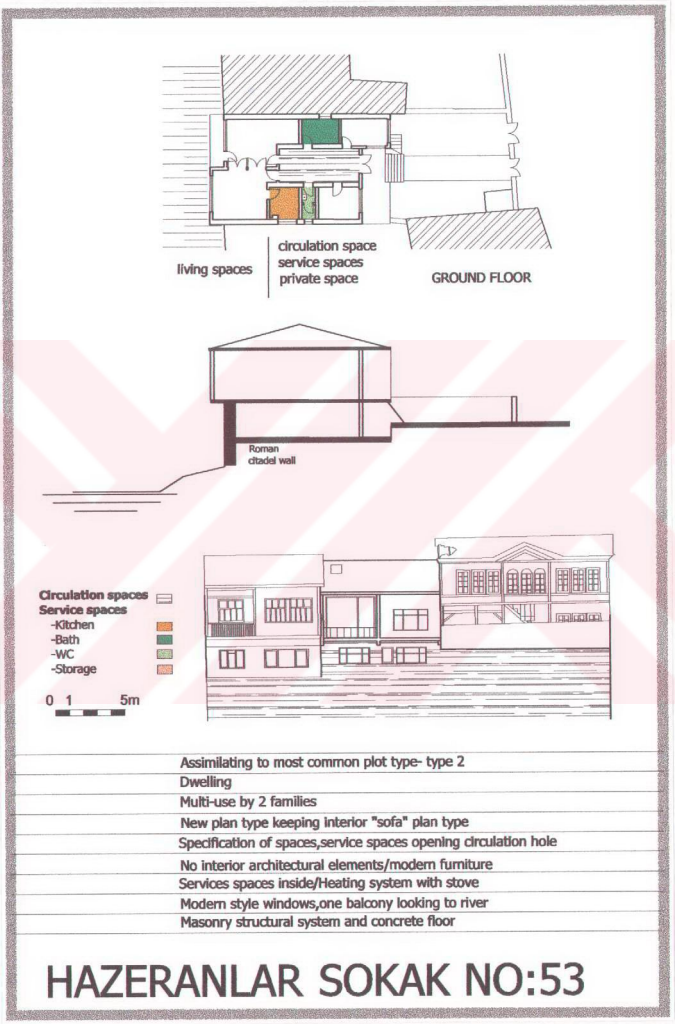


Figure 3.14 A Building of Hazeranlar Sokak No:53 from New Building Process after 1966 Development Plan

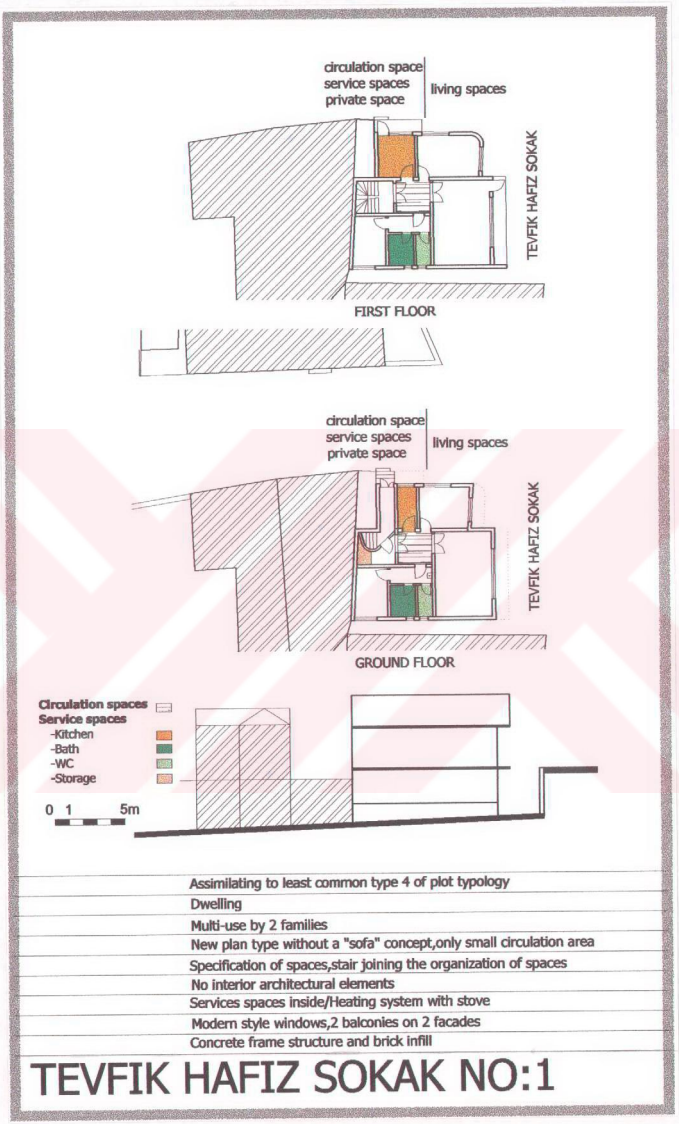


Figure 3.15 A Building of Tevfik Hafiz Sokak No:1 from New Building Process after 1966 Development Plan

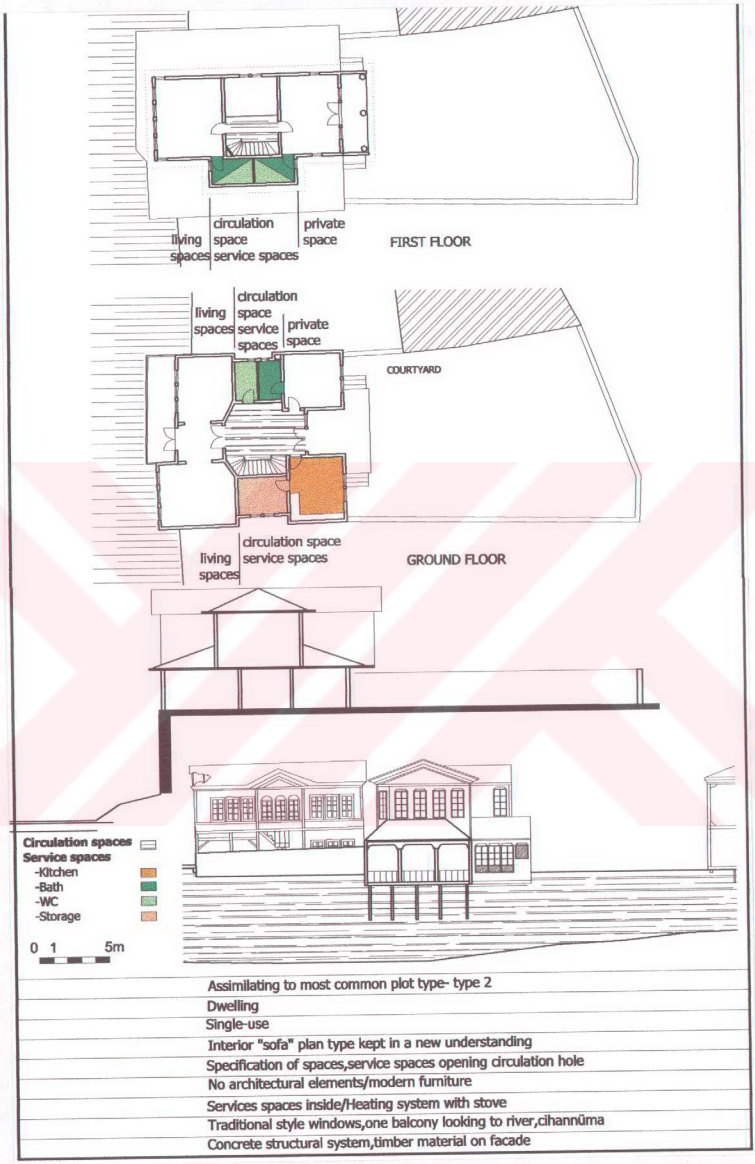


Figure 3.16 A Building of Hazeranlar Sokak No: 47 from New Building Process after 1979 registration of urban sites and 1981 Development Plan

3.3.3 The Archetypal Elements of Dwelling in Hatuniye Quarter

Main concern of this study is to determine the archetypal elements of dwelling in Hatuniye Quarter in Amasya kept within the transformation process of fabric to be used as data for designing. These archetypal elements are meant to be certain meanings about significant aspects of the inhabitant's lives that are expressed through the forms of places maintained within the transformation process of formal characteristics of buildings. Specificity of contexts can be understood through analysing these meanings in them. Within the scope of thesis study, the new building is formed by the projection of the transformation process of buildings within the context at the present day. This projection is intended to be made using the sustainable characteristics determined from these archetypal elements within the present socio-economical structure.

As a methodology, firstly the archetypal elements of dwelling in Hatuniye Quarter determined by the interpretation of the typological process of buildings are presented regarding to their sustainability within the different building making processes. As a methodology, these meanings are classified from the building scale to tissue scale within a framework arranged with the basic architectural qualities of buildings within the different building making processes. Firstly, within the traditional building process, certain building principles expressed by inhabitants through form of buildings are examined to be compared with ones within the new building process.

3.3.3.1 Modular planning

Within the traditional building process, buildings are built by using the composition or decomposition of the modules as a unit of the plan and facade organization. These modules are the expression of the reflection of the traditional structural system over architecture.

A module can be defined as a single unit of room or "sofa" which is 3-5m in length of one edge within the study area regarding to the opportunity provided by timber-frame skeleton system (Figure 3.14).

MODULAR
PLANNING
REFLECTION OF TRADITIONAL CONSTRUCTION SYSTEM OVER ARCHITECTURE
ADDITIVE QUALITY OF BUILDINGS
REFLECTION OF INTERIOR TO EXTERIOR
a module of building
PART
PART
WHOLE
living space
common space
living space
common space
Yesilirmak
2a
a
a
b2
b1
b
a(3-5)
b1(3-5)
b2(3-5)
b2(3-5)
b1(3-5)

A composition of one unit room and one unit sofa can be seen as a prevalent module of all traditional buildings. The plan or facade organizations are formed by the combination of those composite modules.

3.3.3.1.1 Plan and Facade Organization

3.3.3.1.1.1 Additive Quality of Buildings

Modular planning provides the opportunities for the rich number of plan alternatives and any alterations necessitated within the transformation process by this additive quality. The principle of the building constructed unit by unit facilitates the division of buildings in a same way. The elasticity of building and use is one of the important results of the additive quality by providing the opportunity for extending or shrinking of the family.

3.3.3.1.1.2 Reflection of Interior to Exterior

An important characteristic developing within the modular planning is the formation of both plan and facade organization by the different compositions of modules defined before. Both plan and facade are formed according to the spatial necessities of inhabitants.

Dynamism of mass as the important characteristics of the riverfront buildings is a result of the reflection of the spatial organization over the facade organization. Certain dialectically opposed pairs of archetypal meanings are created over facades due to this reflection of traditional construction system and spatial organization over the facade organization. These pairs of meanings are determined as "figure-ground relationship" caused by dynamism of mass, "verticality-horizontality relationship" caused by the reflection of structural elements over facades, "openness-enclosure"

and "figure-ground relationships" due to openings on facade, "light-massive relationship" created by different structural systems working together due to

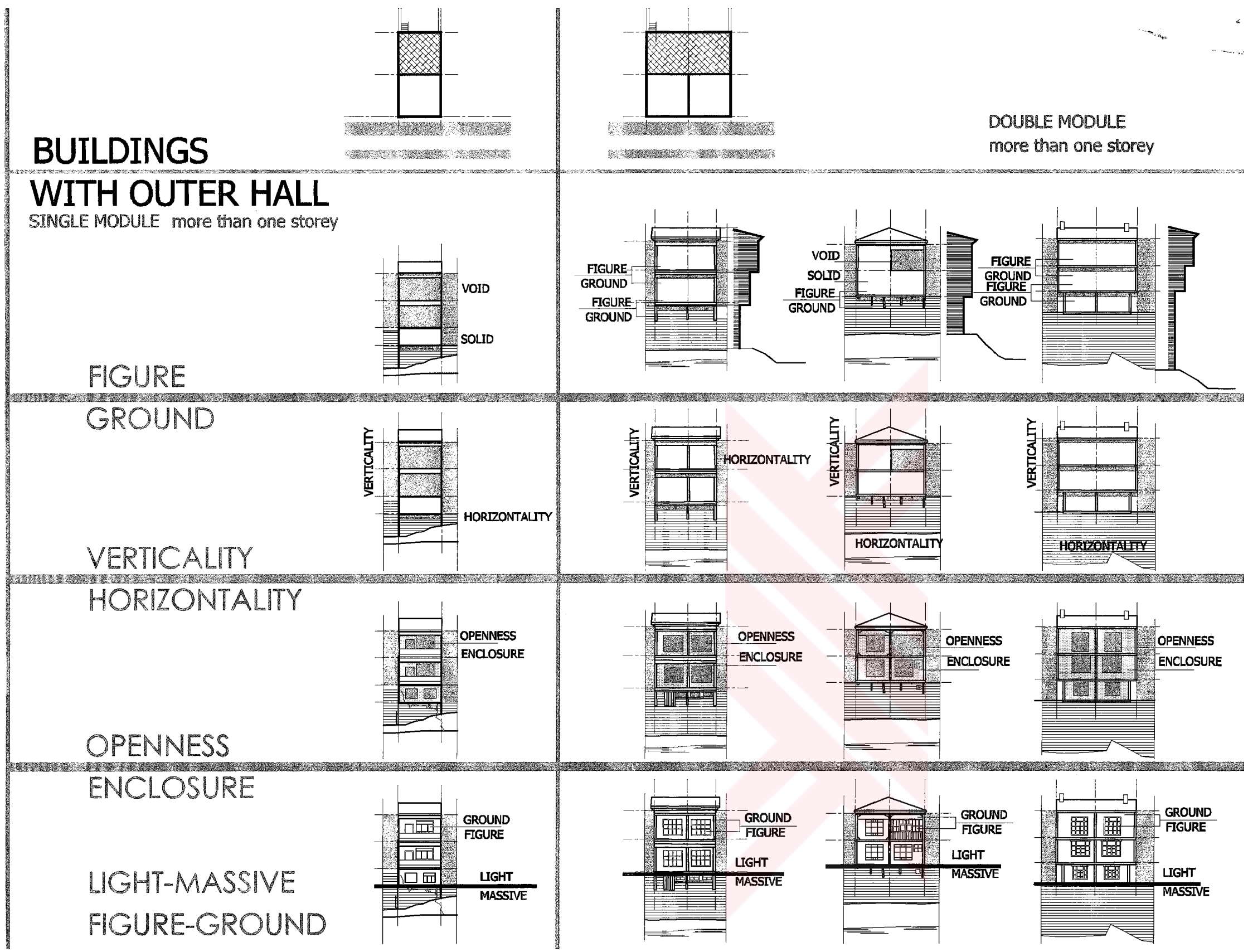


Figure 3.18 Archetypal Elements in Plan-Facade Organization in Traditional Building Process

