

AN EXAMPLE OF 20TH-CENTURY BUILDINGS IN THE MULTILAYERED CULTURAL TEXTURE OF ANTALYA HISTORICAL CITY CENTER: ÇAMLILAR HOUSE

ANTALYA TARİHİ KENT MERKEZİNİN ÇOK KATMANLI KÜLTÜREL DOKUSUNDAKİ 20. YÜZYIL YAPILARINA BİR ÖRNEK: ÇAMLILAR EVİ

Makale Bilgisi | Article Info

Başvuru: 08 Nisan 2025	Received: April 08, 2025
Hakem Değerlendirmesi: 02 Mayıs 2025	Peer Review: May 02, 2025
Kabul: 28 Kasım 2025	Accepted: November 28, 2025

DOI : 10.22520/tubaked.1671792

Ayşe Esin KULELİ* - Esin BÖLÜKBAŞ DAYI**
Selin AKDEĞİRMEN ERCAN***

Abstract

Every intervention that took place in settlements throughout history is a trace of a period and creates a historical layer. While these layers continue to exist as an urban texture, they sometimes appear only as a trace or as a reused material (spolia) in a new building. Antalya city center is a multi-layered settlement rich in architectural works dating to different periods. After the proclamation of the Republic, prominent architectural approaches in Europe affected the architectural environment of Türkiye, and modern architecture was adopted as the symbol of the Republic. The international style, expressed by the rational design approach, the pure and plain understanding of beauty, new, fast, and economical materials, construction systems, and

* Prof. Dr., Antalya Bilim University, Faculty of Fine Arts and Architecture, Department of Architecture, Antalya / Türkiye.
e-mail: esin.kuleli@antalya.edu.tr ORCID: 0000-0003-0866-8278

** Asst. Prof., Antalya Bilim University, Faculty of Fine Arts and Architecture, Department of Architecture, Antalya / Türkiye.
e-mail: esin.dayi@antalya.edu.tr ORCID: 0000-0002-7427-3250

*** Lecturer, PhD., Antalya Bilim University, Faculty of Fine Arts and Architecture, Department of Architecture, Antalya / Türkiye.
e-mail: selinakdegirmen@gmail.com ORCID: 0000-0002-0713-0188

Bu makalenin atf künyesi / How to cite this article: Kuleli, A. E., Bölükbaş Dayı, E. & Akdeğirmen Ercan, S. (2026). An example of 20th-century buildings in the multilayered cultural texture of Antalya historical city center: Çamlılar House. *TÜBA-KED*, 33, 161-178. <https://doi.org/10.22520/tubaked.1671792>



the use of geometrical forms as dominant elements, has formed the architectural language of Türkiye's 20th-century buildings. In the transition period from detached houses to apartment type, the amlılar House in Antalya was constructed like a multi-story apartment with independent units but has a holistic spatial organization with flexible transition opportunity that appeals to large family lifestyles. This house is an example of a mixed-function house & workshop designed with a middle sofa/common area in the 1950s, using the modern construction methods and materials of that period, with the influence of the historical houses in Kaleiçi. amlılar House, reflecting the transition from traditional to modern, contributes to its environment and the urban texture in which it is shaped with its facade arrangement, spatial organization, construction system, and materials.

Keywords: 20th Century Buildings, Multilayered Cultural Heritage, Antalya Traditional Houses, Kaleiçi Settlement, Modern Architectural Heritage

Özet

Tarih boyunca yerleşim alanlarında gerçekleşen her müdahale, ait olduğu dönemin bir izi olup tarihi bir katman oluşturur. Bu katmanlar, kent dokusu olarak varlıklarını sürdürürken bazen yalnızca bir iz olarak kalır ya da yeni bir yapıda yeniden kullanılan bir malzeme (spolia) olarak karşımıza çıkar. Antalya şehir merkezi, farklı dönemlere tarihlenen mimari eserler açısından zengin, çok katmanlı bir yerleşimdir. Cumhuriyet'in ilanından sonra Avrupa'daki öne çıkan mimari yaklaşımlar Türkiye'nin mimari ortamını etkilemiş ve modern mimari, Cumhuriyet'in sembolü olarak benimsenmiştir. Rasyonel tasarım anlayışı, sade ve saf bir estetik anlayışı, yeni, hızlı ve ekonomik malzemeler ile inşaat sistemleri ve geometrik formların baskın elemanlar olarak kullanımıyla ifade edilen uluslararası üslup, 20. yüzyıl Türkiye mimarisinin dilini oluşturmuştur. Müstakil konutlardan apartman tipine geçiş döneminde, Antalya'daki amlılar Evi, bağımsız birimlere sahip çok katlı bir apartman gibi inşa edilmiş, ancak geniş aile yaşam tarzlarına hitap eden esnek geçiş imkânı sunan bütüncül bir mekânsal organizasyona sahip olmuştur. Bu ev, 1950'lerde, Kaleiçi'ndeki tarihi evlerin etkisiyle, dönemin modern inşaat yöntemleri ve malzemeleri kullanılarak tasarlanmış, orta sofalı/ortak alanlı bir karma işlevli konut ve atölye örneği olarak inşa edilmiştir. Gelenekselden moderne geçişi yansıtan amlılar Evi, cephe düzenlemesi, mekânsal organizasyonu, inşaat sistemi ve malzemeleri ile şekillendiği çevreye ve kentsel dokuya katkı sağlamaktadır.

