HALET ÇAMBEL AND NAİL ÇAKIRHAN AS AGENTS OF PLACEMAKING: KARATEPE-ASLANTAŞ OPEN AIR MUSEUM AND THE ÇAKIRHAN HOUSE

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ABSTRACT

HALET ÇAMBEL AND NAİL ÇAKIRHAN AS AGENTS OF PLACEMAKING: KARATEPE-ASLANTAŞ OPEN AIR MUSEUM AND THE ÇAKIRHAN HOUSE

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This thesis approaches archaeologist Halet Çambel and her partner, self-made architect Nail Çakırhan, as collaborators in place-making by focusing on the Karatepe-Aslantaş Open-Air Museum and the Çakırhan House. Çambel and Çakırhan possessed strong views about heritage, culture, and conservation as members of the mid-twentieth-century intellectual milieu of Turkey. This thesis argues that Çambel and Çakırhan saw archaeology, conservation, and architecture as opportunities to create place. Karatepe-Aslantaş Open-Air Museum was an early example of on-site archaeological display and local collaboration. The archaeological remains of the 8th-century BCE Hittite fortress, with its valuable orthostats, were left in place, restored, and turned into the first open-air museum of Turkey, through Halet Çambel's determined efforts at the beginning of the 1960s. Since then, the area has been used and valued. Gradually, it has become a natural/cultural environment by going beyond being a museum. As such, it was appropriated by local people, becoming an example of inclusive archaeological/conservation intervention. The thesis also explores the Çakırhan house, as a model for keeping Akyaka as a meaningful place through the efforts of Nail Çakırhan. The thesis foregrounds meaningful, resilient, and socially cohesive environments that were more than just a museum and a house.

Keywords: Karatepe-Aslantaş Open-Air Museum, Çakırhan House, Halet Çambel, Nail Çakırhan, place-making.

ÖZ

YER OLUŞTURMANIN ÖZNELERİ OLARAK HALET ÇAMBEL VE NAİL ÇAKIRHAN: KARATEPE-ASLANTAŞ AÇIK HAVA MÜZESİ VE ÇAKIRHAN EVİ

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Bu tez çalışması, arkeolog Halet Çambel ve alaylı mimar, şair Nail Çakırhan'ı, Karatepe-Aslantaş Açık Hava Müzesi ve Çakırhan Evi üzerinden "yer" oluşturmanın özneleri olarak ele almaktadır. Çambel ve Çakırhan, Türkiye'nin yirminci yüzyıl ortası entelektüel ortamının birer üyesi olarak miras, kültür ve koruma konularında güçlü görüşlere sahipti. Bu çalışmada Çambel ve Çakırhan'ın arkeoloji, koruma ve mimariyi bir yer yaratma fırsatı olarak gördükleri iddia edilmektedir. Karatepe-Aslantaş Açık Hava Müzesi, yerinde korumanın ve yerel katılımın erken bir örneğidir. M.Ö. 8. yüzyıla ait Hitit kalesinin arkeolojik kalıntıları, ortostatlarıyla birlikte, 1960'lı yılların başında Halet Çambel'in çabalarıyla yerinde korunmuş, restore edilmiş ve Türkiye'nin ilk açık hava müzesi haline getirilmiştir. O zamandan beri alan müze olmanın ötesine geçerek doğal/kültürel bir çevre haline gelmiştir. Bu şekilde yerel halk tarafından benimsenerek, kapsayıcı bir arkeoloji/koruma mücadelesinin ilk örneği olmuş. Alaylı bir mimar tarafından inşa edilen Çakırhan evi, Akyaka'yı anlamlı bir "yer" olarak korumak bir model olarak, ve katkıda bulunan Nail Çakırhan'ın kimliği ve görüşleri üzerinden değerlendirmektedir. Araştırma, fiziksel yapılandırmaların ötesinde, müze

yapılarının ve evin sınırlarının ötesine uzanan anlamlı, sosyal olarak uyumlu bir yer olgusu yaratıldığını savunmaktadır.

Anahtar Kelimeler: Karatepe-Aslantaş Açık Hava Müzesi, Çakırhan Evi, Halet Çambel, Nail Çakırhan, yer oluşturma.



To my beloved ones,

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LIST OF ABBREVIATIONS

GAS-DER: Gökova Akyaka'yı Sevenler Derneği

ICR: Istituto Centrale per il Restauro (Central Institute of Restoration)

KA-VAK: Kadirli Eğitim ve Kültür Vakfı (Kadirli Education and Culture Foundation)

MUÇEP: Muğla Çevre Platformu (Muğla Environmental Platform)

CHAPTER 1

INTRODUCTION

1.1. Aim and Scope

This study presents a conceptual framework that features “place-making”. The framework redefines Karatepe Aslantaş Open-Air Museum and the Çakırhan House by Nail Çakırhan as distinct spaces imbued with a sense of place, and Halet Çambel and Nail Çakırhan as "place-makers." This study presents a conceptual framework that features the results of "place-making." The framework redefines Karatepe Aslantaş Open-Air Museum and the Çakırhan House by Nail Çakırhan as distinct spaces imbued with a sense of place, and Halet Çambel and Nail Çakırhan as "place-makers." The chapters of the thesis expound upon the various approaches employed by these agents in the practice of place-making while defining the interventions in Karatepe and the shaping of the Çakırhan House. The thesis brings in concepts such as emotional labor, physical labor (hands-on approach), and inclusivity, as well as the consideration of both cultural and natural elements, encompassing both human and non-human dimensions, ultimately leading to place-making. Place-making integrates human and non-human elements to form a cohesive cultural-natural landscape. A fundamental aspect of this perspective acknowledges the inseparable connection between humans and their environment. The holistic approaches in heritage-making seek to ensure sustainability and foster emotional connections for individuals. As a result, I argue that place-making transcends the physical configuration of spaces; rather, it encompasses a broader endeavor to create meaningful, resilient, and socially cohesive environments. In doing so, it extends beyond the boundaries of the museum complex and the residence to focus on creating meaningful, sustainable, and emotionally resonant spaces for communities. Such an understanding of place-making encourages a deep sense of connectedness to the selected cases and a tendency to see interventions in the whole landscape in terms of the identity and life views of the involved people (i.e., Halet Çambel and Nail Çakırhan) who contributed to place-making. Accordingly, the

thesis argues that Çambel and Çakırhans' place-making transcends traditional boundaries and exemplifies an enduring model that has implications for the contemporary discourses on planning, environmental sustainability, and heritage conservation by raising questions such as What is the relation between caregiving, emotional labor, and creating a place? How do their place-making practices go beyond architecture and create a cultural-natural environment? How do the couple's place-making practices provide regeneration? How can such heritage sites be turned into sources of social reproduction and transform the region by creating a place?

1.2. Sources and Methodology

The data gathered for the Karatepe Aslantaş Open-Air Museum, is based on document analysis, including a literature review, data collection from personal and public archives, and personal observations from a field trip to Karatepe in 2022.

The research initially focuses on the history of Karatepe Aslantaş as a Hittite site and its transformation to an open-air museum in a chronological framework, emphasizing interventions to comprehend its context and activities. For this purpose, first, to understand the detailed process of the excavations and interventions carried out at the site, the regularly published excavation reports by the Ministry of Culture and Tourism, General Directorate of Cultural Heritage and Museums are used.

Since the basalt restoration work and preliminary project under the conservation framework at Karatepe is based on cooperation with the Istituto Centrale per il Restauro in Rome, affiliated with the Italian Ministry of Public Education, the archives of the ICR are used for the visual materials showing the conditions of the site through photographs as well as the preliminary drawings of the Franco Minissi. The final drawings and visual materials of the architectural projects in Karatepe Aslantaş, including the eaves and the excavation house, are taken from the Archives of Tugut Cansever and personal on-site trips.

In John David Hawkins' *Corpus of Hieroglyphic Luwian Inscriptions Volume I: Inscriptions of the Iron Age* (2000), information about the hieroglyphic inscriptions

found in the Late Hittite states in Turkey and Syria is provided. The first part of the volume encompasses information about the Neo-Hittite state of Karatepe, which first gained prominence due to its bilingual inscriptions known as Indo-European. The second volume, *Corpus of Hieroglyphic Luwian Inscriptions Karatepe-Aslantaş (1999),* published by Halet Çambel with the contribution of Wolfgang Röllig, features facsimiles and photographs of the Phoenician and Luwian bilingual inscriptions from Karatepe, along with commentaries on the Phoenician texts.

Following the detailed excavation reports and restorations of the Karatepe-Aslantaş archaeological site, there were two final publications. The first volume written by Halet Çambel and Aslı Özyar entitled *Karatepe Aslantaş: Azatiwataya: Die Bildwerke* (2003) and the second volume *Karatepe Aslantaş: Azatiwataya: Die Bauwerk*e, *Keramik, Kleinfunde Und Fundmünzen* (2013), written by the team members involved in the excavation process and edited by the head of the excavation Halet Çambel are used as primary sources.[1] These two sources covering the findings, methodology, analysis, and conclusions were used in addition to the excavation reports to give an insight into the interventions made on site. Additionally, the first chapter of the second final publication, Die Bauwerke, written by Martina Sicker Akman, describes the architectural features of the archeological settlement of Karatepe, which is utilized to understand the context of the site as the site-based approach of the interventions constitutes the first step in the complex process of the place-making process.[2]

The literature review reveals that there are many articles and interviews about Halet Çambel's life and her works as a prominent pioneer figure in the field of archeology in the first half of the Turkish Republic.[3] The thesis moves further by utilizing her

[1] ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya : Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003). (;) H. (Hrsg.) Çambel, *Karatepe-Aslantaş: Azatiwataya: Die Bauwerke, Keramik, Kleinfunde Und Fundmünzen* (Wiesbaden: Reichert Verlag., 2013).
[2] Mehmet Özdoğan, "'Halet Çambel: 27 Augustus 1916 - 12 January 2014' ," in *Proceedings of the American Philosophical Society 161.* (American Philosophical Society, 2019), 77–283. (;) İsa Küçük , *Halet Abla Destanı* (İstanbul: Arkeoloji ve Sanat Yayınları, 2010). (;) GüneşMelih, *Halet Çambel Ile Buluşma*, 1st ed. (İstanbul: TMMOB Mimarlar Odası Büyükkent , 2010), 1–203.(;) Karpınar, Türkan. "Bir Cumhuriyet Kadını; Prof. Dr. Halet Çambel." *Asia Minor Studies* 2 (2019): 259-264. (;) M. Dirican, "Halet Çambel," *Tübitak Bilim ve Teknik Dergisi*, 1997. (;) Yayın Kurulu, "Kültürel Mirasta Halet Çambel Açılımı: Geçmişe Gelecek Yaratmak"," *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi 8:* 8 (2010): 137–40.
[3] Ali Rıza Yalgın, *Toroslar'da Karatepeli Bölgesi* (Ankara: C.H.P. Halkevleri Yayınları, 1950).

notions and world-views by positing her as an agent of place-making. In doing so, this analysis seeks to understand how her unconventional approaches to archaeology and cultural heritage, in line with her life views and ideals, contribute to the place-making process. Since the thesis argues that Halet Çambel engaged in emotional labor, various sources such as memoirs, oral history studies, articles, documentaries, and newspaper clippings are used to understand her relationship with the people of the region by elucidating the reception of the people of the region and those involved in the Karatepe-Aslantaş process.

Society, culture, and regional studies are briefly addressed in the context of the Karatepe region and its mountain villages to comprehend the key aspects of the disappearing culture associated with local production and lifestyles.[4] Additionally, this enriches the interpretation of the museum as a social space by moving beyond the museum and archeology to enable the well-being of the locals by approaching the land as a cultural landscape. This approach also allowed the understanding of cultural studies conducted within the framework of the Karatepe region, including the Hug House project and the construction of the additional facilities as an extension of Çambel's multidimensional stance in Karatepe studies.

For the third chapter, information regarding the construction schedule of Nail Çakırhan is surveyed through the Aga Khan archives and publications on the second cycle of the Aga Khan Award for Architecture. Nail Çakırhan's publication *The Poetry of Traditional Architecture. Half A Century in the Art of Building* (2005) is used to understand the articulations, notions, and methods behind the construction process and his approaches. Since these tendencies will be linked with the identity and worldview of the place-maker, biographies, documentaries, oral history studies, and memoirs were used, including the receptions of people at Çakırhan's house.

The article written by Gökben Ayhan, *Mimar Nail Çakırhan'ın Babası Ali Efendi'nin Geleneksel Ula Evi* (2021) describes Nail Çakırhan's paternal house, which was utilized to re-evaluate the Çakırhan House under the notion of rooted perception as he

[4] Sherban Cantacuzino, "Nail Çakırhan House," *Architecture in Continuity: Building in the Islamic World Today: The Aga Khan Award for Architecture* Vol. 2. Aperture, (1985).

was inspired by his father's house where he was born and raised. This enables an understanding of the personal bonds that contribute to creating a meaningful place. Through these findings, his house has been evaluated to express alternative ways of place-making through physical labor.

1.3. Secondary Literature Review

The first case, Karatepe-Aslantaş Open Air Museum, offers many perspectives in archeology, conservation, architecture, museology, and philology with multidimensional features.

In the context of architectural conservation efforts in the archaeological sites, permanent and temporal eaves of Karatepe are frequently mentioned in the dissertations.[5] The unpublished graduate thesis titled "Evaluation of Protective Structures in Archaeological Sites for In Situ Conservation of Architectural Remains and Artifacts" (2012) mentioned the Karatepe eaves as among the earliest examples of the application of protective eaves in Turkey.[6] The Ph.D. thesis *Antik Ören Yerlerindeki Mimari Eserlere XX. Yüzyılda Yapılan Koruma ve Onarım Uygulamalarının Değerlendirilmesi ve Çağdaş Bir Yaklaşım Önerisi: Re-Restorasyon* was briefly mentioned about the temporary and permanent eaves of Karatepe in the context of conservation and restoration techniques in ancient sites.[7]

In the context of conservation and restoration, the article *Türkiye'nin Arkeolojik Alan Koruma Tarihinde Karatepe Aslantaş'ın Yeri* (2018) highlights the Karatepe Open-Air Museum as a pioneering case within the scope of the historical evolution of conservation, restoration, and site management since the 19th century. Mustafa Sayan's graduate thesis, *Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi,*

[5] See also: Oğuzhan Uyar, "Arkeolojik Alanlarda Koruma Çatıları ve Gezi Platformlarının Düzenlenmesi: Apollon Klarios Bilicilik Merkezi Örneği" (Master Thesis, unpublished, 2008).
[6] Atiye Işıl Ertosun, "Evaluation of Protective Structures in Archaeological Sites for in Situ Conservation of Architectural Remains and Artifacts" (Master's Thesis, unpublished, 2012).
[7] Nihan Kocaman Pavlovic, "Antik Ören Yerlerindeki Mimari Eserlere XX. Yüzyılda Yapılan Koruma ve Onarım Uygulamalarının Değerlendirilmesi ve Çağdaş Bir Yaklaşım Önerisi: Re-Restorasyon" (PhD Thesis, 2020).

(2019) provides a chronological assessment of the basalt restorations within the Karatepe-Aslantaş Open Air Museum concerning conservation principles from the documents found in ICR. Notably, specific sections of the thesis address the bureaucratic and social dimensions related to conservation activities.

Following the Karatepe-Aslantaş site's inclusion in the UNESCO Tentative List of World Cultural Heritage on 14 April 2020, Mustafa Sayan and Zeynep Eres published an article, *60 Yıllık Bir Koruma Mücadelesi, Karatepe-Aslantaş: Halet Çambel ve İlklerin İnşası,* (2021) to describe the universal value of Karatepe-Aslantaş by emphasizing the terms of the cultural landscape, sustainable conservation, local participation, and public awareness.

The second case of the thesis, The Çakırhan house, became a highly debated subject in numerous magazines, newspapers, scholarly articles, and architectural dissertations starting with the Second Cycle of the Aga Khan Awards in 1983. The Çakırhan house was questioned through the notions of continuity in architecture, its identity concerning the Turkish house typologies, and its relation to vernacular and regional in forming Akyaka.

Sebnem Yücel's PhD thesis, *The Routes: Cultural Identity and Architecture of Turkey, 1980–2000* (2003), expresses Nail Çakırhan House as a conservative approach to regionalism in Turkish architecture. The graduate thesis, *Akyaka After 25 Years: Spatial And Conceptual Re-Readings In Architectural Discourse,* (2010) analyses the context of Akyaka's self-generated practice and its development through the lens of place definitions 25 years after Çakırhan. This thesis is the only one that posits the house outside the conventional architectural discourse. Zeynep Çigdem Uysal, in her Ph.D. thesis *Architectural Type as a Cultural Schema and Its Cognitive Use in Architectural Design: An Analysis of the Aga Khan Award Winning Dwellings in Turkey,* (2012), mentioned the house by referencing the context of Ula and Akyaka to refer its general characteristics and the use of types. Uysal evaluates the house as a successful adaptation of a traditional house type.

CHAPTER 2

PLACEMAKING IN ARCHEOLOGY: KARATEPE-ASLANTAŞ

This chapter will define the notion of 'place' by describing the site's regional-geographical features, as many human geographers define place starting from the point of view of regional geography. Apart from the human-made environment, the land's geography, landscape, and position within its surroundings are effective in ensuring a sense of place.

Place-making activities are implemented and shaped by considering the Çukurova region, the archaeological site (Karatepe-Aslantaş), and this area's physical, geographical, and historical characteristics. While introducing the Hittite site and then delving into place-making, it is essential to recognize the region’s physical features which will be mentioned concerning the the discovery of the site. This approach laid the foundation for comprehending the natural environment and its potential impact on human activities, exploring influences on settlements and land use patterns. The culmination of this methodology involves delving into cultural aspects, unraveling traditions, customs, languages, and other elements contributing to a region's unique cultural identity.

Accordingly, the holistic approach that I employ emphasizes the interconnectedness of the physical and human dimensions and serves as a backdrop for understanding the significance of the Hittite site within this broader geographical framework.

By acknowledging the imprint left by natural elements, one can better comprehend the foundational aspects of a place, providing essential insights into the relations between the environment and human interventions. This understanding is an initial prerequisite for exploring place-making dynamics, which involves the shaping and cultural significance assigned to places in this site over time.

2.1. Karatepe-Aslantaş as Hittite Site

Karatepe – Aslantaş (meaning: Black Hill,) is a mountainous archaeological site located within the borders of the Kızyusuflu Village in Kadirli district of the Osmaniye province. It sits in the hills on the outskirts of the Taurus Mountains, adjacent to the Çukurova (Cilician) plain, and on the west bank of the Ceyhan River (ancient Pyramos) in southern Anatolia.[8] The settlement was located on a natural hill named Ayrıca Tepesi (224m above sea level), overlooking the Ceyhan River.[9] On the left bank of the Ceyhan River, southeast of Karatepe-Aslantaş, there is another settlement on the top of the hill named Domuztepe (Hog's Hill).[10] There is an ancient caravan route called Akyol,[11] Kocayol, Ağyol in local *ağız*, running from the southern plains through the Taurus Mountains, that crosses the Anatolian plateau connecting Çukurova to Central Anatolia via the Andırın-Göksun plateau. The remaining caravan route is situated to the west of the fortress, on the Ceyhan River, and passes the Taurus Mountains by controlling both land and sea routes at a strategic position.



Figure 1 Aerial Photo of Karatepe and Domuztepe; Aerial site view of Karatepe fortress on Ayrıca Hill.

[8] Halet Çambel, "Karatepe: An Archeological Introduction to a Recently Discovered Hittite Site in Southern Anatolia," *Oriens* 1, no. 2 (1947), 147.
[9] H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999), 1.
[10] The archeological site consists of The Late Roman, Hellenistic, and Iron Age ruins. The settlements situated on its inclines are submerged as a result of the Aslantaş Dam in 1984. The dam lake covered the lower portions of the Domuztepe site since 1984.
[11] Akyol (ak-yol, white road or Ağyol in local dialect) used by the nomads known as Yoruks. Ibid, 147.

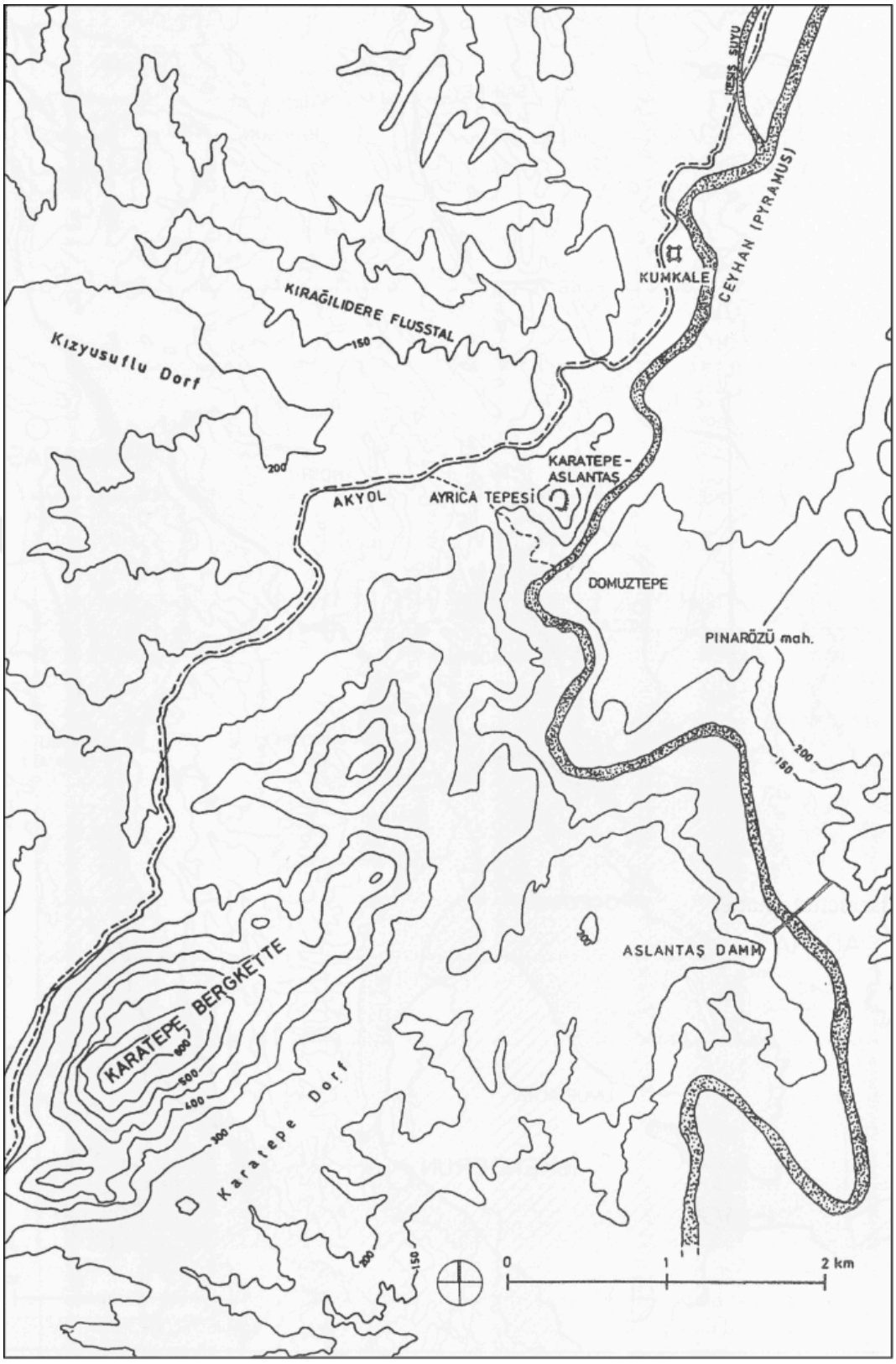


Figure 2 Map of the Karatepe-Aslantaş Area. Scale 1: 40, 400.



Figure 3 Karatepe and Andırın valley from Domuztepe; Karatepe seen from Domuztepe, 1958.

It was thought to have served Phoenician merchants with their caravans then and was still used in 1993 by nomadic Turcoman tribes (*yörüks*) with their goats and camels.[12] The name Aslantaş is common in Anatolia.[13] Accordingly, to distinguish the ruins of Karatepe and Domuztepe, as they were two different sites, Karatepe, the name of the highest and closest hill at the time, was added to these Karatepe-Aslantaş ruins.[14] Domuztepe, on the other hand, was registered by naming it with Pınarözü in the east to distinguish it from other similar names. The Domuztepe-Pınarözü ruins on the river's east bank show that the continuity of settlement in this area continued from the Neolithic to the Roman period.[15] The archaeological site includes the remains of the

[12] Halet Çambel, "Das Freilichtmuseum von Karatepe-Aslantaş," *Istanbuler Mitteilungen*, no. 43 (1995), 495.

[13] The local people call the area Aslantas; however, many lion-shaped monuments located in Turkey are known as Aslantas (lion-stone) and to avoid confusion, the site was originally registered as Karatepe. There is also a village called Karatepe in the region that created confusion later on. See: Halet Çambel, "The Story of Karatepe-Aslantaş," in *From Boğazköy to Karatepe. Hittitology and the Discovery of the Hittite World* (İstanbul: Yapı Kredi Kültür Sanat Yayınları, 2001), 126.

[14] Halet Çambel, "The Story of Karatepe-Aslantaş," in *From Boğazköy to Karatepe. Hittitology and the Discovery ofthe Hittite World,* (İstanbul: Yapı Kredi Kültür Sanat Yayınları, 2001), 127. See also: Halet Çambel, "Karatepe: An Archeological Introduction to a Recently Discovered Hittite Site in Southern Anatolia," *Oriens* 1, no. 2 (1947), 162.

[15] The settlements situated on its inclines are submerged as a result of the Aslantaş Dam in 1984. For more information about the surface surveys and studies on Domuztepe, see: Bahadır Alkım, "Domuztepe Kazılarının Arkeolojik Sonuçları," *Belleten* 16, no. 62 (1952): 225–37. (;) Halet Çambel, "Domuztepe: Son Araştırmalar Işığında Yeni Bir Değerlendirme," *Anadolu Araştırmaları* 10 (1986). Halet Çambel, "Domuztepe: Son Araştırmalar Işığında Yeni Bir Değerlendirme," *Anadolu*

Karatepe-Aslantaş fortress, a boundary fortress (previously known as Azatiwataya) from the Iron Age, as well as the Domuztepe site sequence on the east bank from the Bronze to Neolithic periods. Together with the Karatepe-Aslantas and Domuztepe-Pınarözü, it makes up a sizable archaeological site on both banks of the Ceyhan. The fortress settlement, comprised of a mudbrick superstructure built on dry rubble foundation walls. This fortress, i.e. the city, was not destroyed or even attacked, but was probably destroyed naturally as a result of the population abandoning the city towards the end of the first decade of the 7th century AD.[16] Although only the foundations of the archaeological site structure remained, there were four building complexes known within the walls of the fortress. A palace with a courtyard, including room complexes, was located on the hill's summit. A barrack structure, between the southern boundary of the palace and the part of the fortification wall close to the double towers. A sanctuary or depot building lies east of the south gate.

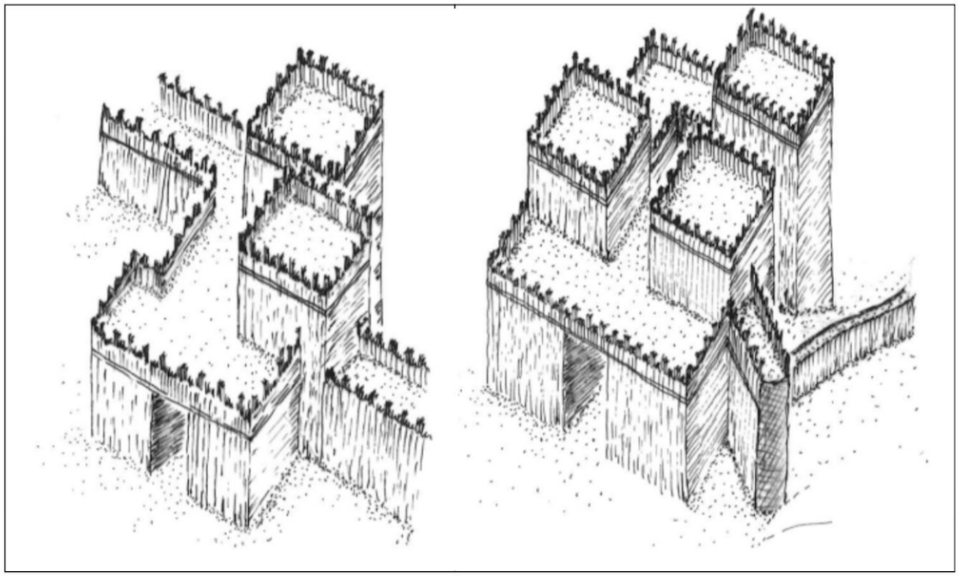


Figure 4 Restitution of the South Gate and North Gate, back view from the inner fortress.

Araştırmaları 10 (1986) (;) Halet Çambel and Murat Akman, "Karatepe-Aslantaş ve Domuztepe 2005 Yılı Çalışmaları," in *28. Kazı Sonuçları Toplantısı: Çanakkale, 29 Mayıs-2 Haziran* (Ankara: Kültür ve Turizm Bakanlığı, 2006), 1–8 (;) Halet Çambel and Murat Akman, "Karatepe-Aslantaş ve Domuztepe 2005 Yılı Çalışmaları," in *28. Kazı Sonuçları Toplantısı: Çanakkale, 29 Mayıs-2 Haziran* (Ankara: Kültür ve Turizm Bakanlığı, 2006), 1–8 (;) Halet Çambel et al., "Karapete-Aslantaş ve Domuztepe 1988 Yılı Çalışmaları," *Höyük, Türk Tarih Kurumu* 1, no. 1309-8780 (1988), 43–50.

[16] Martina Sicker-Akman, "Die Bauwerke," in *Karatepe-Aslantaş: Azatiwataya: Die Bauwerke* (Wiesbaden: Reichert, 2014), 152.

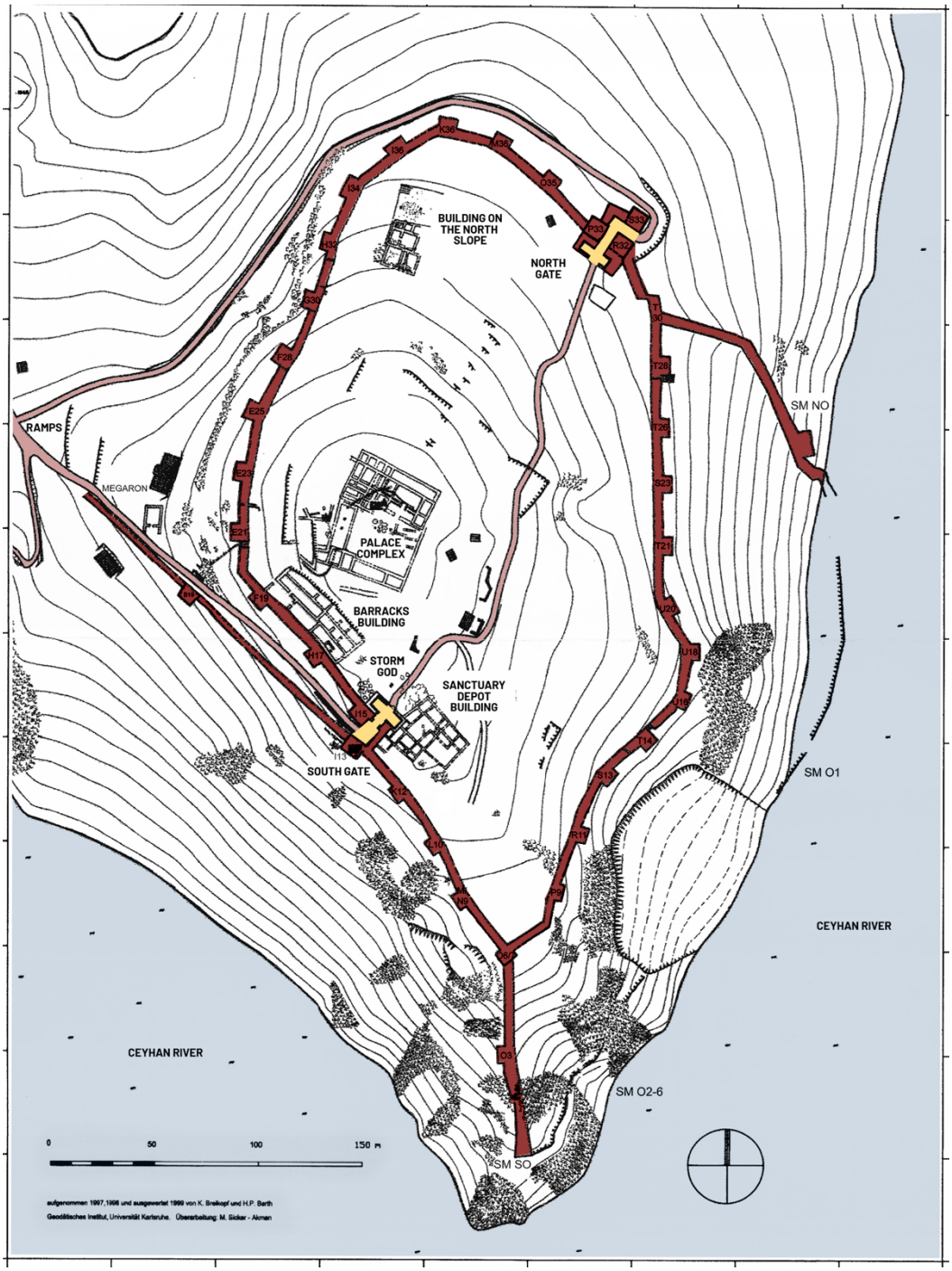


Figure 5 Karatepe-Aslantaş, topographic map with names of buildings and wall sections. M 1: 2000.

The walls of the fortress start at the south gate and continue clockwise towards the north gate.[17] The fortress is entered through two monumental T-shaped city gates, the Lower (North) Gate and the Upper (South) Gate, reached through large ramps

[17] Martina Sicker-Akman, "Die Bauwerke," in *Karatepe-Aslantaş: Azatiwataya: Die Bauwerke* (Wiesbaden: Reichert, 2014), 34.

protected by two monumental towers.[18] Following the ramps, before entering the castle, between the two towers rising on the right and left sides, there was an entrance-passage area named forecourt, open to the sky equipped with orthostat plates and has an entrance lined with a pair of portal lions.[19] This forecourt was narrowed down further inside at its end by sphinx figures placed on each side by two projecting door jambs joined by a threshold made of stone slabs.[20] Similar to the portal lions, the sphinxes are positioned parallel to the gateway facing the one enter. The two-winged monumental door opened inwards through the pivot-stones behind the door jambs.[21] After passing through the threshold, the main area contained side chambers parallel to the passage on the right and left sides. [22]



Figure 6 Phoenician inscriptions, basalt architectural elements, and sculptures, North Gate.