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

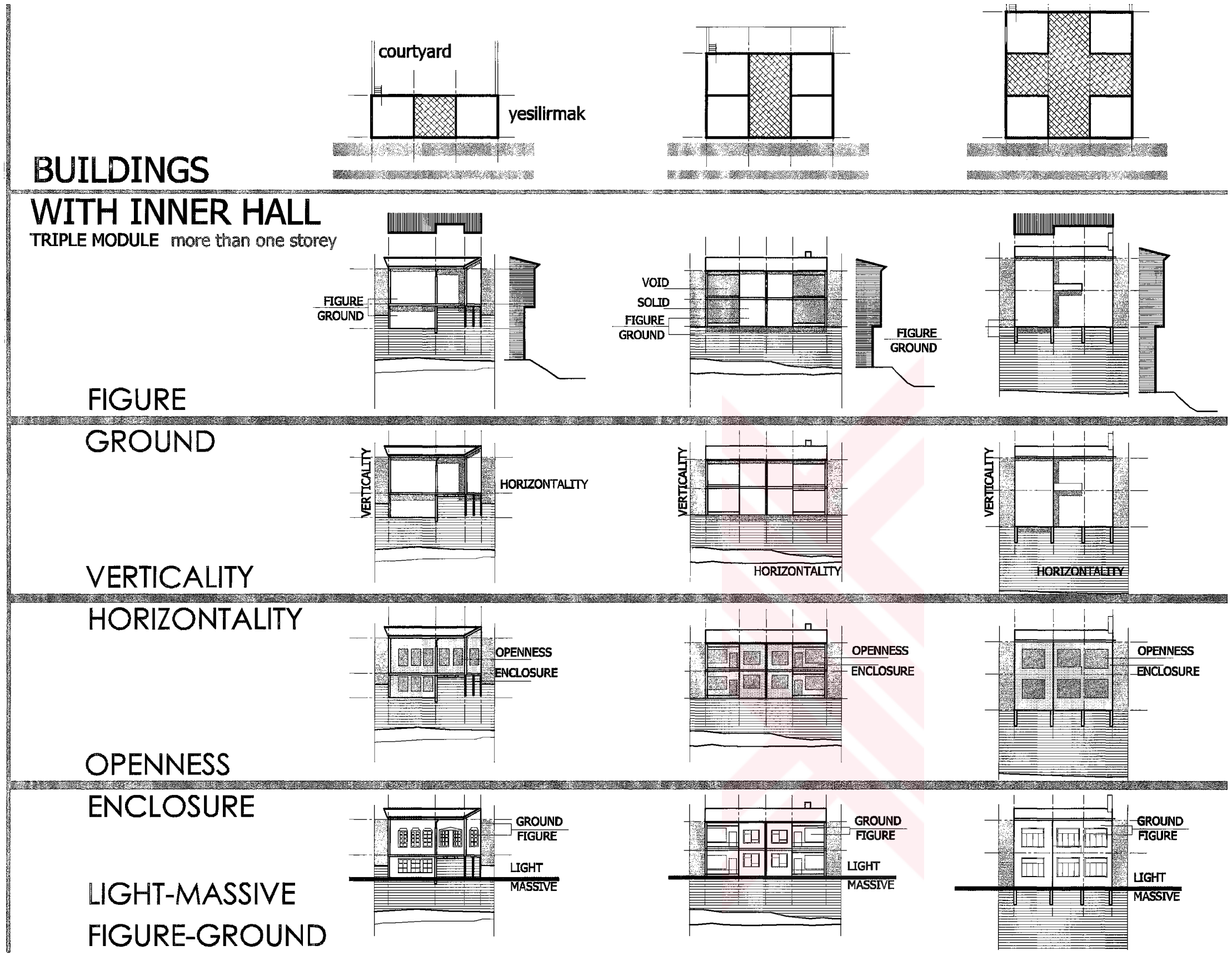


Figure 3.19 Archetypal Elements in Plan-Facade Organization in Traditional Building Process

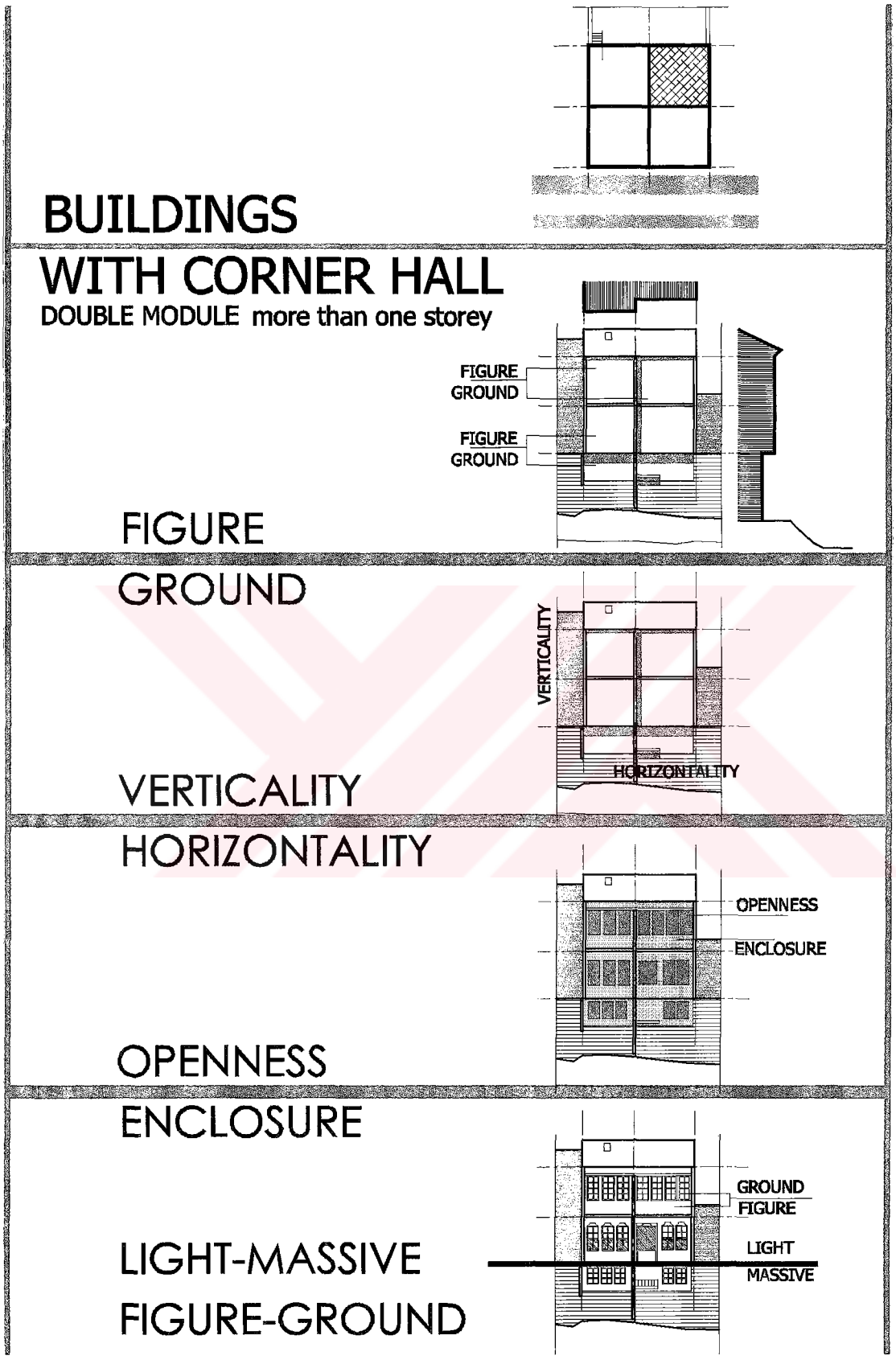


Figure 3.20 Archetypal Elements in Plan-Facade Organization in Traditional Building Process

Figure 3.21 Archetypal Elements in Plan-Facade Organization in New Building Process

riverfront buildings from timber frame structural system sitting over the city wall from stone masonry (Figure 3.18, 3.19, 3.20, 3.21)

3.3.3.1.2 Spatial Qualities

A module of living space is examined in terms of its spatial qualities like form, light, scale, and architectural elements. This features is analysed regarding to their relationship with the structural system, use of the buildings (Figure 3.22, 3.23).

3.3.3.1.2.1 Form

Form of the space is an extension of the use of them. Within the traditional building making process, a typical building was formed by the multi-functional rooms and a common space connecting them. The living space as a self-sufficient unit of building includes a service wall and sitting places within it. These service spaces within the wall and architectural elements give space a "dynamism" and "a capability of enlarging and shrinking". "The experience of solid-void" is lived within the space.

3.3.3.1.2.2 Light-Air-View

Space of a traditional building has an important characteristics about the incorporating natural light and view in it. The living spaces oriented to sun and view of river and urban life are integrated with outer place to accomodate the natural conditions in to space. The structural system of the timber frame skeleton provides an opportunity to open the great number of windows within infill wall. The projections as the traditional elements of facades provides to open many windows on the various directions. Airy and lighty spaces taking wide views are main feature of spaces.

3.3.3.1.2.3 Scale

Scale of buildings is a result of the human priority within that building making process. From the building materials to height of spaces and buildings, scale of

building is determined according to the human proportions. A module of building is constructed by the local materials, timber structural elements matching with human scale.

3.3.3.1.2.4 Architectural Elements

Within the traditional building making process, architectural elements were the integral part of the spaces as service spaces and furniture within them. The structural system provided the opportunity for sculpturing furniture within spaces. Architectural elements, especially with three dimensions creating a dynamism within spaces, take a role of furniture and service spaces of new buildings.

Within the new building making process, this modular planning process replaced with a new understanding of planning, "free planning" unbounded with unit system in planning. The new buildings started to be formed by spaces dimensioned with their functions by the help of the opportunities of the new structural system. Although there are several buildings trying to continue the "modular understanding" in their plan and facade organization with a new construction system, contemporary planning have become prevailing over time within the area. In fact, "free planning" introduced by Modernization of area have caused to create the standard buildings built with regard to the certain building schemes prepared by the development plans within the area.

Additive quality of buildings have been abandoned by this new planning due to the strict structural system preventing the elasticity of building and use.

The togetherness of plan and facade in planning changed with an understanding giving priority for function. As a result of this, although buildings comprise many spaces different in size, living spaces similar in size generally form the front facade organization. So, archetypal meanings on the facades of traditional buildings can also be experienced on some of the new buildings many of which have similar, flat and bulky facades without any expressions of structural system except the dynamism created by balconies.