Anahtar Kelimeler: 20. Yüzyıl Yapıları, Çok Katmanlı Kültürel Miras, Antalya Geleneksel Konutları, Kaleiçi Yerleşimi, Modern Mimarlık Mirası

Kaleiçi, located in the historic city center of Antalya, along with the Balbey and Haşim İşcan neighborhoods that developed around it, constitutes a multi-layered settlement. This area contains historical buildings of cultural heritage, including city walls, bastions, religious structures, monumental buildings, mansions, and houses dating from the Hellenistic, Roman, Seljuk, Byzantine, Ottoman, and Republican periods. Having been continuously settled since the Hellenistic period, the region initially developed within the city walls, and over time, as the city expanded, residential neighborhoods such as Balbey and Haşim İşcan emerged. As a result, structures from different historical periods coexist within these three areas.

With the modernization process initiated during the Tanzimat period, Western planning and architectural understanding were adopted, leading to changes in the built environment and architectural elements of cities, especially in İstanbul. Reforms in administrative and institutional structures introduced new building types to Anatolian cities, with functions such as government buildings, schools, post offices, and banks entering urban life (Kuleli & Taş Pfeiffer, 2024, p. 60).

Following the proclamation of the Republic, architectural movements in Europe impacted Türkiye, with modern architecture being embraced as a symbol of the Republic. The architectural approach of the period's buildings in Türkiye was shaped by the international style, characterized by rational design, a concept of simple beauty, new, fast, and economical materials, construction systems, and the use of geometric forms as dominant elements.

Social, economic, and technological changes experienced through the modernization project directly impacted people's lifestyles and, consequently, the design and use of housing. Modern housing became a symbol of a modern lifestyle and a modern state, with apartment typologies developing instead of detached houses due to urban population growth. During this process, the traditional extended family lifestyle gave way to the nuclear family, with living spaces changing accordingly (Alsaç, 1976, p. 101). The changing social structure affected the spatial organization of houses, altering their relationships with gardens and streets. The traditional Turkish house, reflecting an inward-looking lifestyle, began to give way to modern housing solutions with increased external connections. Instead of rooms used flexibly by the extended family, spaces named and organized according to their functions, such as living rooms and bedrooms, became the basis of housing organization. The sofas, which were gathering spaces for extended family members in Turkish houses, transformed into circulation halls and/or corridors, losing their central position.

This study aims to investigate the value of modern-period houses within Antalya's multilayered urban fabric, emphasizing their significance as a distinct historical layer. Focusing on the Kaleiçi, Haşim İşcan, and Balbey neighborhoods—representative areas of the city center's multilayered texture and under preservation—the research evaluates the current condition of modern-period houses and the conservation challenges they face. The methodology combines archival research and field surveys: registered buildings were identified through documents, while unregistered structures were recorded, mapped, and analyzed on site. The Çamlılar House was selected as a case study due to its significance as a transitional-period building, reflecting the relationship between workplace and residence and its connection to the adjacent İnci Movie Theatre, one of Antalya's earliest cinemas. Both buildings were owned by the same family and were built side by side, creating a close functional and spatial relationship. A direct access from the house to the terrace level of the cinema building not only illustrates their physical connection but also reflects the shared ownership and everyday interaction between the two structures. The study examines the house's spatial organization, facade composition, construction system, materials, and integration with the surrounding urban context. By situating this analysis within the broader framework of 20th-century residential architecture in Türkiye and Antalya's historical city center, the study highlights the importance of preserving modern-period buildings that embody the transition from traditional to modern architectural practices.