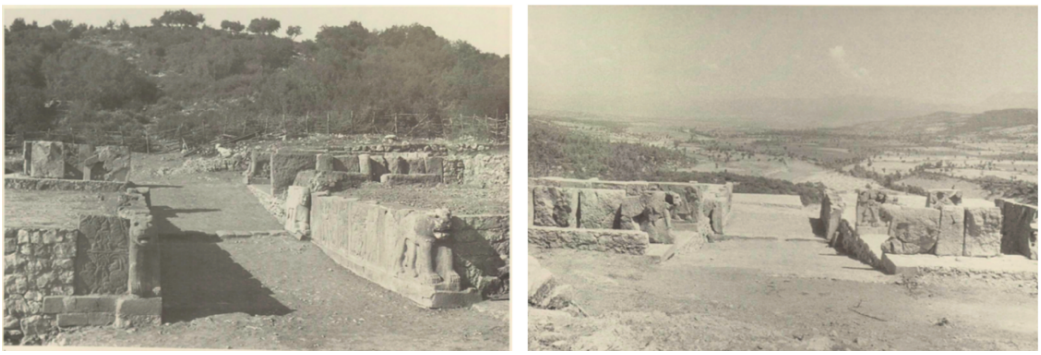


Figure 7 The North Gate after the restorations.

[18] The presence of a levelled area (terrace) after the stairs and the presence of column bases suggest that the main entrance of the building may have been in this northern direction. This issue cannot be concluded with certainty, as this part has been demolished.
[19] Ibid.
[20] H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter, 1999), 8.
[21] Ibid.
[22] Ibid.

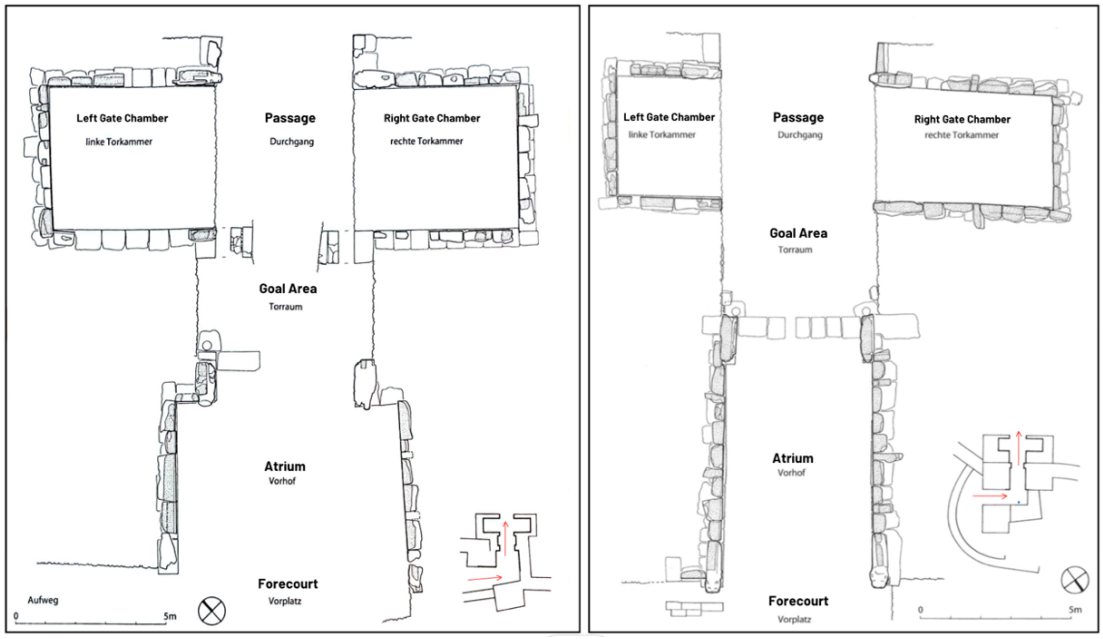


Figure 8 Plan of the South Gate and the North Gate, (translations added by the author).

Both sides lined up with sculptures and inscriptions orthostats bearing inscribed and sculpted panels depicting scenes of feasts, warriors, infantry, and cavalry troops, as well as mythological creatures like bull-men, kings, and their servants on basalt bases.[23] The position of the portal lion in the front area on the display sides forms the end; therefore, it can be seen by both coming and going viewers.[24] The position of the lion in the front area on the display sides forms the end; therefore, it can be seen by both coming and going viewers.[25] Further on, the citadel's interior could be easily reached from this area without having any other door.[26] At the end of the south gate within the open precinct is a male statue of the Storm God (Ba'al), seated on a double bull pedestal, measuring at least three meters. Two figures with bull legs and tails hold spears in their hands and are placed as guards on the doors.[27] The colossal statue of Ba'al/Tarhunzas dominates this fortress's entrance area, which is thought to be sacred.[28]

[23] The narrative of the insciptions are not related with the meaning of the orthostats. For more information, see: Ibid.
[24] Ibid.
[25] Ibid.
[26] Halet Çambel, "Karatepe-Aslantaş. The Inscriptions: Facsimile Edition," in *Corpus of Hieroglyphic Luwian Description* (De Gruyter 1999, 2010), 2.
[27] H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999), 8.
[28] Martina Sicker-Akman, "Die Bauwerke," in *Karatepe-Aslantaş: Azatiwataya: Die Bauwerke* (Wiesbaden: Reichert, 2014), 68.

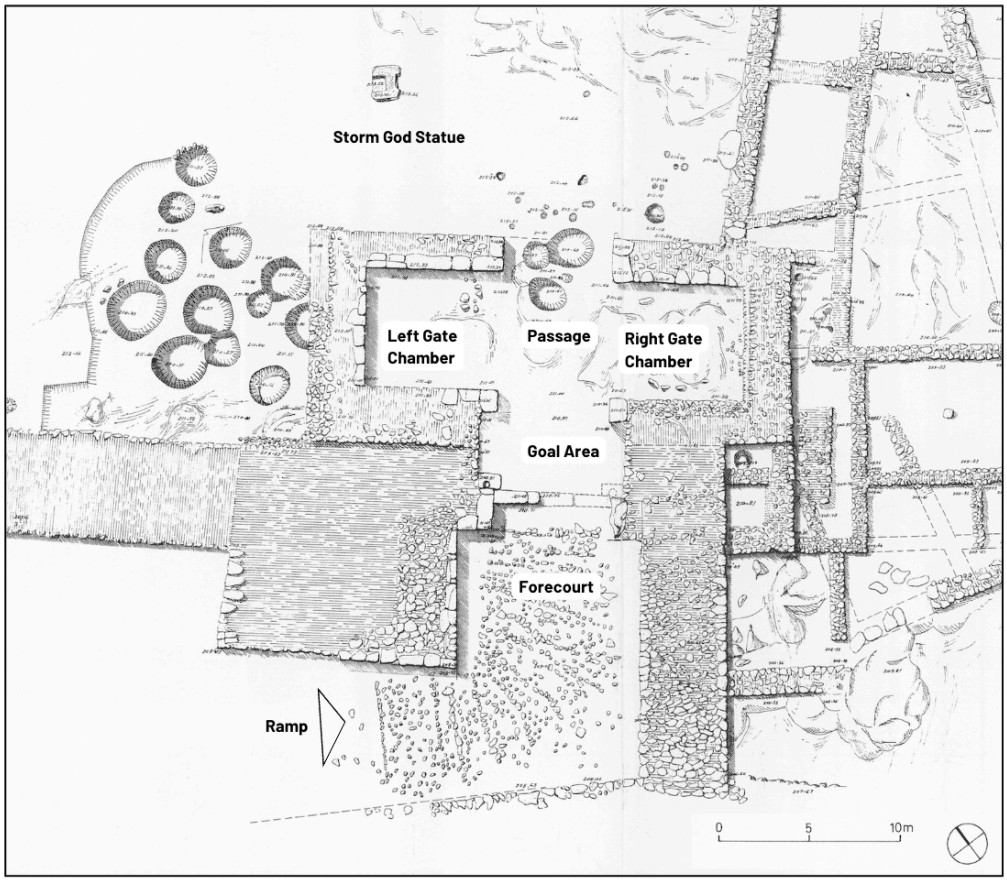


Figure 9 Karatepe-Aslantaş South Gate, scale:1/200, (names added by the author).

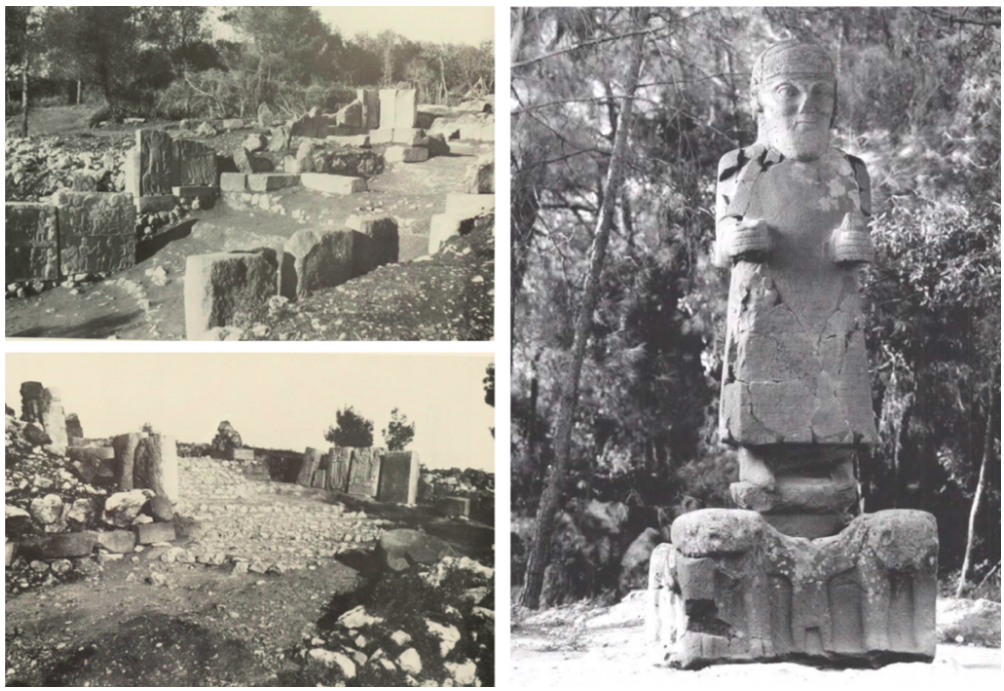


Figure 10 Photographs of the South Gate on the left column (before restoration); Storm God Statue after restoration.

The numerous rock fragments, pits, and gullies suggest a lively activity in this area.[29] Due to this, it is quite plausible that some of these elements are associated with religious ceremonies that occurred at this location.[30] Each gate consists of a version of the Phoenician and one of the Hieroglyphic inscriptions. A third version in Phoenician was carved on the Storm God statue.[31] The inscriptions on the Storm God claim that here they were protected by the king of the Danunians (Adana). The Phoenician inscriptions on the body of the Storm God revealed that the fortress was built by Asativatas, who introduced himself as the "ruler of the Danua plain and the Danua people.[32] He introduces himself and claims that they were protected by the king of the Danunians (Adana). He elaborates on the significant accomplishments that he did for his people with the help of the Gods. He orders sacrifices to the gods to endure the continuation of his grain and wine supply, abundance, health, and long life. Finally, he utters curses against those who wish to take his fortress.[33]



Figure 11 Basalt architectural elements and sculptures, North Gate, 1958.

Inscriptions are instrumentally transmitted as they are active conveyors of history within this architectural context. This is particularly evident upon entering through the monumental gate protected by ascending towers, facing the lions and sphinxes, where

[29] Ibid.
[30] Ibid.
[31] There were a total of three versions in Phoenician and two versions in hieroglyphics for the inscription. Halet Çambel, "Preface," in *Corpus of Hieroglyphic Luwian Inscriptions, Volume 2: Karatepe-Aslantaş. The Inscriptions: Facsimile Edition* (Berlin: de Gruyter, 1998), 3.
[32] See: H. T. Bossert, "Karatepe'de Bulunan Fenike-Eti Bilinguisleri," *Belleten* 12 (89), no. 47 (1948): 515–22. Ankara: Türk Tarih Kurumu, 522.
[33] For the translated version of the insciptioon see: John David Hawkins, "I. CLICIA," in *Corpus of Hieroglyphic Luwian Inscriptions: 1* (Berlin: Walter de Gruyter, 2000), 47-58. (;) Annick Payne, "KARATEPE 1," in *Iron Age Hieroglyphic Luwian Inscriptions* , ed. H. Craig Melchert (Atlanta, Georgia: Society of Biblical Literature, 2012), 39–42.

they were protecting the fortress. Further, moving inside, considering the speech of Asativatas inscribed on the body of the Storm God by creating a monumental expression, the intended architectural setting emphasizes its architectonic and contextual character through the monumental gates.[34]

2.2. Discovery of the Site

In the broader context, most of the travelers and scholars who have been conducting research in Anatolia for several centuries have concluded that Asia Minor - the Mountains of the Taurus and the Anti-Taurus was an intersecting point of different cultures.[35] Nevertheless, although Cilicia was the center of exploration, especially in the XIX century, it was impossible to penetrate this region's remote corners. [36] Due to the extraordinary geographical features, surrounded by high rugged mountains and accessible only through limited and challenging passes, the area went unnoticed until 1947. [37] British explorer and archaeologist Gertrude L. Bell visited Kadirli on a horse-drawn expedition at the beginning of the twentieth century.[38] However, like many

[34] It is rare to find intact and preserved bilingual inscriptions and reliefs in the same exact place where they were once situated. It indicates how the works fit into and contribute to the overall structure or design of their original environment which will be defined as a 'pastscape' in the following sub-titles. See: page 45 in this thesis.

[35] Karatepe-Aslantaş as well was located on the transit routes between Northern Syria and Central Anatolia, which is an intersecting point, so the region was under the influence of eastern and western cultures. The geographical location of Çukurova is at the intersection of the political and cultural spheres of influence of Anatolia, Syria, Cyprus, Egypt, the Aegean World, and Mesopotamia civilizations. For this reason, both Western and Eastern influences can be seen in Çukurova.

[36] Bahadır Alkım's travels and research on the road networks connecting Karatepe to the surrounding cultures and geographies, as well as his studies on the historical geography of the entire region, are important in terms of being the first studies to deal with the Karatepe region with its surroundings. See: U. B. Alkım, "Güney-Batı Antitoros Bölgesinde Eski Bir Yol Şebekesi," *Belleten,* 1957, Ankara: Türk Tarih Kurumu; H. Th. Bossert and Bahadır Alkım, *Karatepe: Kadirli and Its Environments, Second Preliminary Report* (İstanbul: İstanbul Üniversitesi, Eski Önasya Kültürlerini Arastirma Enstitüsü Yayınları 3, 1947), 1–40.

[37] Ibid.

[38] Bell mentions the Roman Basilica of Alacami in Bazaar (Kadirli), Gertrude Bell, "Diary written by Gertrude Bell while traveling, 1905, "Gertrude Bell Archive, Newcastle University, https://gertrudebell.ncl.ac.uk/d/gb-2-9-4-18. See also: Bell, Gertrude Lowthian. "Notes on a Journey through Cilicia and Lycaonia." *Revue Archéologique* 7 (1906): 10-12. In 1947, as part of the secon preliminary report, Bossert and Alkım wrote brief information about the mosaics, pottery, and inscriptions about Alacami as they were the first to study the site between 1947 to 1952. See: H. T. Bossert and U. B. Alkım, "Karatepe: Kadirli ve Dolayları : (İkinci Ön- Rapor)" (İstanbul: İstanbul Üniversitesi Edebiyat Fakültesi (Eski Ön Asya
Kültürleri Araştırma Enstitüsü Yayınları 3), 1947); Halet Çambel, "Karatepe-Aslantaş, Aslantaş Barajı Göl Alanı ve 1982 Dönemi Çalışmaları," in *V. Kazı Sonuçları Toplantısı. İstanbul, 23-27 Mayıs 1983* (Ankara: T. C. Kültür ve Turizm Bakanlığı ve Eski Eserler Müdürlüğü, 1983), 53–161.

nineteenth-century travelers[39], she was interested in artifacts from the Cilician plain and did not proceed into mountainous Cilicia.[40]



Figure 12 Halet Çambel, Muhibbe Darga, Nihal Ongunsu, and Bossert on the road to Kozan, 1945.

In the 20th century, Ekrem Kuşçu, a primary school teacher in Kadirli, heard about the ruins before visiting it four times and informed Adana[41] Museum Director Ali Rıza Yalgın. When Ali Rıza Yalgın came to Kadirli in 1939 to research the nomadic tribes of the region, he wrote about the existence of the ruins in the newspaper Türksözu[42] on April 15, 1939. Based on the oral information from Kuşcu, he mentioned that the early monuments in the mountains of Kadirli were not transportable. He highlighted the significance of the ruins of Karatepe as particularly important and worth studying. Nevertheless, it was revealed that before Kusçu, an English businessperson living in

[39] Some of them are Hastings F Murphy (1836), E. J. Davis (1876), Bennet (1879- 1882), Rudolf Heberdey- Adolf Wilhelm (1892), Franz Schaffer (1900), Sir Charles Wilson, Léonce Alisan (Çın Çın Kale mentioned as Tehin Tehin Kaleh and Geben Kale) and Charles Texier (Kumkale). See: U. B. Alkım, "Güney-Batı Antitoros Bölgesinde Eski Bir Yol Şebekesi," *Belleten,* 1957, Ankara: Türk Tarih Kurumu: p. 64-65. See also: H. Th. Bossert and Bahadır Alkım, *Karatepe: Kadirli and Its Environments, Second Preliminary Report* (İstanbul: istanbul Üniversitesi, Eski Önasya Kültürlerini Arastirma Enstitüsü Yayinlar 3 , 1947): p.18.

[40] Muhibbe Darga, "The First Years of Hittitology at the University of İstanbul," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World* (İstanbul: YKY, 2001): p. 58.

[41] Kadirli served as a sub-province of Kozan from the Ottoman era through the Republican period until 1926. Subsequently, when Kozan was incorporated into Adana in 1926, Kadirli underwent a similar annexation to Adana (135km away from Kozan). Following the establishment of the province of Osmaniye in 1996, Kadirli was redefined as a district within the newly formed Osmaniye province (40km away from Kozan).

[42] Ali Rıza Yalgın, "Kadirli Türkmenleri," *Türksözü*, April 15, 1939. quoted in Halet Çambel, "The Story of Karatepe-Aslantaş," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World,* (İstanbul: Yapı Kredi Kültür Sanat Yayınları, 2001).

İzmir named Mr. Hadkinson, who was engaged in hunting, was supposed to see the statue (Storm God) when it was still in one piece rising on its pedestal when he passed here during World War I.[43] At the same time, it was toppled from its base and smashed by the treasure hunters as they thought that it contained gold.[44]



Figure 13 Situation of the Storm God (Baal) when it was found, 1947; context of the South Gate and the Storm God, 1958.

The narrow pass on the Akyol, about 500 meters north of Karatepe-Aslantas, called Sakaltutan, was notorious until the 1930s for bandits stopping caravans and travelers by looting them.[45] Smaller-scale outlaws and bandits continued to be present in the forested maquis around the Karatepe mountain range until the 1950s.[46] The fact that the region was unsafe may partly explain why the site has not been visited and brought to public attention before.[47] Following the creation of the Turkish Republic, the state officials felt an urgent need to record and preserve cultural heritage " if anything was to be preserved for future generations." [48] In this context, a state-affiliated magazine,

[43] The information gained from Sir Leonard Wolley who told U.B Alkım. See: C. Leonard Woolley, "Karatepe and the Hittite Hierogylphs," in *History Unearthed* (Ernest Benn , 1963), 140. (;) ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya: Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003), 2.

[44] See: Ibid, 2. See also: Halet Çambel, "The Story of Karatepe-Aslantaş," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World,* (İstanbul: Yapı Kredi Kültür Sanat Yayınları, 2001),122.

[45] H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999), 2.

[46] Ibid.

[47] Ibid.

[48] Some of the arguments about the relationship between nation-building, republican ideals, and archaeology in Turkey should be taken with skepticism as they contain nationalist sentiments. For more information, see: Tuğba Tanyeri-Erdemir, "Archaeology as a Source of National Pride in the Early Years of the Turkish Republic," *Journal of Field Archaeology* 31, no. 4 (2004), 381–93 (;) Can Bilsel, "'Our Anatolia' Organicism and the Making of Humanist Culture in Turkey," *Muqarnas* 24 (2007), 223–42. Brill.

"Ülkü," encouraged village teachers to be sensitive to their environment and discover new heritage places.[49] By filling out the questionnaire organized by the magazine, teachers paid attention to the existence of ruins in the villages where they worked and fulfilled their duty to educate both children and society.[50]




Figure 14 The first pickaxe struck by the excavation team and a laborer, 1946; from left to right: T. H. Bossert, Ekrem Kusçu, Naci Kum and Halet Çambel, 1946.

In light of this information, there has yet to be an academic publication on the Karatepe archaeological site before 1947. As a result, the discovery of Karatepe by archaeologists happened in 1947. In 1945, Prof. Helmuth Theodor Bossert [51] and his assistants, Halet Çambel, Muhibbe Darga, and Nihal Ongunsu, began research for the Department of Ancient Oriental Civilizations at Istanbul University's Faculty of Letters. They aim to collect and record information about ancient Anatolian Civilisations on behalf of Istanbul University. The team was headed to Develi province in Kayseri to research the ancient caravan road, which was believed to belong to the New Hittite Empire, that linked Kayseri with South-Eastern Anatolia and North Syria over the Taurus passes Hanyeri/Gezbel. [52] They were in the Feke district of Adana province of the Çukurova region. Bossert heard a saying about a lion stone "somewhere in the mountainous region east of Kadirli" from the *yörüks*.[53] However,

[49] Zeynep Eres, "Türkiye'nin Arkeolojik Alan Koruma Tarihinde Karatepe Aslantaş'ın Yeri," *Arkeoloji ve Sanat* 158 (2018), 287-288.
[50] Ibid.
[51] (b. 1889) He was one of the founders of ancient Anatolian archaeology and Hittology in Turkey, served as the head of the Chair of Ancient Languages and Cultures of Asia Minor at Istanbul University from 1942 to 1959. For more information, see: Muhibbe Darga, "The First Years of Hittitology at the University of İstanbul," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World* (İstanbul: YKY, 2001), 44-49.
[52] Halet Çambel, "The Story of Karatepe-Aslantaş," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World,* (İstanbul: Yapı Kredi Kültür Sanat Yayınları, 2001), 122.
[53] Ibid, 122.

all the information for the research was collected in that summer semester, and they could not check it as the summer was over, so the matter was postponed to the following year, 1946. Accordingly, one semester later, in February, the same excavation team returned to Adana to continue their research.



Figure 15 Excavation camp at Karatepe, Muhibbe Darga (1945-1947), huğ house at the right.

When Bossert, Çambel, and Adana Museum Director Naci Kum arrived in Kadirli, they could not get information about the lion stone from the local people. However, their search became decisive when Ekrem Kuşçu, who had known the region, revealed that he had seen archaeological ruins. Accordingly, Çambel and Bossert headed to Karatepe accompanied by Ekrem Kuşcu on horseback in 1946, as the site was situated on a heavily forested hilltop named Ayrıca with no road connection and a lack of transportation.[54] As a result, Çambel and Bossert discovered Karatepe in 1946, and in 1947, excavations[55] were carried out under the direction of Helmuth Theodor Bossert.[56] After the excavations, Karatepe became a significant place in the field of

[54] C. W. Ceram, *Tanrıların Vatanı Anadolu / The Secret of the Hittites: The Discovery of an Ancient Empire* 7th ed. (İstanbul: Remzi Kitapevi, 1992), 147-148.
[55] The Turkish Historical Society funded the first excavation; the rest of the funds were provided by the Ministry of Education, the General Directorate of Antiquities and Museums, and the Faculty of Letters of Istanbul University.
[56] For the preliminary report in the spring of 1947, see: H. T. Bossert and Çambel H., "Karatepe: Yeni Bir Eti Harabesi, Karatepe: A Preliminary Report on a New Hittite Site" (İstanbul: Üniversite Basımevi, 1946). ; H. Th. Bossert and Bahadır Alkım, *Karatepe: Kadirli and Its Environments, Second Preliminary Report* (İstanbul: İstanbul Üniversitesi, Eski Önasya Kültürlerini Arastirma Enstitüsü

archeology due to the inscriptions. They were the longest bilingual texts of Hittite hieroglyphics to date, which was decoded in 1951, [57] resembling the famous Rosetta Stone[58]. When the Hittite alphabet was deciphered, the inscriptions at Boğazköy were read, revealing that the ancient city there was Hattusas, the capital of the Hittites. In this manner, Bossert and his student Franz Xaver Steinherr played a significant role in deciphering the Luwian hieroglyphs and realizing that the inscriptions were bilingual.[59] The 1947-1952 excavations brought Karatepe to the scientific world's attention, and the team's work after discovery continued to highlight its significance.

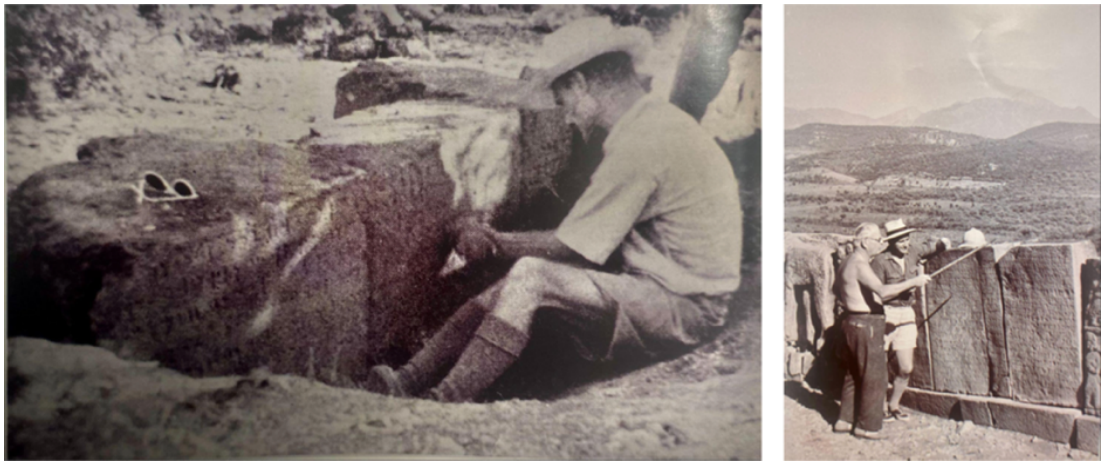


Figure 16 Cleaning the blocks with the hieroglyphic inscription at Karatepe; Th. Bossert explaining the inscription to C. W. Ceram (real name: Kurt Wilhelm Marek).

Additionally, the remains of the architectural structure, bilingual inscriptions, and reliefs make it an exceptional site as they largely remained intact and some of them

Yayınları 3, 1947), 1–40. H. T. Bossert et al., "Karatepe Kazıları: (Birinci Ön-Rapor) / Die Ausgrabungen Auf Dem Karatepe: (Erster Vorlericht)" (Ankara: Türk Tarih Kurumu , 1950).

[57] For more information about the bilingual inscriptions, see: H. Çambel, W. Röllig, and J. D. Hawkins, *Corpus of Hieroglyphic Luwian Inscriptions Volume 2: Karatepe-Aslantaş*, *Corpus of Hieroglyphic Luwian Description* (Berlin: De Gruyter , 1999). For more about the internal organization and the thematic unity of the orthostats are presented in the order in which they were placed and found see: ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya : Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003): 13-40.

[58] The same text is inscribed in two languages (Egyptian, Greek) and three writing systems. (hieroglyphics, demotic script, and Greek alphabet) scholars used the Greek portion, which they could already read, to decipher the Egyptian hieroglyph writing.

[59] For more information see: Muhibbe Darga, "The First Years of Hittitology at the University of İstanbul," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World* (İstanbul: YKY, 2001): 60.

were unaltered from their original location.[60] The discovery of the Hittite citadel and the bilingual character of the inscriptions uncovered by the excavations (1947-1952) has led to new results and conclusions in studying the language and history of ancient Anatolia. [61]



FOUND AT LAST: A BI-LINGUAL KEY TO THE PREVIOUSLY UNDECIPHERABLE HITTITE HIEROGLYPHIC INSCRIPTIONS.

By PROFESSOR H. TH. BOSSERT,

Director of the Department for Near-Eastern Studies, at the University of Istanbul.

A DISCOVERY WHICH CAN BE COMPARED TO THAT OF THE ROSETTA STONE

İKTİBASLAR

Hitit hiyeroglifleri nihayet çözüldü

Yazan:

Prof. H. Th. BOSSERT

Meşhur İngiliz seyyahı Burckhardt 1812 de Şimali Suriyede Hama şehrinde ilk Hitit Hiyeroglif yazısını bulmuştu. Bu yazı 1822 de negredildi, ondan az sonra da aynı resim - yazı nevinden daha bir çok kitabeler bulundu. Öyle ki, 1874 te İngiliz âlimlerinden Wright bu kitâbelerin Hitit yazısı olduğunu

lunduğunu gösterdi. Bu suretle uzun zamandanberi aranılan şeyi bulmuş oluyorduk: Bir duvardaki Hitit Hiyerogliflerin karşısında eski Finike yazısını okumak ve tercüme etmek kabil olduğuna göre, ilk defa Hitit Hiyeroglifini çözmek mümkün oluyordu. Bundan başka, kitabelerin pek uzun oluşu da Hi

bir Kral heykeli bulduk ki üze-

Figure 17 Headline from The Illustrated London News, May 14, 1949; Headline entitled 'Hittite hieroglyphs decoded at last' in national newspaper Cumhuriyet.



Figure 18 Carrying provisions to Karatepe Aslantas excavation from Ceyhan, 1947; The post of the excavation team leaving the Karatepe site to pick up the post in the nearest town, Kadirli, which was five hours away.

[60] The site is proposed for World Heritage inclusion due to its well-preserved bilingual inscriptions and reliefs. Additionally, it is recognized for pioneering conservation strategies implemented for their in situ protection. In 14 April 2020, it was included to the UNESCO Temporary World Heritage List.UNESCO World Heritage Centre, "Karatepe-Aslantaş Archaeological Site," UNESCO World Heritage Centre, 2020, https://whc.unesco.org/en/tentativelists/6470/.

[61] For more information about the brief history of Hittte Civilization and Hittiology, see: Eric Jean, "Chronicle of a Renaissance: The Hittite Civilization," in *From Boğazköy to Karatepe, Hittitology and the Discovery of the Hittite World*, ed. Fatma Canpolat (İstanbul: Yapı Kredi Kültür Sanat Yayınları, 2006), 148–89.

2.3. Interventions

The interventions at Karatepe spanned more than 60 years and encompassed a multitude of actors and activities. Considering this long period, the interventions at the site will be mentioned, to provide a basis for understanding the transformations of this archaeological site towards becoming a "place."

The transformation process of the Karatepe site can be viewed in four phases: the discovery of the site, the conservation of the archaeological remains, the construction of the open-air museum, and the cultural/regional interventions. Rehabilitating the remains, holistic approaches, inclusivity, and ethnographic studies regarding the locals and region will be emphasized, rendering the Karatepe open-air museum an agent for social progress and place-making.[62] Turning back to the transformation phases, the discovery (1947-48) and excavations under the direction of Prof. Dr. Helmuth Theodor Bossert, a member of the Faculty of Literature of Istanbul University (1946-1951), were already mentioned.[63] This process revealed the archaeological and scientific significance of Karatepe and the bilingual inscriptions. Then, the prevailing archaeological practice was transporting small finds and building elements to museums and leaving unidentifiable fragments at the site. Therefore, the first suggestion was to move the orthostats to a museum,[64] which was almost impossible due to the physical conditions of Karatepe,[65] as there was no possibility of transportation from Karatepe to Kadirli or from Ceyhan to Kadirli. Accordingly, Bossert officially ended the excavations to move on to Misis (ancient Mopsuhestia, which was thought to be the potential capital of the Hittite), so the team was divided

[62] For the virtual tour of the Karatepe - Aslantaş Open Air Museum, see: Osmaniye İl Kültür ve Turizm Müdürlüğü, "Karatepe - Aslantaş Açıkhava Müzesi ve Milli Parkı," sanaltur.osmaniyekulturturizm.gov.tr, accessed January 4, 2024, http://sanaltur.osmaniyekulturturizm.gov.tr/aslantas/.

[63] See: pages 16-23 in this thesis.

[64] Ankara Museum, Halkevi (Peoples House, which was closed and used as municipality building in Adana), the late roman basilica of Alacami in Kadirli, or the Girls High School in Adana was considered. However, there was insufficient museum space to display monumental Hittite artifacts and constructing a road in the immediate future did not seem possible. See: Halet Çambel, "The Story of Karatepe-Aslantaş," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World,* (İstanbul: Yapı Kredi Kültür Sanat Yayınları, 2001), 134 - 136.

[65] Located on the top of the distant hill (Ayrıca) without any basic facilities in an isolated area that is away from the settlements, and the transportation to the closest town is by horse (the closest village is 20 mins walk and it takes 5 hours by horse from the site to the Kadirli province).

except Çambel and U. Bahadır Alkım, who worked on Karatepe for several more years before he moved on to excavate other sites.[66] The general attitude of the group was explained by Çambel:

> Restoration is the work of the general directorate of antiquities and museums, not universities, and no one wanted to go out of the natural course of academic life for such a study that would last for years in the unfavorable physical conditions of Karatepe and whose final destination was uncertain.[67]

Çambel described dealing with the problem of restoring and protecting monuments, over 45 percent of which were missing, as a 'Sisyphean task' for which she felt responsible.[68] This characterization is described as an overarching attempt to regain the integrity of the place by identifying and combining all the amorphous blocks and missing elements rather than assembling small pieces bearing text or sculptural signs.[69]

Furthermore, she emphasized that in addition to the bilingual inscriptions, the orthostats embellishing the fortress's entrance gate are also of great importance as a part of a whole because they present various information about the context, such as arrangement, depictions of the scenes, technique, understanding, and style. In this sense, Halet Çambels' vision was that excavation is not enough without conservation.

> So, if the artifacts could not be saved immediately, in one way or another, it would perhaps be best to return them to the site as they were dug and leave them to their fate to await generations with more favorable conditions and opportunities that can get them out again in the future and save them at the same time. The job is not finished with digging or excavating, not only with uncovering the underground historical treasures, but the main reason is to preserve and maintain them and provide them promptly. [70]

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[66] See the preface in H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999).

[67] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002): 127.

[68] See the preface in H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999).

[69] This effort was for both publication purposes and re-establishing the historical monument's integrity. Ibid.

[70] Translated by the author: See: Halet Çambel, "Karatepe Restorasyon Çalışmaları : (1952-1953), Restoration Activities at Karatepe : (1952-1953)," *Türk Arkeoloji Dergisi* 6, no. 2 (1954), 25.

As a result, Çambel undertook the management of conservation works within the scope of the Karatepe excavations by the Turkish Directorate General of Antiquities and Museums.[71] What is not common in this period is to handle this conservation process in situ, while Çambel argued that the artifacts should be protected in the area. In that sense, the conservation works were initiated with the concern that the fragments and orthostats at Karatepe would lose meaning by being detached from their context or that the unidentified fragments left in the open air would be damaged and destroyed. Her way of approaching heritage management is defined as a search for the most realistic way to ensure that what can be transmitted from the past to the present can also exist in the future through in situ conservation as they were combined the ruins following their original form.[72] This approach is based on the principle that cultural assets are not objects detached from society and that a realistic solution can be achieved through a holistic approach and planning, as she claims:

> Regardless of their aesthetic qualities, the separation of the individual pieces from the other elements that make up the whole, whether by exhibiting in anonymous places and environments that do not belong to them or transferring them to other museums, will cause the piece to lose its meaning, the values it represents, and its originality…. By finding their place and putting them back in place, the fragmented and integrated works gained a very different meaning and value than being exhibited in a foreign and artificial place, as they found their natural and historical place. [73]

This principle[74] might be seen as an ordinary approach today as it has become common practice. However, Halet Çambel implemented and followed this approach as early as the 1950s as she took an unconventional turn. On the other hand, it is clear that Çambel was not opposed to relocating the artifacts to a museum; she indicates that the only

[71] In 1952, the General Directorate, Istanbul University, the Turkish Historical Society and the Central Restoration Institute of Rome, in partnership with the General Directorate, initiated restoration works at the archaeological site of Karatepe Aslantaş under the initiative of Çambel. For information on the process of initiating conservation projects at Karatepe Aslantaş, see: Çambel 1956; Ateşoğlulları 2002; Çambel and Özyar 2003.

