

# BALCONY AS AN

# INTERMEDIATE

# SPACE:

# A PROSTHETIC

# THRESHOLD IN THE

# DOMESTIC-URBAN

# LIFE OF IZMIR

In the history of housing, balconies always appear as an important threshold between indoor and outdoor as well as between private and public life. In the transformative story of housing, we observe that, as new spaces have been introduced into design solutions, some spaces have undergone transformations or evolved like an organism, and some of them have gradually become subject to shrinking, or even extinction. In the current case of Izmir, the balconies generally fall into the last category, as prosthetic thresholds. Therefore, in this study, we tried to reveal the transformation story that extends to near extinction of balconies, by making comparison, and display that there is a legible difference between the late modern and post-modern cases of multi-storey housing-blocks in Izmir. The difference gives clues about possible transformations in inhabitants' life-styles, besides referring to the condition of balconies in contemporary design solutions.

*Keywords:* Balcony, threshold space, prosthetic space, apartment-building, housing-unit plan.

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### Bir Ara Mekân Olarak Balkon: İzmir'in Domestik-Kentsel Yaşamında Bir Protez Eşik

Konut tarihinde, balkonlar her zaman iç mekân ve dış mekân, özel yaşam ve kamusal yaşam arasında önemli bir eşik olarak karşımıza çıkmaktadır. Konutun dönüşüm öyküsünde, tasarım çözümlerine bazen yeni mekânlar eklenirken, bazen bazı mekânların dönüşüme tâbi tutulduğunu ve bir organizma gibi evrildiğini; bazılarınınsa zamanla hacim kaybedip, yok olmaya dek ilerlediğini gözlemleriz. İzmir'in konut-dönüşüm öyküsünün güncel kesitindeyse, protez eşikler olarak tanımlayabileceğimiz balkonlar, genellikle son kategori altında yer almaktadır. Bu sebeple, çalışmamızda, neredeyse yok oluşa dek uzanan bu dönüşüm öyküsünü karşılaştırmalar yaparak sergilemeyi hedeflerken, İzmir'in, özellikle geç modern ve post-modern dönemlerinde üretilen çok katlı konut projeleri arasında okunaklı bir farkın ortaya çıktığını göstermeye çalıştık. Bu fark, balkonların günümüz plan çözümlerindeki durumlarına işaret etmenin yanı sıra, kullanıcıların yaşam tarzlarındaki olası dönüşümler hakkında da ipuçları vermektedir.

**Anahtar sözcükler:** Balkon, eşik mekân, protez mekân, apartman, konut birim planı.

## Introduction

Izmir has sustained its Mediterranean character throughout the time, mostly by the extensive use of semi-open spaces as a kind of prosthesis, a spatial extension of aesthetic, functional, and social way of living. In terms of the climatic and socio-cultural character of Izmir, balconies can be defined as threshold spaces, too, in between the urban and domestic lives of inhabitants; and thus, they act like bridges spanning from the exterior to the interior, and vice versa, by providing permeability between the social and individual livings. They can be examined about concerning urban and social scales by considering their effects on the city and its users, as the spaces providing continuous and rhythmic urban facades. On the other hand, balconies can also be examined with regard to the architectural and individual scales in terms of their effects on the design of the housing unit, and on its users—which comprises the perspective undertaken in this study. Especially, after the effects of the pandemic, a new life requiring the use of balconies begins for the inhabitants, and thus, construction market and design solutions in architectural scale are also at the dawn of a new process including the design considerations of the balconies into agenda.

Balconies of the apartment blocks in Izmir, however, have lost most of their prestigious character in the housing unit plans, which has also caused radical changes in their designs. In fact, as a prosthetic (replacement for a part of the body) space, the balcony could easily be replaced with another prosthesis. For example, an additional space like a dining room, dressing room, or laundry may substitute for a balcony -or the users may be satisfied with having these additional spaces, and may not need a balcony. In this sense, its prosthetic nature may also have caused its extinction with

the architectural properties- which can clearly be observed in the evolution of housing plan in the Late- and Post-modern periods of Izmir. Among these properties that have been erased day by day, we may mention the privileged orientation and position of the balcony in the plan to have a maximum view of the landscape to serve for an aesthetic satisfaction and psychological relaxation of the inhabitants. The strategic location of the balcony connects the most frequently used interior spaces to each other functionally, and the proportional dominance on the façade with a spacious volume provides a proper room for socializing between the inhabitants and their neighbors. Low and middle income have integrated this space into their indoor spaces to increase the square meter of the house. This has also resulted in the closed facades and building masses more than before. In this respect, the balconies represent a kind of interface embracing and integrating both the domestic life of interior and the urban life of exterior by providing a relaxing, functionally-flexible and socially-friendly threshold space to deliver the inhabitants with a chance for interchanging between these two lifestyles.

Within this framework, the aim of this study is to demonstrate and discuss the evolution of balconies in terms of their morphological identities and functional relationships with the rest of the spaces, in the Late- and Post-modern periods of Izmir. We also try to highlight the introverted identities and functioning of balconies rather than an extroverted one—as expected from the examples in a Mediterranean culture. We selected twelve cases from the apartment-blocks constructed both in the city center and periphery of the city center, in Izmir. The changes that can be observed since the 1950s provided a comparative set of cases. Hence, the orientations, shapes, typologies, spaces linked to them in functional respect, and covering areas in square meters were undertaken for each case comparatively. Examining the transformation stories of the balconies in the Late- and Post-modern periods revealed us information about their changing prosthetic and threshold characters, which also paved the way for making implications about the changing life-styles of inhabitants. This study tries to understand this threshold in terms of its meaning, typological, and functional aspects, as well as its social character via comparing twelve specific cases. The functional character of the balconies is analyzed according to the spatial configuration and facade organization of the selected cases from layouts and façade photographs, plus in-situ observations. Our functional and spatial analyses helped us to deduce the social aspect of balconies and gave us insights about the further studies of balconies. Therefore, the functional and social aspects of the balconies refer to the spine of the analyses, since they correspond to the concluding remarks within a two-partite reading-framework.

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## The Meaning and Use of Balcony in the Mediterranean Culture

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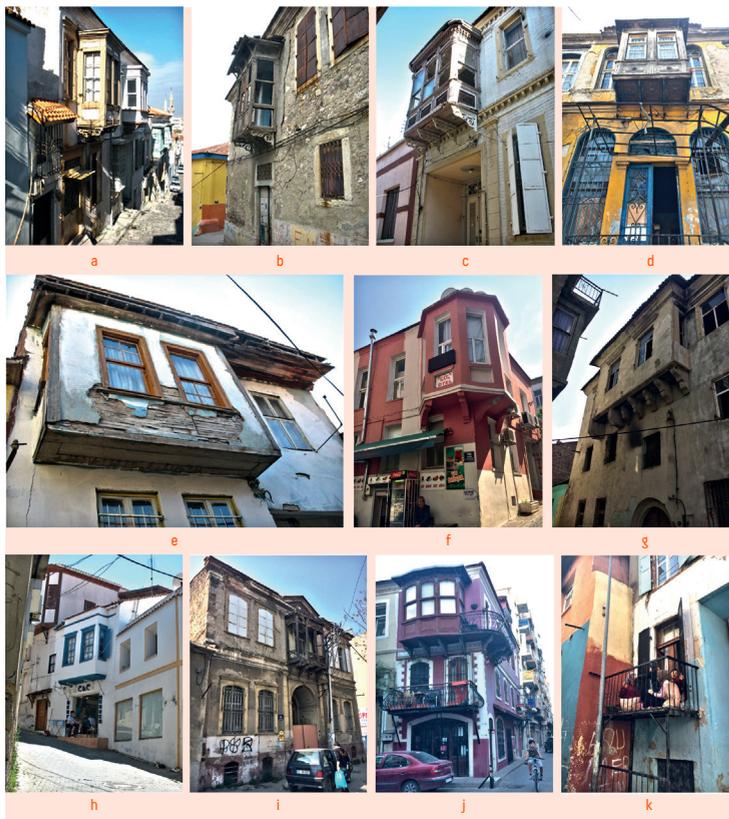
In the history of the Mediterranean culture, the meaning of the word of balcony mainly corresponds to space that simply has the function of “having sunlight.” The related word, however, was not “balcony,” but “solarium” which has an extensive use referring to all space types having sunlight without regarding their locations, and degree of enclosure<sup>1</sup>: in this respect, for instance, these solarium can be on top of the building, independently projected from the main volume at a level, or placed at the ground level in the form of arcade or portico (*revak* or *sundurma*); and

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<sup>1</sup> One of the oldest use of the word of the solarium is seen in Zenon's edict, in the plural version, as “solaria”: see Besim S. Hakim, *Mediterranean Urbanism: Historic Urban / Building Rules and Processes* (New York City: Springer, 2014), 144.

they can be covered by a roof/overhead-plane, partly or totally by glazing around, or totally by opaque materials (timber, brick) by leaving small apertures like the bay windows called *şahnişin* or *erker* (*cumba*)<sup>2</sup> that we also see in the traditional Turkish architecture.