Residential Architecture in Türkiye in the First Half of the Twentieth Century

In Türkiye, the definitive element of the political atmosphere of the twentieth century was the modernization project which had been started in the late Ottoman period and continued after the proclamation of the Turkish Republic in 1923.

During the early Republican period, the state had the major power in architectural and urban environment and so architectural character of the country was defined in a centralized way. The architectural language and spatial layout of the projects in different cities had major similarities as a result of the general atmosphere and design concepts adopted in the education process (Sözen, 1984, p. 360).

Initially, the application of Ottoman architectural references to modern building types by using contemporary techniques and materials was the outcome of the transition from Empire to Republic. Architectural style called as the “National Architecture Renaissance” priorly, and “First National Style” afterwards was dominant during this transition process (Bozdoğan & Akcan, 2012, p. 21).

By the late 1920s, the conflict between the Ottoman revivalist approach and the ideals of the Western-orientated and past-free republican regime formed the basis of the discussions of the period. In the 1930s, single-party regime of RPP (CHP) was strengthened and the search for a new architectural language coincided with the rise of the Modern Movement in Europe. Modern architecture was seen as “the universal discourse ... to catch up with modernity” (Bozdoğan & Akcan, 2012, p. 19). Therefore, as with many other new nation-states, modern architecture was embraced as the instrument to discard the forms of the past and to create a modernized and westernized society. The international style, characterized by rational design principles, a minimalist concept of aesthetics, innovative and cost-effective materials, as well as the dominance of geometric forms, shaped the architectural language of Türkiye’s contemporary buildings. In line with this shift, architects of the emerging nation-state abandoned references to Ottoman architecture in the design of new houses, adopting modern features such as flat roofs, horizontal window strips, and white-plastered facades (Baydar Nalbantoğlu, 1993, p. 67).

Since the majority of the population was living in rural areas, modern cities faced minimal constraints related to population growth or land speculation. Consequently, during this era, there was a proliferation of detached single-family houses in the modernist style in many urban centers. The main characteristics of the residential architecture in the period are defined by a functionalist approach, the use of circular or rounded corners in the prismatic blocks, and elements as horizontal window strips and flat roofs. Additionally, reinforced concrete structural systems were employed to enhance stability, service areas were clustered for efficiency, and continuous balconies along the facades or large verandas were integrated along the facades (Batur, 1998, p. 226).

The post-World War II, period was characterized by industrialization, capitalist development, decolonization and rapid urbanization. Türkiye, as a developing country, reviewed the state-controlled policy and integrated into the international economic and political framework of the Western world. The social, economic and technological changes have directly affected the lifestyle of the people and, consequently, the housing designs and uses. Modern housing has become the sign of a modern life and of a modern state, and the rapid increase in urban population led to apartment typologies instead of detached houses (Ertürk & Keleş, 1987, p. 557). In this process, the traditional extended family life has been replaced by the nuclear family and living spaces have changed accordingly. The changing social structure affected the spatial organization of the houses, and transformed their relations with gardens and streets. The traditional Turkish house, which reflects an introverted lifestyle, started to give way to modern housing solutions with increased connection with the outside. Instead of the multifunctional and flexible “rooms” used by the extended families, the spaces were organized in a function-specific manner such as living rooms and bedrooms (Alsaç, 1976, p. 100). According to Sedat Hakkı Eldem’s research on Turkish house plan types, “sofas” have been the most important factor in shaping the plan layout in terms of both the area they occupy and their intended use. In other words, the form of the sofas, which can also be defined as a common spaces, directly determines the house type. Historical houses located in different cities of Türkiye are classified into four categories: houses

without sofas, houses with exterior sofas, houses with inner sofas, and houses with central sofas (Fig. 1). Sofas, which once served as gathering places for extended family members in the traditional Turkish house, were gradually transformed into halls and corridors for circulation purposes and lost their central position. The transformation of living and working conditions affected the spatial organization and new spaces as study rooms, library and music rooms started to be located in the houses.