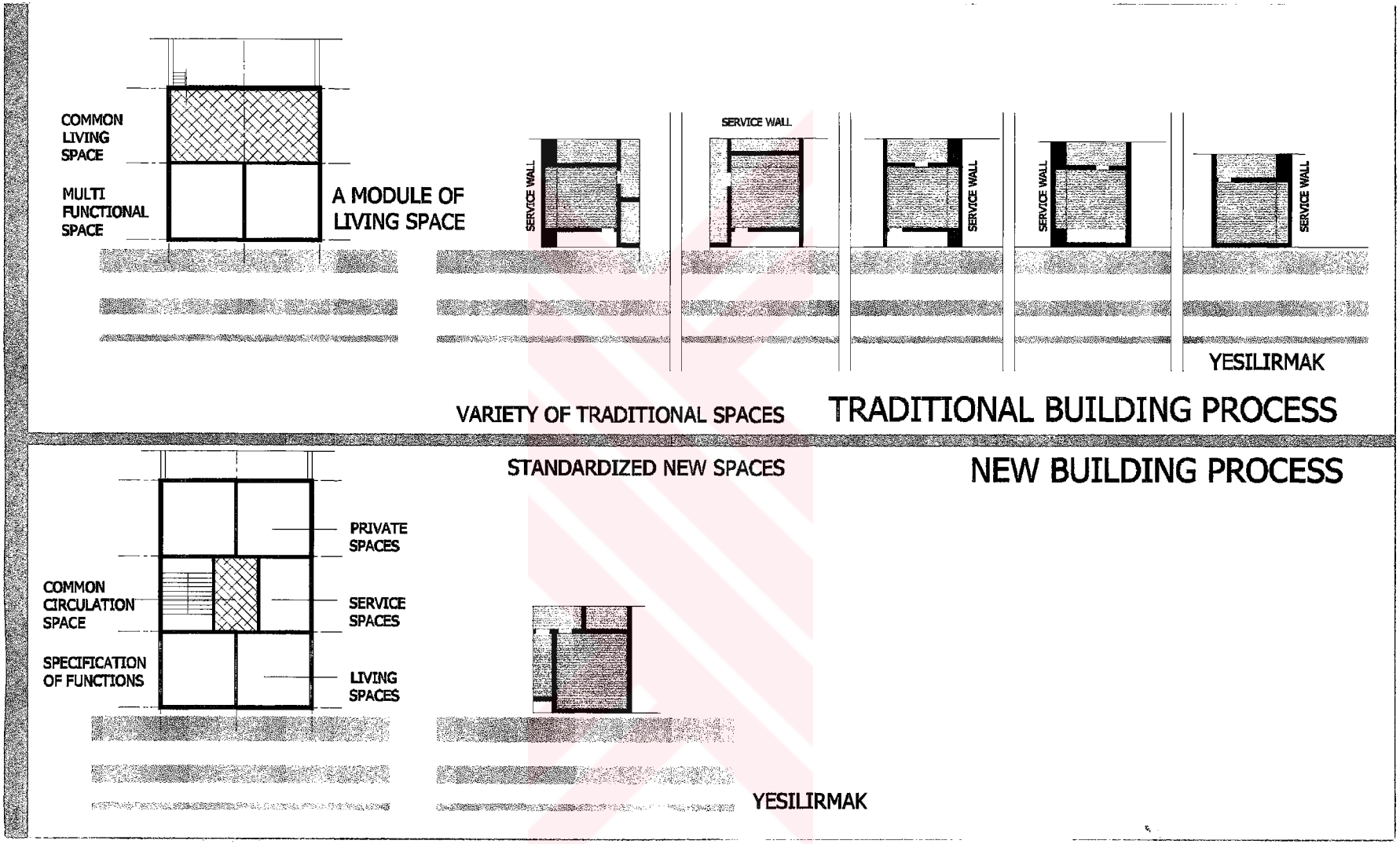
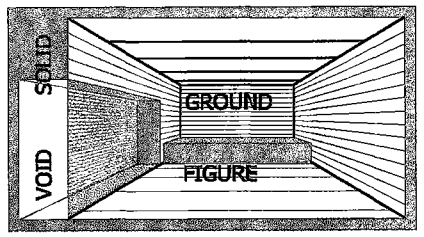
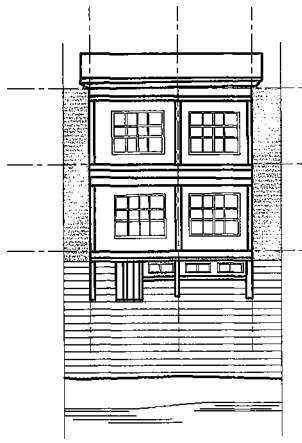


Figure 3.22 Spatial Qualities



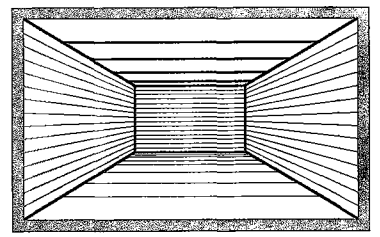
DYNAMIC SPACES
SPREADING SPACES
ENLARGING SPACES

SCULPTURED SPACES



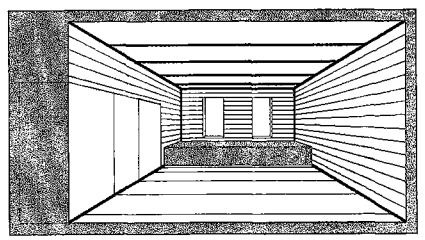
infill wall
structural
system
working
separate
from each
other
MAXIMUM
WINDOWS

FORM



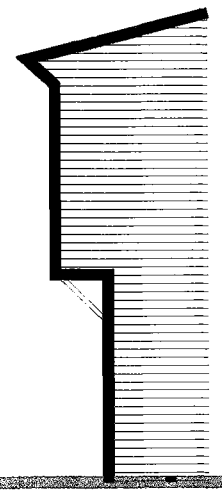
PRISMATIC
SPACES

pure form
neutral-flat facade

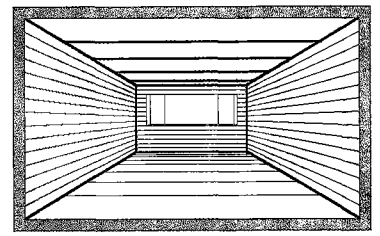


AIRY AND LIGHTY SPACES
design for taking natural light
oriented to sun

design for integrating
with outside,taking
wide views

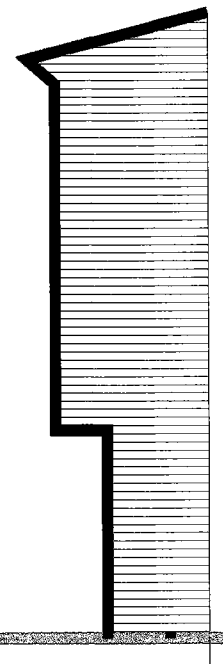


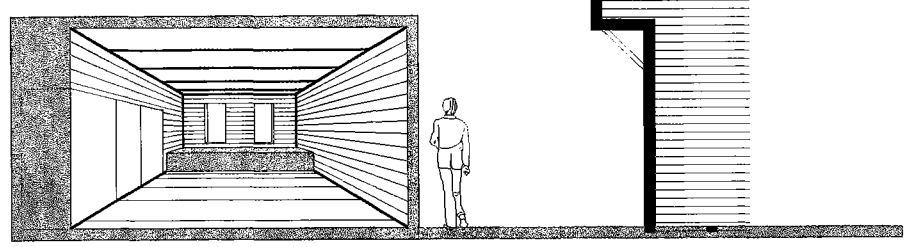
LIGHT



LIGHTY BUT NOT AIRY SPACES
design for taking excess natural light

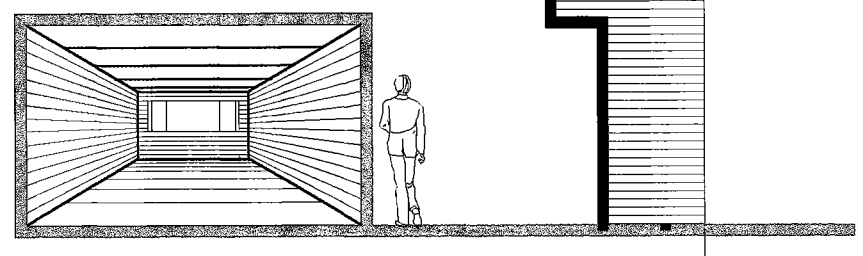
design for integrating
with outside,taking
wide views



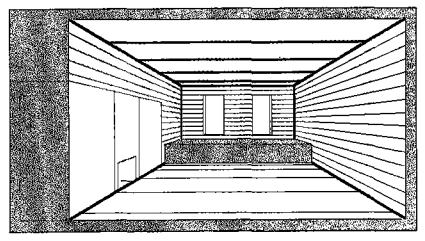


HUMAN SCALE
architecture produced by human proportions
design with human priority

SCALE

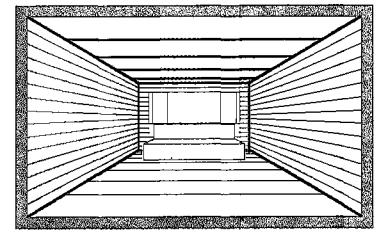


HUMAN SCALE
architecture produced for maximum space for living
low spaces,multi storeys,high buildings

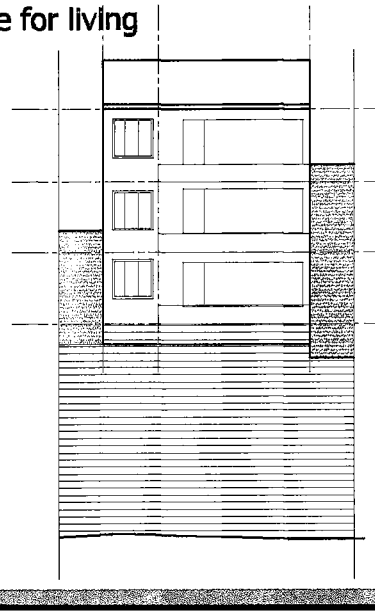


FURNITURE SCULPTURED FROM
BUILDING
constructional system provide
sculpturing furniture

ARCHITECTURE ELEMENTS



MODERN FURNITURE
makes obsolete role of traditional
architectural elements
reducing role of architecture



infill wall
structural
system
working
separate
from each
other
LARGE
WINDOWS
as a
standard
device for
light and
air

TRADITIONAL BUILDING PROCESS

NEW BUILDING PROCESS

Figure 3.23 Spatial Qualities

Buildings built through the new building making process present the monotonous inner spaces in contrast to the variety of traditional ones's. The neutral, flat facade of the prismatic spaces has substituted the articulate walls with recesses for service aims in terms of their formal characteristics.

Living spaces are also oriented to sun to take maximum light and air with the large windows reduced to a standard device extending on a whole wall within new buildings. Due to the low height, spaces of new buildings are generally less airy and spacious than traditionals's.

New buildings have generally designed to obtain maximum spaces for living in a determined height and sitting area by the development plans and conservation decisions within the area except several buildings. So, within the buildings in maximum height, the multi-stories of the low spaces are made fit. In result, buildings matching with human scale in terms of space dimensions sometimes becomes huge in their scale.

Modern furnitures make obsolete the role of the traditional architectural elements within the new buildings. Because the role of the architects over the projects of new buildings is minimized by the legal regulations, any creative functional articulation within spaces are not realized within study area.

3.3.3.2 Introverted Order of Building Plot

3.3.3.2.1 Sense of Privacy

The sense of privacy is an important socio-cultural value as a reflection of the religious sense of life within the traditional environments. It determines the order of plots within the study area causing the introverted way of settlements. There are several types of building-plot orders classified with regard to the relationships between the buildings, courtyard within plot, street and river within the study area. In all schemes, center of privacy is the inward looking courtyards within the private plots entered from the streets (Figure 3.24, 3.25, 3.26).