[72] See: Anonim, "Kültürel Mirasta Halet Çambel Açılımı: Geçmişe Gelecek Yaratmak"," *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi 8:* 8 (2010), 137.

[73] Ibid.

[74] This statement of Çambel regarded as a manifesto by considering its emphasis on in situ conservation which has been claimed ten years before the international (1964) Venice Charter, that sets an international framework for conservation. See: Mustafa Sayan, "Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019), 37.

possible way to conserve them is to keep them in situ after considering all of the conditions. It is evident Çambel has ideals based on her knowledge and worldview, and there is also a reality that comes from the site (the landscape) and the archaeological properties that create the problem of relocation.[75] Another issue at that time was that there was no conservation expertise in Turkey, nor was there any trained conservator. Hence, the problem of rehabilitating and conserving the basalt artifacts emerged.[76] Accordingly, in 1952, Çambel told the restoration problem at Karatepe to Cesare Brandi, who was the director of the Central Restoration Institute in Rome, and the needed support was provided by Cesare Brandi, the founder of the internationally known Central Institute of Restoration.[77] From 1952 to 1956, under the collaboration of the ICR in Rome methods to conserve the basalt orthostats were carried out with the direction of Cesare Brandi. [78] One of the aspects that made Karatepe significant was inclusivity regarding the locals. In addition to the network of Çambel, the workforce provided by the villagers during the conservation effort is undeniable. Locals and authorities worked together to collect and combine the main materials of the Hittite artifacts, which were scattered across the area.[79] All the villages around the Ceyhan River were requested to bring the "black stones" they had found with a public announcement. Therefore, the basalt fragments were recovered throughout the years.[80]

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[75] Since the artifacts, numbering more than a hundred, weigh at least half a tonne to a tonne each, could only be transported by crane trucks, but they did not want to cause further damage to the artifacts because the mountain roads were old and the ground was uneven. See: H Çambel, "Karatepe Restorasyon Çalışmaları: (1952-1953), Restoration Activities at Karatepe : (1952-1953)," *Türk Arkeoloji Dergisi* 6, no. 2 (1954), 26, 31.

[76] The orthostats, which were preserved in the areas where the collapsed mudbrick superstructure of the castle collapsed or under the soil, started to deteriorate due to the open air conditions after the excavation. For more see: Halet Çambel and Aslı Özyar, "Herkunft Des Basalts," in *Karatepe Aslantaş: Azatiwataya: Die Bildwerke* (Mainz am Rhein: Philipp von Zabern, 2003).

[77] Brandi's Theory of Restoration provides foundational insights into the philosophy and methodology behind restoring artworks, highlighting the crucial need to uphold their historical and ' aesthetic authenticity' in the restoration process. See: Cesare Brandi and Giuseppe Basile, *Theory of Restoration* (Roma: Istituto Centrale per il Restauro ; Firenze, 2005).

[78] For the chronological assessment of the basalt restorations in the Karatepe Open-air Museum with a conservation perspective in relation to the documents found in ICR. In addition, the bureaucratic and social dimensions of conservation activities addressed in certain sections. See: Mustafa Sayan, "Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019).

[79] Mehmet Özdoğan, " Halet Çambel: 27 Augustus 1916 - 12 January 2014, " in *Proceedings of the American Philosophical Society 161.* (American Philosophical Society, 2019), 278.

[80] The destruction of the citadel was thought to have been during the Assyrian invasion; erosion of the rubble of the collapsed mudbrick superstructure and the effects of weather conditions had caused at least half of the artifacts to be fractured, scattered, rolled down the slopes, and buried under the soil. The initial efforts of experts and restorers from the Central Institute for Restoration in Rome in the

Starting in 1953, during the restoration process, the monumental entrances of the Azatiwataya border fortress have become more recognizable by the restored orthostats and the reconstructed walls.[81]



Figure 19 Workers in Karatepe with experts from ICR under the permanent shelter; locals with an integrated orthostat, 1953.



Figure 20 The ramp providing access to the south gate of the fortress was uncovered by cleaning the stones from the fortress walls due to heavy rains in Karatepe.

1950s involved the finding and collecting of these artifacts. However, ongoing research revealed new fragments, resulting in a prolonged restoration process before the final publications could be completed after the dam's construction in 1987, the situation at the archaeological site was concluded with the found fragments, albeit incomplete. See: Halet Çambel et al., "Karapete-Aslantaş ve Domuztepe 1988 Yılı Çalışmaları," *Höyük, Türk Tarih Kurumu* 1, no. 1309-8780 (1988): 44.

[81] For the drawing of the distribution of the reconstructions made in the Karatepe-Aslantas inner city wall system according to the years 1950-2001 see: Mustafa Sayan, "Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019): 120.

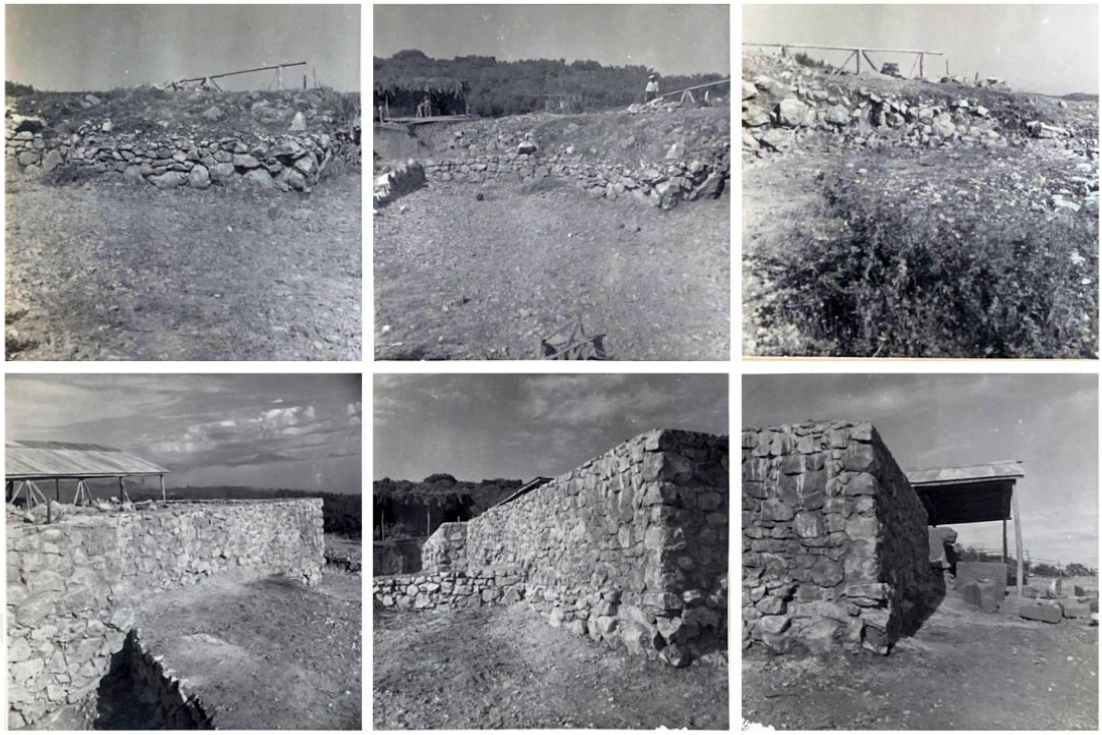


Figure 21 Before and after photos of the North Gate showing the reconstruction phases in 1953.

2.3.1. The Temporary Eaves

Following the transformation of Karatepe, the replaced basalt artifacts started to deteriorate due to the weather conditions.[82] During this period, a temporary roof was constructed to protect the deteriorating basalt artifacts exposed to the weather conditions. The roof comprised corrugated iron sheets supported by a wooden structure crafted from local timber [83] The required funds were collected from the local rice producers with the connection established by the Kadirli district governor, the chairman of the Rice Commission (Çeltik Komisyonu). [84] Çambel described these roofs as 'dark and ugly,' yet they provided the protection under which work could continue.[85]

[82] H Çambel, "Karatepe Restorasyon Çalışmaları : (1952-1953), Restoration Activities at Karatepe : (1952-1953)," *Türk Arkeoloji Dergisi* 6, no. 2 (1954), 24.
[83] See: H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999), 4.
[84] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002), 129.
[85] Halet Çambel and Aslı Özyar, "Herkunft Des Basalts," in *Karatepe Aslantaş: Azatiwataya : Die Bildwerke* (Mainz am Rhein: Philipp von Zabern, 2003), 53.

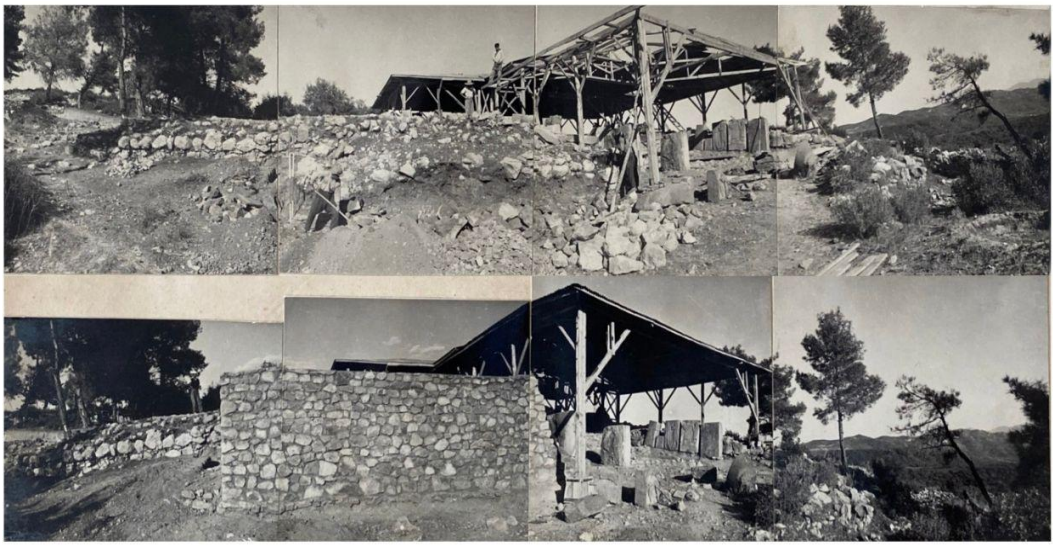


Figure 22 South Gate during the construction of the walls and temporary roofs, 1954.



Figure 23 General view of the temporal roof, with the front and rear towers of the South Gate; Temporal roof of North Gate.



Figure 24 Front row from left to right, excavation worker Sefer Aga, U. Bahadır Alkım Nail Çakırhan, Halet Çambel, Ulla Johansen, watchperson Cin Hasan, standing left to right Refik Duru, center Italian restorer Zorzetto, technician Fehim Zeybek, Yakup Çetin.

When Brandi came to Karatepe in 1953, he emphasized the need to construct a concrete roof as he claimed the restoration would be useless if the ruins were not protected from climatic effects.[86] In that sense, a project was requested from the General Directorate of Antiquities and Museums. Since the permanent project proposed by the Directorate resembled a primary school building with a saddle roof, four walls, barn doors, and windows, Cesare Brandi assigned Franco Minissi, a well-known conservationist, to draw a conceptual preliminary project[87] for Karatepe in line with the principles set by Cesare Brandi in 1953.[88] Accordingly, he determined the directions for the roof to protect the artifacts:

> Protective roofs should under no circumstances imitate the old, for example, mud-brick structures. It should be contemporary and distinguish itself from the ancient remains. It should not be so dominant as to overshadow these remains but nice enough to be underneath. At the same time, it should be open from all sides to allow one to watch through the natural landscape. They should appear light and flat, like sails spread over door structures, in the form of roofs set on thin pillars." [89]

The preliminary proposal of Minissi, including steel reinforcement and prefabricated[90] concrete panels, was not technically feasible at the time and under the circumstances.[91] This stemmed primarily from identified architectural deficiencies and various implementation challenges, such as the perforated precast concrete roof slab in the North Gate project not allowing sunlight to pass through evenly by creating a series of

[86] H Çambel, "Karatepe Restorasyon Çalışmaları : (1952-1953), Restoration Activities at Karatepe : (1952-1953)," *Türk Arkeoloji Dergisi* 6, no. 2 (1954), 129.
[87] For more information see: Halet Çambel, "Das Freilichtmuseum von Karatepe-Aslantaş," *Istanbuler Mitteilungen 43*, 1993.
[88] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002), 129, 130.
[89] Halet Çambel, "Das Freilichtmuseum von Karatepe-Aslantaş," *Istanbuler Mitteilungen*, no. 43 (1995): p. 502. ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya : Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003), 54.
[90] During the 1960s, the initiatives of rapid industrialization facilitated the establishment and development of a construction materials industry that did not require advanced technology. In this context, examples of public and private sector initiatives that introduced traditional or new materials into the construction field are mentioned, such as the Çayırova Glass Factories established in 1961 for glass production and examples like Ytong aerated concrete, which began production in 1963— In addition to all these, prefabricated construction technology only entered this sector in the 1970s. See: Afife Batur, "Cumhuriyet Döneminde Türk Mimarlığı," in *Cumhuriyet Dönemi Türkiye Ansiklopedisi 5. Cilt* (İstanbul: İletişim, 1983), 1406.
[91] Çambel, H., "Karatepe-Aslantaş Açık Hava Müzesi: Çok Yönlü Bir Proje.," *Türkiye Bilimler Akademisi Kültür Envanteri Dergisi* 8 (2007), 132.

sharp shadows on the ruins, which are visible in the 3D image of the North Eaves.[92] Another concern was that the suggestion for the South Gate included leaving corridor areas between the orthostats, creating voids.[93] Due to the structure of the elevation differences in the gate floors, there was a concern that rainwater might cause a drainage problem by dragging the soil on the ground.[94] In light of these constraints, a revised approach was considered to address the structural inadequacies and practical limitations encountered in the initial proposal.[95]

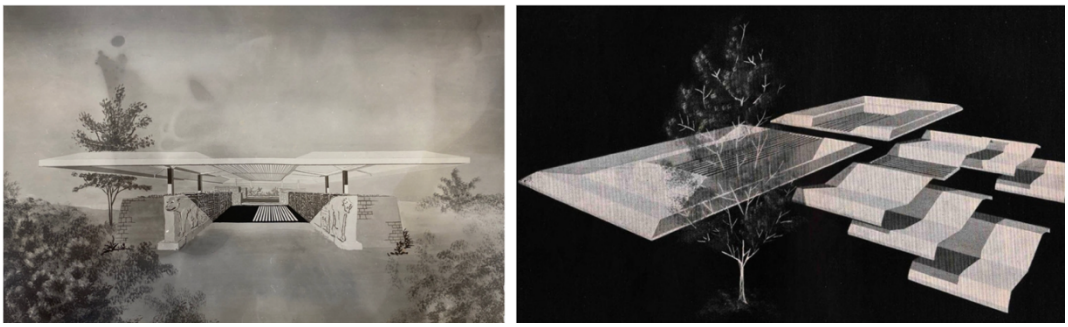


Figure 25 3D conceptual project of the North eaves; 3D conceptual project of the South Gate eaves from prefabricated panels by Franco Minissi.

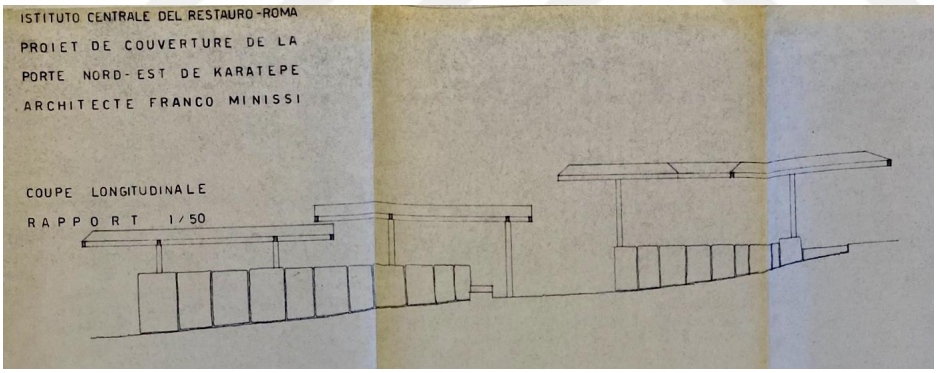


Figure 26 1/50 scaled preliminary project of Franco Minissi's protective roofs for the South.

[92] ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya: Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003), 54.
[93] U. Tanyeli and A. Yücel, *Turgut Cansever: Düşünce Adamı ve Mimar*, 1st ed. (İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi ve Garanti Galeri, 2007).
[94] For more information about the assessments and technical procedures about the repairements of drainage problem in 1998 See:Mustafa Sayan, "Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019): p. 186-190. For the construction techniques, materials and general design features see: Ibid, 176-185.
[95] ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya: Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003), 54.

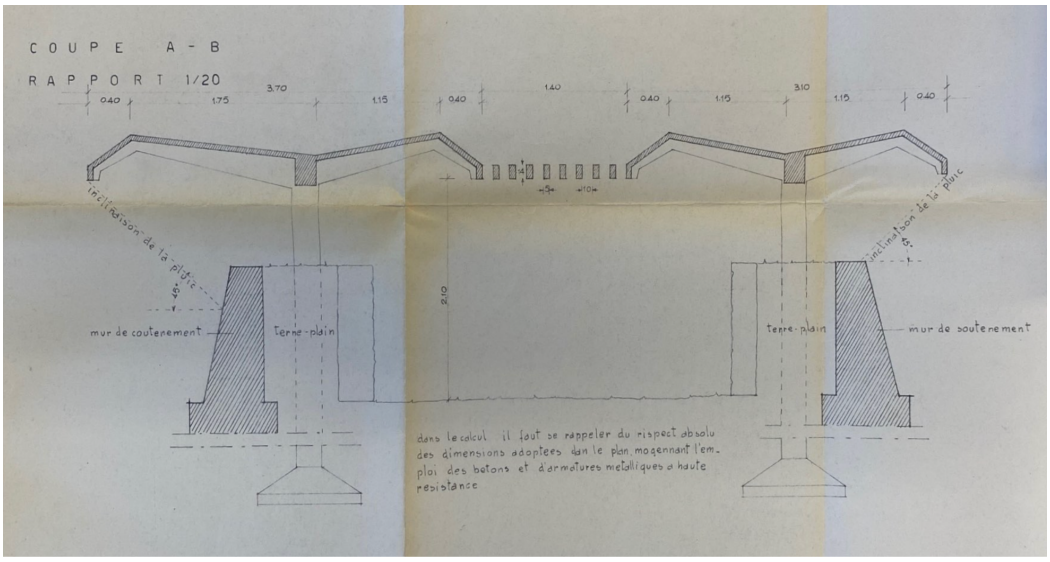


Figure 27 1/20 section of Franco Minissi's protective roofs.

2.3.2. Turgut Cansever and Permanenet Eaves

Since Minissi drew the preliminary draft project (1/50 scale plan) without visiting the site, Çambel sought the opinion of the Turkish architect Turgut Cansever[96] to consider the project's implementation with topography and its relation to the ruins.[97] Engineer Vural Cinemre, an assistant at Istanbul Technical University back then, took on managing the statics of Cansever's project. [98] Furthermore, Çambel consulted and received opinions from many international experts[99] on Cansever's sketches and Minissi's preliminary project. Considering that the eaves were shaped based on the underlying data of the site, there was a necessity to revise Minissi's project due to the alteration in the elevation of the terrain at the entrance of the South Gate.[100] In this context, the implementation project designed by Turgut Cansever is compared with

[96] He is one of the leading figures of Turkish architecture in the Republican period his theoretical discourses who has won the Aga Khan for Architecture award three times. Turgut Cansever, *Şehir ve Mimarî Üzerine Düşünceler* (İstanbul: Ağaç Yayıncılık, 1992), 1–286 (;) Turgut Cansever, *Thoughts and Architecture* (Ankara: Türk Tarih Kurumu Basımevi, 1979).
[97] ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya : Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003), 54.
[98] The assignment was given by Mustafa İnan, faculty member in The Construction Department at Istanbul University the husband of archaeologist Jale İnan. See: Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002), 30.
[99] U. Tanyeli and YücelA. , *Turgut Cansever: Düşünce Adamı ve Mimar*, 1st ed. (İstanbul: Osmanlı Bankası Arşiv ve Araşırma Merkezi ve Garanti Galeri, 2007), 162.
[100] For information see: Mustafa Sayan,"Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019), 169-173.

Minissi's project, addressing the differences in the cross-sectional drawings to the change of the level differences.[101]



Figure 28 Eaves of the North Gate.



Figure 29 Storm God in South Gate and the Eaves.

In Cansever's project, the eaves with triangular parapets[102] were constructed by following the footprint of the fortress, adding a layer to the heritage-making process as the structure itself gives a monumental expression. The eaves were integrated with the site by following the geometric irregularities of the underlying castle, emphasizing the relationship with the existing context while resting on slender pilotis. The walls of the fortress have geometric 'anomalies,' and the eave 'lacks orthogonality,' which was intentional, as it follows the remains' planimetry.[103] Thus, this attempt followed Brandi's principles and did not overshadow the ruins by adapting to the site.[104] To balance the asymmetrical vertical load distribution of the eaves extending outwards,

[101] Ibid.
[102] U. Tanyeli and A. Yücel, *Turgut Cansever: Düşünce Adamı ve Mimar*, 1st ed. (İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi ve Garanti Galeri, 2007), 23.
[103] Ibid. 162.
[104] U. Tanyeli and YücelA. , *Turgut Cansever: Düşünce Adamı ve Mimar*, 1st ed. (İstanbul: Osmanlı Bankası Arşiv ve Araşırma Merkezi ve Garanti Galeri, 2007), 164.

the middle overhangings are suspended on the inner surfaces of the columns.[105] The overhanging[106] in between the exposed concrete eaves are made of steel construction, with wooden slats and glass, which enables homogeneous light while preventing rain.

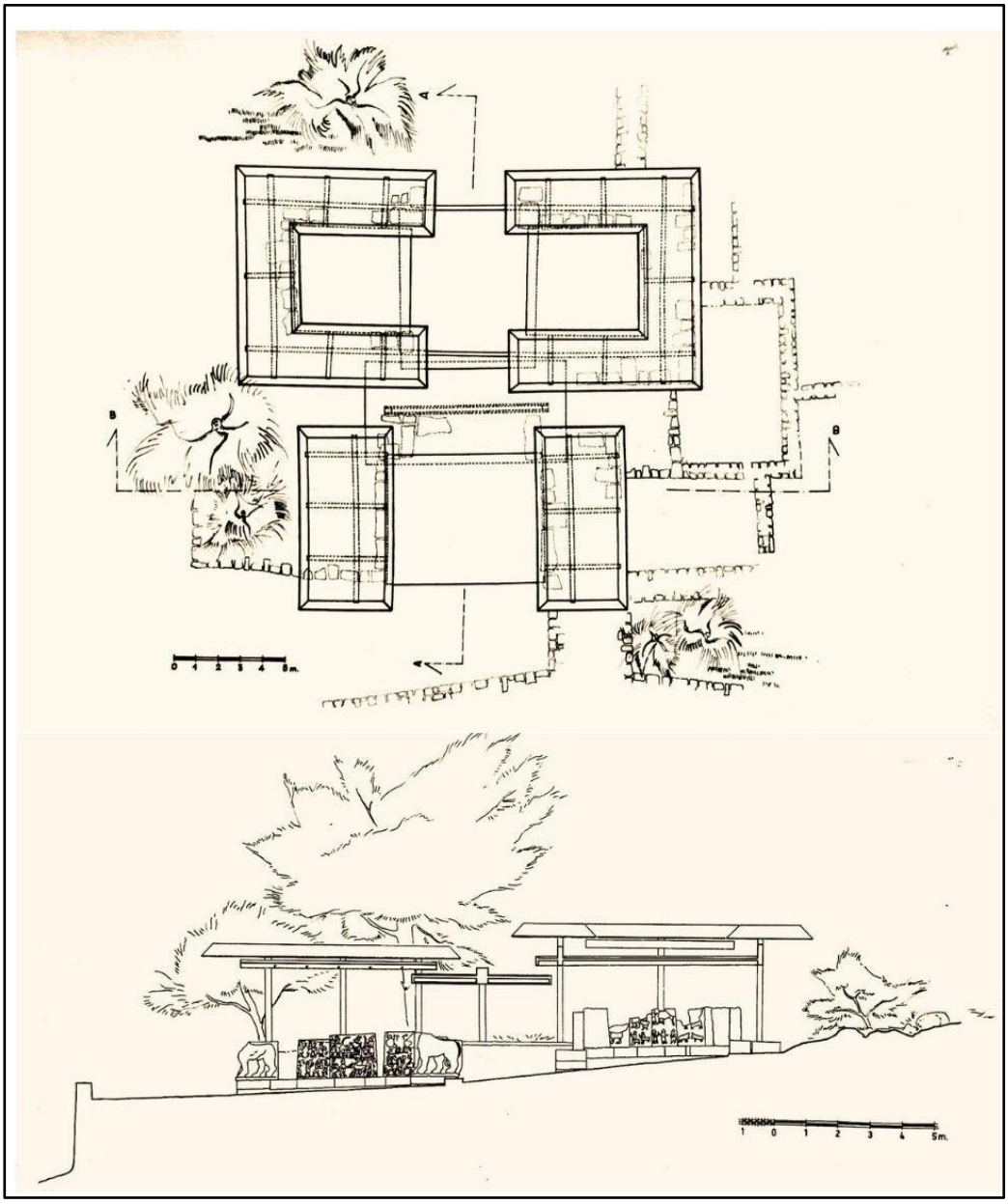


Figure 30 Turgut Cansever's 1/50 scaled plan and section for the South Gate walls of the fortress.

[105] Nevzat Sayın, "Karatepe'de Zaman," *BETONART*, 2005, 30.
[106] For more information about the construction technique, material and general design features see: Mustafa Sayan, "Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019),176-185.

In parallel to the eaves of Karatepe, there was a need for an excavation house designed by Cansever and constructed with the eaves in 1961 by Çakırhan. The considerations for the location within the site to construct the excavation house were described by Cansever as follows: ' It needs to be sufficiently distant from the eaves, yet perhaps it should also acknowledge their presence. It should not be the first structure perceived before the eaves, but it should be recognizable.'[107] Accordingly, the excavation house is situated on the edge of a steep slope beyond the eaves, where there is no visual connection with the eaves.



Figure 31 Excavation house.

The reinforced concrete structure of the excavation house consists of three cube-like structures connected by corridors, elevated on pillars (pilotis) following the terraced terrain, creating varying elevations above the ground. The vertical window and door openings are covered with timber sunshades resembling a continuation of the steel-glass-wood overhangings used in the eaves. The left volume is the working chamber, which includes a small library. Facing the working chamber on the right side of the corridor is a room twice its size for the head of the excavation team. 3rd mass was used as a guest house containing living quarters (for eight people), including bedrooms, a kitchen, bathrooms, a common area, and storage rooms for the ruins that could be moved or gathered. The excavation house was used during the excavation period lasting approximately 50 years and turned into a museum in 2009.[108] Atilla Yücel

[107] U. Tanyeli and A. Yücel, Turgut Cansever: Düşünce Adamı ve Mimar, 1st ed. (İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi ve Garanti Galeri, 2007), 164.

[108] Halet Çambel's study room and the library of the excavation house have been preserved. While two bedrooms remain intact, the other two bedrooms were used as exhibition rooms to present the construction process of the eaves, the excavation house, and the progress of archaeological works through informative panels. The closed excavation house museum only accepts visitors under special circumstances. (taken from the exhibition panels in the excavation house.)

attributes the structures' floating appearance, where each column is situated on a different level, to the presence of terrain and belonging to the place. The tectonic language[109] of the structure is attributed to the pillars that lightly touch the ground.

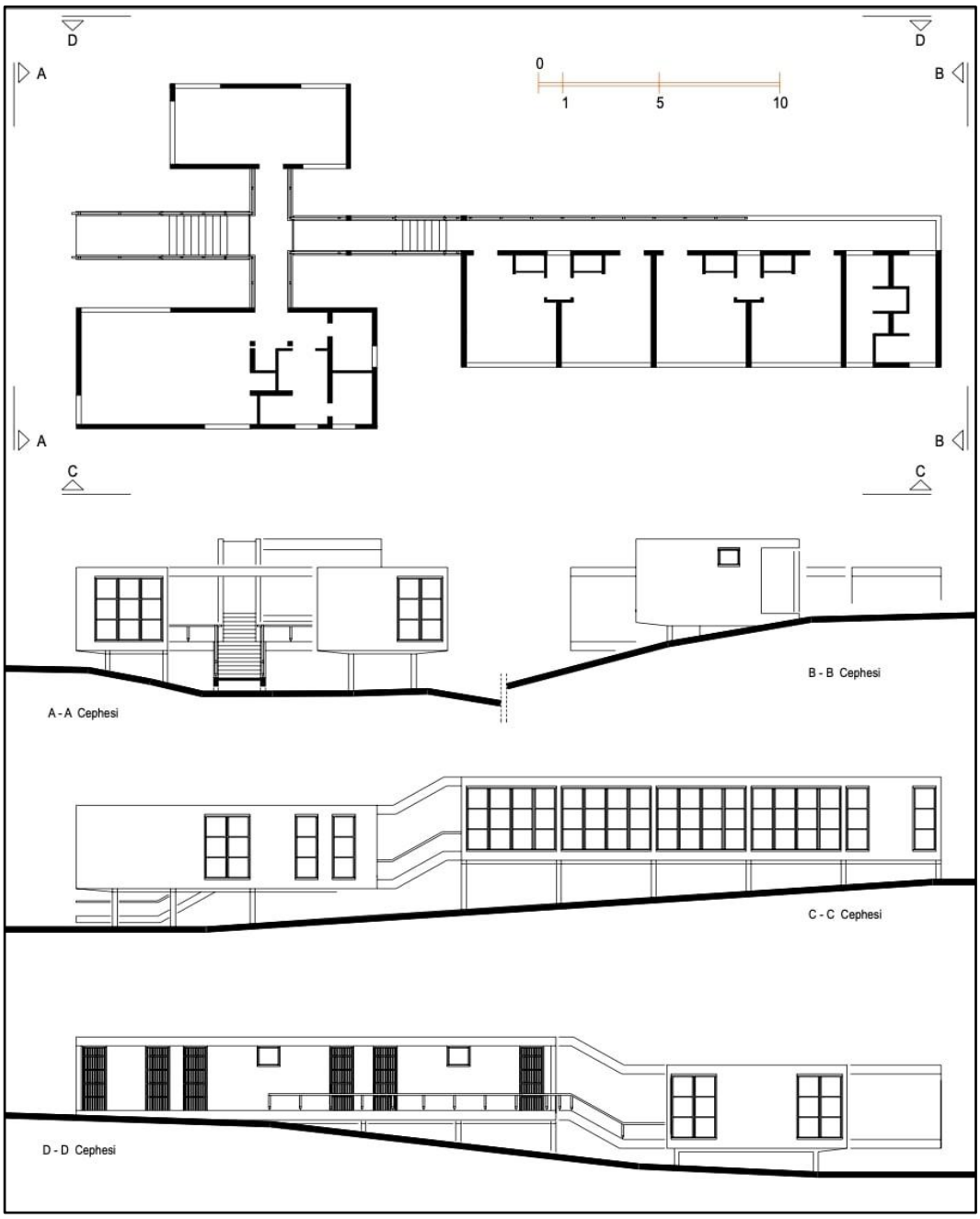


Figure 32 Drawings of the excavation house by Cansever.

[109] Cansever's approach in his later buildings also reveals the tectonic character of the building; in other words, the meanings that the elements that make up the building express within themselves become meaningful in the whole of the building and give the building a character.

The cube masses that do not exceed the height of the trees, while moving with the terrain, avoid the static appearance and adapt to the place by creating a dynamic presence. Yücel's comment points out that the structure of the excavation house is not limited to a particular cultural or stylistic identity. On the contrary, it establishes a unity with the environment within the framework of the conditions of the site by giving a grounded feeling.[110] Nevzat Sayın states that the prisms create their own internal spaces, and with the help of the topography and the gaps between them and each other, they also create spaces around them and in between them, transforming the voids into a space.[111] These comments emphasize the connections between the context and the site, portraying an attempt to pursue a meaningful relationship to create a place as an architecture, avoiding 'placelessness.' Leveling an uneven topography to create a flat site is a technocratic action aiming for 'absolute placelessness,' whereas transforming the same site into terraces to accommodate a stepped building involves actively "cultivating" the land.[112] This juxtaposition relates to placemaking, where integrating the eaves with the existing landscape and the fortress goes beyond mere construction. Placemaking involves creating environments with a sense of identity, purpose, and connection to the surroundings, fostering a meaningful relationship between architecture and the natural context. In this context of the excavation house and the eaves, the terracing of the eaves not only adapts to the land but contributes to creating a sense of place by adapting the site's character and reinforcing a connection with its environment where in the excavation house, the same situation was achieved through elevating the cubical volumes to fit it into the site by following the sloped topography. Accordingly, both structures intentionally and effectively adhere to their site and location. They are the initial examples of exposed concrete architecture used in Turkey's history of modern architecture.[113]

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[110] Ibid.

[111] Nevzat Sayın, "Karatepe'de Zaman," *BETONART*, 2005, 28.

[112] Frampton uses this explanation for the critical regionalism approach in relation to culture nature and tectonic form, which I adopted it to express the configuration of the eaves. See: Kenneth Frampton, "Toward a Critical Regionalism: Six Points for an Architecture of Resistance," in *Postmodern Culture*, ed. Hal Foster (Routledge, 1985), 16.

[113] The Excavation House, was officially registered for preservation as animmovable cultural heritage by the Adana Cultural Heritage Conservation Board in March 2009. The fact that the eaves were not included in the scope of the decision was criticised and it was noted that the architectural integrity of the work was not taken into consideration. (information taken from the exhibition boards in the excavation house, now used as closed museum.)