Though in the Mediterranean terminology, all of the mentioned spaces are placed under the title of solaria, the only functional concern is not having sunlight, in practical life. For example, for the *cumbas* (bay windows) of the traditional Turkish houses, having a view of the landscape, and providing privacy while having the street-scape can also be included among the reasons for having this kind of projection.<sup>3</sup> However, here it is important to mention that the ones belonging to the traditional Turkish architecture have an introverted character in functional respect to maintain the privacy of the inhabitants while offering them an extroverted view. On the other hand, a Mediterranean solarium would be designed with an extroverted character in all respects. Various typologies of these projections are also observed in Izmir's historical houses (Figure 1).



**Figure 1**  
Projection typologies in historical houses of Izmir: a.,b.,c.,e.: *cumbas* (Damlacık), d.,f.,g.,i.: *cumbas* (Basmene), h. *Cumba* (Çeşme), j. *cumba* and balcony (Alsancak), k. balcony (Dönertaş-Basmene): the closure degree in e, f, g, and h is higher than the others, h also has the white and blue touch referring to the examples in the Mediterranean countries; f is covering the corner; j has an original *cumba* and latterly-added balconies one of which is covering the corner; k is a latterly-added structure appropriated by the kids for playing.<sup>4</sup>

Goldman mentions that we can understand the urban change processes by reading the facade organization in cities.<sup>5</sup> Via comparing 600 buildings from the 1930s till 2010, the author formed a typology of balcony in Tel Aviv. There are two categories: balconies projected from the building

<sup>2</sup> Hakim, *Mediterranean Urbanism*, 144.

<sup>3</sup> Doğan Kuban, *Türk "Hayat"lı Evi*, (Istanbul: Mısırlı Matbaacılık A.Ş., 1995).

<sup>4</sup> Photographs are by the authors throughout the text, unless otherwise stated.

<sup>5</sup> Anat Goldman, "The Process of Transition and its Expression in the Building Façades: The Case of Tel Aviv from the 1920s to the Present Day," in *The City and the Process of Transition from Early Modern Times to the Present*, eds. Magdalena Gibiec, Dorota Wiśniewska, and Leszek Ziątkowski (Newcastle upon Tyne: Cambridge Scholars Publishing, 2019).

line and balconies aligned with the building line.<sup>6</sup> And projecting ones divided into four types, such as orthogonal shaped, round contoured, corner, and vertically connected.<sup>7</sup> What the research found is that different balcony types have emerged according to the architectural trends, real-estate pressure, and regulations. Hence without considering the facade organization, each period created its own balcony type.<sup>8</sup> Additionally, another study conducted in Tel Aviv reveals that historical processes of the change in the use and shape of balconies are important indicators showing the disagreement between the residents and the authorities. In this historical study, Aronis uncovers how the connection of balcony between the street and the house has been lost in specific periods, as the balcony has lost its liminal character.<sup>9</sup>

Having sunlight in a specific room/space in the home is an architectural opportunity serving for the psychological wellness while having a nice view of the landscape, hearing pleasant voices of birds, smelling flowers tinging within a garden or feeling warm weather or breeze on the skin can be combined to aesthetic satisfaction with the judgment of the “beautiful,”<sup>10</sup> provided by the sensory experience. In terms of the use in the Aegean or Mediterranean regions, especially for the buildings locating on the coast, balconies enlarge viewing and social-interaction capacities as well as helping psychological wellness of inhabitants. Regarding this situation, balconies may be classified as prosthetic threshold spaces providing inhabitants with open-air facilities that they cannot experience in a closed space. Description of the balcony as a prosthetic space involves, however, the recognition of the term with the meaning of “machine-like construction,” in the sense of functional aesthetics, like it is defined in Umberto Eco’s *On Beauty*:

In general a machine is any prosthesis, or any artificial construction, which prolongs and amplifies the possibilities of our body. [...] In this sense the term prosthesis also covers items of furniture, like chairs or beds, or even clothes, which are artificial substitutes for the natural protection that in animals is provided by fur or plumage. Humankind became practically identified with these “simple machines” because they were and are in direct contact with our body, of which they are all but natural extensions and, like our body, we take care of them and decorate them.<sup>11</sup>

Regarding this definition, the balcony can also be recognized as a space having direct contact with our body in all seasons, days, and hours, while enlarging its capacities and helping its wellness. However, the concept of the prosthesis, here, implies two qualities intertwined with each other: amplifying the capacities of our existential possibilities while being easily replaceable. In this respect, we may claim that as the balconies have always been threshold spaces, their prosthetic nature has changed by time: when they had been prolonging our capacities (by providing psychological wellness via the sensory experience), they had been indispensable components of housing units. By the time, having been shrunk spaces in design respect, they have lost their

<sup>6</sup> Goldman, “The Process of Transition and its Expression in the Building Façades,” 163.

<sup>7</sup> Goldman, “The Process of Transition and its Expression in the Building Façades,” 164.

<sup>8</sup> Goldman, “The Process of Transition and its Expression in the Building Façades,” 169.

<sup>9</sup> Carolin Aronis, “The Balconies of Tel-Aviv: Cultural History and Urban Politics,” *Israel Studies* 14, no. 3 (Fall 2009): 157-80.

<sup>10</sup> For a discussion of the aesthetic judgment of beauty with examples and classification, see Immanuel Kant, *Observations on the Feeling of the Beautiful and Sublime*, trans. John T. Goldthwait (Berkeley: University of California Press, 1960), 47.

<sup>11</sup> Umberto Eco, *On Beauty: A History of a Western Idea*, trans. Alastair McEwen, (London: Secker & Warburg, 2004), 381-2.

character of prolonging the human-capacity (human experiences in the balconies have become more limited functionally), and accordingly, balconies have become more replaceable, and machine-like threshold structures.

In the housing literature of Turkey, the Aegean houses are appreciated as the extension of Mediterranean houses.<sup>12</sup> Thus, in terms of the spatial evaluation of a housing unit and its use in the Aegean region with the Mediterranean climate, two theoretical perspectives can be offered:<sup>13</sup> The first is the holistic one which recognizes the housing unit as a cellular part determining the living culture in urban scale and examines the settlement.<sup>14</sup> The other one examines only the housing unit, in an individual scale, and undertakes the spatial relationships between the rooms. These two scales affect each other within a symbiotic relationship:<sup>15</sup> While the environmental character of a city determining the design of dwellings, and so, the human behavior, it becomes the human behavior, in turn, designing the dwelling and forming the city and environment.<sup>16</sup> While human beings construct themselves and their culture by discovering the environmental conditions,<sup>17</sup> characteristics forming a specific environment—like the Mediterranean—are also constructed in all cultural respects.<sup>18</sup> Both of the urban and individual scales are relevant for the discussions of the balcony, for it is an architectural component determining the living culture in a settlement as well as changing the rules of design in a housing unit. In Mediterranean settlements, its prosthetic situation goes further and reaches to the level of providing social interaction between the inhabitants. It becomes a threshold space by which one can situate himself/herself simultaneously inside and outside, by letting himself/herself within the rhythm of the street while observing the passers-by and sitting at his/her home.<sup>19</sup>

Regarding the streetscape, the balcony takes various shapes according to different cultures and regulations. But as a threshold distinct than the entrance, they have been more the extension of the private life into the public. Therefore, the territoriality might change between the entrance as a threshold and the balcony as a threshold. The difference between the two can be defined according to their boundaries and certain forms. As Stevens mentions, one has an uncertain boundary that allows various interactions and happening within public space.<sup>20</sup> But the balcony is a threshold that has a certain boundary defined by the architect. In the literature, this in-between spaces can be defined in different ways such as intermediate space, in-between, betwixt, threshold, soft edge, smooth space, appropriate space, open-ended space, loose space, liminal

**12** The related recognition belongs to Ayda Arel, in the discussion titled "Ege'de Konut": see Ahmet Eyüce, "Ege'de Konut," *Ege Mimarlık*, no. 13 (1994): 18.