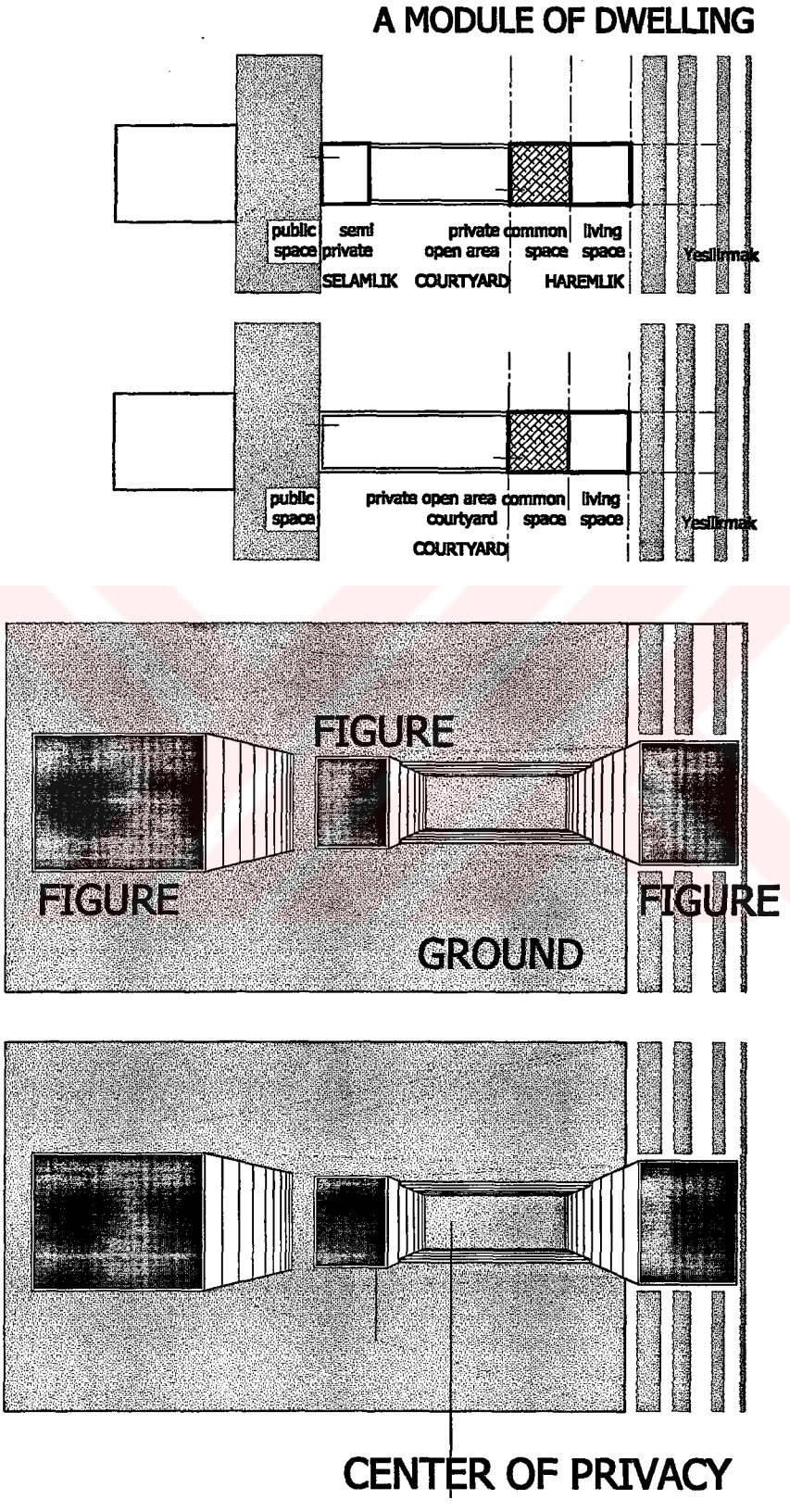


Figure 3.24 Effect of Sense of Privacy over Lot Typology

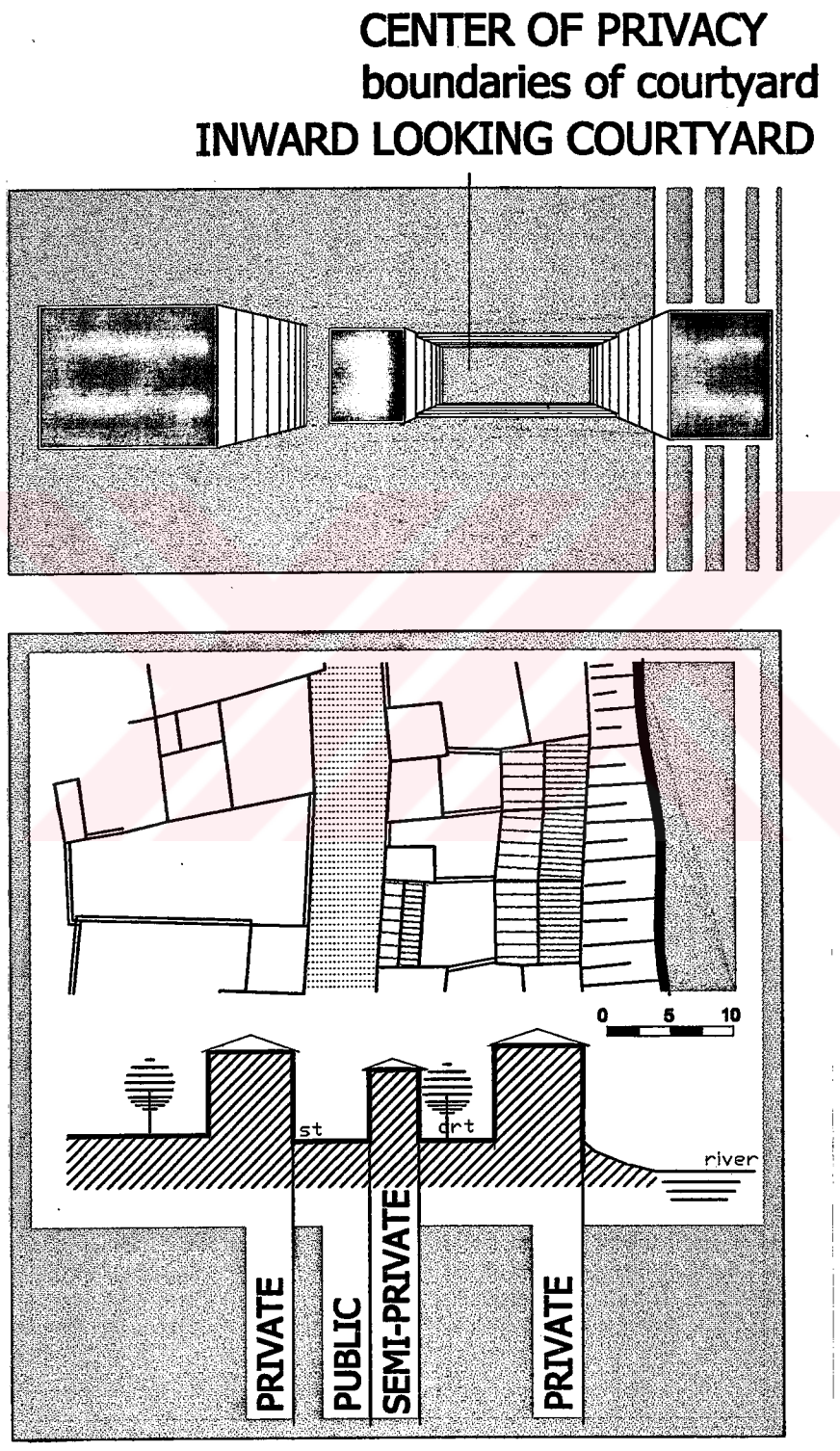
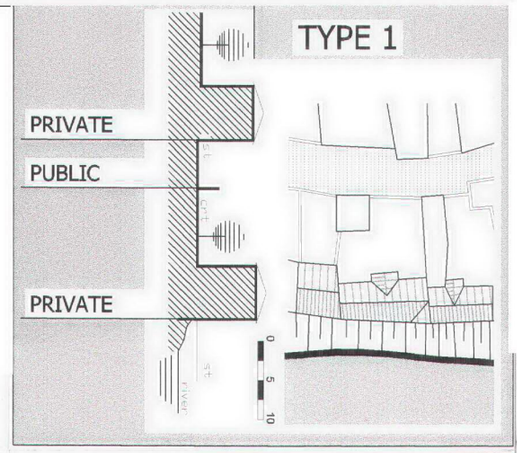
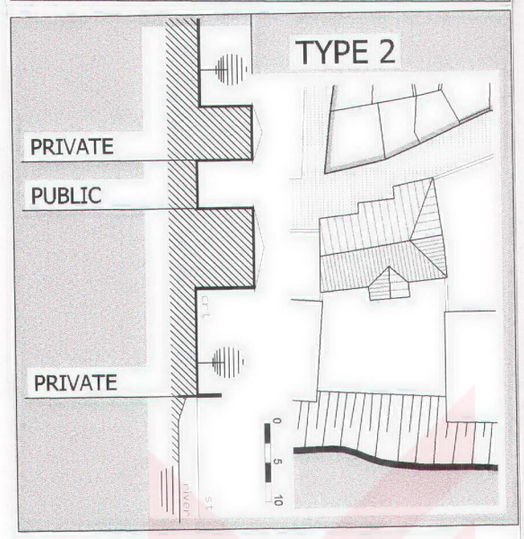
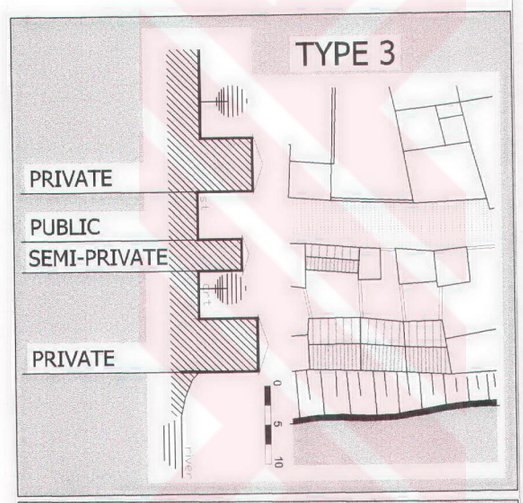
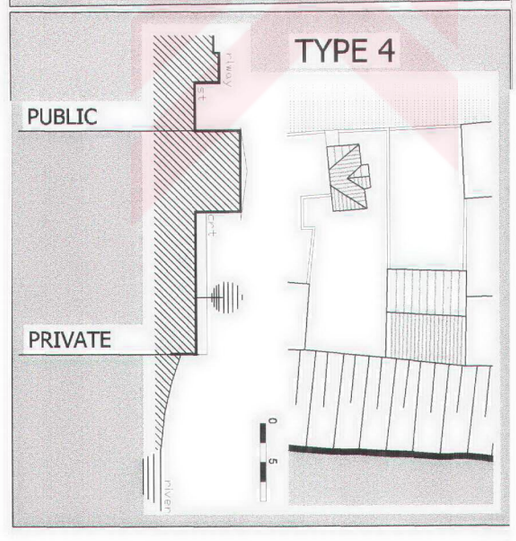


Figure 3.25 Effect of Sense of Privacy over Lot Typology









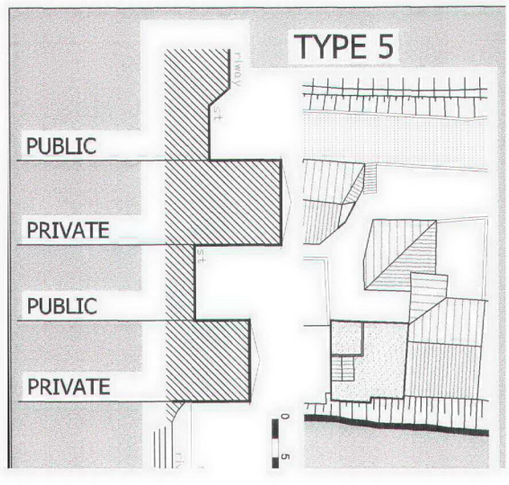


Figure 3.26 Effect of Sense of Privacy over Lot Typology

Within the traditional building making process, the most prevalent order is formed by an inward looking courtyard between a "selamlık" building as the semi-private part and a "haremlik"as the private part of plot within fabric. As a result of the effect of the sense of privacy over the order of the plot, the visual relationship between buildings is prevented.

Within the new building making process, the effect of the sense of privacy over plot typology has decreased. Despite of abandoning the "harem-selamlık" tradition as a reflection of modern social life, a privacy of life in dwellings is still a necessity for the inhabitants. Most of the new buildings have a courtyard shared by the users of the dwellings in buildings. There are also several buildings without a private courtyard opening directly to street.

3.3.3.3 Integration within the Context

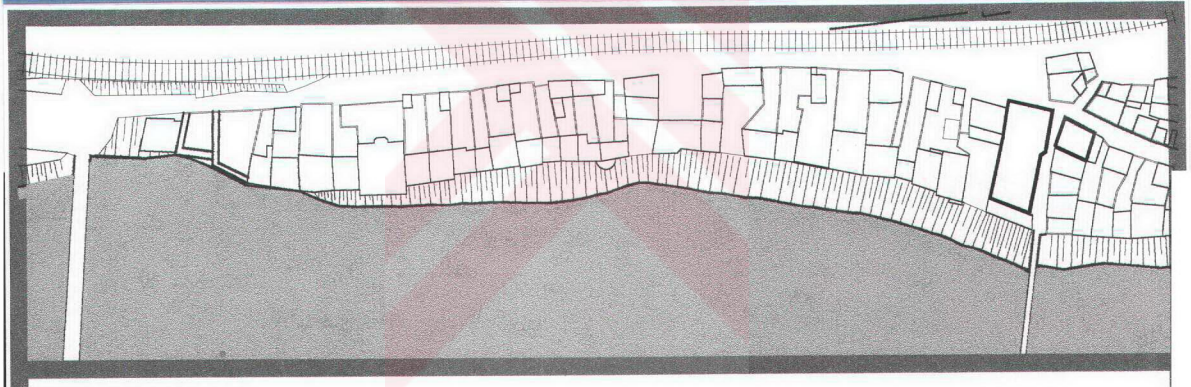
Traditional environment is a complex entity of its physical and social aspects. Riverfront buildings contribute to the entity with their integration within the context of both natural and built environment within the study area as an expression of the socio-cultural context of their age.

3.3.3.3.1 Relationship with the Natural Environment

Existing natural surrounding is accomodated by the buildings accoring to the user's demands. Buildings within the study area have been built without struggling with nature, in contrast, matching with the special topography of area. Buildings are located on the narrow plots between Yeşilırmak and Harşene Mountain. They establishes relations with river physically and visually (Figure 3.27).

3.3.3.3.2 Relationship with the Built Environment -Unity of Buildings

An important characteristic of the fabric is created by the physical relations of buildings with each other. "Unity of buildings" is a result of the proximity of buildings matching with their scale, plan layout and facade organization with each



riverside settlement

narrow plots between river and mountain
relationship with river physically and visually

other within fabric to create a humanistic environment, responsive for the life culture of inhabitants. Regarding to settlement pattern of buildings, except for touching of buildings with each other, they respect with their rights to accomodate their natural surrounding, air, sun and view and do not look each other. "Unity of buildings" regarding to their facades help to form a unique silhouette with their natural and built environment. This entity of silhouette of buildings can be examined through the relations between the facade of buildings creating unity or diversity with nearby buildings (Figure 3.28, 3.29, 3.30)

3.3.3.3.2.1 Mass Proportion and Rhytm

Dynamism of masses of the individual buildings due to modular planning reflects over the silhouette entity causing a regular rhythm between the proportions of buildings with their projections or recesssions. A piecemal construction activity as a result of modular planning is the main factor over this rhytm within fabric.