2.3.3. Nail Çakırhan and Construction of the Eaves

In 1957, Ibrahim Süzen, the contractor in charge of the concrete casting process, left the area due to the challenging conditions. Due to the unavailability of an architect to proceed with the construction, Emrullah Altay, the Director of Public Works in Adana, offered Çambel's partner, Nail Çakırhan, to undertake the task without charge, with the condition of occasional supervision. [114] During that period, Çakırhan, a poet and journalist lacking any prior experience or knowledge about construction, was there to participate in the restoration process of basalt fragments.[115] However, Çakırhan completed the concrete casting construction with the information he learned from Cansever on-site and the books, as it had never been implemented before in Turkey.[116] During this process, Çambel supplied the materials, and Çakırhan stayed in Karatepe for five years and supervised every implementation stage.[117]

As a result, one of the initial successful applications of exposed concrete in Turkey, which was constructed by a 'non-architect 'in a mountainous site where locals carried cans of water from the Ceyhan River to the top of the Karatepe hill on the back of a horse to be used in the construction because there were no roads or water supply.[118]

Çakırhan's journey of being a contractor and then a self-made Aga Khan Awarded architect starts with the Karatepe excavations, where he constructed the eaves and the excavation house between 1957 and 1961. Cansever emphasized that Çakırhan worked with great care to achieve such accuracy in the construction of the eaves.[119] Due to his precision in not allowing any deviation in millimeters, he started to be known as 'Milim Nail'.[120]

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[114] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002): p. 131.
[115] Anonim, *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 17.
[116] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002): p. 131
[117] Ibid.
[118] Anonymous, "Halet Çambel ve Nail Çakırhan Arkeoloji, Geleneksel Mimarlık ve Tarih Uygar Merkezi Arşivi," in *Bavullardan Kataloglara — Boğaziçi Arşivleri'ne Doğru*, ed. Cengiz Kırlı and Nurçin İleri, 1110th ed. (İstanbul: Boğaziçi University, 2015), 231.
[119] Ibid.
[120] Ibid.

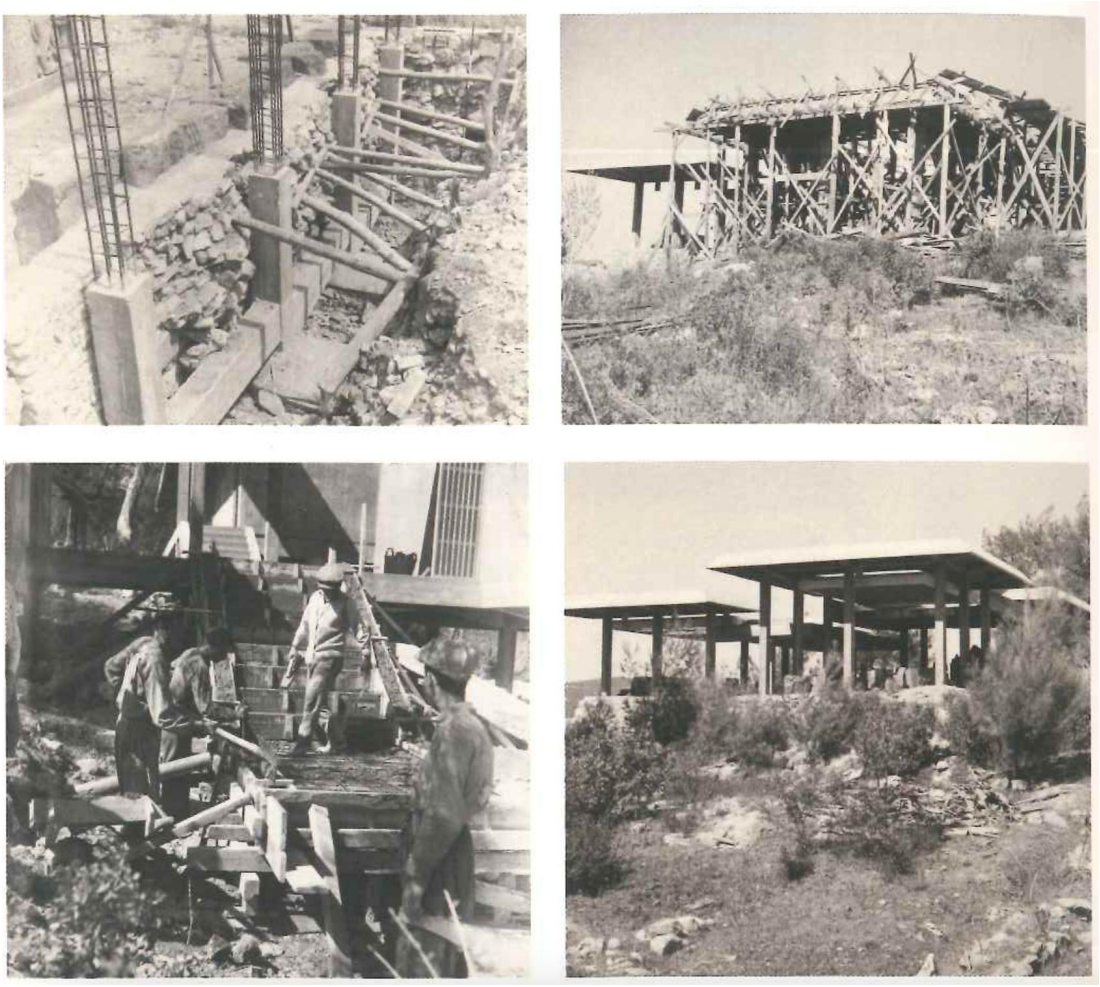


Figure 33 Construction of the Eaves and Excavation House.

Cansever explained that in the production of the concrete mortar, they utilized aggregate after collecting it from the banks of the Ceyhan River, which was subsequently poured into the mold.[121] Tanyeli interprets this architectural act as dramatic action, highlighting its rationalism rooted in individual experience and subjective feelings, differentiating it from the mechanical rationalism of modernity.[122] Accordingly, the monumental eaves of the gates, guided by a single ramp road on the site, have become a landmark of the Karatepe Museum. The conservation effort in Karatepe is significant as it is one of the pioneers in preserving archaeological artifacts

[121] U. Tanyeli and A. Yücel, *Turgut Cansever: Düşünce Adamı ve Mimar*, 1st ed. (İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi ve Garanti Galeri, 2007), 166.

[122] Based on Cansever's narrative of constructing the two buildings, Atilla Yücel states that Cansever recalls the construction of Le Corbusier's Ronchamp Church. He relates this to the rationality of design or form, rooted in individual characteristics by not conforming to specific norms. U. Tanyeli and A. Yücel, *Turgut Cansever: Düşünce Adamı ve Mimar*, 1st ed. (İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi ve Garanti Galeri, 2007), 168.

in their original location. The architectural project also stands out for its unique approach of using protective roof coverings to safeguard the artifacts, considering that few conservation roofs were still in use in the world at that time.[123] The eaves serve as a reminder of the project's precursor and its dedicated efforts to preserve historical and cultural heritage. The eaves of the open-air museum encourage a connection between visitors and the historical context of the artifacts, enabling them to read the remains of the Hittite past, while the orthostats, whose joints are visible, reveal the restoration work. Based on Brandi's principles, the interpretation of the fragments was made considering the potential unity of the object; it should be observable as a complete entity when seen from a distance.[124] However, upon closer examination, the restoration should be easily identifiable to everyone.[125] Nevertheless, since the material of the eaves is concrete, it gives the impression that they were made later on by separating themselves from the ancient building layer underneath. During the construction of the eaves, in 1958, Karatepe was declared Turkey's second and largest national park to preserve the integrity of the archaeological site and its natural landscape.[126]

2.3.4. Towards an Open-Air Museum

As the restoration work progressed, the idea emerged to showcase the reconstructed orthostats to a broad audience in optimal conditions.[127] This idea prompted the need for a timely decision regarding the monuments' future.[128] The transformation of the ruins and fortress enhanced the site's readability. Çambel emphasized that experiencing the monument in its natural setting differs from viewing the 'dead stone

[123] It is claimed that Brandi's proposal is not an ordinary conservation approach considering that few conservation roofs were still in use in the world at this time. For more information about the comprehension between the protective roofs, see: Zeynep Eres, "Türkiye'nin Arkeolojik Alan Koruma Tarihinde Karatepe Aslantaş'ın Yeri," *Arkeoloji ve Sanat* 158 (2018), 290.

[124] H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999), 20.

[125] Ibid.

[126] The establishment of National Parks in Turkey began under the scope of Law No. 6831, which came into effect for the first time on August 31, 1956. In 1958, Yozgat Çamlığı declared as Turkey's first national park. It was defined as a period when the institutionalization regarding the transformation of natural areas into national parks was not yet widespread in Turkey. See: Anonim, "Kültürel Mirasta Halet Çambel Açılımı: Geçmişe Gelecek Yaratmak"," *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi 8:* 8 (2010), 138.

[127] ÇambelH. and ÖzyarA., *Karatepe Aslantaş: Azatiwataya : Die Bildwerke* (Mainz: Verlag Philipp von Zabern, 2003), 53-56.

[128] Ibid.

blocks' within the boundaries of the artificially created walls of the museum by moving the artifacts.[129] The applications in Karatepe are considered pioneering in the conservation field both in Turkey and the world in terms of preserving archaeological artifacts in situ by adopting the principle of protective roof coverings.[130] This approach was defined as an 'unmediated presentation' as the visitors can perceive the site more directly and thoroughly and leave with a lasting memory of the site thanks to the current configuration.[131]

The museum constructs a 'pastscape' of a place through the recognized narrative and activities of past events associated with the Late Hittite fortress.[132] This approach contributes to portraying the fortress's gates while assigning a cultural meaning to the place in question by creating or reviving a narrative by connecting the visitor and scenarios of the past.[133] The eaves can be seen as a new attachment to the actuality of the site. In this sense, the area displayed as part of the fortress has been interpreted as follows: "The visitor could now visualize the enemy forces descending from the northern mountains in his mind within the natural and historical context."[134] The pastscape formed by the perceived meaning of the place provides an interactional past, fostering a sense of place attachment to the landscape.[135]

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[129] İsa Küçük , *Halet Abla Destanı* (İstanbul: Arkeoloji ve Sanat Yayınları, 2010): 140.

[130] For a comparison with other examples of protective roofs in the world, see: Zeynep Eres, "Türkiye'nin Arkeolojik Alan Koruma Tarihinde Karatepe Aslantaş'ın Yeri," *Arkeoloji ve Sanat* 158 (2018): 283–97.

[131] Zeynep Eres and Mustafa Sayan, "60 Yıllık Bir Koruma Mücadelesi, Karatepe-Aslantaş: Halet Çambel ve İlklerin İnşası," *Mimar.ist Dergisi* (70) (2021): 14.

[132] Dufay uses the term 'pastscape' to refer to the recognized and remembered stories of past events and activities associated to that place. Ludvig Papmehl-Dufay, "6. Places That Matter. Megalithic Monuments from a Biographical Perspective," in *Landscape Biographies: Geographical, Historical and Archaeological Perspectives on the Production and Transmission of Landscapes* , ed. Rita Hermans, Jan Kolen, and Hans Rene (Amsterdam: Amsterdam University Press, 2012), 147,

[133] I integrated the narrative inspired by the term 'pastscape' into the Karatepe-Aslantaş site. See: Ibid.

[134] Çambel, H. , "Karatepe-Aslantaş Açık Hava Müzesi: Çok Yönlü Bir Proje.," *Türkiye Bilimler Akademisi Kültür Envanteri Dergisi* 8 (2010): 132.

[135] Reconciling place attachment with Milligan's ' 'interactional past' and 'interactional potential' the place becomes multifaceted and dynamic. See: Ludvig Papmehl-Dufay, "6. Places That Matter. Megalithic Monuments from a Biographical Perspective," in *Landscape Biographies: Geographical, Historical and Archaeological Perspectives on the Production and Transmission of Landscapes*, ed. Rita Hermans, Jan Kolen, and Hans Rene (Amsterdam: Amsterdam University Press, 2012): 148.
See also: Melinda J. Milligan, "Interactional Past and Potential: The Social Construction of Place Attachment," *Symbolic Interaction* 21, no. 1 (February 1998): 2.

2.3.5. Complementary Facilities Within The Open-Air Museum

It is possible to claim that Halet Çambel shaped lives not only with her long-term work in the field of archaeology but also with her social contributions together with her husband and life companion, Nail Çakırhan.[136] In this sense, it is essential to mention Çakırhan as they were defined as a place-making couple thinking differently from the mainstream.

This approach is observed in the statement of Çambel: " Such a museum facility could not be preserved and valued alone on a distant mountaintop."[137] Complementary facilities were established to preserve and sustain the site's value, and the open-air museum handles the process as a whole, which is about going beyond the museum. Following the construction process of the excavation house and the eaves, the developments continued with the establishment of additional structures, including the police station, PTT building, and forestry district chief's office buildings, to improve the living conditions of the forest villagers in the region.[138] This initiative aimed to establish a comprehensive socio-economic infrastructure, encompassing stabilized roads and potable water supply lines, and the process was handled as a whole in the region. This approach aims to foster a sense of ownership and attachment within the local community toward the Karatepe-Aslantaş archaeological site, emphasizing that conservation efforts should collaborate with the local community.

In 1989, an additional structure was designed for the Storm God Statue, which was integrated and raised to its original position in 1988 upon the discovery of the new pieces.[139] Accordingly, Cansever proposed two projects: one featuring a dome and the other with flat eaves like the ones on the constructed gates (figure). The second one with flat eaves was constructed.

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[136] Nail Çakırhan, communist, journalist, poet, and later became a self-made architect. He won the Aga Khan Award for Architecture for Çakırhan House which will be the second chapter of the thesis.
[137] Translated from the author from the report entitled "Kadirli, Karatepe Çalışmaları" (General Directorate of State Archives. Republican Archives).
[138] H. Çambel, "Karatepe 1960 Yılı Çalışmaları" (Belleten, 25 (99) Ankara: Türk Tarih Kurumu, 1961), 529.
[139] H. Çambel, W. Röllig, and J. D. Hawkins, *Vol 2 Karatepe-Aslantas: The Inscriptions: Facsimile Edition*, *Corpus of Hieroglyphic Luwian Description* (Berlin, New York: De Guyter , 1999), 4. See also: H. Çambel et al., "Karatape-Aslantaş ve Domuztepe 1988 Yılı Çalışmaları," *10.37879/Hoyuk.1988.40* (Höyük, 1988), 45.

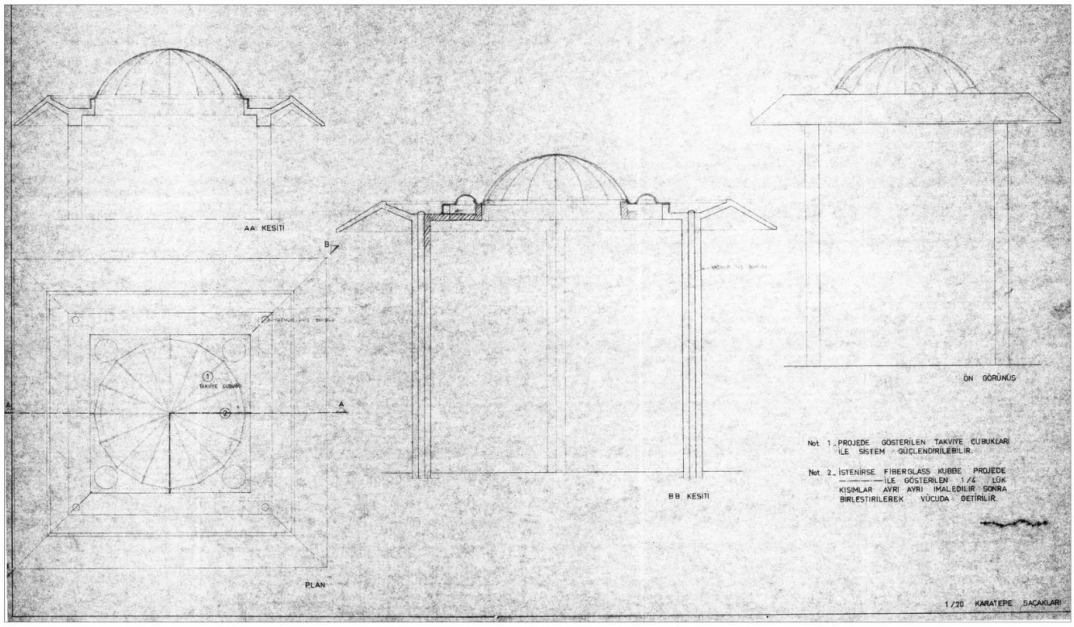


Figure 34 First project of proposal of Cansever for the Storm God sculpture with the dome.



Figure 35 Cansever's sketch for the Storm God; Additional eave of the Storm God, 2021.

2.3.6. Visitor Center

As part of the Karatepe studies, a collection of basalt artifacts, including sculptures, and reliefs, uncovered at the Domuztepe excavation site, was transferred to Karatepe-Aslantaş to maintain and secure them. [140] To exhibit these findings, the Visitor Center

[140] It was not possible to preserve the gate lions in situ in Domuztepe due to various conditions, necessary works were carried out for their transportation.The H. Çambel and J. E. Knudstad, "Kadirli, Karatepe-Aslantaş ve Domuztepe 1996 Yılı Çalışmaları.," *19. Kazı Sonuçları Toplantısı* vol 1, no. Ankara: Kültür ve Turizm Bakanlığı (1998), 491.

was built at the Karatepe-Aslantaş Open Air Museum in 2001 under Halet Çambel's supervision and Murat Akman's guidance.[141] In a letter addressed to Erol Doğan, architect and Director of Adana Rolöve and Museums, Halet Çambel mentioned consulting Turgut Cansever for the location of the visitor center. [142] Cansever had suggested finding a flat area due to the inclined nature of the selected area. Çambel had stated that the only flat area available was the entrance to the excavation house and that building the visitor center there would block the area. For this reason, he and Erol Dogan had decided on the location they had considered. Accordingly, it is the first structure that marks the entrance of the open-air museum following the ramp.

Ipek Durukan and Lütfü Ünver developed two different architectural project proposals.[143] The former was approved but not constructed, so the latter was constructed in 2003.[144] The initial idea was to conserve the Domuztepe artifacts in their original location by turning the area into an Open-Air Museum, but it was not approved. Since the artifacts found in Domuztepe can not be preserved in their original location, they were transferred to Karatepe. After the construction, Domuztepe artifacts moved to Karatepe to be exhibited in closed volumes, while the gigantic lions were placed on the two open platforms built with canopies in the courtyard in front of the complex.[145]

The Visitor Center comprises a closed exhibition building, a warehouse, a conference room, and a ticket counter. The closed exhibition consists of artifacts transported from the Domuztepe, basalt relief pieces found in Karatepe whose location cannot be

[141] Halet Çambel and Murat Akman, "Karatepe-Aslantaş ve Domuztepe 2005 Yılı Çalışmaları," in *28. Kazı Sonuçları Toplantısı: Çanakkale, 29 Mayıs-2 Haziran* (Ankara: Kültür ve Turizm Bakanlığı, 2006), 1–8.
[142] Erol Doğan Archives, 'Letter dated 14.07.1994 written by Halet Çambel about the construction of the Visitor Center. ' found in Mustafa Sayan, "Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019), 351.
[143] Mustafa Sayan, "Karatepe-Aslantaş Arkeolojik Alanındaki Koruma ve Restorasyon Uygulamalarının İtalyan Arşiv Belgeleri Işığında Değerlendirilmesi (Graduate)" (Thesis, 2019), 133.
[144] Ibid.
[145] See: S. Dayan, "Türkiye Müzelerindeki Teşhir ve Tanzim Çalışmalarından Örnekler.," *15. Müze Çalışmaları ve Kurtarma Kazıları Sempozyumu* Ankara: Kültür ve Turizm Bakanlığı Dösimm Basımevi. (2006): 61–74.

determined exhibited.[146] At the same time, to preserve the Karatepe archaeological site as a first-grade Archaeological Conservation Area, a museum complex informs the visitors about the story of the Asatiwataya fortress and the excavation and conservation process of the Karatepe-Aslantaş region with photographs.

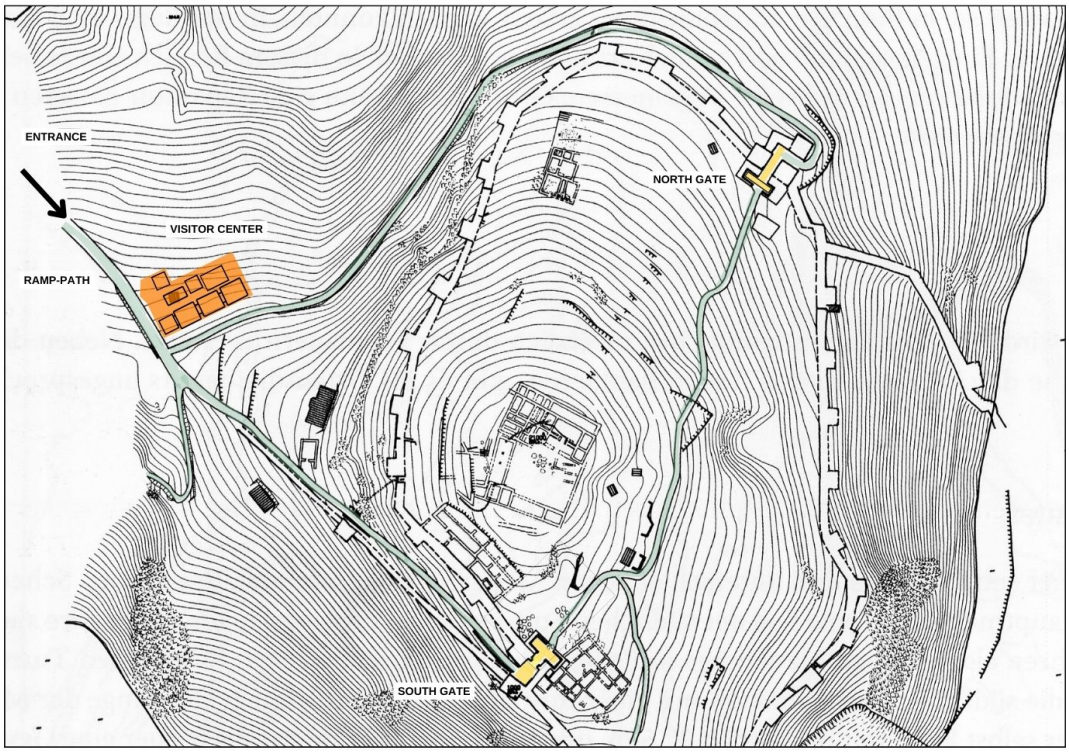


Figure 36 Location of the Visitor Center.



Figure 37 Visitor Center; open platform with canopies.

[146] Halet Çambel and Murat Akman, "Karatepe-Aslantaş ve Domuztepe 2005 Yılı Çalışmaları," in *28. Kazı Sonuçları Toplantısı: Çanakkale, 29 Mayıs-2 Haziran* (Ankara: Kültür ve Turizm Bakanlığı, 2006), 1–8.

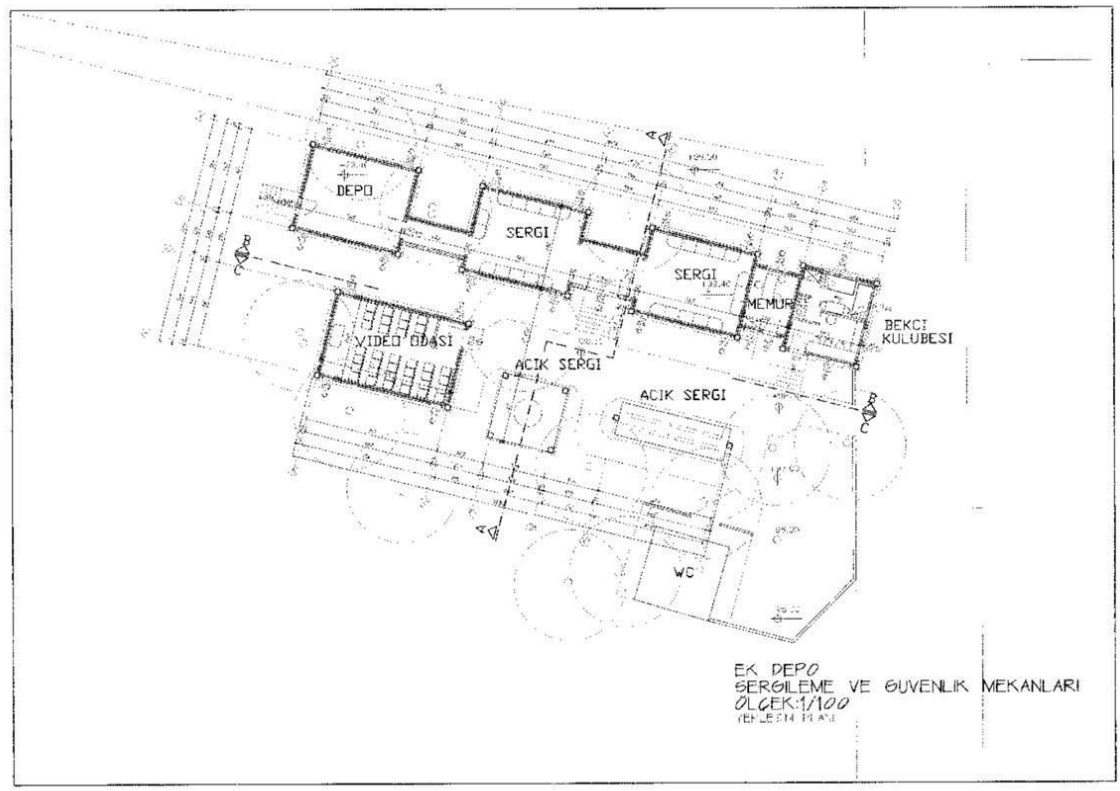


Figure 38 1/100 Settlement Plan of the Visitor Center, Lütfü Ünver.

Although structuralwise the building has a different architectural language apart from its eaves, contentwise, it does comprehend the museum to express the background story of the archeological context of the site and Karatepe studies, including information from the additional works and archeological efforts to preserve the lost artifacts in the Karatepe surrounding such as Kumkale and Domuztepe. The building also shows the multidimensional scope of the Karatepe studies within the open-air museum as they lay the significance of the Karatepe region and its surroundings.



Figure 39 Closed exhibition areas within the Visitor Center.

2.4. Heritage-making: Karatepe - Aslantaş

A holistic approach views archeological sites as components of bigger territories and wider landscapes instead of placing an unjustified focus on "things," portable "artworks," or narrowly defined ruins or sites.[147] This perspective suggests that archaeological sites should not be viewed in isolation but as integral parts of larger territories and broader landscapes and contrasts with a narrower focus on specific ruins or sites.

Concerning the notion of the archaeological landscape, Keith Emerick sees heritage-making as a process, not a product, by saying: “This is not physical, and it is not bound to the stones of a wall, or held within the confines of a displayed brooch or sword, or pot, or ring. It is doing, conversing, connecting, and interconnecting.” [148]

Ömür Harmanşah also defines a landscape as “a physically and mentally constructed world made up of a constellation of meaningful, interconnected places where people engage with the material world around them.” [149] Harmanşah's definition of a landscape encapsulates the idea that a landscape is not merely a physical space but a multifaceted construct, both physically and mentally. A landscape is formed by a constellation of meaningful and interconnected places where individuals actively engage with the material world surrounding them. This definition goes beyond the traditional understanding of a landscape as a passive, scenic view and emphasizes the interactive relationship between people and their environment. In this conceptualization, a landscape becomes a complex entity shaped by the interactions, meanings, and connections woven by human experiences within it.[150]

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[147] Belgin T. Özkaya, and İsmail Y. Özkaya, “The Object of Archaeology: From ‘Marbles’ to the Archaeological Landscape,” *Actual Problems of Theory and History of Art Conference* San Petersburg, Russia, 2019 (2018): 678.

[148] Keith Emerick, *Conserving and Managing Ancient Monuments: Heritage, Democracy, and Inclusion* (Woodbridge: Boydell & Brewer Ltd, 2014): p. 190. quoted in Montgomery Ramírez, Paul Edward, “What Can We Weave? Authority, Reconstructing, and Negotiating Heritages through Archaeological Open-Air Museums,” *Archaeologies* 16, no. (1) (2019): 76.

[149] Ömür Harmansah, *Cities and the Shaping of Memory in the Ancient near East* (Cambridge: Cambridge University Press, 2015): p.351. quoted in Belgin T. Özkaya, and İsmail Y. Özkaya, “The Object of Archaeology: From ‘Marbles’ to the Archaeological Landscape,” *Actual Problems of Theory and History of Art Conference* San Petersburg, Russia, 2019 (2018):678.

[150] Ibid.

These notions can be linked to Karatepe as the transformation process merges human life with the site without causing petrification. Concerning this approach, the basic principle accepted today is integrating cultural assets and today's life from irreconcilable opposites. In other words, it is to ensure that traces of the past can contribute to the intellectual and economic life of communities living today. Karatepe does this without deforming the remains of the past, without turning them into "Disneyland." [151]

The Karatepe Open Air Museum goes beyond merely establishing a physical environment; it incorporates a social dimension. Halet Çambel is the place-making agent credited with initiating this multifaceted museum. Apart from Çambel, it is crucial to acknowledge the presence of an invisible actor chain. This invisible actor chain comprises a series of individuals and entities linked together in the process that play a pivotal role, each contributing to a broader outcome through the physical manifestation of the museum itself. In this sense, how the space transformed and gained insights into its evolution from a mere location to a place can be discerned.

These concerted efforts, integral to the transformation of Karatepe into an open-air museum, extend beyond mere preservation, contributing to the realm of place-making. The holistic approaches used the museum as an agent for social transformation. In this sense, the museum can be seen as a social space, especially when the activities are not happening inside the museum, such as the ethnographic developments and samples that belong to the region. It shows that the place-making activities of Çambel are not bounded by the ruins or museum, but it goes further by embracing the whole environment of Karatepe with its culture and nature.

[151] Anonim, "Kültürel Mirasta Halet Çambel Açılımı: Geçmişe Gelecek Yaratmak"," *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi 8:* 8 (2010): p. 138. The term "disneyland" or "disneyfication" is used in the context of museums to criticize the commercialization or overly entertaining presentation of cultural heritage in artificial environments. Critics argue that museums adopting a "Disneyland" approach focus on creating a superficial, hyperreal, marketable experience rather than providing in-depth insights. This term highlights the tension between making cultural institutions accessible and ensuring the preservation and educational mission of the collections. For more information, see: Richard Francaviglia, "History after Disney: The Significance of 'Imagineered' Historical Places," *The Public Historian* 17, no. 4 (1995): 69–74.

2.4.1. Ethnographic Sampling

She became the light of Karatepe and brought this ancient settlement to life for us a second time.[152]

The notion of a cultural, natural landscape refers to the interconnected and dynamic relationship between human societies and the natural environment, highlighting how cultural practices, traditions, and human activities have shaped and continue to influence the physical and ecological characteristics of a given landscape.[153] Accordingly, when the interventions and conservations were going on within the borders of the Karatepe - Open Air Museum, regional developments were also carried out to preserve the museum's natural and cultural surroundings and encourage the local community to recognize and embrace this area as a place. The conservation issue became a place-making practice as the site was approached as a cultural, natural landscape. As a result, the framework was created over the years for the protection of the local community, physical and intangible cultural assets, and nature as a whole.[154] In this regard, Çambel emphasized that cultural values and activities should be carried out in rural areas to raise awareness and improve the economic situation of the locals. In this respect, the studies[155] Educating the young population were essential.

[152] Muhibbe Darga, "The First Years of Hittitology at the University of İstanbul," in *From Boğazköy, to Karatepe. Hittitology and the Discovery of the Hittite World* (İstanbul: YKY, 2001), 48.
[153] In 1925, Carl O. Sauer introduced the term "cultural landscape" in English. This word gained acceptability in various disciplines and formed part of the terminology used in environmental management beginning in the 1960s. For more information about the term. See: Jones, Michael. "The concept of cultural landscape: discourse and narratives." In *Landscape interfaces: cultural heritage in changing landscapes*, pp. 21-51. Dordrecht: Springer Netherlands, 2003.
[154] See: Çambel, H., "Karatepe-Aslantaş Açık Hava Müzesi: Çok Yönlü Bir Proje.," *Türkiye Bilimler Akademisi Kültür Envanteri Dergisi* 8 (2007): 131–36.
[155] In the early years of the Turkish Republic (from 1932 to 1951), emphasis was placed not only on educating young generations through formal education but also on educating large masses of people through Halkevleri (the people's houses) established under the directives of Atatürk. Studies were carried out to reinforce the national culture in various aspects (Turkish folklore, republican ideals and principles, literacy rates). Considering the political milieu, the educational mobilization initiated by Çambel is similar to Halkevleri in terms of cultural development, although not ideologically.

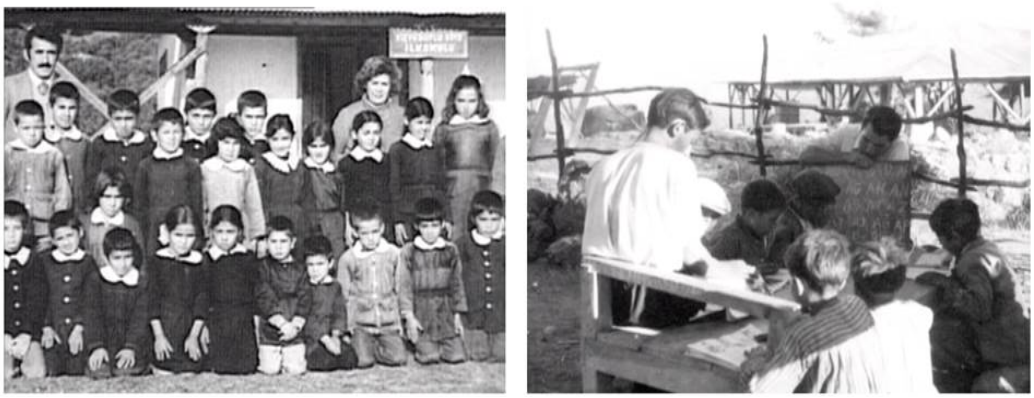


Figure 40 Primary school; Excavation team giving lecture.