**13** Eyüce, "Ege'de Konut," 17-30.

**14** For a study on urban scale, see Susana M. Varela Alvaro and F. Javier Neila González, "The architectural culture of the Eurasian Mediterranean region: a testimony of satisfactory design for urban infrastructures," *GSTF Journal of Engineering Technology* 3, no. 1 (2014): 17-22.

**15** Fabio G. S. Giucastro and Dario Giordano, "Et(h)nic Architecture in Mediterranean Area," *Energy Procedia* 96 (2016): 868-80.

**16** Amos Rapoport, *The Meaning of the Built Environment: A Nonverbal Communication Approach* (Beverly Hills: SAGE Publications, 1982); Irwin Altman, *The environment and social behavior: privacy, personal space, territory, crowding* (Monterey: Brooks/Cole, 1975).

**17** Tetsuro Watsuji, *A Climate: A Philosophical Study*, trans. Geoffrey Bownas (Tokyo: Printing Bureau, Japanese Government, 1961).

**18** İlhan Tekeli, "Akdeniz, Akdenizlilik ve Mobilite," *Janurnal of the Izmir Mediterranean Acedemy*, no. 3 (Summer 2018): 8.

**19** Henri Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life* (London: Continuum, 2004), 27-8.

**20** Quentin Stevens, "Betwixt and between: Building thresholds, liminality and public space," in *Loose Space: Possibility and Diversity in Urban Life*, ed. Karen A. Franck and Quentin Stevens, (London and New York: Routledge, 2007).

space, interface, and buffer between the house and public space.<sup>21</sup>

Stevens emphasizes that “A threshold is a point where the boundary between inside and outside can be opened; space loosens up, and a wide range of perceptions, movements and social encounters become possible.”<sup>22</sup> Additionally, as a negotiating zone, in-between the private and public space, this intermediate space acts as a mediator to certify the active contacts with the closest public space, while at the same time it is protecting the privacy/territorial control through various spatial arrangements and processes. We may claim, in this respect, that balconies have a potential for socializing the people, and thus, a change in size or morphology of balconies will directly affect the lives of inhabitants—or vice versa, a change in living manners and habits of inhabitants will be directly reflected in size and morphology of balconies.

## Transformation Stories of the Balconies in Izmir

Balconies of the Late- and Post-modern periods of Izmir, as the focus of this study, provided us with a more reliable base for spatial comparison. We chose twelve housing cases from the periods that can be undertaken regarding the effects of the Late- (1950-1965) and Post-modern (1965-2000).<sup>23</sup> Accordingly, the cases comprise the apartment blocks of **Beyaz** (1954), **Akad** (1955), **Pekel** (1956), **Servet Şatır** (1960), **Eğinli** (1962), **Fuar/Alber Kohen** (1965), **Atav** (1970), **Gürel** (1986), **TİBAŞ** (1988-1990), **Venüs** (1993), **Sırrı Bey** (1994), and **Boyalı** (1995). The projects located in Alsancak and Güzelyalı as the neighborhoods of Konak, the city center of Izmir—except TİBAŞ, which is in Basın Sitesi/Hatay as the neighborhood of Karabağlar, at the periphery of the city center. These cases were selected according to the renowned architects of the projects (the names are given in the figure-captions), as the housing units generally addressing to middle-high- and high-income users of the related periods and most of them were archived in *Izmir Architectural Guide* as the Late- and Post-modern architectural heritage of Izmir.<sup>24</sup>

**21** Bill Hillier and Julienne Hanson, *The Social Logic of Space* (Cambridge: Cambridge University Press, 1984); Jan Gehl, *Life Between Buildings: Using Public Space* (New York City: Van Nostrand Reinhold, 1987); Oddvar Skjaeveland and Tommy Garling, “Effects of Interactional Space on Neighbouring,” *Journal of Environmental Psychology* 17, no. 3 (1997): 181-98; Maarten Hajer and Arnold Reijndorp, *In Search of New Public Domain: Analysis and Strategy* (Rotterdam: NAI Publishers, 2001); Franck and Stevens, *Loose Space*, 73.

**22** Stevens, “Betwixt and between,” 73.

**23** Here the year of 1965 may be recognized as a turning point, for it corresponds to the enactment of the Law of Property Ownership, which introduced the first largest effects in the rules of housing design and production. This periodization is similar with the one given in the following source by the periods covering the years of 1930-1965 (early period of the Republic), and 1965-end of the 1970s (primary signals of the change in housing regulations): İlhan Tekeli, “Türkiye Kentlerinde Apartmanlaşma Sürecinde İki Aşama,” *Çevre*, no. 4 (July-August 1979): 79. Another similar reading considering a periodization regarding the divisions of 1950-1965, 1965-2000, and after 2000 was proposed in the following source: Şeniz Çıkış and Fatma İpek Ek, “Konutta Lüks Kavramının İmgesel Dönüşümü: İzmir Kent Merkezinde Çok Katlı Lüks Konutlar,” *Mimarlık Dergisi* 348 (July-August 2009): 64-71. However, there are different periodization proposals in the housing literature of Turkey. For some of the other, see Yıldız Sey, “To House the New Citizens: Housing Policies and Mass Housing,” in *Modern Turkish Architecture*, ed. Renata Holod and Ahmet Evin (Philadelphia: University of Pennsylvania Press, 1984), 159-83; İlhan Tekeli, “Bir Modernleşme Projesi Olarak Türkiye’de Kent Planlaması,” in *Türkiye’de Modernleşme ve Ulusal Kimlik*, ed. Sibel Bozdoğan and Reşat Kasaba (Istanbul: Tarih Vakfı Yayınları, 1998), 136-52; İhsan Bilgin, *Konut Üretiminin Karşılaştırmalı Analizi* (Istanbul: YTÜ Yayınları, 1992); İhsan Bilgin, “Housing and Settlement in Anatolia in the Process of Modernization,” in *Housing and Settlement in Anatolia A Historical Perspective*, ed. Yıldız Sey (Istanbul: Tarih Vakfı Yayınları, 1996), 472-90.

**24** Deniz Güner, ed., *İzmir Mimarlık Rehberi 2005* (Istanbul: Mas Matbaası, 2005). Some of these apartments were also archived in the following work by the emphasis of their Late-modern and Post-modern features: Belgin Terim, “İzmir’de

In the cases produced until 1965 (the enactment of Property Ownership Act), that is, in the period that can be recognized as the Late-modern of Izmir, the balconies were designed within larger sizes, and projecting spaces in I-shaped plan typology. In **Beyaz** apartment-block (1954) (Figure 2), there are three balconies having the mentioned qualities. Probably because the housing unit covers the whole floor, the balconies could be designed in larger sizes, in the I-shaped typology. One of these balconies (C), which faces the boulevard, is combined to three interior spaces integrated to each other: living room (directly), dining room (indirectly), and guest room (indirectly). The other and smallest one (A) is combined with two of the bedrooms as the other interior spaces used for longer durations in a day, like the living room. These two balconies provide social and pleasant interfaces, while the third and largest one (B) serving for the laundry is utilized for the purpose of drying the clothes. The one facing the boulevard and opening to the living room (with the dining and guest rooms) (C) has a privileged orientation and position, and the proportional dominance on the façade within an articulated concrete frame preventing the side views, though it is projecting towards the exterior. Although it does not have a connection with the guest room, it breaks into its territory.