3.3.3.3.2.2 Divisions of Facades-Continuity-Horizontality

As a result of the reflection of structural system over facade organization within the traditional building process, a dominant continuity and horizontality are created by buildings within the entity of silhouette.

3.3.3.3.2.3 Rhythm of Openings

There is an important contribution of the rhytm of openings of buildings over the unity of buildings within the fabric. This rhythm is meant the proportions of the distances between the center of openings and margin of buildings. A radical change in the rhytm of openings within the entity has a decreasing effect of the unity and continuity of the silhouette.

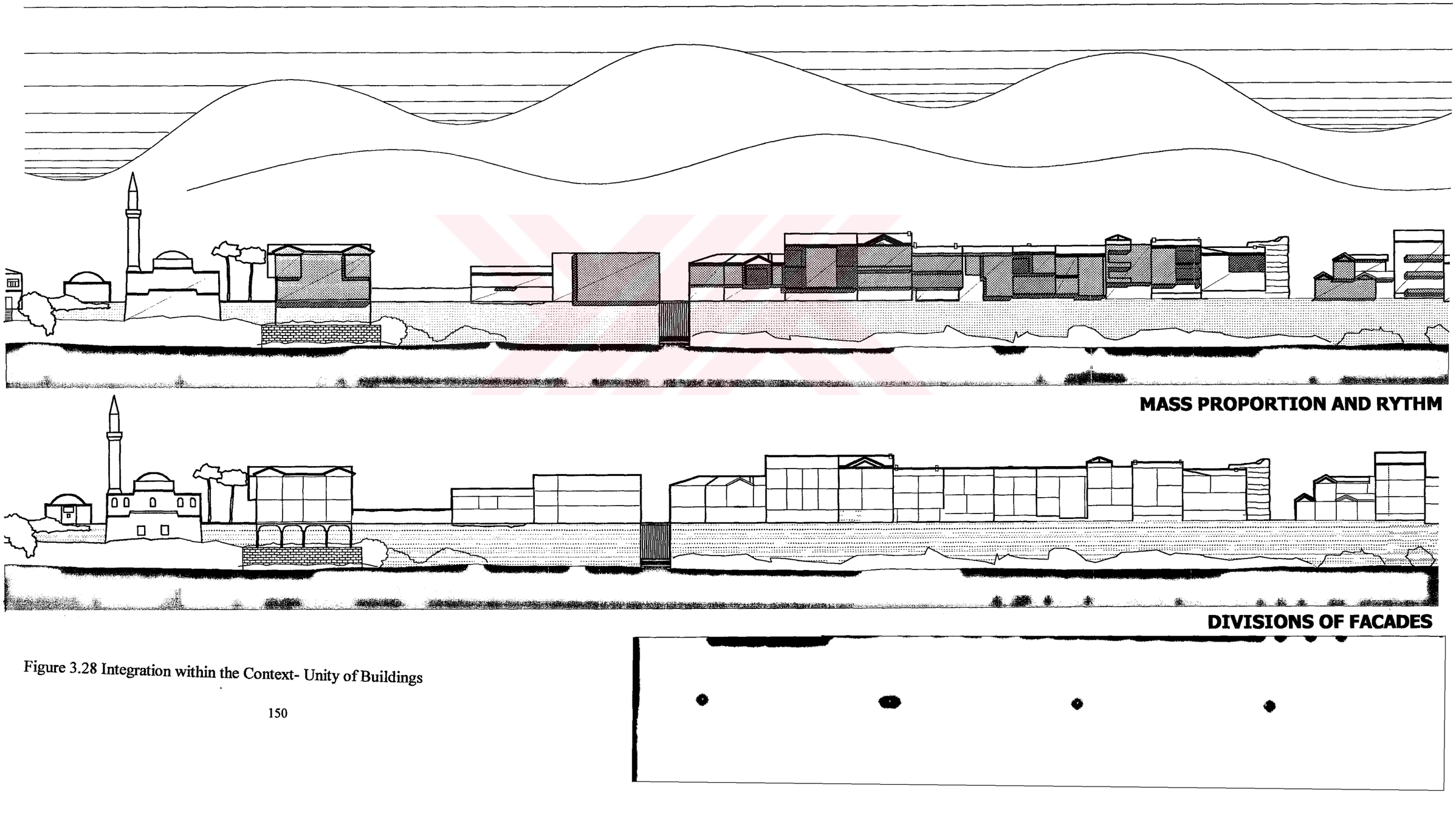
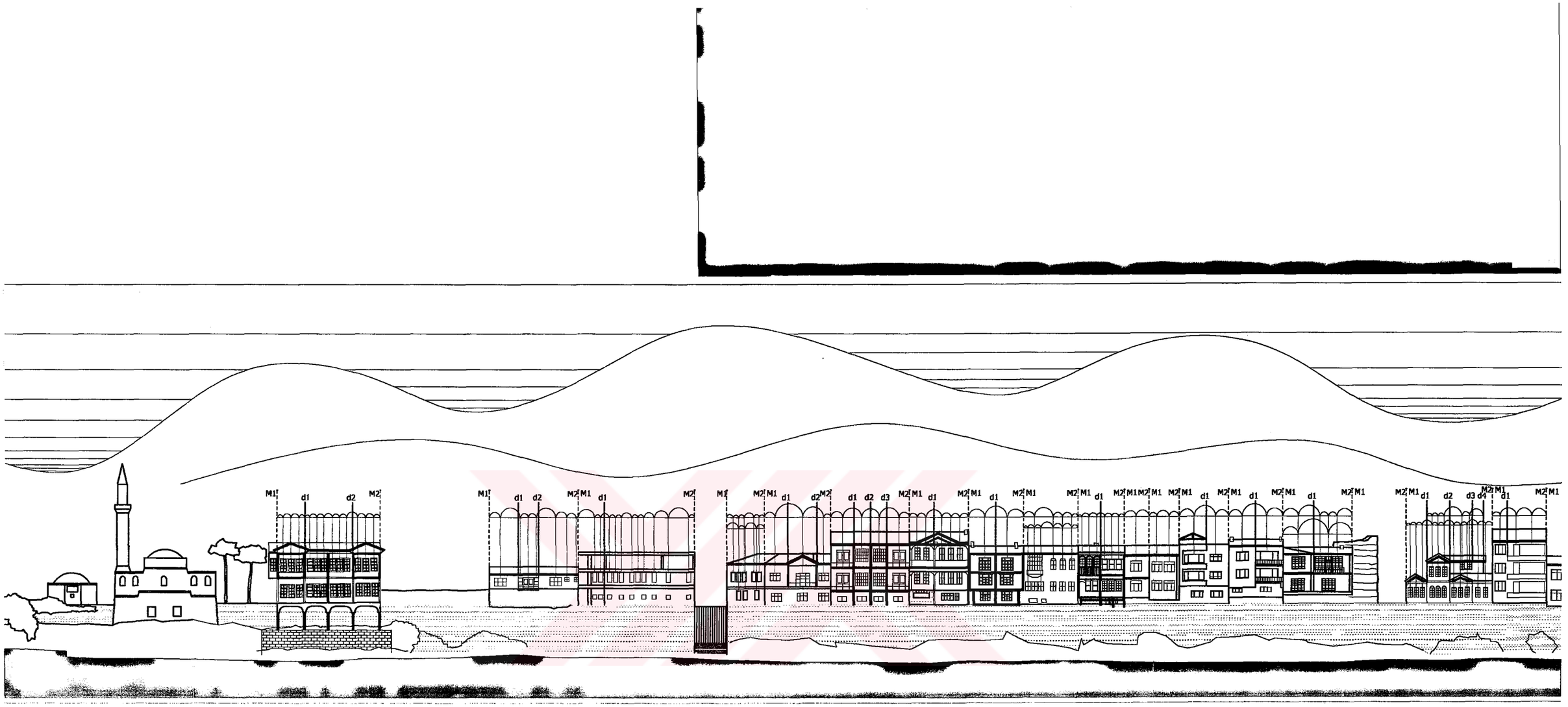
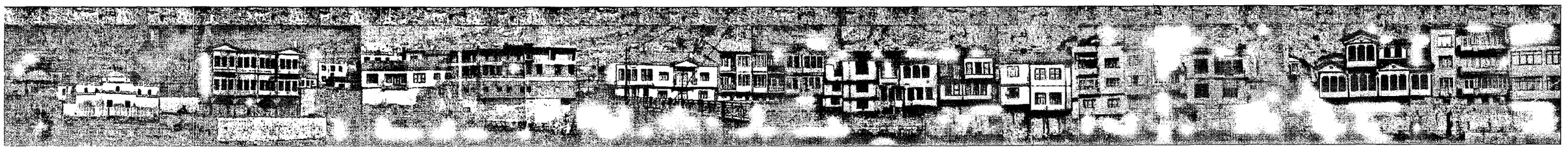


Figure 3.28 Integration within the Context- Unity of Buildings

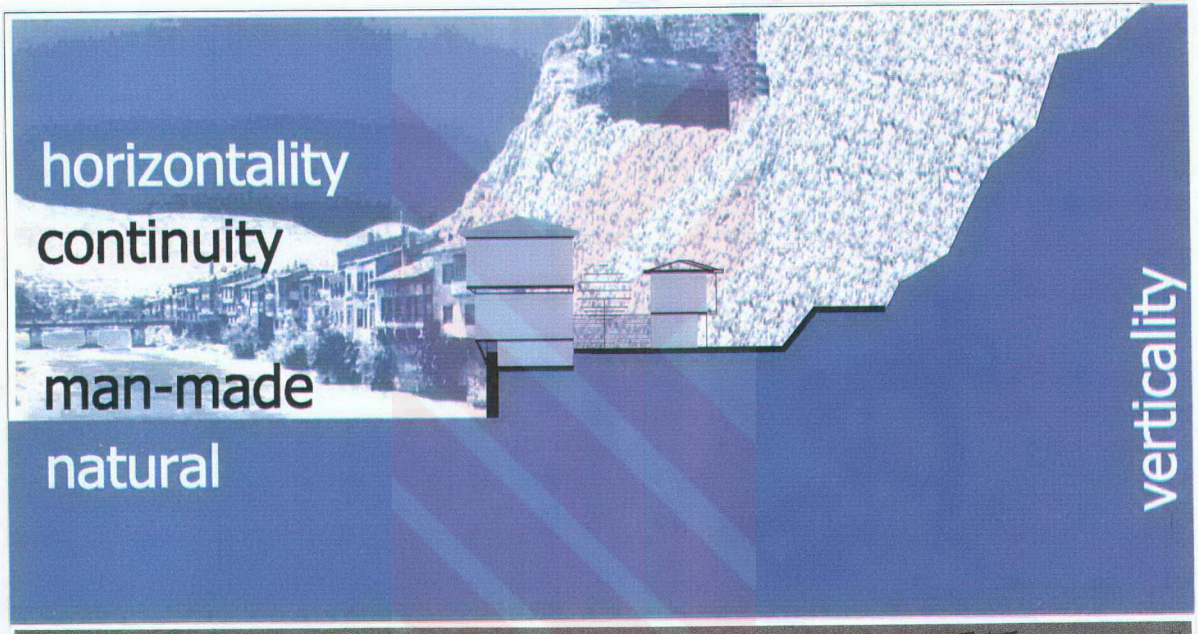


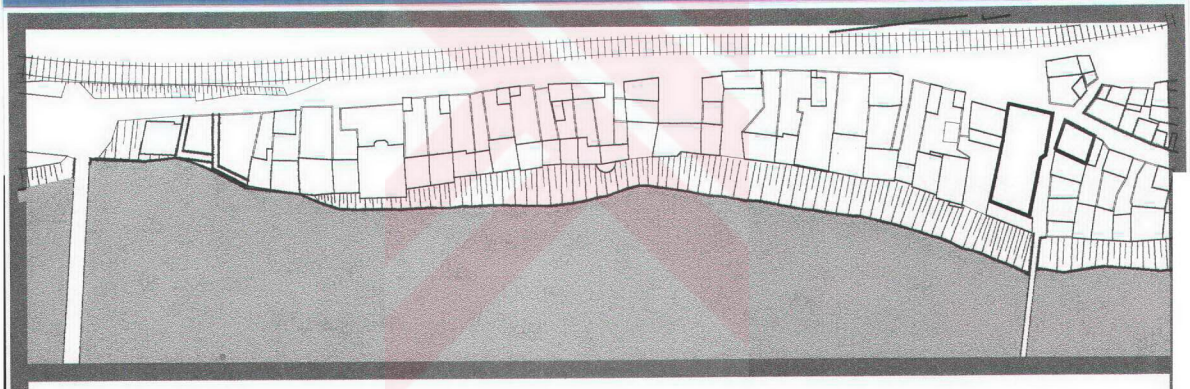
RHYTM OF OPENINGS



OPENNESS-ENCLOSURE

Figure 3.29 Integration within the Context- Unity of Buildings





riverside settlement

narrow plots between river and mountain
relationship with river physically and visually

3.3.3.3.2.4 Openness-Enclosure

The proportion between the openness and enclosure directly affects the homogeneity of entity of buildings.Within the traditional building process, the proportion of many traditional windows and facade has replaced with the different orders of depth of facades.