Azra Erhat, one of the Anatolian humanists[156] and intellectuals of the period, exemplifies an ancient theatre in a rural area being turned into a cotton field by the locals during her travels in Anatolia.[157] She states that one of the reasons why archaeological sites in Anatolia are on the verge of being forgotten is the villagers' lack of awareness regarding the ruins in their surroundings.[158] Accordingly, she claims it would not be realistic or practical to place security guards at every historical monument. Erhat proposes that even a radio-based campaign could help raise awareness. In this context, lasting preservation of the region depends on the inhabitants' recognition through embracing the value of their surroundings and taking ownership of it. In this sense, additional activities parallel with the Karatepe-Aslantas Open Air Museum were significant in turning this area into a place.[159]

These advancements resemble the village institutes, established in the early republican period in 1940 as part of an educational reform initiative in rural areas. Sabahattin Eyüboglu[160] attributed the idea that founded the village institutes to the belief that the

[156] Azra Erhat, *Mavi Yolculuk* (Can Yayınları, 2005), 61.
[157] Ibid.
[158] Ibid.
[159] Çambel highlights the problem of lack of ownership in rural areas of the cultural and natural assets in practice as they were neglected. Her suggestion was the establishment of a regional organization directly under the General Directorate instead of being affiliated with the Provincial Administration by addressing the challenges and solutions. For more, see: Halet Çambel, "Ülkemizin Geçmişi Yer Yüzünden Silinme Aşamasında. Çözüm Ne Olabilir?," *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi* 34, no. 1-2 (1990): 381–85.
[160] He worked three days a week at the Hasanoğlan Village Institute which was defined as: "This institute is a modern facility with its stadiums, theater, museum, library and already existing cinema. The existing buildings can comfortably accommodate students and teachers." See: Songül Saydam, "Sabahattin Eyüboğlu Düşün Adamı ," *Cumhuriyet Kuşağının Not Karnesi*, 2004, 28.

revolutions of the early republican period were based on and referred to the belief of the people to establish an independent state that would govern itself. Eyüboğlu attributes the idea of the village institutes to the belief underlying the revolutions carried out during the early republican period, emphasizing Atatürk's conviction that the people could establish an independent state capable of self-governance.[161]

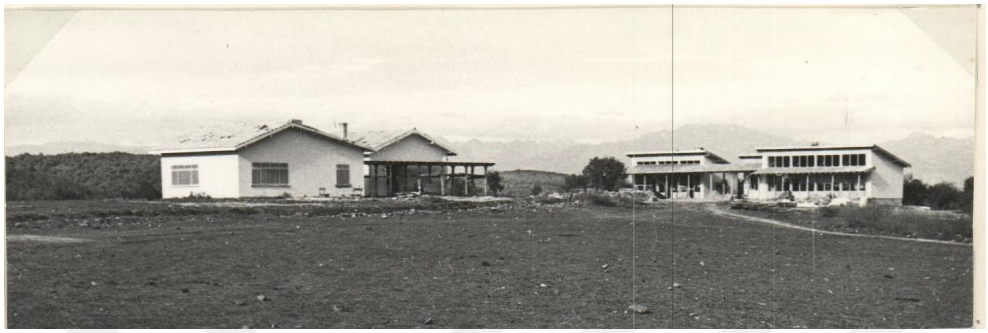


Figure 41 Primary School and art ateliers.[162]

Çambel stated that the absence of a nearby school prevented children from attending, as the closest one was a five-hour walk away, with no available transportation at the time.[163] Due to this reason, improvised classrooms were set up beneath a hayma (pergola), where Halet Çambel, Nail Çakırhan, and Sabahattin Eyüboglu conducted lessons for the children on the excavation site.[164] Following these courses, stamped petitions were endorsed to facilitate their admission to the appropriate grade, confirming the children's education at Karatepe during the summer school period.[165] Motivated by their desire for formal education, children put pressure on their families and enrolled in school.[166] Depending on the results of exams administered by village school principals, they often skip a grade or start from the 1st grade.[167] Afterward, she was the promoter of acquiring a school for the neighboring villages in the Karatepe region as the initiative was taken to contact İbrahim Deriner, the general manager of the General Directorate of Electrical Power Resources Survey and Development (EİE), to request to convert the drilling camp that was no longer in use as they were leaving

[161] Ibid.
[162] The art ateliers where carpentry workshops were handled turned into a water sports facility today.
[163] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002), 132.
[164] Ibid, p. 132.
[165] Ibid, p.132.
[166] Ibid, 132.
[167] Ibid, 132.

the area.[168] Accordingly, the structures, some parts of which had been removed, were officially converted into a school, teachers, and foresters' lodgings by the on-site interference of Nail Çakırhan in 1961.[169] The state appointed a permanent teacher. [170]



Figure 42 Art ateliers.



Figure 43 National Forest Park and PTT, administration building, designed by Cansever.

Regional developments extended to art workshops where carpentry and blacksmith courses were given to the local people. The villagers in the nearby forest area initially found the most straightforward livelihood by forest clearance for field cultivation, unauthorized tree cutting, and relying on goat-based livestock. To preserve the integrity of the museum with its natural landscape, sheep breeding is encouraged

[168] Ibid, 132.
[169] The area is referred to as a 'site,' and there are no drawings of the buildings since the pre-existing drilling camp was established without a project being drawn up.
[170] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002), 119–50.

instead of goat breeding, which is thought to damage the forest.[171] These interventions prioritize a self-sufficient, resource-efficient, productive environment focusing on fulfilling the needs of the locals living in the rural area. Another noteworthy anecdote centers around the longstanding tradition of rug weaving in Kadirli. Efforts were made to preserve the traditional rug-making techniques of the Kadirli region using natural materials, with a particular focus on encouraging the female population as a commitment to cultural continuity. Çambel's approach was characterized by empowering and involving the local community as collaborators rather than imposing top-down directives, fostering sustainable cultural continuation by empowering and engaging them in the heritage weaving process. After learning that villagers used fading aniline dyes to color their rugs, Çambel convinced them to switch to natural dyes. Instead of using chemical dyes, the women sustainably revived their traditional methods of rug weaving with natural dyes.[172] This transformation gave the carpets color permanence and created a new economic resource for the region. In the words of Yaşar Kemal, this recognition extended beyond Karatepe with the acknowledgment of Karatepe rugs:

> Years later, I saw a rug exhibition in Istanbul, in Beyoğlu. I was a rug enthusiast. These rugs were (colored by) madder I found out where this came from. This was the work of Halet Çambel. [173]

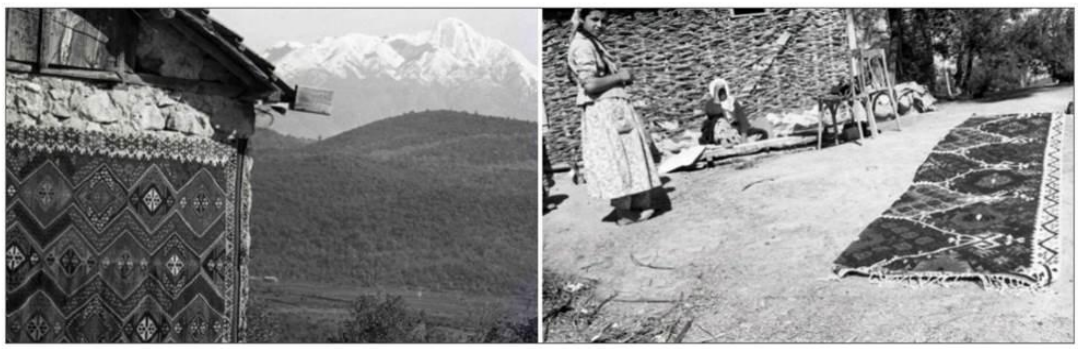


Figure 44 Local people of Karatepe and rug production, 1968.

[171] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002), 119–50.
[172] Root dye is usually obtained by boiling natural substances such as pomegranate peel, onion peel, walnut tree leaves, pine bark, and various plants.
[173] KemalYaşar , "Yaşar Kemal'in Kaleminden Halet Çambel," *Radikal*, 2015, http://www.radikal.com.tr/hayat/yasar-kemalin-kaleminden-halet-%20cambel-1170468/%20Eris%CC%A7im%20tarihi:17.12.20222.



Figure 45 Dyed wool, Osmaniye, Karatepe, 1973; Rug looms used to be outside the houses.

Steps have been taken together with the museum to preserve and promote the Karatepe rug weaving tradition by expanding its use nationally and internationally as part of the museum's commitment to intangible cultural heritage. Çambel promoted an approach that underlines the fundamental connection between the objects on display, their natural and historical environment, and the human context. This approach can be observed in her statement: "For the works exhibited in their natural and historical environment to survive, they had to be considered together with the human environment." [174] Therefore, the conservation and longevity of exhibited artifacts are considered in the context of their location. This perspective advocates a shift from isolated artifact conservation to a more holistic strategy that considers the relationship between cultural property and the environment in which it lives. For this reason, ethnographic studies have played a complementary role in transforming the museum into a place, expressing a practice of place-making that aims to preserve the enduring value of exhibited objects by recognizing their intrinsic connections with the people and environment surrounding them. In Karatepe, although the activities mentioned are not happening inside the museum, they can still foster a sense of community and belonging, encourage social interaction, and provide opportunities. Apart from the physical environment, like the museum, the social construction of a place also plays a crucial role in emotional capital. As a result, the social transformation was not restricted within the borders of the museum but beyond, and Karatepe turned into a regional activity center on the cultural landscape. In this sense, the museum can be seen as a social space, especially when the activities are not happening inside the

[174] Çambel, H. , "Karatepe-Aslantaş Açık Hava Müzesi: Çok Yönlü Bir Proje.," *Türkiye Bilimler Akademisi Kültür Envanteri Dergisi* 8 (2010), 131.

museum; as Margriet Lestraden states, “One should see the museum as part of a network, with the public at the center, not the museum collection. We are helping people to root.” [175] The statement emphasizes that the museum’s role is more than attracting visitors through its doors. Instead, it implies an inclusive approach, recognizing that the museum's impact extends beyond its physical space. Moreover, this suggests a commitment to providing a meaningful and rooted experience for the public while involving and fostering a sense of belonging, identity, or connection to cultural heritage. Accordingly, it is about going beyond the traditional understanding of museum and engagement, emphasizing integration with the community and fostering a sense of rootedness among the people the museum serves. In this sense, the open-air museum can be symbolically seen as a rural regenerator and has become a tool for locals' economic development and social sustainability. [176]Although the mentioned regenerative activities do not occur in the museum spatially, the museum and heritage management became a source and cause of these activities. Çambel's heritage management catalyzes regeneration in the broader region.



Figure 46 Halet Çambel’s published anecdote for Karatepe ; Published anecdote about the Türkmen dialect by Ahmet Türkmenoğlu, foreword written by Çambel.

[175] Quoted by Margriet Lestraden, Director of Lestraden Museum Consultancy. See: Roeland Paardekooper, “Conference Review: Managing Archaeological Open-Air Museums: Current Issues, Future Trends,” in *EXARC* (Leiden, the Netherlands.: Frambozenweg 161, 2312 KA, 2015): 2. https://exarc.net/issue-2015-3/mm/conference-review-st-fagans-2015.

[176] In 1972, Karatepe Kilimleri Kooperatifi (Kızyusuflu Village Development Cooperative) was formed to preserve Karatepe rug weaving without using natural dyes. Karatepe rugs were exclusively utilized locally in Karatepe and Osmaniye. Since the cooperative's founding, they have begun to be utilized domestically and abroad for various uses. It was located in Sarıdüz District of Kadirli district, 26 km from the center of Osmaniye.

In parallel with the conservation efforts, additional activities were carried out to develop the folklore and ethnography of Çukurova. For this purpose, Çambel invited many experts and intellectual friends to Karatepe for field studies. Between 1997 and 1998, Pertev Naili Boratav came to Karatepe for folklore research and evaluated much of the data collected in the region. Also, Çambel published 'Karatepeli Fıkraları' (Karatepeli Anectodes) and the Turkmen Dictionary in 2006.[177] These two works come to the fore as sources in determining the vocabulary of Anatolian dialects. As a result, Çambel contributed the Karatepe anecdote to Turkish folk literature and anecdote culture. This ensured that many anecdotes relating to the Karatepeli type were recognized, noted, and preserved to ensure they did not fade into oral culture oblivion by laying the foundation for various studies on the subject. This also highlights a region, culture, or art that involves bringing attention to Karatepe through the creation of literature.[178] Çambel also involved foreign experts[179] who were interested in the region to aim to enhance the international recognition of the culture of the region.[180] In 1955-56, Ulla Johansen[181] documented and published[182] seasonal migrations, weavings, and ethnographic and cultural studies on the Nomads of Anatolia: Yuruks.[183] Çambel observed that the folk cultures in that area would be lost as the lifestyles and cultures of Karatepe changed.[184] In light of this notion, Çambel

[177] See: Halet Çambel, *Karatepeli Fıkraları*, 44th ed. (İstanbul: Arkeoloji ve Sanat Yayınları, 2007), 44.; Ahmet Türkmenoğlu, *Türkmen Ağzı Sözlüğü (Çukurova Kadirli Dağkolu)* (İstanbul: Arkeoloji ve Sanat Yayınları, 2008).

[178] Cengiz Gökşen, "'Halet Çambel'in Osmaniye Halk Bilimi Çalışmalarına Sağladığı Katkılar.,'" *ÇÜTAD Çukurova Üniversitesi Türkoloji Araştırmaları Dergisi* 6, no. 2 (2021): 989–1005.

[179]Josephine Powell travelled in rural anatolia between 1950-1980s, and made documentation. She first came to the site with Emmanuel Laroche (The French archaeologist who met Laroche at the Adana Museum and inverted her to visit Karatepe-Aslantaş in 1950). Kimberly Hart, *What Josephine Saw*, 1st ed. (2012; repr., Koç University Press, 2012): p. 171. For more information, see: Ibid.

[180] M. Özdoğan and Nezih Başgelen, "'İş'i Görev, Arkeoloji'yi Bilgi, Bilim'i Değer Olarak Gören Bir İnsan: Prof. Dr. Halet Çambel.' ," *Arkeoloji ve Sanat 136*, 2011: 25.

[181] Ulla Johansen Anatolian Ethnology Collection was donated to Koç University: Suna Kıraç Library, Special Collections and Archives. Comprises photographs, written observations, and journals, along with nomadic Yörük tribal groups as part of the field studies conducted by ethnologists in Turkey during 1956-57.

[182] For more information see: Ulla Johansen, *50 Yıl Önce Türkiye'de Yörüklerin Yayla Hayatı*, trans. Mualla Poyraz (T.C. Kültür ve Turizm Bakanlığı, 2005): 1–165.

[183] Çambel and Bahadır Alkım introduced Johansen to a group of Aydinli (meaning people from Aydin) nomads of Southeastern Turkey in 1957. He spent six months actively participating in and observing the daily routines of nomads. For more about her studies see: Ula C. Johansen and Douglas R. White , "Collaborative Long-Term Ethnography and Longitudinal Social Analysis of a Nomadic Clan in Southeastern Turkey," in *Chronicling Cultures: Long-Term Field Research in Anthropology*, ed. Robert Kemper and Anya P. Royce (Altamira Press, 2000): 81–101.

[184] She stated her concern in the Huğ house project proposal (Murat Akman archives). See the tittle 'The Huğ House.'

created documentation by gathering ethnographic samples from the area, ensuring that all types of ethnographic materials, from tools to food preparation or storage, were distinguished, and the local artisans made their models. For instance, the "huğ," a local branch-knitted house representing the Anatolian way of life, was built in the open-air museum to serve as a storage space for artifacts. [185] Apart from this, the 1/20 model was preserved at the entrance of the prehistory lab at Istanbul University. One copy of each object was to remain in the archives of the Karatepe Open-Air Museum, and the other copies were to be displayed at the entrance of the Prehistory Lab, which was established by Çambel and Kurt Bittel at Istanbul University.[186]



Figure 47 1/20 model of the Huğ House in Istanbul University, The Department of Prehistoric Archeology (Prehistory) taken in 15.12 2022; The Huğ House in Karatepe – Aslantaş (in the inner fortress).

Halet Çambel and Nail Çakırhan can be mentioned as a place-maker couple thinking outside the norms and as agents who created their environments wherever they lived. Nevertheless, the couple has a dynamic, energetic community, including political and cultural networks, as they share the same friendship group, including Nazım Hikmet, Sabahattin Eyüboglu, Mina Urgan,[187] Orhan Veli, Sabahattin Ali, Abidin

[185] The documentary is about the village of Karatepe (1075), a Türkmen settlement that until recently retained its old nomadic characteristics, attest to this old way of life. One of them is the thatched huts called Huğ houses. The huğ houses, where residents spent most of the year on the plateau but resided during the winter, are designed to be simple and affordable to construct given this temporary use. The Engin Ayca and Nazan Tapan, "Adana - Karatepe Aslantaş Açık Hava Müzesi Belgeseli 1 (1976)," *TRT*, 1976, date of access: 14.05.2022 https://www.youtube.com/watch?v=L4JUWUxoUo8&ab_channel=LargeMemory.

[186] Eylem Özdogan from Istanbul University informed me that some of the models are not exhibited but preserved in the archives of the Istanbul University.

[187] She mentioned about Karatepe in her memoirs. Mina Urgan, *Bir Dinozorun Gezileri* (1999; repr., İstanbul: Yapı Kredi Yayınları, 2012), 280.

Dino, and Semiha Berksoy. In 1957, Semiha Berksoy[188] and her daughter Zeliha Berksoy[189] visited Karatepe and expressed the environment:

> I was around 10-11 years old, and Karatepe was just in its early stages of development…My mother had gone on a tour to Adana back then, so we immediately went to Karatepe…My biggest dream was to become an archaeologist like Halet, wearing large white blouses and pants just like her. I stayed in Karatepe for about a week or ten days. Of course, there was no electricity; in the evenings, gas lamps were lit, and Nail was working around the table with one or two architects. There was a small place where meals were prepared for the workers by a cook. Some of the works and stones had been uncovered... Visitors would come, and Halet would guide them. Later, she would ride down to Kadirli on horseback, with tree branches touching her head, and return to Karatepe on horseback under the moonlight from Kadirli and my mother is singing by the Ceyhan River. It's a very pleasant life. So, it was a remarkable experience there." [190]



Figure 48 Karatepe, drawing by Semiha Berksoy, Ceyhan before the dam construction; Ceyhan from Karatepe.

Furthermore, the well-known folk musician Aşık Veysel visited the village of Kızyusuflu in 1959 upon the invitation of Halet Çambel. He stayed in the village for a week, and during this time, he gathered the villagers in the square every day, played

[188] The First Turkish Female Opera Singer, actress and painter of the Republican era.
[189] Turkish actor, artist, and key figure in establishing the Theater Department at Istanbul State Conservatory (Mimar Sinan Fine Arts University State Conservatory today) in 1978. Founder (1990) of the Bakırköy Municipal Theater and served as its general artistic director for five years.
[190] Zeliha Berksoy, "Zeliha Berksoy," in *Dogumunun 100. Yilinda Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 21.

the "saz," and sang folk songs.[191] In addition to Aşık Veysel, famous artists such as Ruhi Su, Yaşar Kemal, and many other people and experts came to Çukurova and made compilations in the region with her efforts.



Figure 49 Aşık Veysel, reviving the folk culture in Karatepe.

When Çambel received the Prince Claus Award in 2004, which recognizes people and organizations that take a contemporary, progressive stance on issues of culture and development, she stated that she was happy to receive the award for being a "marginal" person because her colleagues thought her unusual and unsuitable as an academic, which can be understood from her statement:

> I used to travel like a hippie. At that time, girls wore hats, gloves, and high heels. I would not wear a hat or gloves. I also wore moccasins on my feet. Then, my foreign friends would also call me 'Gypsy.' "Wherever she sleeps, she gets up there and travels like a gypsy again." My colleagues also find me and what I did odd and inappropriate for an academic person. They still view me as a nonconformist who does not fit in academic standards. [192]

[191] The recordings of Aşık Veysel, Ruhi Su, and Sabahattin Eyuboğlu, made with a Uher tape recorder, are located in the Çambel archives, donated to Bogaziçi University, Halet Çambel and Nail Çakırhan Archaeology and Classical Architecture Research Center in the historical Red Mansion.See: GüneşMelih, "Halet Çambel Ile Akşamüstleri," *Melih Güneş*, 2020, https://www.youtube.com/watch?v=ZQsZqj3Jzlw&ab_channel=MelihG%C3%BCne%C5%9F. See also: M. Melih Güneş, "Bir Resim Defterinde Hoca Ali Rıza ve Halet Çambel," *Sanat Dünyamız*, March 2012, 67.

[192] Translated by the author. See: Yaprak Aras, "'Akademik Ölçülere Pek Uymayan Bir Kişiliğim Var,'" *Milliyet*, April 3, 2005.

Her approach was deemed to be beyond the scope of the given period. It can be suggested that Çambel's marginal identity, or polemical side, expresses new ideas as she had a vision about life, culture, and education. She was an intellectual with idiosyncratic behaviors and personal principles, as she felt responsible not only to science but to society.[193] So much so that, in the 1950s, Halet Çambel's work was defined as extraordinary, and it was perceived by many as peculiar and contradictory behavior on the part of her.[194]There is an effort to unite with the public, which can be observed from her statement from her speech at the ceremony where she received an honorary *doctorate,* which follows:

> Our generation is the Atatürk generation … the philosophy of the day was to lay one stone after another, one brick after another, away from people's ambitions, without expecting anything in return, according to their knowledge, abilities, and strength, to serve the society and the country, and to develop the country together.[195]

This initiative involved placemaking projects aimed at the creative and temporary transformation of public spaces in Karatepe as part of sustainable cultural rural development. Primary emphasis was placed on addressing local people's needs, aspirations, desires, and visions. Placemaking processes promoted ecological, economic, social, and cultural sustainability. These projects were designed with a participatory approach, promoting a sense of responsibility and belonging among village residents.

In the analysis of the intangible values associated with the Karatepe Open Air Museum, it was realized that the museum is an interconnected entity with its people in the context of its location. As a conduit connecting these values, Çambel has played an essential role in sustaining them. This recognition emphasized preserving and

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[193] Bektaş highlighted Halet Çambel's work at Karatepe is evidence of her humanistic ideology, which emphasizes placing people at the center of all decisions.For more see: Cengiz Bektaş, "Halet Çambel a Monumental Personality in the Cause of Humanity by Cengiz Bektas¸" in *2004 Prince Claus Awards the Positive Results of Asylum and Migration.* (The Hague: Prince Claus Fund, 3AD), 45–49.
[194] During 1950's Halet Çambel attempts on the site were found unusual, almost everyone saw them as her peculiarity and contradictory behavior. Anonim, "Kültürel Mirasta Halet Çambel Açılımı: Geçmişe Gelecek Yaratmak", *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi 8:* 8 (2010): ,138.
[195] Translated by the author. See: İsa Küçük, *Halet Abla Destanı*, Arkeoloji ve Sanat Yayınları, 2010, 25.

enhancing the intangible elements contributing to Karatepe's identity and heritage as a place. She demonstrated that the landscape is not just a physical space but a tool for preserving cultural values and strengthening the bond between people and their heritage. This approach, together with the goals of sustainable rural development, resulted in a place where projects preserve the site and contribute meaningfully to the community's well-being and cultural heritage.

Conservation issues transformed into a place-making practice, considering the relationship between cultural and natural landscapes. A comprehensive framework emerged over time, focused on preserving tangible and intangible cultural assets and the broader environment, which Çambel called a cultural, natural landscape. This holistic approach recognized the importance of safeguarding local communities and their cultural heritage with the surrounding nature. By integrating place-making into conservation, the initiative extended beyond protecting structures to enhance the overall environment's quality and identity. In this context, place-making involved a deliberate effort to shape and revitalize the environment, creating a dynamic conservation process that actively enriched cultural and natural landscapes for the well-being of local communities and the broader ecosystem.[196] This adjustment reflects a form of emotional management[197] in the placemaking process, where she actively responds to the emotional needs and attachments of the community, ensuring that the proposed development aligns with the community's values and emotions associated with the place. They promote a sense of community and belonging, encourage social interaction, and provide opportunities.

2.4.2. The Huğ House Project

Paul Edward Montgomery Ramírez states that heritage is continuously constructed and involves inheriting from the past and reconstructing it in a contemporary context. This approach emphasizes that heritage is not just a remnant of the past but a dynamic process constantly being woven and reinterpreted. Historical artifacts frequently—but not always—play a significant role as focal points to which heritage narratives are

[196] See: Çambel,H., "Karatepe-Aslantaş Açık Hava Müzesi: Çok Yönlü Bir Proje.," Türkiye Bilimler Akademisi Kültür Envanteri Dergisi 8 (2007): 131–136.
[197] The term emotional labor discussed in the next subtitles.

attached.[198] In this sense, the Huğ House project can be considered another place-making attempt to create a living museum prepared by Halet Çambel and Murat Akman. Even though the project was not implemented, it was mentioned to understand Çambel's way of thinking and place-making process.



Figure 50 House with wickerwork walls and decorated horse wagon in the shelter, Osmaniye, 1973.

The Huğ house is a dwelling type commonly known as a thatched hut. It holds significant importance in the material and ethnographic culture of the nomad communities in the Çukurova region, reflecting the Anatolian way of living in the villages. Located within the Çukurova, Kadirli district of Karatepe is a rural area containing settlements that used to maintain these houses in the surrounding villages. They are inexpensive houses and easy to build considering their short-term use, where most of the year is spent on the plateau. The material used in huğ house is the reed cane, a woody plant species characterized by spontaneous and rapid growth in wetland environments, mainly near reeds and lakes. Accordingly, it is a common plant in Çukurova, where the Ceyhan and Ceyhan rivers flow through.[199] These vernacular houses were made of a skeleton made of wood, the most accessible material available,

[198] Montgomery Ramírez, Paul Edward, "What Can We Weave? Authority, Reconstructing, and Negotiating Heritages through Archaeological Open-Air Museums," *Archaeologies* 16, no. (1) (2019): 72–98.

[199] Ali Rıza Yalgın conducted ethnographic studies about the Karatepe villages and their inhabitants in 1938 after revisiting the region. Accordingly, he states that Karatepe villages were widely believed to be based on a nomadic culture. Since the settlements were established in a densely forested area, the inhabitants of Karatepe preferred wooden structures using the surrounding trees instead of tents, which is typical of the nomadic culture. Since the names of these structures are derived from the names of the tents (Alaçayik, Hüydük, Topakev) wooden dwellings are thought to indicate the transition from

and myrtle tree branches woven like a reed braid. The roof was covered with reeds and tree branches. The house's interior walls are plastered with mud, and the floors are covered with white soil after being mixed with straw, kneaded, fermented, and compacted by ramming. The Huğ House project emerged in 2009 after observing the mountain villagers' loss of region-specific values and the change in their traditional lifestyles.[200] The project aimed to preserve the values of the mountain villages' vernacular dwellings and living environments before they disappear. It also provides insight into how people lived in these houses within the Karatepe territory. The aim was to preserve the values of vernacular dwelling while reflecting the living environment of the mountain villages, which has yet to be forgotten due to the rapid change in building technology and lifestyle in the region. Yaşar Kemal[201] reflects his notions about the disappearance of traditional "huğ" houses that were once an integral part of villages in the Çukurova region:

> The locals construct beautiful 'huğ' houses in our villages within fifteen or twenty days. They plaster, decorate, and complete whatever is lacking in these houses. Their walls, or fences, are made of reeds, while the roof is thatched with straw. Now, those 'huğ' houses, the beautiful structures, have been replaced by stone roofs and houses with zinc roofs.[202]

Nevertheless, Çambel emphasized that the preservation aim of this project was to pass on this cultural heritage to future generations.[203] Accordingly, it was planned to construct an exemplary building complex called Huğ (branched house - saz ev in local name), consisting of complexes built for different purposes where ethnographic artifacts found in the region will be exhibited. This complex, where the rural life of a

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nomadic to settled life. For more information, see: Ali Rıza Yalgın, *Toroslar'da Karatepeli Bölgesi* (Ankara: C.H.P. Halkevleri Yayınları, 1950).

[200] In the third section of the four-part documentary, Karatepe - the Open Air Museum, the visuals of the Aslantaş Dam before it was built and the Karatepe village settlement of Kadirli district and the construction of traditional "Hugh" houses are seen. For more see: Nazan Tapan, ed., *Karatape - Aslantaş Müzesi, 3. Bölüm*, Documentary (TRT, 1976).

[201] He was a Turkish author, human rights activis,t and student of Ekrem Kusçu who first saw the Karatepe artifacts. As a person who was born in Kadirli in the Osmaniye province of the Çukurova region, he also writes on behalf of the life and conditions reflecting the struggles of rural people in Turkey. In his novel The Legend of the Binbogalar, the author, who was born in the sheep of Osmaniye, Kadirli region, tells the story of the Turkmens who refuse to settle down, and the situation brought about by the forced sedentarisation initiated in the nineteenth century and the abrupt transition to a market economy in the twentieth century.

[202] Yaşar Kemal, *Binboğalar Efsanesi*, 34th ed. (1990; repr., İstanbul: Yapı Kredi Yayınları, 2023), 281.

[203] Document was taken from the (personal) archives of Murat Akman.

family was intended to be reflected, consisted of a traditional house, hayloft, stable, warehouse, curry (workshop or forge), hayma (pergola), chicken coop, stove and latrine.[204] These structures were planned to exhibit agricultural tools such as plows and flails, which lost their function due to technological developments. They were collected from the region over time, along with tools and equipment for daily use. Additionally, there was an aim to construct another house using traditional materials and techniques to serve as a dwelling for a family responsible for maintaining and preserving these structures with the ethnographic artifacts within them. While it may not be labeled as a living museum, it essentially serves as an example of one.

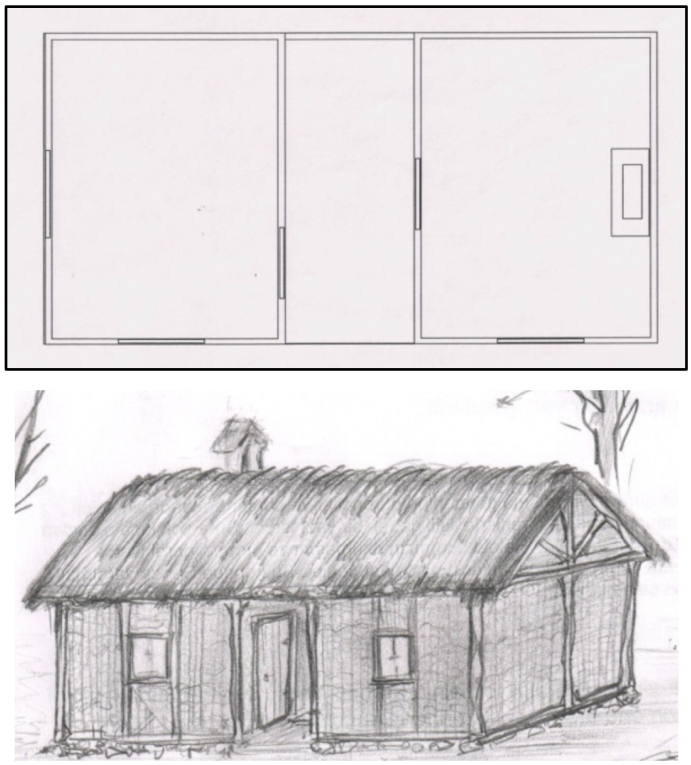


Figure 51 Initial plan and elevation of the hug house for the project.

The plan of the huğ house project had a primitive layout, consisting of an entrance named *ayakkabılık* and two rooms leading to it.[205] To facilitate the implementation of this Huğ house initiative, local artisans from the villages were engaged through interviews to gather their insights and opinions about construction techniques and

[204] Document was taken from the archive of Murat Akman.
[205] Information taken from the project proposal document. (Murat Akman personal archives.)

material preparation, contributing to the formulation of the Huğ House project.[206] According to the information obtained from the artisans, the construction of the project, if deemed appropriate, would start as soon as possible since the preparation of natural materials such as bushes and reeds depended on the seasons, and the bushes and reeds that are cut after March will weaken and wither.[207] Subsequently, a collaborative agreement was established with the Kadirli National Park Administration to determine the optimal location for the proposed building complex.[208]



Figure 52 The suggested area for the project.

The project was proposed to the Ministry of Environment and Forestry, the Directorate of Nature Conservation by Halet Çambel and Murat Akman. It was planned to locate the Huğ (branch) project within the Water Sports Facility, on the opposite side of the Gendarmerie Recreation Facility.[209] Since the Ministry proposed to implement the project in the city center of Osmaniye and not in Karatepe, Çambel did not approve this project as the huğ house typology does not belong to the urban region of Osmaniye. Therefore, the decision was not to implement the project, as it would have resulted in imitative replicas of the houses and the loss of their site-specific meaning.

[206] To prevent their roofs, which are covered with berdi (reed grass), from leaking, their dimensions do not exceed 28 feet in length and 16 feet in width (8.30 x 4.30 meters).Murat Akman (personal) archives.
[207] Ibid.
[208] Ibid.
[209] The blacksmith and art ateliers was closed and turned into a Water Sports Facility (Su Suporları Merkezi).

This also shows a holistic and inclusive approach of Çambel as she did not want to create a theatrical, superficial environment but a place-based approach that can be sustained naturally within the rural area.



Figure 53 Ethnographic samples for the Huğ House Project. Left to right: wicker, cradle, ‘çam bardakları ‘ , shovel, riding saddle.

2.4.3. Halet Çambel and Emotional Labor

> She was a scientist for you. An archaeologist. An educator. However, for us, the people of Karatepe, she was the mother of the Taurus Mountains.[210]

Recent studies show that emotions are considered embodied cultural capital that influences the development of caring individuals.[211] According to Marci D. Cottingham, emotional capital connects an individual's processes and resources with group membership and social context.[212] She employs emotional capital to denote an individual's "trans-situational emotion-based knowledge, emotion management skills, and feeling capacities."[213] These properties are both socially relevant and pivotal for maintaining power.[214] She advocates for a broad-minded and ethical approach to engaging with sentiments on a site. It encourages genuine understanding and acceptance of people's emotions without exploiting them for personal gain. This, in turn, is seen as a pathway to adopting a perspective that values the richness and complexity of human experiences. Çambel's work at the Karatepe Aslantas Open-Air Museum, where she conserved and transformed the archaeological remains into the first open-air museum, helped shape her worldview and critical sensitivity. Her determined efforts in 1961 were instrumental in sustaining the site's values, making it a significant 'emotional labor'. [215] Providing insights into Halet Çambel's background

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[210] İstanbul University on January 14, 2014, at the funeral ceremony held for Çambel, where a person from Çukurova who knew her spoke about what she contributed to the region quoted in"Mehmet Özdoğan, "Aydın, Bilim İnsanı, Eğitmen, Arkeolog Halet Çambel.","* Toplumsal Tarih* 243 (2012): 36.
[211] Clare L Stacey, *The Caring Self: The Work Experiences of Home Care Aides* (Ithaca: Ilr Press, 2011): p.161. quoted in Clare L Stacey, *The Caring Self: The Work Experiences of Home Care Aides* (Ithaca: Ilr Press, 2011): 452.
[212] Marci D. Cottingham, "Theorizing Emotional Capital," *Theory and Society* 45, no. 5 (September 11, 2016): 542.
[213] For more see: Marci D. Cottingham, "Theorizing Emotional Capital," *Theory and Society* 45, no. 5 (September 11, 2016): 454.
[214] I view the term power with positive connotations, such as an authority that plays a crucial role in guiding groups and organizations agenıcies and ensuring the safety and well-being of society by relinquishing laws and regulations while providing a framework for order and stability within a community or organization.
[215] Inspired by Memna Agha's article,who adds to Bourdieu's capital. How architects locate themselves is also a significant issue that is mentioned as star architects to the emotional laborer as it was both the case of Çambel and Çakrhan. See Menna Agha, "'Emotional Capital and Other Ontologies of the Architect.' Architectural Histories 8, No. 1," *Architectural Histories 8,* 1, no. 8 (2020).

and identity in the context of her role as an emotional laborer and her engagement in place-making activities is beneficial in comprehending her motivations and perspectives.

Halet Çambel was a pioneering and founding individual with a sophisticated and multifaceted personality who was among the first generation of archaeologists[216] in the Turkish Republic. She came from an educated Ottoman family who was vital in establishing the Republic of Turkey and shaping the new state.[217] The political milieu that she grew up in, concerning her family's background and commitment to republican ideals, played a role in her dedication to serving her country and working toward modernization. Her efforts to preserve and integrate cultural assets and daily life rather than seeing them as separate or incompatible things can reflect republican ideals attained through active participation in forming society. [218]

During high school, she was deeply influenced by her art history teacher's lectures and the field trips organized to İstanbul's historic sites. She claims these visits determined her choice of archeology as a profession.[219] She felt interested in the idea of being

[216] In fact, she held many titles throughout her life, far beyond just being an archaeologist, including the first Turkish female athlete to participate in the Olympics together with Suat Fetgeri Aşeni, environmentalist, educator, linguist, teacher, architect, and ethnographer, who committed herself to science, art, culture, and people. Çambel has been the subject of numerous biographies written by her students, who aim to capture the complexity of her persona as well as her ideals and environmental philosophies. See: Mehmet Özdogan, "Halet Çambel: Archaeology, Science, and Modernization," in *Republic: New Invidual, New Life* (Istanbul: İstanbul Research Institute Publications, 2014), 17–30.