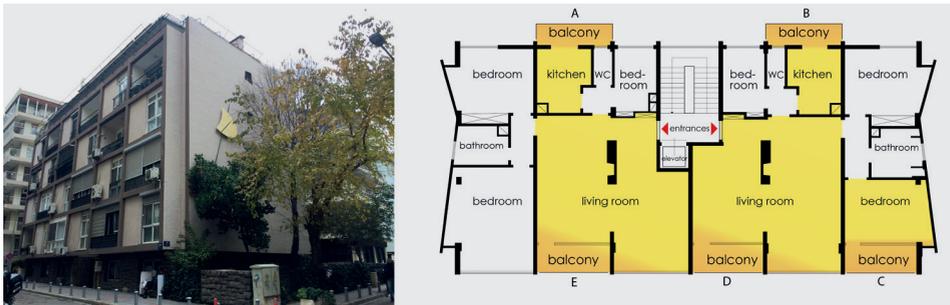
**Figure 2**  
Fahri Nişli,  
Beyaz  
apartment-  
block, 1954:  
Photograph  
and plan.

When we look at **Akad** apartment-block (1955), as an example chronologically close to **Beyaz** apartment-block, we, once more, observe a similar strategy of location in the plan, for the balconies: they all open to the living rooms and larger bedrooms; they serve the interior spaces used for longer durations, regarding the daily activities (Figure 3). However, in **Akad**, the balconies are in smaller sizes, probably because there are two housing units on the same floor. They are in I-shaped plan typology and projecting towards the exterior. Though they were designed as the articulated projections on the side facades of the building, their controlled-volumes are also legible on the facades. All of the A, B, C, D, and E balconies stand out to the in-between spaces of the neighboring sides, without facing the main street. And thus, they do not have a privileged orientation, which is reserved for the large glazing as a stylistic property introduced by Modern architecture. In this way, the balconies do not ruin the outlook/exposure of the main façade with glazing. Designing the balconies on the side/secondary facades of the building also prevents the gazes of the passers-by from the boulevard which provides some degree of privacy—though the architectural and functional character of a balcony is also about providing a degree of publicity into the private life.

**Figure 3**  
Emin  
Canpolat,  
Akad apart-  
ment-block,  
1955:  
Photograph  
and plan.



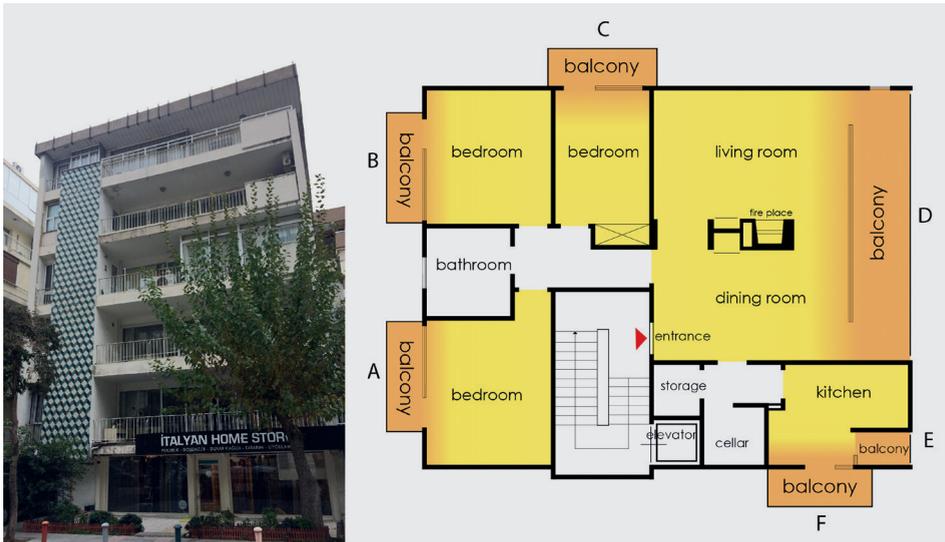
In **Pekel** apartment-block (1956) (Figure 4), there is not any balcony shared by two or more spaces; thus, each space has its own I-shaped balcony: all of the living rooms and kitchens in two housing units have separate balconies (A, B, D, and E), while there is only one bedroom having a balcony (C). The ones connected to the living rooms and bedroom (C, D, and E) are on the façade facing the main street, and in recessed typology, namely, covered with side-walls preventing panoramic views. On the contrary, the balconies serving for the kitchens (A and B) are projecting towards the exterior, though they are not facing the main street. However, they are all volumetrically articulated balconies designed in the areas sufficient for the use of more than one person at the same time, and with different functions. Moreover, the elements which deteriorate the symmetry of the two identical housing units are balconies as well as the bathrooms.



**Figure 4** Melih Pekel, Pekel apartment-block, 1956: Photograph and plan.

Similarly in **Servet Şatır** (1960) apartment-block (Figure 5): almost every space in the housing unit has its own I-shaped balcony in proper size. It is like Beyaz apartment-block in plan typology, and have only one housing unit on each floor. This situation allows more flexibility for balcony sizes to be sufficient for hosting more than one person at the same time and makes the balcony available for different uses. All three bedrooms, the kitchen and living room have

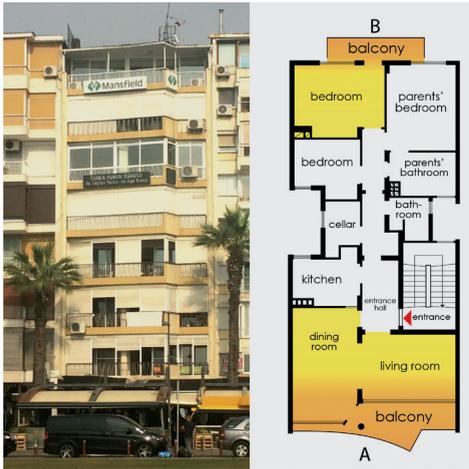
a different balcony without sharing, in the original design. However, as it is seen in Figure 5, in some housing units, another door is opened by the inhabitants between the balcony of the living room and kitchen, for allowing the use of space from the kitchen. All of the balconies are in projecting typology, except the one connected to the living room (D): this balcony faces the main street, and has a spacious and articulated volume, though it is recessed. Nevertheless, it can be seen from the photograph (Figure 5) that, in one of the housing units, some part of this large balcony has been covered with permanent glazing, and included in the space of the living room. In Servet Şatır apartment-block, we can also observe an unusual configuration: kitchens have one more recessed balconies (E) apart from the projecting ones. These small spaces were probably designed as a room for collecting garbage. Due to their narrow sizes, these spaces have also been covered and integrated into the kitchens' spaces by the inhabitants.