3.3.3.3.2.5 Scale

Environmental scale formed by the low-rise traditional buildings is humanistic. Matching with scale between buildings is an effective factor increasing the sense of "unity of buildings".

Most of the new buildings within the study area matching with the traditional ones with regard to the use of plot and topography and the relationship with nature.But, in terms of their matching with the unity of the traditional buildings regarding to their mass proportions, they dominate their diversity of the standardized facade orders over the unity. Most of new buildings present "a neutral architecture" not contributing the qualities of the traditional environment. The responsivity of traditional buildings for their inhabitants is not valid in new buildings built according to certain standardized schemes prepared by legal regulations today.

Because of the dwelling functions of new buildings, they have similar height of storeys causing an experience of divisions of facades similarly. But, the dominant continuity of silhouette is damaged by the fragmentation of certain new buildings. In addition, the rhytm of openings and the proportion of opening and wall are damaged by new buildings with their large windows on riverfront facade. Although most of the new buildings match with scale within the traditional environment, several buildings damage the traditional scale with their huge scale within the area.

CHAPTER IV

CONCLUSION-DISCUSSION

4.1 Sustainable Principles of the Life Culture in Hatuniye Quarter

Main concern of this study is to determine the sustainable principles of life culture in a traditional environment, Hatuniye Quarter in Amasya kept within the transformation process to be used as design framework for designing new buildings within area.

"Life culture" is a complex entity formed by physical and social aspects particular to its context. Physical structure as the concrete part of life culture is built as an extension of socio-cultural context to meet human needs. This process of understanding and interpretation of a historic fabric to determine the life culture for designing actually requires an interdisciplinary study including conservators, designers, sociologists. But, within the scope of thesis, the physical aspects as the expression of social ones are examined in a more detailed way than the social aspects due to the restrictions of profession. Within the transformation process of the fabric, "a life culture" formed by its habitation and physical setting has evolved continuously. So, the historical continuity can be maintained by the continuation of "this life culture" within the new developments in a specific context.

Hatuniye Quarter as a living and changing entity exhibits an evolutionary process of its life culture. In addition to the features maintained within its transformation process, there are also many sustainable principles about the life culture interrupted or changed. "New buildings" to be built as infill within fabric should have a sensitivity for continuing this process as the product of its time. They should

represent a reflection of the readings and understandings of fabric as well as the technologies and socio-cultural structure of its period.

"Life culture" in study area in traditional building process represented the expressions of the overlapped cultures there and included "a synthesis of cultures" in the formation of buildings. Today, in contrast to buildings in traditional process which were built by the cooperation of the master workman and inhabitants according to the needs and socio-cultural structure of inhabitants keeping life culture, new buildings are built according to "*certain standardized schemes prepared for different life cultures*" (Bektaş, C., 1996) .[1]Traditional environments are the physical representations of certain social values, like "collective life culture", "neighbourhood". In contrast to the importance of collective life values in traditional process, new building process has brought to forefront "individual" priority and the diversity of buildings within an old setting.

As a complex problem, to determine the sustainable characteristics of the life culture within the traditional context, it is necessary to evaluate the archetypal elements of dwelling discussed above as the expression of users within the actual condition of socio-economical structure and legal condition of area.

4.1.1 Sustainable Principles of the Archetypal Elements of Dwelling in Hatuniye Quarter

Archetypal elements of dwelling in Hatuniye Quarter, as the expression of customs, norms and styles through the physical forms have endured through a process of natural selection. The designer, while realizing all of them in the formation of "new", can contribute the evolutionary process of fabric. Because the most of the archetypal elements as the essences of life culture unbounded from the structural system and technology can be sustainable for designing new buildings.

To determine the sustainable characteristics of the life culture within the traditional context, it is necessary to make a critical selection from the archetypal meanings of the dwelling. Because main titles of the archetypal meanings discussed above also

includes certain sustainable values in them. As these meanings within the fabric are the essence of architecture as the expression of people living in a continuous change through forms of places, it is necessary also to evaluate them within the today's socio-cultural context.

4.1.1.1 "Legible" Architecture

Modular planning developed within the traditional building process is an important factor for its arranging force over the unity of built environment in terms of scale, rhytm of masses and facade organization through the design of inner spaces. From space to tissue, a priority of users in building process is dominant to determine a humanistic modulation system and environment within the socio-economical structure of its age. With its expressive character, the traditional environment reflects the life culture within it completely.

The use of "module" determined according to traditional scale in a design within the free planning process can be a responsive approach to the problem of matching with scale and the piecemal architectural language within the case of Amasya providing a piecemal environment and intimate collective relationships within it.

"Honesty of architecture" provided by modular planning within the traditional building process should be a sustainable principle for new building for its expressive character about its function, spatial organization with its technological possibilities. In this sense, an architecture reflecting its structural system, inner spatial organization over its formal qualities within the restrictions or possibilities of socio-economical structure of environment can be determined as a sustainable principle. Certainly, the selection of function is an important factor, with regard to its reflection over architecture, affecting the scale of environment to be analysed within the process of designing but out of scope for this study.

Inner spatial qualities as the extension of the understanding of expressive and functional architecture should be re-interpreted according to the actual socio-cultural context of fabric. "Expressive character of space" within the traditional building

process can also be responsive to meet the functional needs of people of a new kind of socio-cultural structure. Differentiation of spaces should be about not only dimension required by function, but also the form, light, view and scale qualities determined according to human needs. In this sense, the building regulations are open to be discussed for their responsivity to human needs in an unique context.

4.1.1.2 Tradition of Building with Courtyard

As an important part of "the life culture", organic settlement pattern formed by buildings with their courtyards should not radically be changed in new developments. The prevailing pattern of plot order formed by the relationship between the street, courtyard, building and river has generally not changed as a result of the necessity for privacy of dwelling and has kept within the transformation process in Hatuniye Quarter. In contrast to decreasing effect of sense of privacy over layout of plots, "a necessity of separation between public and private" is still valid to be sustained in new plot orders.

4.1.1.3 Integration within context

Buildings firmly integrated with the natural and built environment represent the expression of the "collectiveness" and "neighbourhood" as the effective social aspects of the life culture within Hatuniye Quarter. This integration is provided by the "unity of buildings" with their mutual and expressive relations with each other and also nature.

"A sense of neighbourhood" expressed through buildings is a dominant character of environment to be sustainable. Especially, the unity of built environment in terms of scale, rhytm of masses and facade organization as a reflection of the design of inner spaces over architecture developed by the arranging force of modular design within the traditional building process should be respected and sustained within the new projects.

"The responsivity of built environment" to accomodate the particular needs of the socio-cultural context is an important characteristic of old fabric. So, it is also important to determine these sustainable principles evaluating within the actual condition of socio-economical context. A new kind of socio-cultural context is prevailing within fabric. A newly erected building is also expected to reflect the spirit of its time with the integration of new functions, the use of new technologies to meet the inhabitants needs.

Today, the building process can be criticized in terms of its standardization and mass-production causing also to create "a single, uniform type of inhabitant" ignoring the variety of socio-cultural contexts within the prevalent economical system. Social and humanistic values represented by traditional environments are lost in new developed environments today for the sake of the inclining value of "individualism". "The life culture" as a focusing point of study is also meant as these values lost from day to day. Because the social aspects of fabrics to provide the historical continuity are more important than formal ones in terms of their determining force over built environment.

In this sense, tourism activities as an emerging tendency, can be stated as the important factor affecting the socio-economical structure of area. Tourism activity has influenced especially this part of the city in terms of the density of the historical remains and the traditional built environment mostly preserved within the study area. With the effect of the tourism activity, there is an increasing tendency to use the houses as pensions. Because the comfort condition of the traditional buildings is not adequate for this purpose, serious alterations and restoration applications are increasing. So, the necessity of new buildings for touristic activities should also be evaluated within the process of "integrated conservation" of fabric not destroying the authentic atmosphere of traditional environment in terms of its physical and social aspects.

4.1.2 Evaluation of Sustainable Principles within Legal Condition of Area

Within the scope of the thesis, only analysing and interpreting of old fabric within the process of designing could have been studied. This study can not be thought as independent from the legal condition of area. This evaluation should be done for the effect of legal regulations over "the creativity of designers" necessitated for a succesful designing.

As can be discussed above, both the development plans and the transition period construction rules for conservation have helped to cause "the dehumanization of environments" within the city with their decisions in two-dimensional document and written decisions and building regulations defining buildings according to the numerical criteria.

Designing requiring a creative process has been defined in a so detailed way in especially development plans preventing any different interpretations for integration within also the Hatuniye Quarter. In result, in contrast to buildings in traditional process built by the cooperation of the master workman and inhabitants according to the needs and socio-cultural structure of inhabitants, new buildings are built according to standardized schemes prepared for different life cultures by the development plans creating a mass-production of buildings. Although there are not many new buildings dominating with their scale over the unity of traditional buildings, these regulations restrict the architectural projects with their detailed definitions within the study area preventing a creative process of architectural analysing and interpretation. Although these legal regulations define a dwelling unit to meet the needs of "modern" people, they completely ignore the unique characteristics of historic environments and evolutionary process of them.

After the introduction of the transition period construction rules, this tendency of defining new buildings in a detailed way has been supported by an understanding of "volumetric conservation" of area preventing the out of scale new buildings to be built. Because there is still not a conservation plan in Amasya, these decisions defining the exterior appearance of new buildings have made impossible even to

mention the evolutionary process of fabric. So, in this context, making exact copies can be an easy way of getting approval for new buildings by the commissions within this conservation process.

As a result, it can be stated that within this legal conditions, these sustainable principles determined above are difficult to be used for new designs completely. The legal regulations, especially conservation decisions are positive with their "conservatory approaches", but they generally give way to make new developments contrary to the historical continuity and evolutionary process of fabric producing a monotonous environment formed by standardized buildings. So, it is important that legal regulations should provide an opportunity of a creative study for designers to analyse the particularities of old fabrics.

4.2 Suitability of Methodology for Different Cases

The basic principle followed by this methodology of study is to understand the context with its all particularities, physical and social aspects and evolutionary process and to accept the new building as an integrated part of this natural evolution. This principle is valid for all cases but use of this principle by designer changes with regard to "the individuality of architects" and "the site as an unique case".

This methodology is not based on an previously experimented one. It was specifically prepared for Amasya case. It is restricted by studies for understanding, interpreting fabric to determine "the sustainable principles of life culture" to be used for new buildings within its specific context. So, it represents only a part of a comprehensive process of study for designing new buildings to be completed with the individual analyses of project area and the preparation of project.

This methodology can be repeated for different cases provided by considering the "uniqueness of each context". So, the elasticity of this methodology providing an opportunity for creative study considering the particularities of contexts also makes it suitable for different cases. It can be re-designed by the individuality of architects in understanding and interpreting the fabric as a unique case. Since every historic

fabric has its own unique characteristics,the methodology followed for one case may not apply to another one. In this sense, the solution of the problem may lay in the understanding of each settlement with its unique architectural tradition as well as recognizing the current needs and technologies.

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T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

T.C. YÜK... İSTANBUL
DOKÜMANTASYON MERKEZİ

APPENDIX A

SAMPLES OF SURVEY SHEETS

METU FACULTY of ARCHITECTURE
M.S. PROGRAM IN RESTORATION,
New Buildings in Historic Settings Case Study:Amasya
Interior Survey Sheet

I

ADRESS: FLOOR NO:

	STRUCTURAL ELEMENTS						ARCHIT.ELEM.						
	floor	wall1	wall2	wall3	wall4	ceiling	type						
material							material						
alteration							alteration						

	STRUCTURAL ELEMENTS						ARCHIT.ELEM.						
	floor	wall1	wall2	wall3	wall4	ceiling	type						
material							material						
alteration							alteration						

	STRUCTURAL ELEMENTS						ARCHIT.ELEM.						
	floor	wall1	wall2	wall3	wall4	ceiling	type						
material							material						
alteration							alteration						

	STRUCTURAL ELEMENTS						ARCHIT.ELEM.						
	floor	wall1	wall2	wall3	wall4	ceiling	type						
material							material						
alteration							alteration						

	STRUCTURAL ELEMENTS						ARCHIT.ELEM.						
	floor	wall1	wall2	wall3	wall4	ceiling	type						
material							material						
alteration							alteration						

	STRUCTURAL ELEMENTS						SANITARY CONDITIONS					
	floor	wall1	wall2	wall3	wall4	ceiling	size	ventilat.	electric.	water	sewerage	other
material												
alteration												

	STRUCTURAL ELEMENTS						SANITARY CONDITIONS					
	floor	wall1	wall2	wall3	wall4	ceiling	size	ventilat.	electric.	water	sewerage	other
material												
alteration												

	STRUCTURAL ELEMENTS						SANITARY CONDITIONS					
	floor	wall1	wall2	wall3	wall4	ceiling	size	ventilat.	electric.	water	sewerage	other
material												
alteration												

	STRUCTURAL ELEMENTS					ARCHIT.ELEM.						
	wall1	wall2	wall3	wall4	floor	type						
material						material						
alteration						alteration						

NOTES:

METU FACULTY of ARCHITECTURE
M.S. PROGRAM IN RESTORATION,
New Buildings in Historic Settings Case Study:Amasya

Exterior Survey Sheet

E

ADRESS: DATE:

FLOORS	STRUCTURAL SYSTEM and CONSTRUCTION MATERIALS										FINISHING				
	FRAMED STRUCTURE						MASONRY				plaster				
	Timber frame				Concrete						mud	cement	lim.wash	tim.plnk.	other
	wd.lath	mudbr	brick	other	brick	other	stone	mudbr	brick	other					
Basement															
Ground															
first															
second															
third															
other															

ARCHITECTURAL ELEMENTS OF FACADE								
PROJECTION					DOOR		WINDOW	
	with horizontal beam	with bracket	cantilever wth.layer		material	type	material	type
total				1				
one sided				2				
two sided				3				
middle				4				

ROOF	COVERING MATERIAL				EAVE	ROOF
TYPE	otto.tile	french t.	metal	other		
gabled						
hipped						
flat						
EAVE TYPE			gutter	chimney		
horizontal						
upward inc.						
downward inc.						