[217] She was the granddaughter of İbrahim Hakkı Pasha, who served as the Berlin Ambassador and later became the Grand Vizier in the late Ottoman period. Her father, Hasan Cemil Bey, served as the Berlin military attaché and the 51st Infantry Division Commander in World War I. Hasan Cemil Bey has strong connections with the founder of the Turkish Republic, Mustafa Kemal Atatürk, as they were close friends from the Military Academy and Thessaloniki. Her mother was Remziye Hanım, the daughter of the Berlin Ambassador İbrahim Hakkı Pasha was a feminist who closely followed the Spartacus Movement of the time. (It was a socialist group active in Germany from 1914 to 1918.) See: GüneşMelih, "Halet Çambel Ile Akşamüstleri," *Melih Güneş*, 2020, https://www.youtube.com/watch?v=ZQsZqj3Jzlw&ab_channel=MelihG%C3%BCne%C5%9F.

[218] In the documentary "Atatürk'ün Alev Çiçekleri / Flame Flowers of Ataturk ," describes the Republic's founding years and the initial generation of women, Atatürk's reforms were highlighted in relation to women, spirit of the time and prevailing societal ethos. When young females received state scholarships to study abroad in the 1930s, Atatürk remarked, "Now you are sparks, but when you return, you will be flames." This remark signifies an anticipation that these educated young women would return to Turkey as influential, enlightened individuals, symbolizing the radiant transformation ignited by education and progressive ideals during that era: 1930s. See: Tarık Akan, Rana Güngörmüş, and Colin Mounier, "Atatürk'ün Alev Çiçekleri," DVD, *Nâzım Hikmet Kültür ve Sanat Vakfı*, 2015.

[219] Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002), 135.

outdoors and walking around. At first, she thought of becoming an architect, but at that time, architects only worked in the office and did not go into the field. However, in archeology, it is necessary to be in the field; as she stated, "Then no one can force me into the office; I thought that I would always be in the field." [220]



Figure 54 Halet Çambel in Anatolia, 1936.

Subsequently, she spent 62 years working at the Karatepe-Aslantas archaeological site. As the portraits of her parents affirm[221] she came from a prominent and well-off family. Despite this, she chose to devote herself to academia. She stayed in the fields, in the mountains, and in the villages under challenging conditions, spending more than 60 years around the rural region of Karatepe, which she saw as her mission.[222] She possessed a critical sensitivity and a worldview that can be traced to her work in the Karatepe Aslantas Open-Air Museum. In this manner, Halet Çambel's relation with Karatepe turned into a multifaceted project that continued until November 2010, when she left the site due to her health condition.

[220] See: TÜBA, "Bilimi Aydınlatanlar: Prof. Dr. Halet Çambel," video, *Türkiye Bilimler Akademisi*, 2019.
[221] Footnote 218.
[222] M. Özdoğan and Nezih Başgelen, "'İş'i Görev, Arkeoloji'yi Bilgi, Bilim'i Değer Olarak Gören Bir İnsan: Prof. Dr. Halet Çambel', *Arkeoloji ve Sanat 136*, 2011.

In the Karatepe-Aslantas Open-Air Museum context, she was crucial in managing many initiatives. Çambel's adjustments during the conservation process can be seen as emotional labor in the larger placemaking endeavor. Her proactive responsiveness to the emotional needs and attachments of the community ensures that the proposed developments cooperate with the values and sentiments associated with the place. This notion is captured in Çambel's statement:

> For instance, a family's source of income came from the tomatoes they planted in a sarcophagus. But how can we save this sarcophagus? The tomato problem is challenging to solve as it is rooted in the country's social and economic problems. To solve this problem, one must understand Anatolia's social and economic issues and, more importantly, a deep love for the region. [223]

To successfully tackle complex challenges, it is crucial to have a deep understanding of the realities on the ground. It requires residing in Anatolia and having a genuine love for the region. Çambel's approach emphasizes the vital link between personal engagement, affection for the land, and the ability to effectively address intricate problems, a significant part of the place-making process. To offer an insight into Çambel's relationship with the site within her work, paying attention to her subjunctive emotional connection with the region is essential. According to Muhhibe Darga:

> Thanks to Halet, I learned to see and love Anatolia differently. I was able to break free from some bourgeois stereotypes. My passion for Anatolia endures, so I can never leave this land.[224]

Darga's expression highlights the impact of Çambel's guidance, as she not only altered perspectives but also instilled a lasting love for Anatolia, shaping how individuals perceive and connect with the region through her profound influence. Her alternative approach differed from those of archeological discourse when there was no notion about a natural and cultural landscape, the interaction of the locals, and in-situ conservation.

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[223] Translate by the author. See: Soner Ateşoğulları, "Arkeolojik Söyleşiler I," in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002): 136.

[224] The book is an oral history exploration of the life and career of Ayşe Muhibbe Darga, one of Turkey's first female archaeologists who worked on the Karatepe site. A. Muhibbe Darga and Emine Çaykara, *Arkeoloji'nin Delikanlısı* (Yapı Kredi Yayınları, 2002): 145. (translated by the author).

Halet Çambel goes beyond analyzing the artifacts and other physical remains, as Yaşar Kemal claimed:

> In archaeology, they always look underground. There is also an above. Typically, archaeologists do not see its surface. Halet learned and loved the above-ground part of the soil as much as one person's strength allowed. He also taught those who wanted to learn how to understand and love the world."[225]

The tendency of Çambel to develop a deep emotional and cognitive attachment to Karatepe can be elucidated through the term 'topophilia.' This word was coined by the geographer Yi-Fu Tuan to denote an affective bond between people and their environment.[226] Derived from the Greek words ‘topos,’ meaning ‘place,’ and ‘philia,’ meaning ‘love of.’ Topophilia signifies an inclusive appreciation of the distinctive features of a location, encompassing emotional attachment and cultural belonging among individuals.[227] By exploring the relationship between topophilia and the term 'place,' it becomes evident that Çambel’s topophilic tendencies shape the understanding and experience of a particular location that holds significance to individuals or communities in this natural landscape. A dynamic interplay exists between the natural landscape and the cultural meanings and practices attributed to it. In this sense, a place is an ensemble of natural and cultural elements, emphasizing their interconnectedness. Topophilia adds a layer[228] of subjective meaning and emotional attachment to a place, recognized in Çambel's place-making approaches. This emotional connection influences how individuals perceive, interact, and relate to a particular place. The local community embraced the Karatepe area, as it was not treated as a forbidden zone where only experts could come, and the locals were also included in this process.[229] As a result, the locals adopted the area instead of causing gentrification and exclusion. [230] This enabled belonging by turning the space into a

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[225] Translated by the author. *See:Nurçin İleri, ed., “ Kemal Yaşar, “Yaşar Kemal’in Kaleminden Halet Çambel.,” Radikal, 2015, Access date: 05.12.2022 http://www.radikal.com.tr/hayat/yasar-kemalin-kaleminden-halet- cambel-1170468/* accessed in: 17.12.20222.

[226] Yi Fu Tuan, *Topophilia: A Study on Environmental Perception, Attitudes and Values* (Englewood Cliffs (New Jersey): Prentice-Hall, 1974).

[227] Tuan contends that this attachment is inherent in human nature and is essential for well-being. Ibid.

[228] It encompasses a range of emotions, including affection, nostalgia, and a sense of belonging.

[229] Soner Ateşoğulları, “Arkeolojik Söyleşiler I,” in *Prof. Dr. Halet Çambel* (Ankara: Arkeoloji ve Arkeologlar Derneği Yayınları, 2002): p. 127.

[230] The usage of gentrification and exclusion is not only about the human aspects, including the inhabitants, but also the non-human elements, such as the land, its nature, and culture, in an inclusive manner. This approach brought the notion of the cultural and natural landscape, which comprises what the land consists of, nature, people, and culture in an inclusive manner.

place where the locals are more likely to value, use, and manage history, which increases the possibility of it being restored and protected. She entered a rural territory, and her relationship with the local people became an affective solidarity act. Yaşar Kemal states that Çambel eventually started to be like the people of Karatepe. She blends in with the local people and becomes one of them, as he claimed:

> A few years later, I saw that Halet's language had changed, and Halet was speaking in the Toros (Taurus) and Çukurova (Clicia) accents as if she were born and raised in a village in the Taurus Mountains. I saw that Halet had become like the elder sister of all the villagers; local people trusted her.

Regarding Çambel's background, she entered a rural territory as an outsider. Her relationship with the local people turned into an affective act of solidarity because of her inclusive approach to the environment and consideration of its people. Accordingly, this affective solidarity extended beyond the realms of archaeology and architecture, encompassing a multifaceted foundation rooted in the economic and cultural values of the local community, as well as the overall welfare of the inhabitants. She sought to familiarize herself with the inhabitants of Çukurova and socialized with the locals, who affectionately referred to themselves as "Halet Abla." During her time in Karatepe, where she resided for a considerable period, she preferred to be addressed as "Halet Abla" or "Halet Bacı," a title the villagers consistently used. It can be claimed that she liked being anonymous, being obscure, and blending in with people living in the villages of Karatepe while communicating and establishing a meaningful relationship with them. It can be argued that she was determined not to build a cult following or create a sense of "genius" that she intentionally did not want them to be mentioned or come to the fore. She managed the conservation of the ruins, nature, its inhabitants, and the region collectively, as the region would have a meaning only with its natural environment. This way of place-making includes constructing architecture and conserving artifacts, turning the space into an affirmative, valuable, inhabitable place that provides belonging.

CHAPTER 3

PLACEMAKING IN ÇAKIRHAN HOUSE

3.1. Context of Akyaka

Akyaka is a coastal neighborhood in the Ula (Gökabat) district of Muğla province, in the southwestern part of Turkey, within the Aegean Region (figure). It is situated on the east of the Gökova (Kerme) Gulf [231], where the northern and southern parts of the Gulf converge in a V-shape on a focal point.[232] The history of the Akyaka and Gökova (Kerme Gulf) dates back to 2600 BCE. An ancient city called Idima, which belongs to the Carian civilization, is situated in the Ula district's Gökova neighborhood in the province of Muğla.[233] Positioned at the intersection of a route that connects and controls the hinterland with the coast, it is a strategically significant Carian city.[234] It consists of a medieval castle (Idyma Castle) built as a garrison dating back to the 12th century AD [235] on the Azmak shore of the city and is situated in the Akyaka District's extension of the ancient city of Idyma, as well as the nearly 150 ancient rock tombs

[231] Gereme, Keramos, which gave its name to the Gulf, was first Kerme, and then the name was changed to Ören. It was also known as Keramos/Kerme Gulf in the past because of the ancient city of Keramos, which is located in the settlement of Ören. On foreign nautical charts, it is mentioned as the Kos-Istankoy Gulf, on British nautical charts it is called Giova. Sailors did not favor navigating to Gokova pier along the Kıran Mountains shoreline due to the shallowness of the Gulf. See: Azra Erhat, *Mavi Yolculuk* (Can Yayınları, 2005): 242, 243, 244, 245.

[232] Ali Abbas Çınar, *Ula Hayata Açılan Kapı (Yerel Tarih ve Sözlü Kültür Üzerine Araştırma ve Derleme)*, 1st ed. (Muğla: Ula Belediyesi Kültür Yayınları: 2, 2014): 11.

[233] The ancient city of Idyma, is located on the south-facing slopes of Asartepe in the north of the Gökova neighborhood of Ula. Its history is unknown before to the 5th century B.C., when Idyma mentioned briefly in Athenian tribute lists. For more see: Mehmet Gürbüzer and Kaan İren, "Idyma İlkçağ Kenti ve Çevresi 2004 Yılı Arkeolojik Envanteri ve Yüzey Araştırması."," *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi* 4 (2005): 7–31. İren, Kaan , and Mehmet Gürbüzer. "Idyma İlkçağ Kenti ve Çevresi 2005 Yılı Arkeolojik Envanteri ve Yüzey Araştırması." *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi* 5 (2003): 7–22.

[234] There are numerous quarters in Idyma Ancient City, ranging from the Maden İskelesi neighborhood in Akyaka's west to the Ataköy district in Gökova's east. From the 7th century BC to the 8th century AD, It is claimed that this part of the city inhabited uninterruptedly. See: Abdulkadir Baran, "Excavations of the Ancient City of Idyma Idyma Antik Kenti Kazı Çalışmaları," *ANMED News Bulletin on Archaeology from Mediterranean Anatolia ISSN 2636-8218*: 19.

[235] It is claimed that the settlement in this part of the city continued until the 8th century. See: Billur Tekkök Karagöz, Deniz Tamer, and Ebru Kırkkanlı, "Idyma Akyaka Kalesi Roma Dönemi İthal ve Yerel/Bölgesel Kaliteli Seramikleri.," *Lycus Dergisi 7: 1-40.3*, no. 7 (2023): 1–40.

that can be seen outside the city walls.[236] Akyaka Castle is an extension of the ancient city of Idyma. [237] Travelers before the twentieth century bypassed Akyaka-Gökova, and few modern visitors have visited and documented its remains. British Archaeologist Charles Newton visited the Gökova coast and Gökova pier (Akyaka-Gökova İskelesi) on his way from Marmaris to Muğla in 1855. [238] He mentioned the low population density in the rural areas and the extent of malaria in the area. During his observation of the landscape, he noted the presence of two or three houses along the shore, one serving as the residence of the quarantine officer. Newton acknowledged the favorable pier at Djova[239] (port of Gökova, Akyaka Maden İskelesi) but expressed concern about the area's unhealthiness in the summer due to malaria (figure). Gökova Plain was described as a swampy, unproductive area before malaria controls, which were started in the 1930s.[240]



Figure 55 Akyaka neighborhood on the right corner and Idyma-Akyaka Castle seen from the east.

[236] The surface survey carried out in the Gökova District of Muğla's Ula district, in 2020 and excavations started in 2022. For more information, see: Abdulkadir Baran, "2020-2021 İdyma Kazı Çalışmaları," in *42. Kazı Sonuçları Toplantısı*, ed. Adil Özme, 1st ed. (2020; repr., Ankara: Kültür ve Turizm Bakanlığı, 2023), 1–9.

[237] The settlement established on İnişdibi Hill overlooking the Gulf of Gökova# was inhabited uninterruptedly from the 7th century BC to the 7th century AD, the fortress structure was built in the 11th century AD and was then taken over by the principalities, and some parts of it continued to be used during the Seljuk and Ottoman periods.

[238] Anthropologist Peter Benedict's book, which is one of the most detailed studies on the Ula as an Anatolian Town, describes the story of the towns local reactions to political, economic, developments as well as their searches for tenable substitutes for their town's decreasing revenue source. For more see: Peter Benedict, *Ula: An Anatolian Town*, vol. 12 (Leiden: Brill, 1974).

[239] In English, "portolanada" refers to the term "djova" written in German maps, which is the name given only to the bottom of the bay or gulf. Azra Erhat, *Mavi Yolculuk* (Can Yayınları, 2005), 49.

[240] Newton in Benedict, Peter Benedict, *Ula: An Anatolian Town*, vol. 12 (Leiden: Brill, 1974): 61. For more information see: Charles Thomas Newton, *A History of Discoveries at Halicarnassus, Cnidus & Branchidæ* (Day & Son, 1863).

In another travelogue[241] from 1892, Australian traveler Ernst Krick, who was on a Lycian trip, passed through Akyaka and described the area as:

> We are passing through a wonderfully mountainous region and high altitudes that have not seen any European presence and remain an empty spot on the map. There is a magnificent view from the heights of the Lykian Mountains covered in snow. Unfortunately, the charming Gökova Bay gives a bad impression.



Figure 56 Gökova Gulf; port of Gökova current name is (Gökova-Akyaka Maden İskelesi).

During the 1940s, Akyaka was a fishing village with approximately 30 households whose primary source of income was agriculture and animal husbandry. The village was recognized in the 1970s, with the development of the conditions in the region in 1971. Before 1971, Akyaka was a Gökova (Kozlukuyu) village neighborhood with small dwellings near Iskele, the province of Muğla's port. Later on, it became the town center with the establishment of the headman in 1971 and the Municipality organization in 1992. Akyaka Bay was included in the Gökova Special Environmental Protection Area in 1988, with its natural environment and biodiversity. The coastal

[241] At the end of the 19th century, Austrian captain Ernst Krickl participated in the third expedition organized in 1892 by Austrian scientists who made the first studies in the ancient Lycia region of Southwestern Anatolia made important contributions to this stage of Lycian research with his drawings, maps , and photographs. For more information see: Ernst Krickl, *1892 Likya Günlüğü - Ernst Krickl*, trans. Filiz Dönmez Öztürk and Z. Zühre İlkgelen (İstanbul: Suna ve İnan Kıraç Vakfı - Arkeoloji ve Sanat Yayınları, 2005), 1–318.

settlement of Akyaka gained popularity as a resort hub starting in the 1980s. [242] The town's tourism operations began on a small scale and saw a tourism boom in the 1980s. Accordingly, Akyaka became the head of the local government of a village (muhtarlik) in 1971, a town in 1992, and a neighborhood of Ula. The Aegean province of Muğla's Akyaka town was admitted to the International Slow City Association (Cittaslow) in 2011. Later on, it became part of the metropolitan municipality in 2012. [243]

In 1945, Sabahattin Eyüboğlu described the Gulf of Gökova as "wildness and gentleness, hardness and softness, the majesty of steep cliffs and lofty mountains with the lace delicacy of the bends." [244] Cevat Şakir Kabaağaçlı, also known as the fisherman of Halicarnassus, [245] who lived much of his life on the Aegean shore, produced various works and romantic depictions of the Gökova Gulf with its hub, Akyaka, and he adds, "They say see Naples and die, see Gökova and live, my dear." [246] In short, Akyaka is depicted as a place to live. It is also a testament to the fact that Akyaka is not only home and a place to live for the local inhabitants but also an exemplary, lively, and meaningful place with its landscape and geography. Akyaka's natural environment, particularly the Azmak River (Kadin Azmağı), resembles a natural aquarium with rich underwater fauna and converges with the sea.

In 1970, Halet Çambel and Nail Çakırhan decided to relocate to Akyaka, driven by medical advice necessitated by Çakırhan's ailing health. In an interview, Çakırhan stated that Akyaka was a swampy area, but it has a natural environment with its micro-

[242] For the new development proposal plan made in 2021for Akyaka Neighborhood see:Çevre, Şehircilik ve İklim Değişikliği Bakanlığı, "Gökova Özel Çevre Koruma Bölgesi Muğla Ili, Ula Ilçesi, Akyaka Mahallesi Koruma Amaçlı Imar Planı Araştırma ve Açıklama Raporu," 2023.

[243] For more about Akyaka's Cittaslow movement see: Çağrı Sürücü et al., "The Concept of Cittaslow as a Marketing Tool for Destination Development: The Case of Muğla, Turkey," *American International Journal of Social Science* 4, no. 3 (June 2015).

[244] Sabahattin Eyüboğlu, *Sanat Üzerine Denemeler* (Cem Yayınevi, 1974), 487.

[245] He exiled to Bodrum in 1925 where one year later he became known for his romantic depictions of the through the travels of Blue Voyage which is typically a week-long trip aboard the local gulet schooners, to explore ancient cities that are not known, harbors, and beaches in the numerous coves along the country's Turkish Riviera or Turquoise Coast with 'Blue Anatolians'. Blue voyage is a term that is introduced into the literature by Halicarnassus Fisherman, Azra Erhat and Sabahattin Eyüboğlu. These well-known humanist-activist intellectuals took boat trips to get away from the crowds of the city and the politics of the period, to explore Anatolia starting in the 1950s. See: Azra Erhat, *Mavi Yolculuk* (Can Yayınları, 2005).

[246] Translated by the author. See:İsmet Kabaağaçlı Noonan, *Halikarnas Balıkçısı'nın Kızından Anılar Akın Akın* (Ankara: Bilgi Yayınevi, 2009): 104.

climate and underground waters that his doctors also recommended.[247] He states that there is a bar/restaurant resembling a fishermen's shelter by the sea and few places to live outside their houses.[248]

Geography and landscape play a determinant role in allowing areas to settle, as the absence of level terrain along the coastal areas, attributed to the convergence of mountains into the sea, has, to a certain degree, shielded the region from potential depredations. Given Akyaka's mountainous coastal nature, its relation and interaction within the environment have been limited/disconnected by the area's geographical landscapes and natural conditions. It can be felt that the plains are surrounded by suddenly rising mountains 1000 meters to the north of the town, where the level difference can be felt, which makes the territory naturally defined as mountains working like borders. This gives a secluded, inward-oriented feeling, as Batirbek defined the area as " a place of secluded public territory."[249] Nevertheless, it is crucial to emphasize that Nail Çakırhan's architectural productions were pivotal in safeguarding the localities emphasized in the proceeding subtitles.



Figure 57 Aeriel view of Akyaka neighborhood and location of Nail Çakırhan House.

[247] Erden Akbulut, "Anılar Nail Çakırhan, Sarı Defter 7. " (1995; repr., İstanbul: Tüstav Yayınları, 1995).
[248] Anonim, *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 1–178.
[249] See: Canay Batırbek, "Akyaka after 25 Years: Spatial and Conceptual Re- Readings in Architectural Discourse," (Graduate Thesis , 2010): 15.

The entire development of the town was influenced by the typology introduced, replicated, and generated by Çakırhan Residence after 1971. Akyaka is characterized by its wooden-stall houses featuring ornate timber balconies and colorful shutters. Its historical significance and cultural heritage make it an influential subject for regional history, architecture, and sustainable tourism studies. In the oral history study[250] conducted with Enis Tunca Özsoy, a member of Muğla Çevre Platformu[251] (MUÇEP), architect, and tradesperson who was born and raised in Akyaka, she describes the situation of the region in 1971 as follows:

> In 1971, the locale currently recognized as Akyaka did not yet exist. Instead, Gökova and Ula were the prevalent regions. Descending from Sakar led one to Gökova via a narrow road accommodating only a single car, where drivers yielded to each other in sections of adequate width. Gökova denoted a geographical area encompassing the plain to the east, commencing from Kerme Bay, Kadın Azmağı, and approximately 7-8 neighboring villages. The present-day Akyaka, replete with numerous beachfront restaurants, cafes, and hotels along the ' Azmak,' was once a rudimentary fishing haven comprising a handful of residences. The locale featured a diminutive blue wooden bridge traversing the 'Azmak' and a modest eatery during that era. Presently, the streets emanate odors of burnt oil and carbon monoxide, yet in bygone years, they exuded the fragrances of Karahayıt, iodine, and fig trees reminiscent of tributaries alongside the river.[252]

Muğla embodies a Gemeinschaft[253] society, meaning spontaneously arising organic social relationships characterized by reciprocal solid bonds of sentiment and kinship within a common tradition so local communities are interconnected through sensory and emotional ties.[254] Accordingly, it can be claimed that the cultural impact comes from the local people as much as influential figures and their contributions to the town's development. For example, an association named Gökova-Akyaka'yı

[250] Nilay Örnek, "Nail Çakırhan Evi," https://www.herumutortakarar.com/nail-cakirhan-evi/ (Nilay Örnek, 2022), https://www.herumutortakarar.com/nail-cakirhan-evi/.
[251] It is a common platform formed by citizens and non-governmental organizations coming together from all towns in the Muğla region for the protection of nature and common living spaces. For more information: MUÇEP, "Anasayfa," MUÇEP - Muğla Çevre Platformu, accessed January 12, 2024, https://mucep.org/.
[252] Nilay Örnek, "Nail Çakırhan Evi," https://www.herumutortakarar.com/nail-cakirhan-evi/ (Nilay Örnek, 2022), https://www.herumutortakarar.com/nail-cakirhan-evi/.
[253] Meriam Webster described it as: a spontaneously arising organic social relationship characterized by strong reciprocal bonds of sentiment and kinship within a common tradition. This study initiated in 1998, analyzes the structural features and urban dynamics of Muğla city center, offering a descriptive account of a field study focused on comprehending the city's evolving changes.
[254] Article describes the Muğla House typology. For more see: Yıldız Aksoy and Ayşen Akpınar, "Muğla Evleri," *İstanbul Aydın Üniversitesi Dergisi* 9 (2011): 129–49.

Sevenler Derneği (GAS-DER) is a community or society characterized by this relationship.[255] It was founded in 1991 by locals and settlers who devoted themselves to Akyaka after experiencing its environment.[256] The association aimed to protect the urban texture of the region, provide consultancy services, support and protect nature conservation activities, develop cultural activities, and provide educational support by gathering information about Akyaka's history. Another example is the Muğla Environment Platform (MUÇEP), a common platform formed by citizens and non-governmental organizations from all towns to protect nature and shared living spaces in the Muğla region.[257]

3.2. The Çakırhan House

During the late 1960s, the concept and utilization of a second residence became increasingly prevalent among the Turkish middle class.[258]Accordingly, in 1970, Halet Çambel and Nail Çakırhan decided to relocate to Akyaka, driven by the medical advice necessitated by Nail Çakırhan's ailing health. This move culminated in the establishment of the Çakırhan Residence, an architectural endeavor initiated by Nail Çakırhan for himself and his partner Halet Çambel, during the years 1970-71 to live in a natural environment where they can rest and work peacefully.

The Çakırhan Residence[259] is a significant cultural and architectural landmark in its local surroundings, which contributes to preserving the architectural heritage in Akyaka. The house represents the architectural traditions and cultural heritage of the region. Its 'unique' design through a plan type and construction methods highlights the craftsmanship[260] and the locally sourced materials that define its character, which turns it into an architectural type in the Akyaka region. The residence contributes to the preservation of regional architectural heritage, which was emphasized in the

[255] See: GAS-DER, "Gökova Akyaka Sevenler Derneği Hakkinda," www.akyaka.org, accessed January 14, 2024, http://www.akyaka.org/dernek/index.htm.
[256] Ibid.
[257] For more information, see: https://mucep.org/
[258] "Nail Çakırhan Residence Project Brief" (Compiled by the Aga Khan Award for Architecture. Geneva: Aga Khan Award for Architecture, 2013), 4 Nail Çakırhan Residence, first paragraph.
[259] In 2000, the house was officially registered as a protected cultural asset of civilian architecture, by the Izmir II Cultural and Natural Heritage Preservation Board.
[260] "Nail Çakırhan Residence Project Brief" (Compiled by the Aga Khan Award for Architecture. Geneva: Aga Khan Award for Architecture, 2013), 4 Nail Çakırhan Residence.

previous subtitles. The house was built by and supervised by the self-taught architect, contractor, and owner Nail Çakırhan, with the last remaining two[261] of the local carpenters, Ali Duru and Cafer Karaca, and two masons. The house is situated atop a cliff and offers panoramic views of the surrounding terrain, with the sea just 150 meters to the south. A simpler and more modest caretaker's lodge, including two multi-purpose rooms, was added next to the entrance off the main road when Çakırhan was absent.[262]

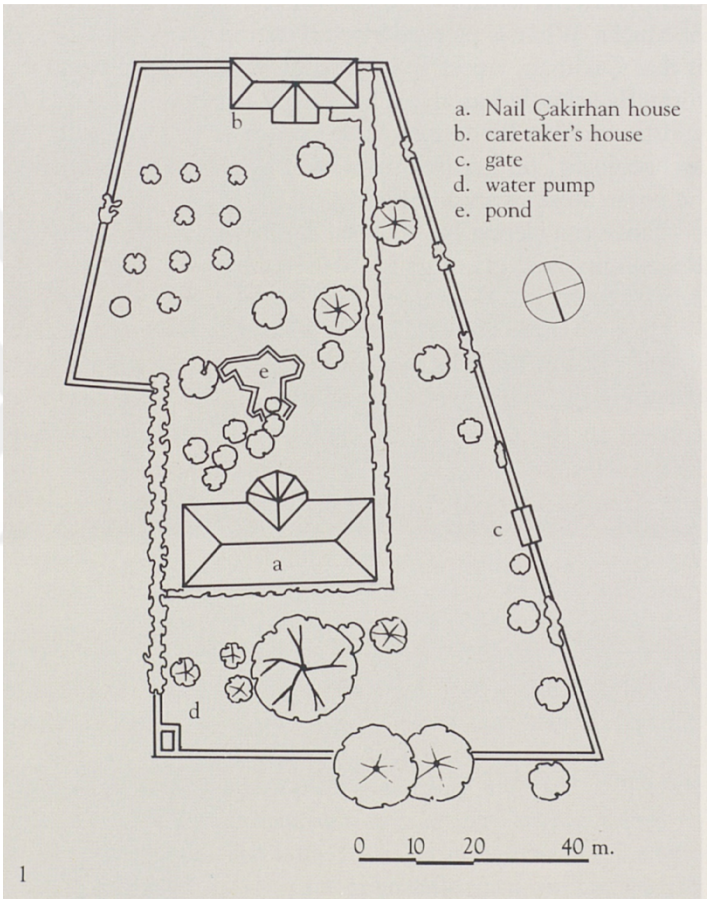


Figure 58 Site plan of the Çakırhan House

The house is situated on the site's lower slope, including the caretaker's house, water pump, pond-fountain, and gate surrounded and defined by walls. Instead, the house appears to be intentionally positioned so that its less-prominent side, or its back, is the first thing the visitors encounter. This orientation contributes to a sense of privacy.

[261] Ibid.
[262] Sherban Cantacuzino, *Architecture in Continuity: Building in the Islamic World Today: The Aga Khan Award for Architecture* (New York, Ny: Aperture, 1985): 158.

Furthermore, the house's concealment is enhanced by the presence of trees that effectively mask its visibility. The foliage partially obstructs the view of the house, adding an extra layer of privacy and making it challenging for someone to have a clear, unobstructed view of the building. Overall, this portrayal depicts a house that has been consciously designed to remain somewhat hidden or discreet, cultivating an atmosphere of seclusion for those entering the garden.[263] The handcrafted house comprises two living/sleeping rooms, shower rooms, kitchenettes, lavatories, a sheltered outside loggia (haney, portico) supported on wooden columns, covered with wide eaves (teneketura), and a central hall, hexagonal divanhane, which reminds the *orta sofalı* plan.[264] A long, semi-open loggia that runs the length of the building's southern facade connects the kitchenette and bathrooms, which are customarily found outside the house, to the remainder of the structure. A 'semicircular flight of steps of local pink stone,' [265] connected to the loggia, provides access to the garden.

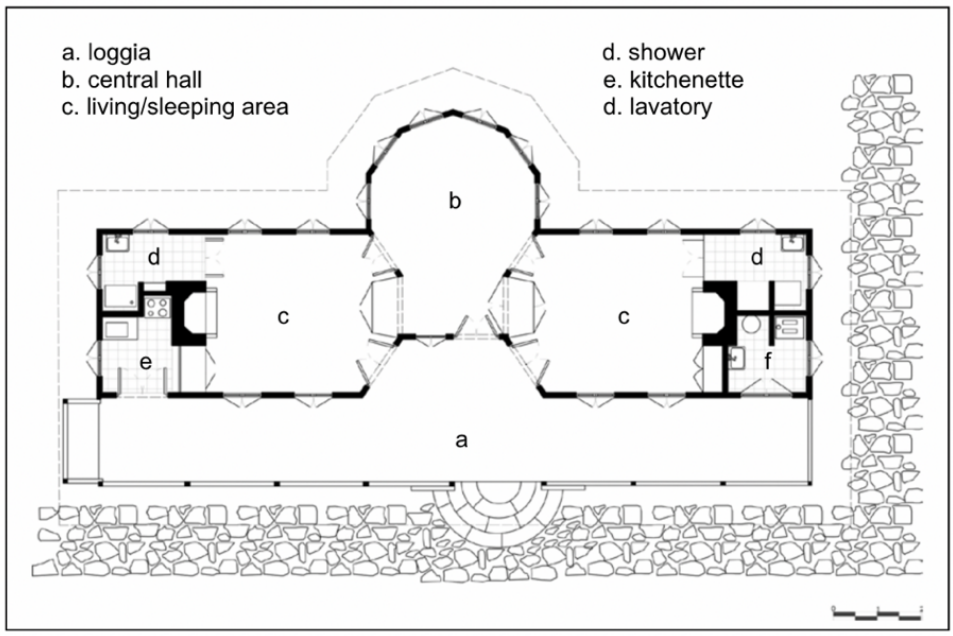


Figure 59 Plan of the Çakırhan house.

[263] "Nail Çakırhan Residence Project Brief" (Compiled by the Aga Khan Award for Architecture. Geneva: Aga Khan Award for Architecture, 2013), 4 Nail Çakırhan Residence.
[264] Sofa is called by different names: *sergi, sergah, sayvan, çardark, divanhane, hayat.* Sedad Hakkı Eldem classified Turkish house plan types based on the positioning and configuration of the sofa in the context of the construction of national identity in Turkey. There are three generic types: external sofa, internal sofa and central sofa. For more information, see: Sedad Hakkı Eldem, Türk Evi Plan Tipleri (Turkish House Plan Types) (İstanbul : İstanbul Teknik Üniversitesi, Mimarlık Fakültesi , 1954).
[265] Ibid.

Two sitting corners *(sedir)* are at both ends of the loggia. In this symmetrical plan arrangement, the main entrance divides the loggia equally, with the staircase in the middle.

The two sides of the polygonal central hall *(divanhane, mabeyn)* in the middle area are used as a common area for being surrounded by rooms. Single rooms positioned and entered via both sides of the divanhane are utilized as living-gathering and sleeping areas. The sleeping and living areas are accessible within the house through the divanhane. From the outside, bedrooms are accessed through double doors named farisi (Persian), placed at the corners and on the porch (*divanhane)*. [266] This allocation of the doors allows the rooms to function independently, ensuring privacy. There are two distinct sections for living-sleeping, one for the guests of the owners and one for them. The interior space consists of ornamented timber carvings on the ceiling, walls, and furniture, where built-in shelves and seating arrangements give an unoccupied expression to the room. Tray tables, book stands, and traditional braziers are the only movable furniture. The space is left empty for the day, and beds are only placed at night.[267] Each room is equipped with a fireplace positioned between two cupboards. One of these built-in cupboards serves as a storage space for clothes, while the other grants access to the bathroom.[268]



Figure 60 Loggia and sitting corner in Çakırhan House; central hall, hexagonal protrusion.

[266] Çakırhan Nail , *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building,* (Ege Yayınları: İstanbul, 2003): 23.
[267] "Nail Çakırhan Residence Project Brief" (Compiled by the Aga Khan Award for Architecture. Geneva: Aga Khan Award for Architecture, 2013), 4 Nail Çakırhan Residence.
[268]Aga Khan Award for Architecture, ed., "Nail Çakırhan Residence Project Summary," *Archnet, Digital Library* (Geneva: Aga Khan Award for Architecture, 1983), https://www.archnet.org/publications/248.





Figure 61 Çakırhan house from the back facade; Çakırhan House front facade.

Traditional *serpenç* (*elmalık, tahtabasi*, shelf), running seamlessly over the doors and windows, acts as a unifying element connecting all the rooms.[269] This creates a sense of continuity and interconnectedness within the house. The cupboards and shelves are defined as showcasing a 'remarkable level of craftsmanship' in keeping with the traditional style.[270] In the first years of its construction, there were oil lamps between each window, as there was no electricity in Gökova.[271] There was a cotton mattress on the wooden base, a divan cover, and reed pillows made with wooden carcasses and straw filling, which is an old craft.[272]




Figure 62 Continuous serpenc shelves in the living area.