**Figure 5**  
Reha  
Aysay, Servet  
Şatır apart-  
ment-block,  
1960:  
Photograph  
and plan.

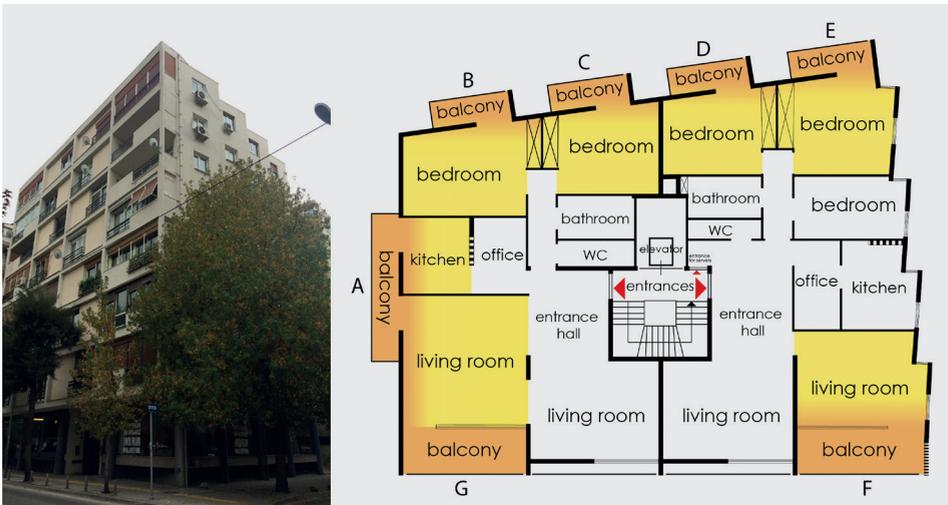
When we look at **Eğinli** apartment-block (1962) (Figure 6), we see that the balconies have begun to be designed with modest/flat or simple volumes. Because the apartment-blocks have been produced as an attached typology, in Kordon-Izmir, any volumetric-flexibility for the balconies could not be established. As one of the apartment-blocks locating on the narrow plots in Kordon, Eğinli has only one housing unit on each floor like Beyaz and Servet Şatır apartment-blocks. There are only two balconies in each unit, the I-shaped one (B) of which is connected to one of the bedrooms, and the other larger one (A) serves the living room (and dining room). The latter and more spacious balcony (A) faces the boulevard, within a complex-shaped morphology, and articulated by a rhythmic projection on the façade. Nevertheless, some part of this balcony (A), in front of the dining room, is too narrow that no one can use it. It enlarges by the living-room and becomes more spacious to serve more than one person. Though they have not been included in interior, it is seen from the photograph (Figure 6) that all of these balconies have been covered temporarily with shutters by the inhabitants, because of the excessive sun-light conditions.

**Figure 6**  
Emin Balin,  
Eğİnli apart-  
ment-block,  
1962:  
Photograph  
and plan.



Fuar/Alber Kohen apartment-block (Figure 7) was built in the same year with the enactment of the Property Ownership Act/Law (1965) by which a new period in the housing history of Turkey has begun. The apartment block has two housing units on each floor. There are three balconies in one of them, while there are four in the other—all of which are in I-shaped typology. Two of the balconies in each unit (B, C, and D, E) serve a different bedroom. The other and relatively larger balcony (F) is only connected to the living room in one of the housing

units, while there are two larger balconies (G and A) in the other unit. One of these balconies (A) is shared by the living room and kitchen, as the other one (G) only serves the living room. The ones connected to the bedrooms (B, C, D, and E) designed in a rhythmic style facing the backside, though this rhythmic style is dominant in the overall design of the apartment block. As a distinguishing property, on the façade facing the boulevard, the balconies connected to the living rooms were designed in a way that a continuous rhythm can also be prevalent on the façade: the walls of the living rooms were designed almost in the same size with the balconies, and recessed partially for articulation, like quasi-balconies.



**Figure 7** Fahri Nişli, Fuar/Alber Kohen apartment-block, 1965: Photograph and plan.

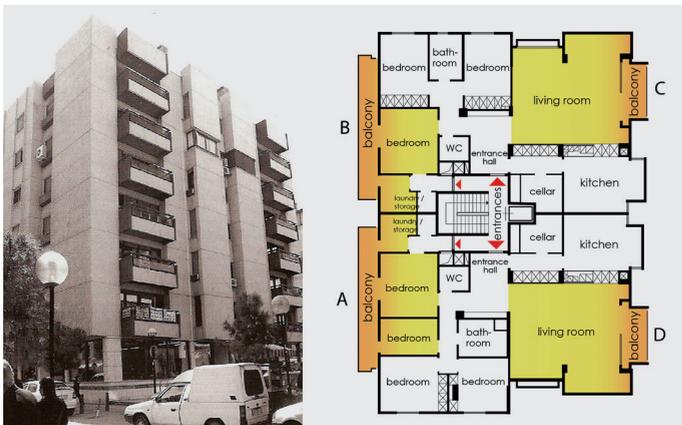
When we look at Atav apartment-block (1970) (Figure 8), we see two housing units on each floor, though they are not identical—because they were planned in a triangular plot, the units are eventually different in plan solution. Housing unit in the corner with an acute angle continues on two floors. For each housing unit, balconies serve the living room and bedrooms. However, these balconies differ in terms of their formal characteristics. The living room of the duplex housing unit has two different balconies (C and D), I-shaped one (D) is recessed and small, and the angular one (C) is longitudinal and projecting towards the exterior and also opens into the kitchen and cellar. The living room of the neighboring housing unit has only one balcony (E)

in recessed typology—and almost in the I-shaped morphology. Since the balconies of the living rooms face the boulevard, they were designed in small sizes and recessed typology because of the stylistic concerns. There is another L-shaped and projecting balcony (B) with a wide-angle in this neighboring-unit serving for the parents' bedroom and bedroom. The third bedroom has also an I-shaped, small-sized, and projecting balcony (A). On the second floor, although the duplex unit has three bedrooms, only one has a balcony (F), and the storage and bathroom open their windows to this I-shaped and projecting space. Besides, some of the balconies serving the living room in the duplex units have been closed permanently later by the inhabitants as is seen in the photograph (Figure 8)—there has left only one un-covered balcony in those type of units.



**Figure 8**  
Sadi Tugay,  
Atav apart-  
ment-block,  
1970:  
Photograph  
and plans.

**Gürel** apartment-block (1986) (Figure 9) also fits into the common stylistic-properties of balcony design in the period, and leads us to understand the dispositions, though it was demolished later and not available today. In this apartment-block, there are two housing units at a typical floor-plan, and we see two types of balconies: One type of them (C and D) serves the living room and faces the main street, projects from the façade within a frame. The other type (A and B) opens into bedroom and laundry/storage. This second type projects towards the exterior and looks to the backside. These balconies opening into the bedrooms (A and B) are I-shaped and longitudinal. However, in this example, we see a difference in two housing units locating on each floor. Since one of the housing units has one more bedroom, the balcony in this unit (A) serves two bedrooms (and laundry), while in the other unit, the balcony (B) only serves one bedroom and laundry. The design language of the building refers to the Brutalist period of the Post-modern architecture: it has massive concrete volumes which are totally closed with almost no opening on the facades. Thus, the balconies were also designed in small sizes, either in a framed manner covered by the walls from the sides or by a modest and open projection allowing a few people to step in at the same time rather than being designed for relaxation or socialization.



**Figure 9**  
Emine Dişli, Gürel apart-  
ment-block, 1986: Photog-  
raph and plan (photograph  
is from *Izmir Architectural  
Guide*<sup>25</sup>).

<sup>25</sup> Deniz Güner, *Izmir Mi-  
marlık Rehberi* 2005.

**TİBAŞ** is a mass housing-block (1988-1990) relatively larger than the other apartment-blocks examined in this study. It has three typical unit-plans (Figure 10). There is a terraced organization in the overall design, which refers to a focus on balconies. However, the balconies are limited in number, and in visual balance. They are all in I-shaped and recessed typology. In the a- and b-unit-plans, there is only one balcony (A and B): In the plan-a, the balcony (A) is shared by the living room (with dining room) and a bedroom. It is larger than the other balconies (B, C, and D), in the other units. In the plan-b, the balcony (B) only serves the living room, as a small threshold. And in the plan-c, there are two small balconies (C and D), one of which is connected to the living room (D), while the other (C) is reserved for a bedroom. Though the terraced organization of the block is promising for openness and an extraverted life-style, the units are closed largely with small balconies and openings in prismatic Post-modern language, which makes the unit-organization introverted.