RHYTHM of FACADES

PROJECTION TYPE

METU FACULTY of ARCHITECTURE
M.S. PROGRAM IN RESTORATION,
New Buildings in Historic Settings Case Study:Amasya
Social Survey Sheet

S

ADRESS: DATE:

HANE SAYISI		MÜLKIYET	ev sahibi		miras		alleye ait		yapim tarihi	kira bedeli
			kiraci		satin alma		diger			
			lojman							

AILE FERTLERI	CINSIYET		EGITIM DURUMU					YASI	MESLEGI	ISYERI	AYLIK GELIRI	DIGER GELIR KAYNAKLARI
	E	K	lik	orta	lise	y.okul	hicb.					

EVDE KULLANILAN ARAÇLAR			SERVIS MEKANLARI		içte	dista	ortak	kanalizasy.	elektrik	su	havalandir.	Isitma
	buzdolabi			mutfak								
	çamasir mak.											
	bulasik mak.			banyo								
	televizyon											
	cep telefon			tuvalet								
	bilgisayar											
	araba											

Bu eve ne zaman/nereden/neden geldiniz?

Bu mahallede oturma nedeniniz nedir?(ise,merkeze yakinlik,akraba evi,düsük kira,mülkiyet..)

Bu mahallenin ve evinizin(geleneksel) özelligini biliyormusunuz?Yeni yerlesim bölgelerinden ne farki var?

Yapinin bildiginiz gecirdigi degisiklikler nelerdir?

Yapiya bakim ve onarim yapiyormusunuz?

Onarim istediginizi engelleyen nedenler nelerdir?(Maddi/tarihi eser olmasi/imar durumu/diger..)

Evinizden memnunmusunuz?Degilseniz, size yetmiyorsa,ne yapmak istersiniz?	Onarip kullanim	Ek mekan	Satmak	Kiraya vermek	Yikip yeniden yap

Sizce oturdugunuz yapinin yetersizlikleri nelerdir?	Mekan sayisi	Servis mekani	Isinma	Altyapi	Diger

Yikip yeni yapmanizi engelleyen sebepler nelerdir?	Maddi durum	Kiraci	Yasal durum	Tarihi eser olma.	Diger
Evinizin alandaki geleneksel konutlardan ne gibi farkliliklari var?	Mekan sayisi	Servis mekanlari	Isi/altyapi	Kullanim cesitli.	Mekan kalitesi
Süregelen yasam biçiminize/ihtiyaçlariniza, degerlerinize,kültürel gereksinimlerinize yanit verebiliyormu?	Iç-dis mekan iliş.	Ortak-ozel mek.ili.	Servis islevleri	Isik-havalandirma	Mimari elemanlar
Yapinizin yerinde daha önce geleneksel bir konut varmiydi?					
Yapinizin insasi sürecini/mimarisini etkileyen etmenler nelerdir?	Imar durumu	Tarihi eser	Kullanici yorumu	Usta yorumu	Maddi durum
Yikip yeniden yapabilseniz alandaki yeni yapilarin hangisi size örnek olabilir?Nasil bir yeni konut?	Eskiyi taklit eden	Disi eski ici yeni	Beton alcak yapi	Beton yüksek yapi	Diger
Geleneksel yapilarda gördügünüz hangi özelliklerin sürmesini istersiniz?	Iç-dis mekan iliş.	Aydinlik mekan	Servis islevleri	Mimari elemanlar	Diger

Mahallenizden memnunmusunuz?	Evet	En iyi yanlari nelerdir?			
	Hayir	Sorunlari nelerdir?(yol,altyapi,çöp,park..)			
		Nerede oturmak isterdiniz?			
Alanin çok güçlü bir turizm potansiyeli var.Turizmin gelismesini istermisiniz?Nasil bir turizm?	Evet	Hayir	Günübirlik	Mevsimlik	Yerli/yabanci
Sizce alaniniz turizme nasil katilabilir?	Konut pansiyoncu	Satmak/ yeni kullanim icin	Yeni yapi artisi turistik amacli	Alanda düzenleme konutlara onarim	Diger
Alanin ne tür düzenlemelere ihtiyaci var?	Alan ici yollar	Köprü/meydan	Kaya mezar. cikis	Konut onarim	Diger

NOTLAR/IZLENIMLER:

APPENDIX B

TRANSITION PERIOD CONSTRUCTION RULES IN URBAN SITES IN AMASYA

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AMASYA TARİHİ-KENTSEL SİT ALANLARI ÖZEL DİNİ KORUMA PLAN KARARLARI:

1.0-AMASYA SİT ALANLARININ TAYİNİ:

Amasya Kent merkezinin ve Kent bütününün kültürel gereksinimleri karşılamadaki rolü,tarihi ve doğal değerleri,sivil mimarlık örnekleri ile geçmişteki Sosyal ve Ekonomik yaşantıyı belirten konut alanlarının sahip oluşu gözönüne alınarak bu değerlerin korunmaları ve gelecek kuşaklara iletilmeleri için Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu'nun 22-9-1979 gün ve A-1522 sayılı kararıyla Amasya Kentsel SİT alanları tescil edilmiştir.

2.0-PLANLARA İLİŞKİN:

2.1-Amasya Tarihi-Kentsel SİT Alanları içinde bugün yürürlükte bulunan imar uygulama planlarının,mevzii imar planı kararlarının Amasya SİT alanları koruma plan hükümlerine aykırı olmayan kısımları uygulanabilecektir.

2.2-23.9.1976 gün ve 16410 sayılı Resmi Gazetede yayınlanan çatı ve çekme katlarına kat çıkarılması ile ilgili ek yönetmelik ve İmar ve İskan Bakanlığının bu konudaki açıklamalı 98 sayılı genelgesi hükümleri geçerli değildir.

2.3-SİT ALANLARI İÇİNDE [illegible] YAPILAŞMA DENETİMİ-RESTORASYON-YIKIM-MAİLİ İHDAS:

Amasya SİT Alanları içinde farklı yapılaşma istekleri,restorasyon,yıkım,mailî ihdas v.b için Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulunun aşağıdaki ilke kararlarına göre işlem yapılacaktır.

a)10.5.1970-9384 (Mailî ihdas eski eserlerin korunması)

b)18.10.1975-8666 (Eski eserlerin vergi,harç,rüsumdan ayrıcalı tutul-

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c)-11.9.1976-9363 (Eski eser üzerine afiş ve yazı yazılması 14-12-1975-6193)

d)-10.6.1977-9872 (1930 yılından önce yapılan tüm sivil mimarlık örnekleri,Cedvekonak,Darende hariç) resmi,dini ve askeri binaların yıkılmadan önce Kurulu görülmesi.

e)-25.3.1978-10290 (SİT alanı ve tek eser kararlarında yıkılmak istenen yapılar için röleve ve fotoğraf istenmesi,yapı müdahaleleri için röleve istenmesi)

f)-19.7.1972-6555 (Yıkılan ya da yıktırılan eski eserlerin bulunduğu parselin eski eser parseli olduğu, kovuşturma açılması ve yeni yapı yapılacaksa aynı gabarı ve inşaat hacminde yapılması)

g)-14.1.1979-10200 (Eski eser üzerinde yapılacak inşai müdahaleler: 1,2 ve 3 gurup yapılar ayrımı.)

h)-25.3.1976-A-1012(Suiistimali önlemek amacıyla kamu kuruluşları binalarının yıkımına gitmeden tamir ve tadilat ile ekonomik kullanıma getirilmesi)

2.4-Amasya SİT Alanları içinde onaylı nevsii imar planlarının,imar planlarında yeşil alan,resmi,umumi hizmet kullanımlarının ayrılmış alanlar aynen geçerlidir.

Uygulama aşamasında Kültür Bakanlığı Anıtlar Yüksek Kurulu'nun görüş ve kararı alınır.

3.0-KORUYACAK KÜLTÜREL DEĞERLER VE KORUMA YÖNETMELİĞİ:

3.1-Önceden tespit ve tescil edilmiş ve edilecek anıtsal yapılar ve külliyelere komşu parsellerde yapılaşma istekleri için Amasya SİT Alanları hükümlerine uygun olmaları halinde dahi Anıtlar Yüksek Kurulunun görüş ve kararı alınarak uygulama yapılacaktır.Amasya SİT alanları içi ve dışında tespit ve tescilleri yapılmamış olsa dahi 1710 sayılı kanunun 1.maddesinde belirtilen eski eser tarif ve tanımlarına uygun yapı-

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lar eski eser olarak korunacaktır.Korunması gerekli görülen tescilli yapılar parselleri ile birlikte korunacaktır.

3.2-Amasya SİT Alanları içinde ve dışında kalan kamuya ait yerlerde(yollar, Yeşil alanlar,resmi yapı,okul bahçeleri v.b)tüm anıtsal ağaçlar ve yetişmiş ağaçlar korunacaktır.Bunlardan kesilmelerinde zorunluluk bulunmalar için Anıtlar Yüksek Kurulu kararı alınacaktır.

3.3-Korunması gerekli sivil mimarlık örneklerinde binanın esas bünyesinde ve mimarisinde değişiklik yaratmayacak adi tamirat için Amasya Müzesi Müdürlüğünün görüşü ile birlikte Belediyeden izin alınması zorunludur. İzin alınmadan bu tip müdahalede bulunulamaz.Her iki Kuruluşça hazırlanan onarım şartının bir sureti ve onarım öncesi fotoğraflar bilgi için Anıtlar Yüksek Kurulu'na iletilecektir.Onarım sonrası fotoğrafları da Anıtlar Yüksek Kurulunun yine bilgi için iletilecektir.Bu onarımlarda dış cephelerde esas mimariyi(Pencere,saçak,kapı,revzan,bahçe duvarı, harpuşta,kiremit,kafes,dilme v.b)yok edecek değişiklikler yapılmaz ve önerilemez.Bina içinde merdiven,tavan süslemesi,ahşap oyma,duvar resmi,alçı kaartma v.b değerler de yapılacak işler adi tamirat kapsamına girmez.Bu unsurlar için Anıtlar Yüksek Kurulundan projelerine göre uygulama izni alınır.

3.4-Amasya tarihi-Kentsel SİT alanı içinde,Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulunun 22.9.1979 gün ve A-1822 sayılı kararının Belediyesine tebliğ edildiği tarihte ve öncesinde eski imar kararlarına göre başlamış,temelleri atılmış ve zemin kat pencere lento seviyelerine gelmiş yapılar imar durumuna göre tamamlanabilir.

Ancak kararımızın Belediyesine tebliğ tarihinde ve öncesinde inşaat ruhsatı almış,henüz başlamamış,yahut henüz zemin kat pencere lentosu seviyesine gelmemiş yapılar SİT alanında kazanılmış yapı hakkına sahip olarak değerlendirilemiyeceklerinden Amasya Tarihi-Kentsel SİT

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Toplantı yeri :
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Alanları Çeşit Bölgesi Koruma Planı kararları hükümlerine göre proje düzenlemeleri ve Anıtlar Yüksek Kurulundan izin alınması zorunludur. (SİT ve Arkeolojik SİT bölgelerinde SİT alanı tescilinden evvel yapılmış yapı tanımı ve kazanılmış hak hususunda Danıştay 6-D-4.2.1976, Esas 73/3395 ve karar 76/789 sayılı irtibat kararı.)

Kazanılmış hak durumundan yararlanacak yapılar için Belediyesince kısa sürede durum saptaması yapılması ve İmar ve İskan Bakanlığının ve Anıtlar Yüksek Kurulunun iletilmesi gereklidir.

3.5-Anasaya SİT alanlarında yapılacak kamu hizmeti görün yapılar ile kamuya açık yapıların gerektirdiği değişik yükseklik ve ölçüler için İmar ve İskan Bakanlığının olumlu görüşü ile Anıtlar Yüksek Kurulundan karar alınması zorunludur.

4.0-ANASAYA SİT ALANLARI DIŞAR YAPILAŞMA KOŞULLARI:

1.2 ve 3.maddeler tüm alt maddeleri ile birlikte geçerlidir.