The arrangement of doors allows for an open configuration where individual rooms lose their distinct boundaries, creating a more expansive and cohesive living

[269] Ibid.
[270] Ibid.
[271] Nilay Örnek, "Nail Çakırhan Evi," Her Umut Ortak Arar (Nilay Örnek, 2022), https://www.herumutortakarar.com/nail-cakirhan-evi/.
[272] Ibid.

environment. The statement that 'each room is both a part of the house and an entity by itself'[273] underscores the dual nature of the rooms. While they contribute to the overall unity of the house when doors are open, each room can still maintain its privacy when doors are closed, offering flexibility in how the space is experienced and utilized.[274] The doors are cut diagonally across the hexagonal room corners. This design choice has a practical purpose: letting the doors fold neatly against the cupboards. This way, when all the doors are open, the different rooms, including the loggia, blend into a unified visual and physical space. [275] The one-story dwelling was intended to be a modest structure that fulfilled Nail and Halet Çakırhan's basic needs.[276] Although it is referred to as a residence, it is more like a shelter, a house constructed with the purpose of living. Enis Tunca Özsoy[277] conveys the reactions of the local people living there to the house:

> There is a rumor that 'Communist Nail,' the son of Ugly Ali[278] from Ula, has built a house for himself. Everyone is curious. They are waiting for a huge two-story mansion…To begin with, everyone feels disappointed. Because it is the one-story Ula house we are familiar with, not an extravagant residence or mansion as we thought. It may resemble several other houses in Ula, but this particular one stands out due to its unique style. Even those who were against the communists in those years could not help but be impressed by the house.[279]

The construction of the dwelling took 71 days. It was built in situ and crafted, representing a substantial manifestation of physical labor and a hands-on site

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[273] In the 1983 Technical Review Report, the aesthetic assessment was made emphasizing the house as modest even though it is ornamented, See: Aga Khan Award for Architecture, ed., "Nail Çakırhan Residence Project Summary," *Archnet, Digital Library* (Geneva: Aga Khan Award for Architecture, 1983), https://www.archnet.org/publications/248.
[274] Ibid.

[275] Ibid.
[276] Aga Khan Award for Architecture, ed., "Nail Çakırhan Residence Project Summary," *Archnet, Digital Library* (Geneva: Aga Khan Award for Architecture, 1983), https://www.archnet.org/publications/248.
[277] Özsoy mentioned that during her childhood, she lived with her parents in a single-story house in Ula during summers and on weekends in winter. She graduated from the Department of Architecture at Dokuz Eylül University. Later on, she opened her own architecture office and worked with Çakırhan. See: Nilay Örnek, "Nail Çakırhan Evi," Her Umut Ortak Arar (Nilay Örnek, 2022), https://www.herumutortakarar.com/nail-cakirhan-evi/. accessed: 15.011.2023
[278] 1914-1915, during the First World War, he was conscripted on the Caucasian front. His face was unrecognizable due to the war and smallpox he had during this time. See: Erden Akbulut, "Anılar Nail Çakırhan, Sarı Defter 7. " (1995; repr., İstanbul: Tüstav Yayınları, 1995): 16.
[279] Translated by the author. See: Nilay Örnek, "Nail Çakırhan Evi," Her Umut Ortak Arar (Nilay Örnek, 2022), https://www.herumutortakarar.com/nail-cakirhan-evi/. accessed: 15.11.2023.

approach. According to Çakırhan, the "program, project, and design evolved gradually through observation, intuition, and sensory perception." Instead of formal drawings (only a few sketches were needed), ideas and shapes were directly implemented on the ground, akin to the practices of traditional master builders.[280] The drawings were not formally drawn on paper apart from sketches, so the design process was followed in a conventional way without formal technical drawings like the traditional master builders.

3.3. Rooted Perception of Place in Çakırhan

Although the aim is not to discuss the concepts of "space" and" place" at length, it is crucial to understand the differences between the two terms. Space generally refers to a more abstract and undefined area, often without specific attributes.[281] It is more about the physical dimensions or the void where things exist. Contrary to the understanding of space, the place carries a more specific connotation, involving a space that has been defined, often with meaning attached to it.

In this thesis, the notion of place is considered multidimensional, and it goes beyond the physical and tangible. A place is usually associated with belonging, history, or significance. It is more about the human and cultural elements within a particular space. So, the place-making approach turns space into a place, which is defined concerning Çakırhan's rooted perception.

Simon Unwin states that: " works of architecture are instruments for managing, orchestrating, and modifying our relationship with the world around us. They frame just about everything we do."[282] It is argued that to underscore the impact of architecture in shaping and influencing our interactions with the surrounding world, our mobility and awareness are heightened. [283] This claim posits that, in the initial

[280] Aga Khan Award for Architecture, ed., "Nail Çakırhan Residence Project Summary," *Archnet, Digital Library* (Geneva: Aga Khan Award for Architecture, 1983), https://www.archnet.org/publications/248.
[281] Edward Relph, *Place and Placelessness* (Pion Limited, London, 1976, 1976).
[282] Simon Unwin, *Analysing Architecture the Universal Language of Place-Making*, 5th ed. (London: Routledge, 2020): 23.
[283] Ibid. 23.

stages of forming the personal concept of place, namely rooted perception, individuals situate themselves concerning the constructed environments of their rooms, houses, and neighborhoods. Accordingly, it will be crucial to analyze the house where Çakırhan was born and raised in light of the information that he also re-integrated this typology while making his residence. This will give an insight into how Çakırhan developed a sense of spatial awareness and reflected this in his residence.

The interaction with the built environment contributes to forming a spatial understanding. The notion that the built environment constitutes a 'natural' environment for children means that they find a sense of security and familiarity in the spaces they inhabit. These environments serve as the backdrop against which children foster early memories and experiences. It sheds light on how connecting with the physical surroundings leads to the foundation of spatial awareness and cognitive mapping skills. Hence, it can be argued that the early relationship with the built environment is pivotal in the conception and construction of The Çakırhan Residence, which resembles the Muğla house typology.[284] On the other hand, the Çakırhan house can be considered a different type formed by reintegrating the existing elements and forming from the 2-story Ula house with hexagonal protrusion.

In this context, emphasizing Muğla house typologies becomes crucial for connecting with Çakırhan architecture.[285] In doing so, this chapter refrains from exemplifying the specific typologies, instead opting to highlight the regional codifications and elements to give an insight into its characteristics. The region of Muğla has a distinctive urban

[284] Although I tried to avoid the local, regional, and traditional discussions and the typologies, I used the terms Muğla house, Turkish house, and Greek house due to the existing literature to give an insight into Çakırhan.

[285] Although it is not the aim of this thesis, a comparative analysis of the prevalent housing styles and structures in the Muğla region offers valuable insights into the contextual influences and architectural elements that contributed to the development of Çakırhan's architectural typologies.
By analyzing such patterns, one can better understand the idiosyncrasies of Çakırhan architecture, identify its broader regional connections, and gain a more comprehensive understanding of the cultural and architectural context in which it evolved.For more information abour Muğla house typologies See: Ertuğrul Aladağ, *Muğla Evi. Muğla'daki Geleneksel Konutların Sıhhileştirilmesi ve Yeniden Değerlendirilmesi Konusunda Bir Araştırma* (Muğla : Hamle Matbaacılık, 1991). Alev Erarslan, "Vernacular Architecture and Identity. Traditional Ula Houses, Turkey," *Pro Ligno* 14, no. 3 (2018): 36–49.

and residential character. Muğla houses[286] with their high courtyard *(avlu, hayat)* walls, tile harpushtas on the wall continuing above the gates called *kuzulu kapı*[287] (lamp gate), "cobblestone" type road pavements, trees hanging over the courtyard walls to the street, cross-like chimneys, and wooden trimming details.[288] The cross-like chimneys became a symbol of Muğla as it was unique to the region.[289] Oktay refers to the construction of the chimney as a 'local and successful symbol' of vernacular architecture, reflecting the 'unique 'creativity of the people that lived in the region.' [290]

[286] The Muğla region in Turkey has two main types of houses: the Turk houses and the Rum houses. The Turk houses are the predominant type in the region and define its identity. The Rum houses were built by the Rums who migrated from Muğla after the exchange with Greece in 1923.It is stated that the Rum builders also made a noteworthy contribution to the formation of Muğla houses. Until the beginning of the 20th century, the houses in *Muğla* with flat mud-brick roofs turned into houses with sloped roofs, and Aladağ suggests that there may be a Rum influence, pointing out that it was the end of the 19th century, when the Rums came to Muğla. See: Ertuğrul Aladağ, *Muğla Evi. Muğla'daki Geleneksel Konutların Sıhhileştirilmesi ve Yeniden Değerlendirilmesi Konusunda Bir Araştırma* (Muğla : Hamle Matbaacılık, 1991): p. 4,
Ekinci states that although Rum masons built many Turk houses, there is no trace of a Muslim master building a Rum house'. Emphasizing the different qualities of Turkish and Greek houses, Ekinci argues that Rum masons who were active in the city in the 18th and 19th centuries built more Turkish houses than Muslim masons. Additionally, he adds that after the Rums left the region, the Turks lived in the Rum houses modified the houses according to their lifestyle. For more information see: Oktay Ekinci, *Yaşayan Muğla* (İstanbul: İstanbul Bilimsel Eserler Kolektif Şirketi, 1985): 63-64.

[287] In Muğla houses, the courtyard is entered from the street through a double-winged wooden door located along the raised stone courtyard wall.The right side features a large wing, complemented by a smaller wing that accommodates individuals of average height who need to bend while entering. The spacious large wing allows the passage of goods, cattle, and horse carriages, while the smaller one is designated for people. By lowering the height of the small wing, it encourages a gesture of respect as those entering the house naturally bow their heads. Referred to as the "lamb door," this smaller wing resembles the main door and is considered its counterpart. A bronze bell, tied to the large wing with a rope, hits this wing when the small door is opened, ringing and warning the household, and at the same time, its weight ensures that the door automatically closes by itself.

[288] For more see: Ertuğrul Aladağ, *Muğla Evi. Muğla'daki Geleneksel Konutların Sıhhileştirilmesi ve Yeniden Değerlendirilmesi Konusunda Bir Araştırma* (Muğla : Hamle Matbaacılık, 1991).

[289] In Muğla, a distinctive style of chimney construction has emerged due to the heavy rain and strong winds known as "Deli Mehmet" in the local language. These chimneys have become the emblematic feature of the region. They are designed with wide walls and openings to expel smoke from both the stove and the hearthstone, similar to a fireplace chimney. At the top of the chimney, there is a bridge-like structure looking like a cross. This structure is built with corrugated Alaturka tiles and is designed to withstand heavy rain and winds blowing from different directions. The cross-like structure has holes on all four sides to allow proper ventilation, ensuring that smoke does not backflow and preventing carbon monoxide poisoning. For more information see: Oktay Ekinci, *Yaşayan Muğla* (İstanbul: İstanbul Bilimsel Eserler Kolektif Şirketi, 1985): 57, 131.

[290] Ibid.



Figure 63 The brochure entitled ‘Kültürel Mirasımızı koruyalım’ (Preserve Our Cultural Heritage, Municipality of Muğla) for the 1st Muğla Culture and Arts Festival. Muğla chimney for the Muğla emblem in the upper right corner.

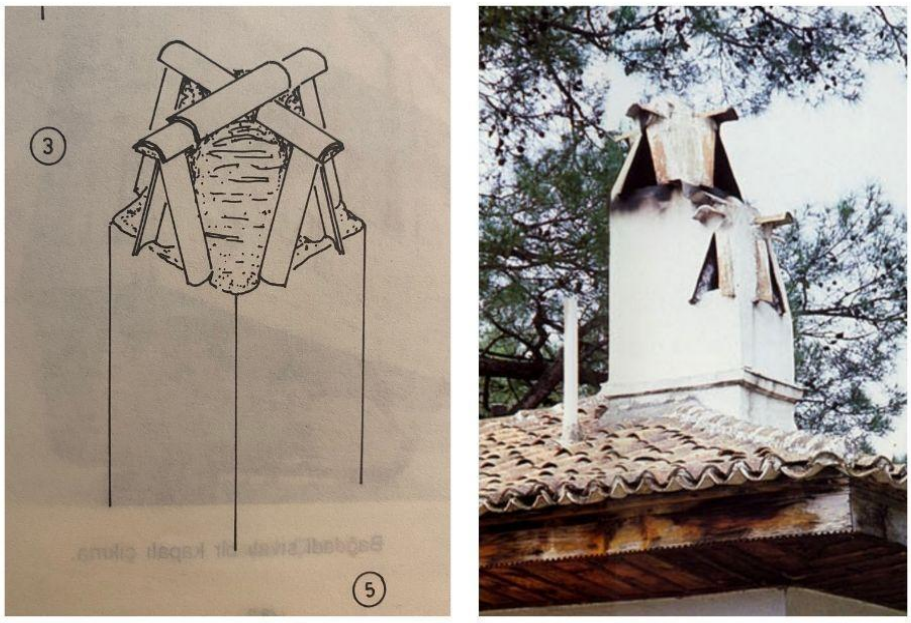


Figure 64 Sketch of the Muğla chimney type; Çakırhan’s house chimney.

Muğla houses have outdoor sofas[291] and a courtyard connecting to the street. These courtyards usually contain a barn, an open kitchen, a latrine, a chicken coop, and sometimes a fountain. The first examples of these houses were generally single-story, but in later periods, two-storey examples were also encountered.[292] Considering Muğla's earthquake-prone region, the houses have a timber frame structure (bağdadi sistem) that allows movement and elasticity and hardly damages in case of an earthquake, unlike concrete.

Çakırhan was inspired by his cultural and familial heritage, particularly his father Ali Efendi's house in his hometown, Ula, located 17 km from the Akaya region.[293] The house is situated at the northeastern edge of the garden and devoids visual connection with the street and neighbors. (figure) All other facades have been plastered and whitewashed except for the rear facade, which is against the wall. The garden and the ground floor are on the same level, unlike the Çakırhan House. The two-story house has a polygonal-shaped closed sofa that projects from the south facade through the garden. There is no access between the two floors. The second floor is accessed with an external staircase connected to the polygonal sofa, and the lower floor can be entered via two doors from the garden. The lower level contains a sofa, restroom, and bathroom, while the upper floor provides space for three bedrooms and a polygonal sofa.[294] The sofa has been utilized as a communal space that welcomes the entrance and facilitates the distribution to the rooms in the house, similar to the center-sofa plan type defined as a Turkish house. In this sense, the Çakırhan house can be defined as a place by positing it within the notion of rooted perception rather than predefined types. In this context, 'rooted' indicates 'something that is an origin or source (as of a

[291] Sofa is called by different names in various places: Sergi, sergah, sayvan, cardark, divanhane, hayat.See: Ertuğrul Aladağ, *Muğla Evi. Muğla'daki Geleneksel Konutların Sıhhileştirilmesi ve Yeniden Değerlendirilmesi Konusunda Bir Araştırma* (Muğla : Hamle Matbaacılık, 1991): 42.
[292] In the study on *Muğla* houses: the first examples of muğla houses are one-roomed, later and most common are two-roomed plan types with a staircase in the center. There are also plan types with three rooms, albeit rare. See: Ertuğrul Aladağ, *Muğla Evi. Muğla'daki Geleneksel Konutların Sıhhileştirilmesi ve Yeniden Değerlendirilmesi Konusunda Bir Araştırma* (Muğla : Hamle Matbaacılık, 1991): 43.
[293] The house is located at number 27 in the Alparslan Neighborhood in the Ula District of Muğla, and is one of the twenty-one houses in Ula registered by the Muğla Cultural and Natural Heritage Conservation Board.
[294] Nail Çakırhan's father Ali Efendi house in Ula, *kuzulu kapı*, the outdoor entrance to the house Source: Gökben Ayhan, "Mimar Nail Çakırhan'ın Babası Ali Efendi'nin Geleneksel Ula Evi," *Electronic Turkish Studies* 16, no. 7 (2021): 24.

condition or quality); underlying support: basis, the essential core: heart, close relationship with an environment: tie." [295]



Figure 65 Nail Çakırhan father Ali Efendi's house in Ula, settlement plan. not to scale.



Figure 66 Nail Çakırhan's father Ali Efendi house in Ula, *kuzulu kapı*, the outdoor entrance of the house.

[295] Rooted, "Merriam-Webster," www.merriam-webster.com, January 2, 2024, https://www.merriam-webster.com/dictionary/rooted.



Figure 67 Nail Çakırhan's father Ali Efendi's house through the rear facade in Ula.

The Çakırhan house, designed and constructed by an individual without formal architectural training who was culturally bound in the local context, exemplifies a rooted perception of place. The builder's sense of belonging to the region is evident in the architectural language he employs, which is steeped in the silhouette of the region with modular rows of windows, projecting hexagonal sofas, white-washed walls, wide timber-carved eaves (*teneketura*) extending through the red (alaturka) tiled roof, lamp door (kuzulu kapi). His approach to design, shaped by personal memory, creates a connection between the built environment and its cultural past. The residence exemplifies how non-architects and place-makers can translate their deep-seated sense of place and rootedness into a tangible and meaningful architectural form. This is evident in his observation of the old houses in Ula, where he remarked: 'arrangement of the rooms, windows, doors, cupboard (*yüklük*), shaped, wooden ornamental ceilings, a hexagonal sofa[296] in the middle: the way I have always wanted.'[297] As individuals, we are born and inhabit environments that are not personally and directly constructed by us.[298] However, as time unfolds, norms, structures, and memories combine to imbue that area with social and emotional value, turning it into a meaningful place. In this sense, Çakırhan's architecture enables the creation of place

[296] In the early examples of the Muğla houses, the sofas usually cover the entire facade, in the later examples, the octagonal sofas are positioned in the centre and provide room connection. Ertuğrul Aladağ, *Muğla Evi. Muğla'daki Geleneksel Konutların Sıhhileştirilmesi ve Yeniden Değerlendirilmesi Konusunda Bir Araştırma* (Muğla : Hamle Matbaacılık, 1991): 43.
[297] Zeynep Oral, "<Mimar değilim> diyen Nail Çakırhan bugüne dek 32 Yapıyı Gerçekleştirdi," *Sanat Dergisi, Ağa Han Mimarlık Ödülleri*, September 15, 1983: p. 14.
[298] Simon Unwin, *Analysing Architecture the Universal Language of Place-Making*, 5th ed. (London: Routledge, 2020), 1–336.

through the selective selection of elements that connect to his childhood. He has a particular opinion and notion directly linked with his creation of a sense of place as he focuses on particular aspects, notions, and memories pre-structured and embedded in his mind, which is the house in which he was born. He describes it as deriving from his birthplace, which is embedded in his memory:

> In Southern Anatolia, traditional architecture is as diverse as Muğla[299], where I was born in Ula in 1910. During my childhood, my grandfather's single-story house with one room and a kitchen was a gathering place for everyone. It was filled with natural, handcrafted furnishings. This house was the first house I saw with its cabinets and all-natural painted details when I opened my eyes. [300] And adds, At that time, [301] Ula had a population of 3,000.[302] I loved the long, curving streets and single-story wooden houses. As a child, it seemed like a big place to me.[303]



Figure 68 Sketch of the Nail Çakırhan's house; Çakırhan's father Ali Efendi's house in Ula, front facade.

[299] The urban silhouette of Muğla is characterised by the houses that form the traditional texture within harmony of red tile roofs and the overflowing greenery (trees) that protrude from the white walls. These buildings, found mostly on the slopes of the Hisar *(asar)* mountain, are categorised as Turkish houses with ground floors and the outer walls of the upper floor are also stone, but built with timber-frame system inside and facing the courtyard. When describing the architectural features that form the traditional fabric in the urban conservation area, two types are mentioned: Muslim-Turkish families (courtyard orientated) and Rum families (street orientated). The stone houses, which Rum families built and inhabited when they began to settle in Muğlaas merchants until the 1920s, are defined as a part of the traditional fabric of the urban conservation area. For more information see: Oktay Ekinci, *Yaşayan Muğla* (İstanbul: İstanbul Bilimsel Eserler Kolektif Şirketi, 1985): 53-63.

[300] Nail V. directed by Kurtuluş Özgen (2014), Documentary.

[301] Considering that Çakırha was born in 1910 and lived in Ula until 1927, presumably at that time refers to 1910 to 1927.

[302] According to the 2012 census, the population of the city of Ula is 10.084 ,and the population of the bays is 10.709, and in total: 20.793. If the population of individual towns and bays is considered, Akyaka is 2.484 and Gokova is 1.915. See: Ali Abbas Çınar, *Ula Hayata Açılan Kapı (Yerel Tarih ve Sözlü Kültür Üzerine Araştırma ve Derleme)*, 1st ed. (Muğla: Ula Belediyesi Kültür Yayınları: 2, 2014): 2.

[303] Translated by the author. The book is a oral history study made with Çakırhan. See: Erden Akbulut, "Anılar Nail Çakırhan, Sarı Defter 7. " (1995; repr., İstanbul: Tüstav Yayınları, 1995):17.

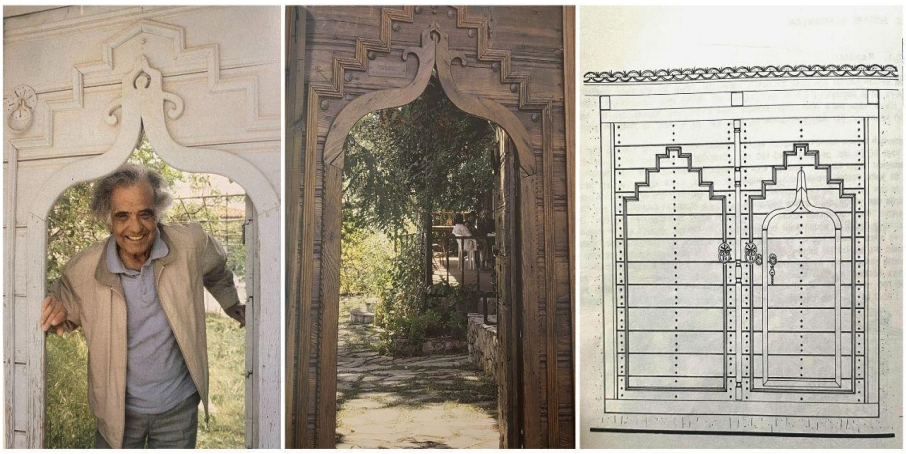


Figure 69 Nail Çakırhan in front of the kuzulu kapı in his father's house; Kuzulu kapı in Nail Çakırhan's house; Front elevation of the kuzulu kapı.

Ula, situated in the southwestern Aegean, was characterized by a communal approach to production.[304] Çakırhan emphasized that the center of life was the houses and gardens as in daily life, and everything was made in the houses and produced and cultivated in the gardens.[305] Streets meandered through the town, and houses with spacious gardens were commonplace.[306] Çakırhan's approach was in dialogue with this local way of daily living centered around the courtyard. Since no hotels or inns existed, guests were hosted in outbuildings called *müştemilat.* The houses are separated from the street by garden walls. In this enclosed zone, the allocated area for the garden exceeds that of the residence, allowing for small-scale agriculture in domestic life.

Focusing on Nail Çakırhan's rooted perception, the house can seen as a place that represents the local ties of the individual and the absence of formal architectural education on the shaping of the Akyaka environment. It is also crucial to state that since he was not trained as an architect, the house was not constructed with the concern of a stylistic approach. Instead, its development was influenced by his regional background and deeply rooted perceptions. Due to this, the discussions surrounding

[304] Nail V. directed by Kurtuluş Özgen (2014), Documentary.
[305] Erden Akbulut, "Anılar Nail Çakırhan, Sarı Defter 7. " (1995; repr., İstanbul: Tüstav Yayınları, 1995).
[306] Nail V. directed by Kurtuluş Özgen (2014), Documentary.

the house also encompassed local, regional, and traditional architectural considerations.

The house reflects the impact of an individual's local ties and the absence of formal architectural education on their influence in shaping the Akyaka environment by focusing on Nail Çakırhan's practices in place-making. This elucidates how someone from the local area can significantly shape the architectural and cultural landscape despite lacking formal architectural training. Its focus lies in understanding the dynamics among individual belonging, regional identity, and the evolution of the constructed surroundings in the Muğla region.

Çakırhan visited and examined old houses in Ula before he constructed his house.[307] He stated that there were generally three types of old houses in Ula. The first type is the oldest, typically a single-story, single-roomed with a rear facade against a wall. The front facade features a full-length columnar open gallery *(loggia, sofa, hayat)* and a pergola *(çardak)* for a shaded outdoor seating area. The second type is the newer ones, from the 1800s onwards, usually having two rooms on the sides and an area in the middle called *mabeyn*. [308] The rear facade of these houses also rests against a wall, but the front facades open not to *hayat* but to a terrace *(divanhane)* that runs through the front facade.[309] Hayat is located in front of or next to this divanhane. The third type is a two-story building; the lower floor is used as a kitchen and a warehouse, it has a windowless crenelation, and the form of the upper floor is the same as in the other two examples.[310] They all have stoves in the rooms, with mattresses on top, apprentice floors underneath, and deep cupboards. [311]

The plan typology of the Çakırhan house is a different combination maintained from the typical one-story house plan of Ula and the two-story house type that he was born and raised in Ula. The loggia of the house and arrangement of the rooms follow the

[307] Zeynep Oral, "<Mimar değilim> diyen Nail Çakırhan bugüne dek 32 Yapıyı Gerçekleştirdi," *Sanat Dergisi, Ağa Han Mimarlık Ödülleri*, September 15, 1983: 14.
[308] Ibid.
[309] Ibid.
[310] Ibid.
[311] Ibid.

one-story Ula house, while the hexagonal living area (eyvan/divanhane/sofa) was taken from the two-story house plan.

Çakırhan stated that Akyaka consists of older settlements, although it is connected to Muğla province compared to the other regions in Muğla.[312] There are some rarely found masonry houses, but most of the settlements are made of wood due to the abundance of wood in the region.[313] Based on his childhood experiences, he emphasized his special attachment to his grandfather's house and has developed an interest in houses with similar architectural elements and forms.[314] It can be claimed that Çakırhan turned this 'space' into a place with the initial act of building himself a house, which later forged a new architectural identity for Akyaka.

The place crafted by Çakırhan is a construct brought forth through the visible manifestation of emotion, often called the atmosphere. He implemented a new type in Akyaka derived from Ula's architecture. This has resulted in the recreation of an architectural language not present in the region as he dismembers and sutures together the elements of typologies, which can be related to genius loci, a unique spirit of place.

3.4. What is Missing in the Criticisms?

The Aga Khan Award for Architecture (AKAA) was established in 1977 by Aga Khan IV and is given every two years starting from 1980 with the first award cycle. In 1983, the second cycle award of the Master Jury of The Aga Khan considered 216 nominations, of which 36 projects were selected for an on-site evaluation. [315]After the assessment, awards were divided among 11 architectural works from 10 different countries.[316] Turkey was one of these countries, with Çakirhan House among the

[312] Anonim, *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011): 18.
[313] Ibid. 18.
[314] Ibid. 18.
[315] After each award cycle he publications of the Aga Khan Award for Architecture.For more information about the Second Cyle Awards, master jury decisions, see: Ahmet Evin and Darl Rastorfer, *The Aga Khan Award for Architecture 1983* (England: Thompson and Tompkins Limited, 1983).
[316] Sherban Cantacuzino, "Continuity and Change: Architecture and Development in the Islamic World - an Introduction ," in *Architecture in Continuity Building the Islamic World Today* (New York: Aperture, 1985), 10–29.

eleven winners under the heading of Continuing Tradition.[317] The distinctive aspect of this award is that it was given to a house built by a person who was not a professional architect, which brought recognition to the house.

The 1983 Aga Khan Award was presented with a ceremony in Istanbul, Topkapı Palace, which sparked debates in Turkey.[318] The debates arose from different perspectives; the first saw the house as an imitation of the old forms and involved discussions about whether this house could adequately portray Turkey in a prestigious international award. The second perspective stems from remarks on the identity of Nail Çakırhan and the criticisms made through his award-winning house as an individual without having formal architectural training. However, it is important to note that Çakırhan's initial intent was not to establish an architectural identity for the nation but to create a personal dwelling. The house was constructed by a resident who was deeply intertwined with the heritage and culture of the Ula region. As such, the house embodies historical and cultural significance within the broader regional context. This highlights the need to revisit architectural critique to emphasize community-based architecture, cultural preservation, and sustainability over superficial aesthetic judgments, transcending the conventional architectural discourse. What lies behind the awarding of the Aga Khan Prize to Çakırhan, and what was said but overlooked, is closely related to the physical labor, which will be clarified in the following sub-title.

In evaluating the biennial award, Doğan Tekeli characterized the house as a mere "curiosity-quenching" and a "romantic, personal act."[319] The argument posits that the house of Çakırhan serves as a personal manifesto and place, that the house is a unique place by possessing inherent singularity. Tim Cresswell states: “The kind of place at the center of much humanistic geography is very much a place of rootedness and authenticity.” [320] In various aspects, the house is defined as a romantic, personal

[317] The 1983 second cycle prize-winners are grouped under four headings for more see: Sherban Cantacuzino, “Continuity and Change: Architecture and Development in the Islamic World - an Introduction ,” in *Architecture in Continuity Building the Islamic World Today* (New York: Aperture, 1985), 10–29.
[318] For the second cycle Aga Khan Award Ceremony speech in Istanbul, see: AKDN, “Aga Khan Award Ceremony, Istanbul,” Aga Khan Development Network, September 11, 2023, https://the.akdn/en/resources-media/resources/speeches/aga-khan-award-ceremony-istanbul-his-highness-the-aga-khan.
[319] Doğan Tekeli, “Ağa Han Mimarlık Ödülleri 2.Üç Yılda Bir Değerlendirme,” *Yapı Dergisi - Ağa Han Mimarlık Ödülleri*, 1983.
[320] Tim Cresswell, *Place: A Short Introduction* (Malden, Mass: Blackwell Publishing, 2004): 39.

proclamation, representing an intellectual response to the unappealing proliferation of insensitively designed reinforced concrete blocks along the Mediterranean coast.[321] In this sense, Çakırhan's vision can be understood from his statement:

> An unbelievable massacre of historical values. Who cares! Narrow or wide naked streets; black, hard cement or asphalt, scorching hot in summer; On either side concrete blocks, three, five, ten stories high, as high and wide as possible.[322]

As Henri Lefebvre points out, modernism and capitalism's exaggerated understanding of space tends towards homogeneity by trying to eliminate existing differences or characteristics. He claims that unless these differences are emphasized, it is not possible to create a new space.[323]

Miwon Kwon suggests that when people attempt to recover or preserve distinctions that are disappearing, the focus is placed on reestablishing a connection with the distinctive qualities of a particular location, namely 'uniqueness of place.'[324] More specifically, the emphasis is on creating an authentic sense of meaning and preserving memories, histories, and identities. The effort to safeguard these aspects is seen as a way to maintain the distinctiveness of different places. Essentially, the drive to reclaim lost differences involves heavily reaffirming the authenticity of diverse meanings, memories, histories, and identities associated with specific locations. The builder's endeavor and self-generated approach in his house was a persuasive case illustrating the concept of heritage-making and the revival of the vernacular in architecture by transforming the disappearing vernacular architectural form of Ula's house from his father's house. After completing his house and his other 18 constructions afterward, the town started to reproduce houses in the same style and produce a place on its own by taking reference from Çakırhan's architecture.[325] As Christopher Alexander states:

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[321] It is also expressed as the conservative perspective of Çakırhan attacks the consumerism of modern society. Sebnem Yücel, "The Routes: Cultural Identity and Architecture of Turkey, 1980–2000" (PhD Thesis, 2003): 122

[322] Çakırhan Nail , *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building,* (Ege Yayınları: İstanbul, 2003), 17.

[323] Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (1974; repr., Oxford: Blackwell, 1991), 52.

[324] Miwon Kwon, *One Place after Another : Site-Specific Art and Locational Identity* (Cambridge (Mass.) ; London: The Mit Press, 2004), 157.

[325] For the evaluation of Akyakaas place after after 25 year, see: Canay Batırbek, "Akyaka after 25 Years: Spatial and Conceptual Re- Readings in Architectural Discourse," (Graduate Thesis , 2010).

" A building or a town will only be alive to the extent that it is governed by the timeless way. It is a process that brings order out of nothing but ourselves; it cannot be attained, but it will happen of its own accord if we only let it."[326] Accordingly, Çakırhan House contributed to the creation of meaningful places. Nevertheless, it involved preserving and revitalizing cultural elements that might be lost to time. This act re-introduced the typology and contributed to its regeneration and propagation within the local context. Importantly, Nail Çakırhan's involvement as a resident, constructing the building without being an architect, underscores the grassroots nature of this heritage-making endeavor. By reinterpreting and making this traditional typology visible, he provides a personal meaning to the structure and ensures its continued relevance within the community. In doing so, it transcends mere architectural significance, symbolizing the community's commitment to revitalizing its cultural heritage and creating places that hold deep personal and collective meaning. The place-makers agency is visible in the house as a product and a continuous process that necessitates the reevaluation of contexts.

Çakırhan's approach can be expressed as a problem-solving attitude that prevented the deterioration of the architectural types in Akyaka due to the integration of the economy with land rent, the industrialization of coastal areas, and rapid urbanization in the 1970s.[327] In Ula and other coastal settlements in Turkey, the traditional wooden crafted houses were replaced by reinforced concrete structures during the 1970s[328] Since timber-frame systems have experienced a decline in demand due to technological advancements and the construction industry's shift towards concrete, the two craftsperson found Çakırhan's request peculiar.[329] When they started to construct the house, Çakırhan expressed the reactions of the people: " When we started building the house, everyone was truly looking at me as if I were mad."[330] Since then, there has been a demand in Akyaka and its surroundings, numerous new craftsmen have been

[326] Christopher Alexander, *The Timeless Way of Building* (New York: Oxford Univ. Press, (Repr, 1979).
[327] Çakırhan Nail , *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building,* (Ege Yayınları: İstanbul, 2003), 17.
[328] Ibid.
[329] Melih Güneş, ed., *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 18.
[330] Ibid. 18.

trained. As a result, in each of the surrounding villages, many knowledgeable carpenters and workshops became capable of this work. These craftspeople also worked in Izmir or Istanbul due to the demand for similar works.[331]

This also shows that Çakırhan House introduced an alternative approach in Akyaka. The house represents the role of the place-maker, revealing a notable shift in Akyaka's identity as it unfolds as a reaction against the influx of concrete structures and industrialization. It is also expressed as the conservative perspective of Çakırhan, which attacks the consumerism of modern society. [332]

Following the government's declaration of Akyaka as a Special Environmental Protection Area in the late 1980s, the Environmental Protection Agency formulated an urban development plan for Gökova Bay by considering the Çakırhan houses as an example. His favored architectural approach enabled the revival of existing architecture and the preservation of the natural environment through green lands. [333] Therefore, the landscape of Akyaka exhibited features that resonated with the architectural elements of Çakırhan. For this reason, the Çakırhan house became a 'source of inspiration' and 'the author of the legal basis' for the Akyaka landscape.[334] Accordingly, his place-making achievements were pivotal in safeguarding the environment in the Akyaka region, which maintained different characteristics compared to other coastal settlements of Turkey. In this sense, Ekinci evaluated the majority of the coastal settlements in the Aegean and Mediterranean regions in Turkey exhibiting an 'urban monotony' marked by indistinguishable apartment buildings and gigantic structures.[335] Urban monotony contributed to a lack of sense of place, diminishing the distinctive features of place that define particular urban environments.

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[331] Çakırhan Nail , *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building,* (Ege Yayınları: İstanbul, 2003), 26.
[332] It is explained as a "conservative approach to regionalism." See: Sebnem Yücel, "The Routes: Cultural Identity and Architecture of Turkey, 1980–2000" (PhD Thesis , 2003), 122.
[333] However, after him, the houses in Akyaka started to imitate his architectural language as there are kitsch applications, flamboyant villas that use the features of the wooden structure as a showpiece. See: Canay Batırbek, "Akyaka after 25 Years: Spatial and Conceptual Re- Readings in Architectural Discourse," (Graduate Thesis , 2010).
[334] Oktay Ekinci, "Sunuş/Preface," in *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building* (İstanbul: Ege Yayınları, 2005), 13.
[335] Ibid, 11.