**Figure 10**  
Salih Zeki  
Pekin,  
TİBAŞ apart-  
ment-block,  
1988-1990:  
Photographs  
and plans.



**Venüs** apartment-block (1993) in Güzelyalı neighborhood (Figure 11) represents the stylistic features of the Post-modern architecture, which is legible in the design of downsized balconies as decorative and rhythmic projections. There are two housing units on each typical floor-plan: one of the units has two balconies, while the other has only one—except the projection which is not proper for stepping inside. The living rooms have the balconies (B and C) facing the main street, and they continue over the side facades with the small arms of the L-shaped form, which are only decorative projections. The kitchen and a bedroom share the same I-shaped balcony (A) in one of the units, while, in the other, again, the kitchen and a bedroom share the same I-shaped projection by window-openings—though, on the façade, they seem like the volumes proper for stepping. These quasi-balconies reflect the tendency of their period: a Post-modern living-style pretending to behave extroverted while being introverted in all respects.



**Figure 11**  
Erbil Coşkuner, Venüs  
apartment-block, 1993:  
Photograph and plan  
(photograph is from the  
archive of Savranğlu  
Yapı<sup>26</sup>).

**Sırrı Bey** apartment-block (1994), as the other Post-modern case, contains two housing units on each typical floor-plan, and each unit has four I-shaped balconies (Figure 12). These balconies are small projections which seem to have been designed for providing a rhythm for the facades, rather than providing socialization/relaxation for the inhabitants. Two of them (C, D, and E, F) are reserved for the bedrooms, while the other type (B and G) is connected to the kitchen. The last one (A and H) serves the living room. None of these balconies faces the boulevard, but the side volumes in-between the blocks. However, our eyes become deceived by the rhythmic projections looking like balconies in the main façade facing the boulevard, though they are timber-covered extensions of the real balconies. They are too small in size for hosting people, yet sufficient for providing rhythmic and volumetric decorations, and thus, represent, again, the Post-modern period very well, regarding both of the life and architectural styles.



**Figure 12**  
Merih Dönmez, Sırrı Bey  
apartment-block, 1994:  
Photograph and plan.

<sup>26</sup> "Venüs Apartmanı," Savranoğlu Yapı, accessed May 28, 2020, <http://www.savranogluyadi.com/tamamlanan-projeler/venus-apartmani>.

In our final case, **Boyalı** apartment-block (1995), we see that the small projections are titled as the balconies, which were covered later by permanent glazing, and included in the use of interior (Figure 13). The block contains only one housing unit on each floor. Though there are three balconies, their sizes do not seem proper for hosting people for long durations. All of the bedrooms open into the same I-shaped balcony (B) at the backside, while the L-shaped one (C) is connected only to the living room. There is also another balcony (A) connected to an additional space used probably as a laundry, and thus, this balcony likely serves only for drying the clothes. However, these projections have been closed by time, by the inhabitants, as also seen in the photograph (Figure 13). By examining this case, we may claim similarly that, in the Post-modern period, the domestic life-style of the inhabitants has become introverted by downsizing and finally closing the balconies.

**Figure 13**  
Hüseyin  
Terzioğlu,  
Boyalı apart-  
ment-block,  
1995:  
Photograph  
and plan.



The discussions and explanations are visualized in Table 1, in the Appendix. Accordingly, the balconies in twelve selected apartment-blocks are given comparatively in this table with their numbers, codes, orientations, shapes, typologies, spaces linked to them in functional respect, and covering areas in square meters. As is seen from the table, the majority of the balconies are identical in terms of their morphologies which refer mainly to I-shaped formation. The spaces linked to them are also limited in terms of their functions—such as living room, bedroom, and kitchen. The Late-modern examples seem more convenient for providing a space for socializing especially because of their sizes, while for the Post-modern cases we may claim that they are neither at the spine of the social living nor constructs such a living manner because they were intentionally converted into small-sized projections. They are only the extensions of the interior functions that they are linked with. They have been served as introverted spaces as the extensions of interior spaces rather than extroverted ones letting exterior space to integrate with the interior.

Some further evaluations in these respects are undertaken in the following section within a larger perspective of reading. We have evaluated balconies both as a functional and social space. Our results are drawn from our spatial and morphological analysis. This study has limitations on the social dimension of balcony space as further interviews can be done with the inhabitants to understand the use of this in-between space. However, still it gives plentiful insights about how the spatial configuration of the balcony allows inhabitants to interact with the householders and neighbors in the vicinity.

In our study similar to Goldman,<sup>27</sup> we classified the balcony types as projected and recessed in two categories, in Table 2. We have also examined their shapes into three groups, as L shaped, I shaped, and complex shaped, in the same Table. Our analysis has revealed that 48% of balconies have a projected I shaped, and 22% have recessed I shaped. 29% of balconies are facing a boulevard and a street, while 23% only facing a street, and 19% facing the backyard. When we analyzed the spatial connection of balconies to other spaces, we have seen that 65% of balconies are directly connected to only one space while 24% to two spaces and 12% to three spaces. This also shows that the permeability of balconies is quite low. Therefore, though we have selected twelve apartment-block cases at the beginning, regarding the number of the housing units, we have twenty-two cases—though some of which are identical. In terms of the orientations of the balconies, on the other hand, we have thirty-three cases, regarding the shapes and typologies, we have twenty-three cases, and finally, in terms of the spatial linkages, we have thirty-three different cases. The more the classification-types increase, the more comprehensive comparison possibilities and outcomes we have. These comparative outcomes also shed light on the two-partite evaluation comprising functional and social tracks, in the following section.

Types of orientations	Numbers of the balconies regarding the orientations	Shapes and typologies	Numbers of the balconies regarding the shapes and typologies	Types of the spaces that are linked to balcony	Numbers of the space-types regarding the linking manners to balcony
side in-between	9	I-shaped, semi-recessed	1	2 bedrooms	2
backyard	6	I-shaped, projected	11	laundry	2
boulevard	3	I-shaped, recessed	5	living room (with dining and guest rooms)	1
street	7	complex shaped, recessed	2	living room	9
boulevard + street	2	L-shaped, projected	2	1 bedroom	8
boulevard + side in-between	1	complex shaped, projected	1	kitchen	3
backyard + street	1	L-shaped, semi-recessed	1	living room (with a dining room)	2
courtyard	1	Total:	23	living room + kitchen	1
side in-between + street	1			cellar + kitchen + living room	1
Total:	31			2 bedrooms + laundry/storage	1
				1 bedroom + laundry/storage	1
				1 bedroom + living room (with a dining room)	1
				1 bedroom + kitchen	1
				3 bedrooms	1
				Total:	34

**Table 2**  
Holistic reading of the balcony types in selected cases (colors are kept for a parallel reading with Table 1).

27 Goldman, "The Process of Transition and its Expression in the Building Façades."

**Balcony as a functional space:**

Balconies act like prostheses, which makes them interchangeable in functional and spatial respect. Their functions can be replaced easily with an interior space. This situation especially accelerated by the downsized plan-solutions introduced after the enactment of the Property Ownership Act (1965). Regarding our analyses, it can be seen that in the Post-modern period, the floors were divided into flats, and housing units began to be downsized, while the interior spaces were designed larger and maximized in the square meter as much as possible. There remained a small room for a balcony which was also divided into two or three spaces in the plan—most of the time, because of the rent concerns of building investors. These small balconies became leftover spaces, were only reserved for domestic/private life, and used with changing functions according to their locations in the plan. In those cases, a balcony may be used for smoking and temporary room for wastes, if it locates in-between the living room and kitchen, and another may serve for drying the clothes if it is designed as an extension of the bedroom or laundry. In this way, balconies were turned into a sort of transition space between the rooms. They were sometimes embedded in the overall volume of the block, and absorbed by the domestic life by losing the impression of urban extension toward the interior. Therefore, in terms of design considerations about becoming a part of urban living, it seems much pertinent for a balcony to be designed as an attachment to the interior, not as a space behaving like an integrated part of the interior. As long as the balcony is formed as an attachment of exterior space to the interior, its semi-open character can be assured.