4.1-Binaların kot verilmesi.

a)-Parselin ortasındaki plan kotası üzerinden ≤ 15 meyile kadar olan araziler düz, ≤ 15'den fazla olanlar eğimli arazidir.

b)-Arsa düz ise bina yüksekliği parselin cephe aldığı kadastral yolun parsel önündeki en düşük noktasından son kat tavanı üstüne kadardır.

c)-Arsa eğimli ise binanın parsel zemininde oturduğu tabanın orta noktasından son kat tavan döşemesi üst seviyesine kadar olan yükseklik bina yüksekliğidir.

d)-SİT alanında yapılacak konutların irtifai 2 kat için 6.50 m.3 kat için 9.50 m.4 kat için 12.50 m.5 kat için 15.50 m.yi geçemez. "İrtifa"sonundan saçak seviyesine kadar olan seviyedir.

4.1.2-Çatı ve Saçaklar.

a)-Teras katı ve gekme kat yapılamaz.

b)-En fazla ≤ 33 meyilli kırma veya beşik çatı ile örtü gereklidir.

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Kırmızı alaturka veya marşilya tipi kiremit kullanılmalıdır.

c)-Çatı örtüsü üzerinde bacadan başka çıkıntı yapılamaz.

d)-Çatı eğiliminden yararlanılarak kat kazanılamaz.

4.1.3-Çıkmaları

Binanın ön ve yan cephelerinde kapalı çıkma yapılabilir.Çıkmalarda derinlik 1.20 m'yi geçemez.Binaların sokağa karşılıklı çıkmaları arasındaki yatay uzunluk en az 3 m'dir.

4.1.4-Müştemilatlar.

Yeni inşaat yapılacak parsellerde,arka bahçe içinde,esas binaya 3 m'den fazla yaklaşmamak,40 m^2 yi aşmamak ve 2.40 m'den yüksek olmamak koşulu ile kiremit örtülü bir adet müştemilat binası yapılabilir.Yan bahçe mesafeleri içinde hiçbir şekilde kapalı inşaata izin verilmez.

4.1.5-Sağır Cepheler.

Bitişik nizam yapılaşmalarda,komşu parsellerde ikili blok ya da ayrık nizamda yapı bulunması halinde,açıkta kalan sağır cephelerin yüzeyleri sıvanmamak ve ön cephe ile uyumlu renkte boyanmamak veya kaplama malzemesi kullanılmamaktır.

4.1.6-Nizamlar.

Tescilli yapıların sağır olmayan yan cephelerinde,bahçe mesafesinin 3 metreden az olması halinde,komşu parsellerde 3 m.bahçe mesafesi bırakılmak şartı ile ayrık veya ikili blok nizam yapı yapılır.Bunun dışında,nizamlarda imar planı ve mevzii imar planı kararlarına göre uygulama yapılır.

4.1.7-Yapıların dış cephelerinde ahşap kısımlarında kahverengi ve tonları sıvalı yerlerinde beyaz,krem,açık sarı,açık bej renkler kullanılacaktır.Bu renkler dışında renk kullanılamaz.Taş dışında,tuğla briket ve benzeri yapı malzemesi kullanıldığında sıvanması ve uygun renkte boyanması mecburidir.

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4.1.8-Bahçe duvarlarının yol üzerine isabet eden kısımlarında harpuşta yapılması ve taş örgü dışında malzeme kullanıldığında sıvanması ve bina ile aynı renge boyanması zorunludur.

4.1.9-Bina cephelerinde dolu/boş oranı:

a)-Bina cephelerinde boş/dolu oranı 1/3'dür.

b)-Ticari kullanımlarda zemin katta boş/dolu oranı 2/3'dür.

4.1.10-Ekli haritada işaretlenen eski eserlerin koruma sınırları içinde inşaat yasağı getirilmiştir.Bu alanlarda eski eser için gerekli ek inşaat istekleri için Anıtlar Yüksek Kurulundan izin alınır.

4.1.11-Çevredeki yapılara uymayan geniş taban alanlı blok yapılara belediyesince izin verilmeyecektir.

5.0- ANAKYA TARİHİ-KENTSEL SİT ALANLARI ALT BÖLÜNMELERİ:

1.2.3.4 maddeler,tüm alt maddeleri ile birlikte geçerlidir.

Amasya Tarihi-Kentsel Sit Alanları ekli haritalarda 6 bölge olarak belirlenmiş,her bölgenin kendi içinde alt bölgeleri oluşturularak yapılanma koşulları getirilmiştir.

5.1. BÖLGE 1

Bölge 1 A ve B alt bölgelerine ayrılmıştır.

5.1.1-BÖLGE 1-A

73 envanter nolu eski eser en az 10 m.koruma mesafesi bırakmak koşuluyla h=9.5 m (3 kat) yükseklikte yapı izni verilebilir.Ancak projenin Anıtlar Yüksek Kurulundan onaylanması gereklidir.

5.1.2- BÖLGE 1-B

71,72,74 envanter No'lu eserlere bitişik parsellerde inşaat yaklaşma sınırı 5 metre,inşaat yüksekliği h=6.5 m'dir.

Bu bölgede meri imar planında yeşil alan olarak gösterilen alanlarda inşaat yapılamaz.

5.2.0- BÖLGE-2

7 alt bölgeye ayrılmıştır.

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5.2.1-BÖLGE-2A

a)-Bu bölgede Yeşilırmak Nehrine cephe veren parsellerde uygulanacak kat yüksekliği,bu parsellere en yakın tescilli yapının irtifaını geçemez.

En düşük kot seviyesi olarak sur duvarı alınacaktır.Bu kotun altında bodrum dahil,kat kazanmak amacı ile hafriyat yapılamaz.

Yeşilırmak nehrine cephe vermeyen parsellerde maximum inşaat yüksekliği h=7,5 m'dir.

b)-Yeni parsel oluşturmak amacıyla yapılacak ifraz ve tevhid için bir yapı adası ölçeğinde yapılacak etüdlerle Anıtlar Yüksek Kurulundan izin alınması zorunludur.

c)-Pencerelerde genişliğin yüksekliğe oranı 1/2 olacaktır.Pencere genişliği 90 cm.yi geçemez.

5.2.2-BÖLGE 2-B

İnşaat yasağı getirilmiştir.Bu alanın gecekondulardan arındırılarak, ağaçlandırılmasının sağlanması önerilir.

5.2.3-BÖLGE 2-C

a)-Yeni inşaatlarda uygulanacak toplam kat yüksekliği h=6.5 m'dir.

b)-Pencerelerde genişliğin yüksekliğe oranı 1/2 olacaktır.Pencere genişliği 90 cm'yi geçemez.

c)-Kadastral yol çizgisi ve yol kaplaması aynen korunacaktır.Eski imar planında önerilen yol açılamaz.Yol açılamadığından yol cephesi olmayan parsellere inşaat izni verilmez.

5.2.4-BÖLGE 2-D

Bu bölgede yeni inşaat yapılamaz.(külliyeden dolayı.)

5.2.5-BÖLGE 2-E

Yapılması Anıtlar Yüksek Kurulunda ilke olarak benimsenen Belediye Sarayı inşaatı için sokağa bakan tarafta,saçak kotu külliyenin imaretini geçmiyecek,sokağa ölçek veren mimari elemanların söz konusu

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inşaatın projesinde kullanılması çartıyla doğu taraftaki yapı bloklarıyla kopukluk yaratmıyacak kademelendirme yapılması uygundur.Proje Kurulca onanmadan uygulanamaz.

5.2.6-BÖLGE 2-F

Yeri imar planındaki kat yükseklikleri ve plan kararları uygulanır. İmar planında yapılacak değişikliklerde Anıtlar Yüksek Kurulundan izin alınması zorunludur.

5.2.7-BÖLGE 2-G

a)-Anıtsal yapıların kesin koruma sınırları içinde kalan dükkanların kaldırılarak yol ve yeşil alan düzenlemelerinin en kısa zamanda yapılması önerilir.Vakıflar mülkiyetinde bulunan Taş Han'ın Vakıflar Genel Müdürlüğünce restore edilerek kamu hizmetlerinde kullanılması uygundur.

b)-Bu bölgede yeni inşaatlarda uygulanacak inşaat yüksekliği h=6,5 m.yi geçemez.

5.3.0-BÖLGE-3

Anıtlar Yüksek Kurulu'nun 22.9.1979 gün ve A-1822 sayılı kararında iki ayrı bölge olarak sınırları belirlenen 3 ve 5 no'lu alanlar birleştirilmiştir.

Bölge-3 üç alt bölgeye ayrılmıştır.

5.3.1-BÖLGE-3 A

Bu bölgede yeni inşaat yapılamaz,Yeşil alan olarak korunacaktır.

5.3.2-BÖLGE-3 B

a)-Bu bölgede yeni inşaatlarda uygulanacak bina irtifaı h=9.5 m.yi geçemez.

b)-Pencerelerde genişliğin yüksekliğe oranı 1/2 olacaktır.Pencere genişliği 90 cm.yi geçemez.

c)-İfraz ve tevhid imar planının öngördüğü koşullar ile yapılacaktır.

5.3.3-BÖLGE 3-C

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Keri imar planında gösterilen inşaat yükseklikleri ve plan kararları uygulanır. İmar planında yapılacak değişikliklerde Anıtlar Yüksek Kurulundan izin alınır.

5.4.0-BÖLGE-4

İki alt bölgeye ayrılmıştır.

5.4.1-BÖLGE-4-A

a)-Yeni inşaatlarda yükseklik h-9.5 m.yi geçemez.Kayıtlıdan dolayı kat kazanılamaz.

b)-Pencerelerde genişliğin yüksekliğe oranı 1/2 olacaktır.Pencere genişliği 90 cm.yi geçemez.

c)-Yeni parsel oluşturmak amacıyla yapılacak ifraz ve tevhid için bir yapı adası ölçeğinde etüdlerle Anıtlar Yüksek Kurulundan izin alınması zorunludur.Sınır düzenlemeleri amacıyla yapılacak ifraz ve tevhid işlemlerinde Belediye yetkilidir.

d)-Yolların kadastral çizgileri kaplama malzemeleri ve sokak merdivenleri korunacaktır.

5.4.2-BÖLGE 4-B

Afet bölgesi olarak ilan edilen bu bölgede kesin inşaat yasağı getirilmiştir.Düşünülmesinin sağlanması uygundur.

5.5.0-BÖLGE 5

İki alt bölgeye ayrılmıştır.

5.5.1-BÖLGE 5-A

a)-Bu bölgede Sofular Caddesinin kadastral durumu,kaplama malzemeleri korunacaktır.

b)-Yeni parsel oluşturmak amacıyla yapılacak ifraz ve tevhid için bir yapı adası ölçeğinde etüdlerle Anıtlar Yüksek Kurulundan izin alınması zorunludur.Sınır düzenlemeleri amacıyla yapılacak ifraz ve tevhid işlemlerinde Belediye yetkilidir.

c)-Pencerelerde genişliğin yüksekliğe oranı 1/2 dir.Pencere genişliği 90 cm.yi geçemez.

KÜLTÜR BAKANLIĞI
GAYRİMENKUL ESKİ ESERLER ve ANITLAR
YÜKSEK KURULU BAŞKANLIĞI

K A R A R

Toplantı No. ve Tarihi : 326,8.5.1981
Karar No. ve Tarihi : A-2309,8.5.1981

-10-

Toplantı yeri :
ANKARA

d)-Yeni inşaatlardaki azami yükseklik 6-9.5 m.yi geçemez.Beyilden dolayı kat kazanılamaz.

5.5.2-BÖLÜM 5-3

Pirler Parkının korunması ve park olarak düzenlenmesi uygundur.

5.6.0-BÖLÜM 6

Yüksek ve kayalık kesimde yer alması nedeniyle halihazır haritaya işlenmemiş Harşena Kalesi,Kızlar Sarayı ve Harşena Dağının güney eteklerinde yer alan kaya mezarlarının bulunduğu alanlar Arkeolojik ve Tarihi Sit olduğundan inşaat yapılamaz.Kamuya açık inşaat isteklerinde Anıtlar Yüksek Kurulundan izin alınması zorunludur.

Prof.Oğan ALSAÇ — Aslı Gibidir. Oğan ALSAÇ — Ekrem TAYLA

BAŞKAN — BAŞKANVEKİLİ

Üye Akozan (Feridun)	Üye Akteçe (Münir) Bulunmadı	Üye Akurgal (Ekrem)	Üye Alkım (Bahadır) Bulunmadı	Üye Alsaç (Orhan)
Üye Ferdinoğlu (Ümit)	Üye Eyice (Semavi)	Üye Kırmızıoğlu (Fahrettin)	Üye Kuban (Doğan) Bulunmadı	Üye Kuran (Aptullah) Bulunmadı
Üye Biler (Remin)	Üye Ögel (Semra) Bulunmadı	Üye Erder (Cevat) Bulunmadı	Üye Tayla (Hüsrev)	Üye Tazedoğan (Rifat)
Üye Kültür Müşteşarı Fevzi Cökçe	Üye Vakıflar Genel Müdürü Celip Yiğitgüden	Üye Eski Eserler ve Müzeler Genel Müdürü Özer Ahmet Sever Nurettin Yardımcı	Üye Turizm Genel Müdürü	Üye Planlama ve İmar Genel Müdürü Erdem Kırdar Bulunmadı
Üye Rauf Beyru				

4.6.1981/A3

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