Contrarily, Ekinci referred to the architectural silhouette created by Çakırhan architecture in the Akyaka region: "With its covered elegant houses, its texture that has not turned into concrete blocks, with all buildings that do not surpass the trees in height, it looks like an old, little settlement that has not been damaged."[336] He compared Akyaka with places like Muğla and Safranbolu, which had a historical urban fabric built in the past and has been conserved and protected throughout the years. On the contrary, Akyaka was defined as a rare example in which the local identity was maintained even with the newly built structures. In this sense, Çakırhan's productions are defined as a 'revolution' in architecture.[337]

3.5. Nail Çakırhan and Physical Labor

Lazlo Moholy Nagy posits that the path to the comprend architecture requires a biologically determined functional capacity to grasp space, which is biologically determined.[338] This relates to the idea that basic content requires accumulating experience to appreciate the articulated space. [339] In light of this, Çakırhan, with connections to the region, has internalized his spatial perception, turning it into a practice of place-making through physical labor with tangible materials. In this sense, the schedule and construction process of Çakırhan did not follow a formal procedure that architects follow. He had a gradual and intuitive approach to the "program, project and design'. This process was based on observation and sensory experiences, and he defined connection with the surroundings as "seeing, feeling, sensing." [340] Instead of formal, detailed architectural drawings, he followed an alternative path where the thoughts and forms were laid on the ground, only by a few initial sketches, mirroring the traditional methods of master builders.[341]

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[336] Ibid, 12.
[337] Melih Güneş, ed., *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 37.
[338] Lazlo Moholy Nagy, *The New Vision and Abstract of an Artist.* (New York: G. Wittenborn, 1947),59.
[339] Ibid.
[340] Aga Khan Award for Architecture, ed., "Nail Çakırhan Residence Project Summary," *Archnet, Digital Library* (Geneva: Aga Khan Award for Architecture, 1983), https://www.archnet.org/publications/248.
[341] Melih Güneş, "Working with Nail Çakırhan / Nail Çakırhan Ile Çalışmak," in *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building,* (İstanbul: Ege Yayınları, 2005), 27.

Regarding Loos, Colomina highlights that architectural drawing is primarily a technical language.[342] Loos argues that a true architect is not required to have drawing skills since drawing is seen as the artisan's way of understanding the architecture being brought to life. Colomina compares this to Saussure's theory, which emphasizes the difference between language and writing as separate forms of communication, where the purpose of writing is only to represent language. From this perspective, architecture is a tangible medium for communicating the spatial experience, while architectural drawing is an abstract and technical tool for communication. The architect begins the creative process by sensing the space they want to create and translating it into a visual form through drawing. This duality highlights the role of drawing in the architectural world, separating the concrete experience of place from its abstract representation.[343] Accordingly, Çakırhan utilized the local materials in vernacular forms, with a hands-on approach to direct contact with materials. Çakırhan's background and identity in the context of her role as a physical laborer and his engagement in place-making activities are beneficial in comprehending his motivations and perspectives.

Nail Çakırhan was born in Ula in 1910. After completing two years of high school education, he faced trial due to a poem published in the Kervan magazine but was acquitted. In 1930, Nail V. Çakırhan, along with Nâzım Hikmet, published a book of poems titled "1+1=Bir." Two years later, Çakırhan was detained on charges of "establishing a communist organization," and he was released with a general amnesty.[344] Later, in 1934, he illegally traveled to the Soviet Union and established relations with the Comintern. After learning Russian for a while, he studied economics and socialism at the Communist University of the Toilers of the East in Moscow (KUTV). During his education, he encountered some important politicians such as Stalin, Tito, Ho Chi Minh, Khrushchev, and Dimitrov and had the opportunity to meet some of them.[345] While continuing his studies, he also desired to observe the practical

[342] Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge: Mit Press, 1996), 65.
[343] Ibid.
[344] Erden Akbulut, "Anılar Nail Çakırhan, Sarı Defter 7. " (1995; repr., İstanbul: Tüstav Yayınları, 1995).
[345] Melih Güneş, ed., *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 155.

aspects closely and, upon his request, was sent to a textile factory near Moscow. With the Second World War outbreak, he returned to Turkey in 1938 and started working at Tan newspaper and the Child Protection Agency. During this time, he met Çambel, and they married in 1940. In 1946, when the Socialist Laborers' Party of Turkey was shut down, he was arrested and imprisoned but was released with the 1950 amnesty. He joined his wife in the excavations she conducted in Karatepe, Adana.[346] Following the completion of his house, he executed 18 structures from 1970 to 1983 based on the demands before his house was awarded. This demand arose from the non-residents and settlers in the region for a simple and modest structure, predominantly two-storeyed, with easily accessible building materials, constructed within a reasonable budget. Also, he abstained from charging any fees for the houses he constructed, apart from the costs needed for materials and the remuneration of the craftsperson involved. He explained this situation as:

> When you accept money, you essentially sell yourself, allowing someone else to have control. I believed in doing only what I wanted without being subject to external influence. Therefore I did not want to be paid.[347]

He wanted to be self-sufficient and independent to pursue his ideal way of building in line with his values and beliefs, have full control over his construction process, and contribute to society. Nevertheless, he goes on:

> I want everything to be in my hands, to have a village where people settle and work and where I also participate. Let money be the last thing, meaning that money should not be the primary focus; let production be the focus in that village, and everyone should take their share of this production. Let everyone work as much as they can. In other words, let it turn into a completely new understanding, a brand-new production village. This is my desire, but whether I will be able to do it or not, I don't know.[348]

Melih Güneş stated that Çakırhan was instrumental in providing earnings for many: The architect, the master, the laborer... Moreover, this was in proportion to their

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[346] Ibid.
[347] Güneş, Melih. *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 21.
[348] Melih Güneş, ed., *Doğumunun 100. Yılında Geleneksel Mimarinin Şairi Nail v. Çakırhan* (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2011), 21.

"deserved" labor, no more, no less. Perhaps the greatest gain of those who worked with him in this sharing is that they also saw the practice of these concepts of "labor" and "right." [349]

Place-makers' fundamental values emphasize a community-centered lifestyle and a production-oriented economy. These ideals may also seem compatible with Anatolia's 'imece' system, wherein community members join in solidarity and cooperate for shared purposes. His self-generated approach prioritizes a self-sufficient, resource-efficient, productive environment focusing on fulfilling the needs of the inhabitants through collaborative efforts within the community.



Figure 70 Nail Çakırhan during construction.

Considering the demands for Çakırhan's architectural forms, the inhabitants took ownership of the place while the production of Çakırhan became key in this placemaking process.[350] In this context, the emergence of the Çakırhan type of Akyaka can be seen as communal architecture. This denotes a form of architecture that emerges not from specialized expertise but from the spontaneous and ongoing activities of an entire community sharing a common belonging to the place.[351]Acting within a

[349] Melih Güneş, "Working with Nail Çakırhan / Nail Çakırhan Ile Çalışmak," in *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building,* (İstanbul: Ege Yayınları, 2005), 28.
[350] Later on he built more than 70 structures including hotels, restaurants, houses, cooperatives, restaurants, and cultural buildings apart from restorations. For the list of the his works see: ÇakırhanNail , *Yapı Sanatında Yarım Yüz Yıl. Geleneksel Mimarinin Şiiri. The Poetry of Traditional Architecture. Half a Century in the Art of Building,* (Ege Yayınları: İstanbul, 2003), 299-291.
[351] Ibid.

community of experience stemmed from the followers of the town, they reproduce existing forms and elements. The productions in Akyaka, built by Çakırhan, highlight the importance of preserving local agendas and values, emphasizing community participation, ownership of architectural identity, and emotional and physical investments.

Accordingly, Çakırhan started to form Akyaka's character with houses he built using the same existing elements and materials and creating similar images. Despite the variations in plans, floors, and sizes, he created a pattern by repetitively using existing local elements and materials in all eighteen houses he built. [352] Thus, the character of Akyaka began to form as Alexander Christopher stated: "Every place is given its character by certain patterns of events that keep happening there." [353]

To give an insight into these patterns, he continuously repeated elements such as white-washed walls with brick infill timber-beam system, modular rows of windows, protrusion, white-washed walls, wide timber-carved eaves (*teneketura*) extending through the red (alaturka) tiled roofs, lamp doors (kuzulu kapı), Muğla chimneys.

The interior of the houses contained built-in timber furniture without occupying space, a fireplace, ornamental timber-crafted ceilings, and continuous serpenc shelves. The houses are generally raised on rubble stone foundations. The protrusion became an invariable code used in different forms: polygonal or rectangular, and the room corners were cut at 45 degrees. The architectural image derived from his self-generated practice extends beyond individual homes to shape the scenery of the entire landscape of Akyaka. The houses are not merely structures; they become carefully curated pieces contributing to the image that attained a character for Akyaka.

The Çakırhan house is not only significant as a product of its own to define how a placemaker creates a place, but it also continues to present, produce, represent, and reproduce itself by creating other places in the Akyaka context as it marks a turning

[352] Alexander mentiones about the certain physical elements repeating endlessy on geometric level and combined in wn endless variety of combinations to explain patterns in space. Ibid. 75-99.
[353] Christopher Alexander, *The Timeless Way of Building* (New York: Oxford Univ. Press, (Repr, 1979).

point in the village's evolution, paving the way for its transformation into with is architectural typology named Çakırhan architecture. [354] This exemplifies a distinct design language set to redefine the future of this once-small village. The house can be seen as a representation of the notion of community design, which has been an act of instinct but has become a forgotten idea for people to design their own houses. [355]

Following the completion of this small dwelling, the community welcomed the 'image' that the house provided as a type and asked Çakırhan to build a house for them as well. The house is an important cultural and architectural milestone in the local environment in terms of forming the architectural language of Akyaka. Çakırhan's house catalyzed the proliferation of similar architectural styles in the neighborhood. It can be described as the house having a "ripple effect" or a "domino effect," which indicates that the influence of the house spread and inspired others to follow a similar architectural path. Its role in forming Akyaka as a place reflects the zeitgeist, the spirit of its time concerning the topography, geography, culture, and how people live in a coastal town.

[354] For more information, see: Canay Batırbek, "Akyaka after 25 Years: Spatial and Conceptual Re-Readings in Architectural Discourse," (Graduate Thesis, 2010).
[355] Mark Francis, "Community Design," *Journal of Architectural Education* 37, no. 1 (1983): 3.

CHAPTER 4

CONCLUSION

Halet Çambel and Nail Çakırhan were prominent figures from different backgrounds who were considered as agents of place-making in this thesis. Their lives and worldviews intersected and they shaped and created places in the light of their ideas and worldviews by taking an alternative stance and an altruistic perspective in two different contexts.

Acknowledging the prevailing view that the iconic character of Halet Çambel was a sine qua non in the formation of the Karatepe-Aslantaş Open-Air Museum, my thesis has sought a further engagement with her work via the concept of emotional labor. However, other concepts such as topophilia, cultural/natural landscape, and heritage-making were also used to assess the process of place-making.

Çambel spent a significant part of her life living and working in remote rural areas among people. She was closely connected to the challenges faced by the local rural populations in the country and was aware of the problems.[356] Accordingly, she cultivated a comprehensive understanding shaped by a lifetime of experience. The Karatepe Aslantaş'case results from these experiences gained through commitment and labor. The multifaceted and interdisciplinary approach in the Karatepe site is an example of a place-making endeavor that touches upon archaeology, museum formation, conservation, architecture, and cultural production. In the process, it opened a path showing alternative lives, opinions, and place-making practices. She approached the site with a humanist and regional perspective, embracing every sentiment without exploiting it. In this theoretical framework, her emotional labor

[356] For her ideas on the establishment of a regional organization to preserve the rural areas See: Halet Çambel, "Ülkemizin Geçmişi Yer Yüzünden Silinme Aşamasında. Çözüm Ne Olabilir?," *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi* 34, no. 1-2 (1990): 381–85.

emerges as a vital component contributing to place-making. Karatepe-Aslantaş case shows how a museum can be holistically constructed by referencing social norms, values, and relationships within a community.

In Karatepe-Aslantaş, in-situ conservation of the basalt artifacts was an unconventional and a place-based approach. The Hittite archaeological site has been shaped by using an architectural approach in dialogue with conservation principles, thereby establishing a meaningful relationship with the landscape. Nevertheless, in 1960s' brutalist context, concrete was a preferred but also an intrusive material to introduce to an archeological site, which today would be questioned. There are still discussions on how to design a canopy for archeological sites. "What is the 'correct' way to design a canopy or an eave without disturbing the underlining layers to represent the findings and the site?" was highly debated between 1952 and 1960 in the Karatepe-Aslantaş, which makes the case a pioneering one from the architectural conservation point of view. Also, even though the site is well known in the field of architecture because of the eaves as they turned into a landmark, it is usually researched without considering the relation of the eaves with the site. On that note, the construction of an eave on an archeological site, I argue, is not enough to make it a place. It just marks a location in an archeological setting that involves a physical shelter. Over time, in Karatepe further interventions continued as an ongoing process in which additional cultural and regional facilities and activities were incorporated, changing the site from an archeological site and a museum to a social environment where the locals can come together, be educated, and socialize.

Besides excavations and conservation, Çambel carried out cultural and social activities, established schools, and supported villagers. Site visits with the active participation of locals and intellectuals were organized that turned the landscape into a cultural and social environment. Accordingly, Karatepe-Aslantaş evolved into a place within a context shaped by its activities and events. These activities were organized for the survival of the museum by expanding its scope, moving beyond the confinement to a specific area, and broadening its impact as a place. This open-air museum's process was different, not only because it is a very early example of public archeology, a blending of local and intellectual minds, and an early example of in-situ

preservation starting from 1947 but also because of Çambel's personal engagement, inclusive approach to the landscape and affection for the land. Therefore, Karatepe was not just about making an archeological site understandable for the visitor, but beyond that.

Even though situating these characters within the context of Turkey is not within the scope of this master's thesis, it is crucial to emphasize that the couple comes with a certain political and social stance; they have a strong place and, particularly in the case of Nail Çakırhan, radical political commitment, in the context of 1960s' Turkey. This is mentioned briefly as Çambel was a privileged individual who entered the rural territory as an outsider, but her relationship turned into an affective solidarity with the people of Karatepe as she realized that the museum could only survive if it turned into a self-sufficient place, which was the reason for cultural activities, additional buildings and the efforts to unite with the public.

Çakırhan's journey of being a contractor and then a self-made Aga Khan Award recipient architect starts with the Karatepe excavations, where he constructed the eaves and the excavation house between 1957 and 1961. His work in Akyaka can be considered a different way of place-making since Çakırhan was in the environment where he was born and raised. His place-making approach was a tactile, material experience to create a meaningful place based on his rooted perception of place. There are no technical drawings other than sketches; the project was created on-site and represented a local artisanal production. The house revived a vernacular structure by reconfiguring the type from his paternal house. He regenerated it with architectural codifications and diversified the types around it, which can be seen as an act of heritage making. This approach involved revitalizing the buildings built without an architect by a local person. It aimed to reinterpret and make this typology visible while creating a meaningful place. This self-made building practice forged an architectural character in Akyaka. Accordingly, the Çakırhan House as a place has a cultural significance within the broader regional context as it was reproduced after the demand of the inhabitants. Starting in the 1970, there was an attempt to create a meaningful place that prioritized a self-sufficient, resource-efficient, and productive environment that

focused on meeting the needs of the people the aim of which coincides with that of Karatepe-Astantaş Open-Air Museum.

Although the two cases were different from each other in terms of context and content, the couple's ideals and notions resulted in two types of places. In Akyaka, the focus is on genuine self-production, from an individual who had an opinion about how he wanted to live. Although the house as a product cannot be considered as a place, it can be regarded as the first step of Akyaka to maintain an extant architectural language and survive as a meaningful place. In Karatepe, there is a site-based recreation and production of a place based on archaeological data, which goes beyond the museum and becomes a cultural, natural landscape. Both figures were not trained as builders or architects; they engaged with sites with alternative views. To conclude, Halet Çambel's inclusive humanist approach through emotional labor in the formation of Karatepe and Nail Çakırhan's material, hands-on approach through physical labor, starting from Karatepe and followed by Akyaka, led to the creation of two distinct but meaningful places.

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APPENDICES

A. TURKISH SUMMARY / TÜRKÇE ÖZET

Bu tez, mimarlık tarihi alanında, mimarlık, kültürel çalışmalar, arkeoloji, koruma ve restorasyon disiplinlerini bir araya getiren disiplinlerarası bir yaklaşımı temel alarak, "yer-oluşturmanın" sonuçlarını içeren kavramsal bir çerçeve sunar. Bu çerçeve, Karatepe Aslantaş Açık Hava Müzesi ve Çakırhan Evi'ni, tanımlayarak Halet Çambel ve Nail Çakırhan'ı "yer-oluşturucular" olarak ele alır. Tezin bölümleri, bu aktörlerin yer-oluşturma ile sonuçlanan uygulamalarında kullandıkları çeşitli yaklaşımları açıklarken, Karatepe'deki müdahaleleri ve Çakırhan Evi'nin şekillenmesini inceler. Bu bağlamda, tez, duygusal emek, fiziksel emek, 'yerinde' koruma ve kapsayıcılık gibi kavramları ele alırken, kültürel ve doğal unsurları göz önünde bulundurarak bu kavramların yer-yapımındaki etkilerinden bahseder. Seçilen iki örnek üzerinden yer-oluşturmanın fiziksel mekanların yapılandırılmasının ötesinde bir çaba olduğunu savunur. Bununla beraber, planlama, duygusal emek, yer'e olan yaklaşımlar ve mirasın koruması ile ilgili şu soruları gündeme getirir: Duygusal emek ile bir yer yaratma arasındaki ilişki nedir? Çambel ve Çakırhan'ın yer-oluşturma uygulamaları mimarinin ötesine nasıl geçer ve kültürel ve doğal bir ortamı nasıl yaratır? Çiftin yer-yapım uygulamaları yeniden canlanmayı nasıl sağlar? Bu tür miras alanları toplumsal üretim kaynakları haline nasıl getirilebilir ve bir yer oluşturmak suretiyle bölgeyi nasıl dönüştürebilir? Araştırma soruları bağlamında Çambel ve Çakırhan'ın yer-oluşturma pratiğinin geleneksel sınırları aştığını ve çağdaş tartışmaları etkileyen kalıcı bir modeli örneklediğini savunmuştur.

Tezin ikinci bölümünde, Karatepe-Aslantaş açık hava müzesinin kapsamında 1947'den 2009'a kadar altmış iki yıl süren Karatepe çalışmalarından bahsedilmiştir. Osmaniye'nin Ayrca Tepesi'nde yer alan Karatepe-Aslantaş arkeolojik alanın bir "yer" haline gelmesini anlamak için, alanın keşfinden dönüşümlerini anlamak amacıyla bir temel oluşturulmuştur. Bu sürecin çok kapsamlı olması sebebiyle tamamını özetlemek mümkün olmasa da, keşif, arkeolojik kalıntıların korunması, açık hava müzesinin

inşası ve kültürel/bölgesel müdahaleler olmak üzere dört aşamada incelenmiştir. Tezde, kalıntıların rehabilite edilmesi, bütüncül yaklaşımlar, kapsayıcılık ve yerel halk ve bölge hakkında etnografik çalışmalar vurgulanarak, Karatepe Açık Hava Müzesi'nin toplumsal ilerleme ve yer-oluşturma için bir araç olduğu belirtilmiştir. Ayrıca, müzenin sosyal bir 'yer' olarak yorumlanmasını desteklemek için, müzenin ve arkeolojinin bağlamlarını aşarak kültürel, sosyal, kültürel ve bölgesel çalışmalarından bahsedilmiştir.

Karatepe-Aslantaş Açık Hava Müzesi'nde Türkiye'nin ilk brüt beton mimari örneklerinden biri olan ve bir işaret noktası'na (landmark) dönüşen saçaklar, mimarlık alanında iyi bilinmesine rağmen, genellikle bulundukları 'yer' ile ilişkisi dikkate alınmadan araştırılmıştır. Aslantaş Açık Hava Müzesi'nde arkeolojik alanda yer oluşturmanın ilk adımını oluşturan 'yerinde' koruma ve saçaklar, Asatiwataya isimli Geç Hitit kale yapısının anıtsal girişlerini vurgularken, arkeolojik alanda bir konumu işaretler. Arkeolojik bir alanda tek başına bir saçak inşa edilmesinin alanı bir yer haline getirmek için yeterli olmadığına değinilmiştir. Ancak zaman içinde Karatepe'ye yapılan müdahaleler, ek kültürel ve bölgesel faaliyetlerin dahil edildiği, alanın bir arkeolojik alan ve müze olmaktan öte, yerel halkın bir araya gelebileceği, eğitim alabileceği ve sosyalleşebileceği bir sosyal ortama dönüştürüldüğü devam eden bir süreç olarak sürmüştür. Buna ek olarak, arkeolojik alanlar için nasıl bir üst örtü tasarlanması gerektiği konusunda tartışmalar halen devam etmektedir. Karatepe-Aslantaş'ta 1952-1960 yılları arasında 'bulguları ve alanı temsil etmek için alttaki katmanları bozmadan yapı-saçak tasarlamanın 'doğru' yolu nedir?' sorusunun düşünülmesi, Karatepe-Aslantaş'ı mimari koruma açısından öncü bir konuma getirmektedir.

Prensipleri Cesare Brandi tarafından belirlenen, ön projesi Franco Minissi tarafından çizilen, ve uygulanan ikinci proje Turgut Cansever tarafından çizilen ve Nail Çakırhan tarafından yerel halkın da dahil edilmesiyle inşa edilen saçaklar ve kazı evi, bulundukları yer'e kasıtlı ve etkili bir şekilde uyum sağlamışlardır. Bu, Kenneth Frampton'ın kültür, doğa ve tektonik form ile ilişkili eleştirel bölgeselcilik yaklaşımı için kullanırken, tezde bu düşünceb bunu saçakların konfigürasyonunu ifade etmek için benimsenmiştir. Saçakların mevcut peyzaj ve kale ile bütünleştirilmesi, bu

bağlamda yer/yapı hissinin oluşturulmasına katkıda bulunmuş ve bu da kazı evi ve saçaklar bağlamında gerçekleşmiştir. Ayrıca, fiziksel mekan, Hitit kalıntılarının önceden var olan izlerine dayandığı için anlamlı bir şekilde bir arada var olmuştur.

Kültürel doğal peyzaj kavramı büntüncül bir yaklaşımı göstermektedir. Arkeolojik peyzaj kavramı bağlamında, Keith Emerick, Belgin Turan Özkaya, Ömür Harmanşah'ın tanımlamaları üzerinden irdelenmiştir. Bu bağlamda Çambel'in sadece Hitit kalıntıları ile ilgilenmeyip, bölgede yaşayan yer'de var olan Anadolu kültürü üzerine de etnografik çalışmalara odaklanması miras oluşturma olarak ele alınmıştır. Bu yaklaşım, mirasın inşasının devam eden bir süreç olduğunu ve bu süreçte birçok farklı sesin ve kültürün kapsayıcı bir şekilde müze çalışmaları kapsamında, miras ve yer anlatılarının bağlandığı odak noktaları olarak önemli bir rol oynamışlardır.

Çambel'in insan odaklı yaklaşımı, bir topluluk duygusu oluşturarak, yerleşimi kültürel ve sosyal bir atmosfere dönüştürmüş ve yerel halkın ve entelektüellerin aktif katılımıyla arazi ziyaretleri düzenlemiştir. Bu sayede, Karatepe-Aslantaş Açık Hava Müzesi, faaliyetleri ve etkinlikleriyle şekillenen bir bağlamda bir sosyal bir 'yer' haline gelmiştir. Bu faaliyetler, müzenin varlığını genişleterek, müze alanına sıkışmadan ve bir yer olarak etkisini genişleterek, müzenin hayatta kalması için düzenlenmiştir. Kalkınmaya ve sosyal sürdürülebilirliğe katkıda bulunan faaliyetler, fiziksel olarak müzede gerçekleşmese de, müze bu tür faaliyetlerin bir kaynağı ve katalizörü haline gelmiştir. Halet Çambel'in miras yönetimi, daha geniş bölgede yenilenmeyi başlatmıştır. Müzenin rolü, ziyaretçi çekmenin ötesine geçerek, kapsayıcı bir yaklaşımla toplumla entegre olan, aidiyet duygusunu ve kültürel mirasa bağlılığı teşvik eden anlamlı ve köklü bir deneyimi vurgulamıştır. Karatepe kırsal bölgesi bağlamında kısaca ele alınarak, yerel üretim ve yaşam tarzlarıyla ilişkilendirilen kaybolmaya yüz tutmuş kültürün ana unsurlarını anlamak için Çambel'in Karatepe çalışmalarındaki çok boyutlu duruşunun bir uzantısı olarak Huğ Evi projesi ve ek tesislerin inşasına değinilmiştir. Çambel, hayatının büyük bir bölümünü şehirden uzak kırsal bölgelerde insanların arasında yaşayarak ve çalışarak geçirmiştir. Ülkedeki kırsal nüfusun karşılaştığı zorluklarla yakından ilgili ve sorunların farkında olmuştur. Bu doğrultuda, yaşam boyu edindiği deneyimlerle şekillenen kapsamlı bir anlayış geliştirmiştir. Karatepe-Aslantaş'ın bu deneyimlerin bir sonucu olduğu

belirtilmektedir. Karatepe alanındaki çok yönlü ve disiplinler arası yaklaşım, arkeoloji, müzecilik, koruma, mimarlık ve kültürel üretime dokunan bir yer oluşturma çabasının örneğidir. Bu süreçte alternatif yaşamları, görüşleri ve yer oluşturma pratiklerini gösteren bir yol açmıştır. Mevcut yerden (Karatepe) gelen, var olan kültürü, doğal peyzajı ve çevre köylerdeki insanlara hümanist ve bölgesel bir perspektifle yaklaşması, bu teorik çerçevede duygusal emeği, yer yapımına katkıda bulunan kritik bir bileşen olarak ortaya çıkarmıştır. Karatepe-Aslantaş örneği, bir müzenin bir topluluk içindeki sosyal normlara, değerlere ve ilişkilere atıfta bulunarak nasıl bütüncül bir şekilde inşa edilebileceğini göstermektedir.

Tezdeki iki yer oluşturucu karakteri Türkiye bağlamına yerleştirmek bu yüksek lisans tezinin kapsamına girmese de, çiftin belli bir siyasi ve toplumsal duruşla geldiklerini, 1960'ların Türkiye'si bağlamında radikal bireyler olduğunu vurgulamak önemlidir. Çambel'in ayrıcalıklı bir birey olması, ailesinin ve arkeolojinin erken Cumhuriyet dönemindeki Türkiye'sindeki yeri ve hümanist düşüncelerin ışığında müzenin ancak kendi kendine yeten bir mekâna dönüşmesi halinde korunabileceğini düşünmesi ve bölgedeki halk ile ilişkisinin duygusal bir dayanışmaya dönüştüğü, kültürel faaliyetlerin, ek binaların, altyapı çalışmalarının ve halkla bütünleşme çabalarının nedeni olduğu kısaca belirtilmiştir. Halet Çambel'in geçmişi ve kimliği, onu duygusal bir işçi olarak nitelendirilerek anlatılam yer yapma faaliyetlerini, onun motivasyonlarını ve bakış açılarının anlaşılmasına yardımcı olan bir bağlamda sunar. Çambel, "marjinal" bir kişi olarak kültür ve kalkınma konularında ileri bir tavır sergilemiştir. Çambel'in marjinal kimliği yeni fikirleri öne sürerken hayat, kültür ve eğitim konularında bir vizyona sahiptir. Bu bağlamda, kırsal bir bölgeye dışarıdan gelen Çambel, kapsayıcı yaklaşımıyla yerel toplumla duygusal bir dayanışma kurmuştur. Çukurova halkıyla olan ilişkisi, profesyonel çalışmasının dahilinde ve ek olarak yerleşimcilerin kalkınmasını ve refahını da göz önünde bulundurarak ekonomik ve kültürel değerleri de kapsamıştır.

Halet Çambel'in eşi şair Nail Çakırhan'ın müteahhit ve ardından kendi kendini yetiştirmiş Ağa Han Ödülü sahibi bir mimar olma yolculuğu, 1957-1961 yılları arasında saçak ve kazı evini inşa ettiği Karatepe çalışmaları ile başlamıştır. Tezin üçüncü bölümünü oluşturan, Akyaka'da, nasıl yaşamak istediğine dair bir fikri olan

Nail Çakırhan'ın öz-üretimine odaklanılmıştır. Bu süreçte Çakırhan'ın mimari bir 'stil' üretme kaygısı ile değil, çocukluğunda büyüdügü Akyaka'ya 17 km uzaklıktaki Ula'daki baba evinde büyümesi ve oluşan bir 'yer' algısı olması üzerinde Simon Unwin'in tanımları üzerinden irdelenmiştir. Bir ürün olarak Çakırhan evi, Karatepe'de ki gibi bir bir yer oluşumundan farklı olsa da, Akyaka'nın mimari dilini korumasının ve anlamlı bir mekân olarak varlığını sürdürmesinin ilk adımı olarak görülebilir.

Akyaka'daki çalışmaları, Çakırhan'ın doğup büyüdüğü çevrede olması nedeniyle farklı bir yer yapma biçimi olarak değerlendirilebilir. Çakırhan Evi, kendisinin çocukluğundan itibaren oluşan temellendirilmiş/köklü algısıyla tanımlanan bir 'yer'in materyal olarak oluşturulması olarak anlatılmıştır. Kültürel ve yerel bağlamında Akyaka'ya bağlı olan bir birey tarafından tasarlanan ve inşa edilen Çakırhan evi, Çakırhan'ın köklü yer algısının bir örneğidir. Çakırhan, kültürel ve aile mirasından, özellikle de memleketi Ula'daki dedesi Ali Efendi'nin evinden ve Akyaka bölgesine 17 km uzaklıkta bulunan evinden esinlenmiştir. Bu anlamda, Çakırhan evi, önceden tanımlanmış tipler yerine köklü algı ve mimari kodlamalar içinde konumlandırılarak bir yer olarak tanımlanabilir. Kişisel hafızayla şekillendirilen tasarım yaklaşımı, yapılı çevre ile kültürel geçmiş arasında bir bağlantı oluşturur.

Çakırhan'ın yer yapma yaklaşımı, köklü yer algısına dayanan anlamlı bir yer yaratmak için dokunsal, maddesel bir deneyimdir. Eskizler dışında teknik çizimlerin olmaması proje yerinde oluşturulmuş ve yerel bir üretimi temsil etmiştir. Ev, Çakırhan'ın babasının evinin yeniden yapılandırarak vernaküler bir yapıyı yeniden canlandırır. Mimarlık formasyonu olmayan Çakırhan'ın yaklaşımı, nasıl yaşamak istediği ve tezde yerel kodlamalar olarak anlatılan mimari elemanlar ile evi yeniden üretim ve çevresindeki tipleri çeşitlendirmiştir. Anlamlı bir yer yaratırken bu vernaküler bir tipolojiyi yeniden yorumlamış ve görünür kılmıştır. Bu kendi kendini inşa etme pratiği Akyaka'da mimari bir karakter oluşturmuştur. Bu bağlamda Karatepe-Aslantaş Açık Hava Müzesi'ndeki gibi amacıyla örtüşen, halkın ihtiyaçlarını karşılamaya odaklanan, kendi kendine yeten, kaynakları verimli kullanan ve üretken bir çevreyi önceleyen anlamlı bir mekân yaratma girişimi söz konusudur. Çakırhan Evi, kendi bağlamında önemli bir kültürel ve mimari simge haline gelmiştir. Akyaka'nın bir yer olarak şekillenmesindeki rolü, coğrafyası, kültür ve insanların bir sahil kasabasında nasıl

yaşadıklarıyla ilgili zamanın ruhunu yansıtır. Ödül aldıktan sonra mimarlık camiasında sık sık tartışılan Çakırhan'ın evi, bölgede benzer mimari tarzların yayılmasını katalize etmiştir. Ev, bir "dalga etkisi" veya "domino etkisi" olarak tanımlanabilir, bu da evin etkisinin yayıldığını ve diğerlerinin benzer bir mimari yol izlemesini ilham vermiştir. Bu bağlamda, bir yer olarak Çakırhan Evi, yerel bölgesel bağlamda kültürel bir öneme sahiptir çünkü yerel halkın talebi üzerine yeniden üretilmiştir ve hiçbir ödeme alınmadan gerçekleştirilmiştir. Çakırhan bu süreçte, kendi kendine yeterli ve bağımsız olmak, değer ve inançlarına uygun ideal inşa şeklini sürdürmek, inşaat süreci üzerinde tam kontrol sahibi olmak ve topluma katkıda bulunmak istemiştir.

Yer oluşturucu Çakırhan'ın temel değerleri, toplum merkezli bir yaşam tarzı ve üretim odaklı bir ekonomiyi vurgular. Bu idealler, toplum üyelerinin dayanışma içinde bir araya gelip ortak amaçlar için iş birliği yaptığı Anadolu'nun "imece" sistemiyle de uyumlu görünebilir. Kendi kendine üretilen yaklaşımı, toplum içinde iş birliği çabalarıyla yerel halkın ihtiyaçlarını karşılamaya odaklanan, kendi kendine yeten, sürdürülebilir ve üretken bir ortamı önceliklendirir.

Halet Çambel ve Nail Çakırhan, yer-oluşturmanın özneleri olarak kabul edilen farklı geçmişlere sahip önemli figürlerdir. Hayatları ve dünya görüşleri, ziyaret ettikleri yerleri şekillendiren yer yapıcılar olarak kesişir, alternatif bir bakış açısıyla bir araya getirirler. Her ikisinin de oluşturdukları mekanlar, bulunduları bölgede katalizatör görevi görerek çevresini değiştirmiştir. Yaşamları ve dünya görüşleri kesişmişen iki figür, iki farklı bağlamda alternatif bir duruş ve bakış açısı sergileyerek fikirleri ve dünya görüşleri ışığında mekânları şekillendirmiş ve oluşturmuşlardır. Her ne kadar iki örnek de bağlam ve içerik açısından birbirinden farklı olsa da, çiftin idealleri ve kavramları iki tür mekânın ortaya çıkmasına neden olmuştur. Karatepe'de arkeolojik verilere dayalı, müzenin ötesine geçen ve kültürel, doğal bir peyzaja dönüşen bir mekân üretimi ve yeniden yaratımı söz konusudur. Akyaka'da ise Çakırhan'ın doğup büyüdüğü, küçük bir sahil kasabasında zaten var olan vernaküler mimarlığın yeniden üretildiği bir miras ortaya çıkmıştır. İki figür de inşaatçı ya da mimar olarak eğitilmemiştir; alternatif görüşleri ile hareket etmeleri bu mekanların bir yer oluşturmasını sağlamıştır. Sonuç olarak, Karatepe'nin oluşumunda Halet Çambel'in duygusal emek yoluyla kapsayıcı hümanist yaklaşımı ve Nail Çakırhan'ın

Karatepe'den başlayıp Akyaka'da devam eden fiziksel emek yoluyla materyal yaklaşımı, iki farklı ve anlamlı yerin oluşturulmasına yol açmıştır.

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