In some of the cases produced in the Post-modern period, balconies having small projections were covered with permanent (or temporary) glazing systems by the inhabitants, to assign to them the function of the adjacent interior-spaces. This kind of disappearance of balconies in the plans has been mostly caused by dysfunctional design-solutions. Inhabitants' related preference becomes conditioned by the capacity of the architectural solution of the unit plans. The closed balconies are generally the ones behaving like an extension of domestic life towards the urban one, as a projection of interior spaces to the exterior, which was similar to *cumbas* in old traditional houses. They are not designed as the spaces providing an extension in the opposite direction. Therefore, it is not surprising that a balcony working as a projection of the interior spaces is closed by glazing, and included in the interior. Regarding this problem, the spatial volume and formation of the balcony refer to the main concerns. If a large volume balcony projects towards the exterior by a cantilevered system like the ones produced in the Late-modern period, it becomes a semi-closed space providing a panoramic urbanscape. In this case, it is harder to cover it, on all surfaces, by glazing.

In most of the Post-modern cases, balconies were turned into small projections that one cannot step in, and thus, lost their hosting characters. They became decorative elements on the facades providing only volumetric rhythm. Thus balcony as becoming a multiple but smaller and as a repeatable element, transformed into a concrete space rather than a social threshold. This situation also demonstrates to us that there was a change in the living manners of the inhabitants: a decorative projection could substitute the balcony, which means that socializing and relaxing in the balcony as an extroverted lifestyle was substituted by an introverted lifestyle focused on interior spaces.

### Balcony as a social interface:

The functional evaluations based on the spatial analyses allowed us to make inferences about the psychological and social importance of balconies. Balconies act like thresholds, which makes them irreplaceable in psychological respect. The opportunity of an interchange between the domestic and urban living-manners provided by the balconies points out this threshold character. However, this kind of possibility can be usually felt in the lower stories of the apartment blocks. The inhabitant living on the ground floor or the first floor, for example, can socialize with the neighbors in an easier way than the ones living on the upper floors. While the former type of inhabitant is at the balcony, he/she has a chance to communicate with the neighbors by greeting, talking, and even, by giving and taking some stuff. For the later inhabitant, the number of these functions decreases gradually by all means, as the floor number that he/she lives on increases: firstly, one loses the ability to interchange the things, and though he/she can talk and greet the neighbors, he/she becomes only limited with the ones living on the same level by losing the ability to contact with the passers-by on the street or at the entrance of the apartment block.

Nevertheless, on the upper floors, the urbanscape still exists with an increasing view-angle embracing the city life. The human relationship, on the lower floors, provided by listening (and talking) and touching (interchanging) apart from seeing is transformed into a relationship limited in the visual world, on the upper floors—though in some cases, listening (and talking) also continues between the neighbors living at the same floor-levels. This situation also affects the aesthetic perception depending on the sensory experience of space as well as the environmental behavior and psychological attitude of the inhabitants. Aesthetic satisfaction coming by the senses, social and tender behaviors in the environment, and friendly psychological attitudes, nevertheless, comprise the very structure of the Mediterranean life. By the disappearance of balconies, or dysfunctional designs, especially in the high-rise buildings, Mediterranean life-style has become undermined, too.

During our observations in this study, we have noticed that when the scale of the street gets larger and turns into a boulevard having a more complex traffic flow, the situation changes in the neighborhood: The inhabitants prefer to cover the balconies with permanent glazing systems to protect themselves from the unpleasant conditions of outer space, like the air and noise pollutions. In those cases, balconies become introverted spatially and behaviorally, like their inhabitants. They turn into closed spaces by being integrated into the living room, or at best, become openable rooms serving only for viewing the city-scape or for ventilation. Therefore, balconies have characters and genii like their inhabitants, and these characters change according to the urban conditions of the vicinity in urban scale, and in turn, directly affect inhabitants' living conditions, psychologies, and life-styles, in individual scale. They serve as a bridge space between social and individual, and thus, urban and domestic lives.

This two-partite evaluation-framework also paves the way for reading the balcony as a part of the new life-style after the epidemic. Balcony corresponds to an important focal point in new design tendencies, in terms of re-functioning this space by transforming it into a social interface providing a protective distance.

In the final evaluation, we may claim that the balcony represents, today, the sole architectural-remnant of the Mediterranean living culture, in Izmir; thus, its form, proportion, functions, aesthetic and spatial qualities proper for sustaining this culture should be conserved to achieve in cultural sustainability peculiar to the city. Its prosthetic nature should not be misemployed, and threshold character should be sustained. Hence, the functional character of the balcony is also related to its character providing social integration and psychological wellness. Thus, covering a balcony or designing it as modestly projecting decoration means a total loss in Mediterranean genius, as Enis Batur stated for the inhabitants covering their balconies: “People of developing Turkey did not understand the balcony. They became happy with gaining square-meters while integrating it into the guest room, bedroom, or living room, but did not realize that, in this way, a room for dreams was excluded from each home.”<sup>28</sup> The importance of this statement is intensely felt especially in the current situation of the Covid-19 pandemic. When we began this study, there was not such a crucial health problem causing social distance and making the users re-design their personal and social environments with a brand-new perception.

In this framework, because of the changing identity of balconies in dwellings, it is planned for the study to be extended to cover further examples from different periods after the Property Ownership Act (1965) until the current day, by also including the effects of the pandemic on the architectural formation of balconies. For Turkey, it seems that March 2020 will correspond to another breaking point for the design of these spaces, since the needs of the users in balconies are conspicuously increased, and its importance in psychological and social respects is proved. The discussions foreseeing architectural transformations and revisions in the sizes and forms of the balconies to facilitate social living with neighbors by keeping the social distance have been accelerated. Therefore, it is also planned for further study to cover the discussions related to user perceptions. We are aware that such a study involving face-to-face interviews cannot be carried out in a very short time due to the effects of the pandemic. However, we plan to take the first steps in this regard in the online environment. By making online interviews and conducting online surveys with the users, and thus, by adding the perceived quality and changing the meaning of the balconies in architectural and social respects, the scene will be more completed.

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**28** The original words of Batur are as follows: “Gelişen Türkiye'nin insanları balkonu anlamadı. Onu salona, yatak ya da oturma odasına dâhil ederken metrekaşe kazandığına sevindi de, her evden bir düş odası eksildiğini [...] fark etmedi.” See, Enis Batur, *Kediler Krallara Bakabilir* (Istanbul: Sel Yayıncılık, 2002), 176.

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## Appendix

**Table 1**  
Comparison  
of the  
balconies in  
twelve cases  
in terms of  
the numbers,  
orientations,  
shapes,  
typologies  
and spaces  
linked

Apartment-Blocks	Number of balconies on each floor			Order of Balconies in each Block	Orientations	Types of Orientations	Shapes and Typologies	
Beyaz (1954)	3			Balcony - A	backyard	backyard	I-shaped, semi-recessed	
				Balcony - B	side in-between	side in-between	I-shaped, semi-recessed	
				Balcony - C	boulevard	boulevard	I-shaped, semi-recessed	
Akad (1955)	5			Balcony - A	side in-between	backyard	I-shaped, projected	
				Balcony - B	side in-between	side in-between	I-shaped, projected	
				Balcony - C	backyard		I-shaped, projected	
				Balcony - D	side in-between		I-shaped, projected	
				Balcony - E	side in-between		I-shaped, projected	
Balcony - A	side in-between	side in-between	I-shaped, projected					
Pekel (1956)	5			Balcony - B	side in-between	street	I-shaped, projected	
				Balcony - C	street		I-shaped, recessed	
				Balcony - D	street		I-shaped, recessed	
				Balcony - E	street		I-shaped, recessed	
				Balcony - A	backyard		backyard	I-shaped, projected
Servet Şatır (1960)	6			Balcony - B	backyard	side in-between	I-shaped, projected	
				Balcony - C	side in-between		I-shaped, projected	
				Balcony - D	street		I-shaped, recessed	
				Balcony - E	street	street	I-shaped, recessed	
				Balcony - F	side in-between		I-shaped, projected	
				Balcony - A	backyard		backyard	I-shaped, projected
Eğinli (1952)	2			Balcony - A	boulevard	boulevard	complex shaped, recessed	
				Balcony - B	street	street	I-shaped, projected	
Fuar/Alber Kohen (1965)	7			Balcony - A	backyard	backyard	I-shaped, projected	
				Balcony - B	side in-between	side in-between	I-shaped, projected	
				Balcony - C	side in-between		I-shaped, projected	
				Balcony - D	side in-between		I-shaped, projected	
				Balcony - E	side in-between		I-shaped, projected	
				Balcony - F	boulevard + street	boulevard + street	I-shaped, recessed	
				Balcony - G	boulevard + side in-between	boulevard + side in-between	I-shaped, recessed	
Atav (1970)	1st floor (a)	2nd floor (b)	Balcony - A (1st, 2nd)		backyard	backyard	I-shaped, projected	
			5	4	Balcony - B (1st, 2nd)		backyard + street	backyard + street
	Balcony - C (1st)				street + boulevard	street + boulevard	complex shaped, projected	
	Balcony - D (1st)				boulevard	boulevard	I-shaped, recessed	
	Balcony - E (1st, 2nd)		boulevard		complex shaped, recessed			
Balcony - F (2nd)		street	street	I-shaped, projected				
Gürel (1986)	4			Balcony - A	side in-between	side in-between	I-shaped, projected	
				Balcony - B	side in-between		I-shaped, projected	
				Balcony - C	street	street	I-shaped, projected	
				Balcony - D	street		I-shaped, projected	
TİBAŞ (1988-1990)	1st floor (a)	2nd floor (b)	3rd floor (c)	Balcony - A (1st/a)		street	street	I-shaped, recessed
	1	1	2	Balcony - B (2nd/b)		street		courtyard
				Balcony - C (3rd/c)		courtyard	I-shaped, recessed	
				Balcony - D (3rd/c)		courtyard	I-shaped, recessed	
Venüs (1993)	3			Balcony - A	side in-between	side in-between	I-shaped, projected	
				Balcony - B	street	street	L-shaped, projected	
				Balcony - C	street		L-shaped, projected	
Sırrı Bey (1994)	8			Balcony - A	side in-between	side in-between	I-shaped, projected	
				Balcony - B	side in-between		I-shaped, projected	
				Balcony - C	side in-between		I-shaped, projected	
				Balcony - D	side in-between		I-shaped, projected	
				Balcony - E	side in-between		I-shaped, projected	
				Balcony - F	side in-between		I-shaped, projected	
				Balcony - G	side in-between		I-shaped, projected	
				Balcony - H	side in-between		I-shaped, projected	
Boyalı (1995)	3			Balcony - A	side in-between	side in-between	I-shaped, projected	
				Balcony - B	backyard	backyard	I-shaped, projected	
				Balcony - C	side in-between + street	side in-between + street	L-shaped, semi-recessed	

Shapes and Typologies	Spaces that are linked to Balcony	Types of the Spaces that are linked to Balcony	Sizes (width x length x height in centimeters)	Areas (sqm)	Proportions (block to balcony, on façade)
I-shaped, semi-recessed	2 bedrooms	2 bedrooms	120 x 480 x 220	5,76	1,8
	laundry	laundry	240 x 400 x 220	9,60	2,5
	living room (with dining and guest rooms)	living room (with dining and guest rooms)	160 x 480 x 220	7,68	2
I-shaped, projected	living room	living room	120 x 260 x 300	3,12	10,6
	1 bedroom		120 x 260 x 300	3,12	10,6
	1 bedroom	1 bedroom	120 x 320 x 300	3,84	4,6
	1 bedroom		120 x 260 x 300	3,12	10,6
	living room		120 x 260 x 300	3,12	10,6
I-shaped, projected	kitchen	kitchen	110 x 400 x 230	4,40	4,2
	kitchen		110 x 400 x 230	4,40	4,2
I-shaped, recessed	living room	living room	140 x 370 x 230	5,18	4,5
	living room		140 x 370 x 230	5,18	4,5
	1 bedroom	1 bedroom	140 x 370 x 230	5,18	4,5
I-shaped, projected	1 bedroom	1 bedroom	120 x 350 x 220	7,05	3,5
	1 bedroom		120 x 350 x 220	7,05	3,5
	1 bedroom		120 x 350 x 220	7,05	4,5
	living room (with a dining room)	living room (with a dining room)	180 x 880 x 220	15,84	1,39
	I-shaped, recessed	kitchen	kitchen	180 x 100 x 220	1,80
kitchen		120 x 350 x 220		4,20	4,5
complex shaped, recessed	living room (with a dining room)	living room (with a dining room)	160 x 960 x 230	15,36	1
I-shaped, projected	1 bedroom	1 bedroom	130 x 580 x 230	7,54	1,7
I-shaped, projected	living room + kitchen	living room + kitchen	100 x 580 x 220	5,80	2,3
	1 bedroom	1 bedroom	100 x 300 x 220	3,00	6,2
	1 bedroom		100 x 300 x 220	3,00	6,2
	1 bedroom		100 x 300 x 220	3,00	6,2
	1 bedroom		100 x 320 x 220	3,20	5,8
I-shaped, recessed	living room	living room	180 x 500 x 220	9,00	9,3: street façade 4,1: boulevard façade
	living room		180 x 480 x 220	8,64	4,2: boulevard façade 7,4: façade of the side in-between
I-shaped, projected	1 bedroom	1 bedroom	100 x 350 x 220	3,50	5,8
L-shaped, projected	2 bedrooms	2 bedrooms	[(40 x 320) + (80 x 700)] x 220	6,88	2: backyard façade 3,2: street façade
complex shaped, projected	cellar + kitchen + living room	cellar + kitchen + living room	[(80 x 1200) + (150 x 150)] x 220 / 440	11,85	1,7: street façade 10,2: boulevard façade
I-shaped, recessed	living room	living room	150 x 280 x 220	4,20	5,5
complex shaped, recessed	living room		[(150 x 460) + (80 x 120)] x 220	7,86	2,6
I-shaped, projected	1 bedroom		80 x 750 x 220	6,00	3
I-shaped, projected	2 bedrooms + laundry/storage	2 bedrooms + laundry/storage	140 x 1060 x 220	14,84	4,2
	1 bedroom + laundry/storage	1 bedroom + laundry/storage	140 x 1060 x 220	14,84	4,2
	living room	living room	200 x 400 x 220	8,00	6,7
	living room		200 x 400 x 220	8,00	6,7
I-shaped, recessed	1 bedroom + living room (with a dining room)	1 bedroom + living room (with a dining room)	180 x 680 x 220	12,24	2: partial façade
	living room	living room	200 x 300 x 220	6,00	5: partial façade
	1 bedroom		120 x 320 x 220	3,84	6: partial façade
	living room	1 bedroom	200 x 300 x 220	6,00	6,4: partial façade
I-shaped, projected	1 bedroom + kitchen	1 bedroom + kitchen	100 x 1000 x 220	10,00	2,8
L-shaped, projected	living room	living room	[(160 x 600) + (80 x 360)] x 220	12,48	2,6: main façade 7,8: side façade
	living room		[(160 x 600) + (80 x 360)] x 220	12,48	2,6: main façade 7,8: side façade
I-shaped, projected	living room	living room	100 x 500 x 220	5,00	5
	kitchen		100 x 350 x 220	3,50	7,1
	1 bedroom	kitchen	100 x 350 x 220	3,50	7,1
	1 bedroom		100 x 380 x 220	3,80	6,5
	1 bedroom		100 x 380 x 220	3,80	6,5
	1 bedroom	1 bedroom	100 x 350 x 220	3,50	7,1
	kitchen		100 x 350 x 220	3,50	7,1
	living room		100 x 500 x 220	5,00	5
I-shaped, projected	laundry	laundry	90 x 650 x 220	5,85	3
	3 bedrooms	3 bedrooms	100 x 950 x 220	9,50	1
L-shaped, semi-recessed	living room	living room	[(90 x 1030) + (180 x 400)] x 220	16,47	1,9: side façade 2,6: main façade