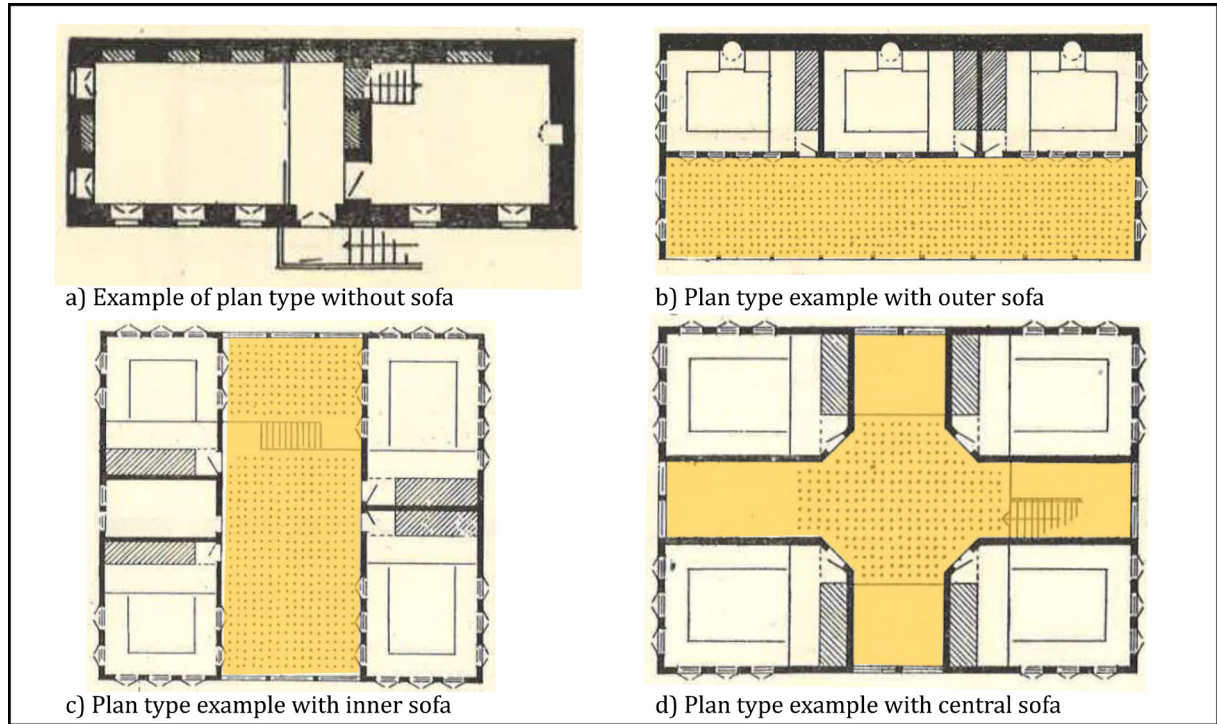


Figure 1. Turkish House plan types / *Türk Evi plan tipolojisi* (Eldem, 1954, p. 27, 34, 93,130)

Developments in construction materials and techniques have also been effective in adopting new approaches to design processes. Moreover, increasing opportunities for imported construction materials and the accessibility of foreign projects and practices significantly influenced the designs.

Batur (2005) explains the physical features of architecture in the mid-century through several key aspects: Reinforced concrete was used as the basic material, with basic geometrical forms, often a single prismatic mass or groups of masses. The front facade was divided according to the structural system, and large glass surfaces and openings were incorporated. In addition, plastic elements were commonly used in the design (pp. 48-49).

Reflections of 20th Century Residential Architecture in Antalya's Historical Center

Located on the southern coast of Türkiye, by the Mediterranean Sea, Antalya's historical city center holds a unique position as a crossroads of civilizations, where layers of history, from ancient times to 20th-century architecture, are distinctly visible due to its strategic location and remarkable natural features.

The old settlement surrounded by city walls, known as Kaleiçi today, date back to the ancient period, and during the Roman period, the walls were expanded (Çelik Başok, 2014, p. 68). Antalya, referred to as Antaliyye and Adalya in Turkish sources (Emecen, 1991, pp. 232-236), continued to function as a port city connecting trade routes to the sea until the end of the Seljuk period (Süer, 2006, p. 15; Yağcı, 2009, p. 33). The city, maintaining its cosmopolitan structure until the 20th century, began to expand beyond the walls during the Ottoman period, particularly in the 15th and 16th centuries, towards the area around Kale Kapısı in the north. The locations of the Murat Pasha, Bali Bey, Müsellim, and Tekeli Mehmet Pasha Mosques were situated outside the walls, in the northern part of the city, and new focal points were created around these structures (Aktüre, 1975, p. 117) (Fig. 2).

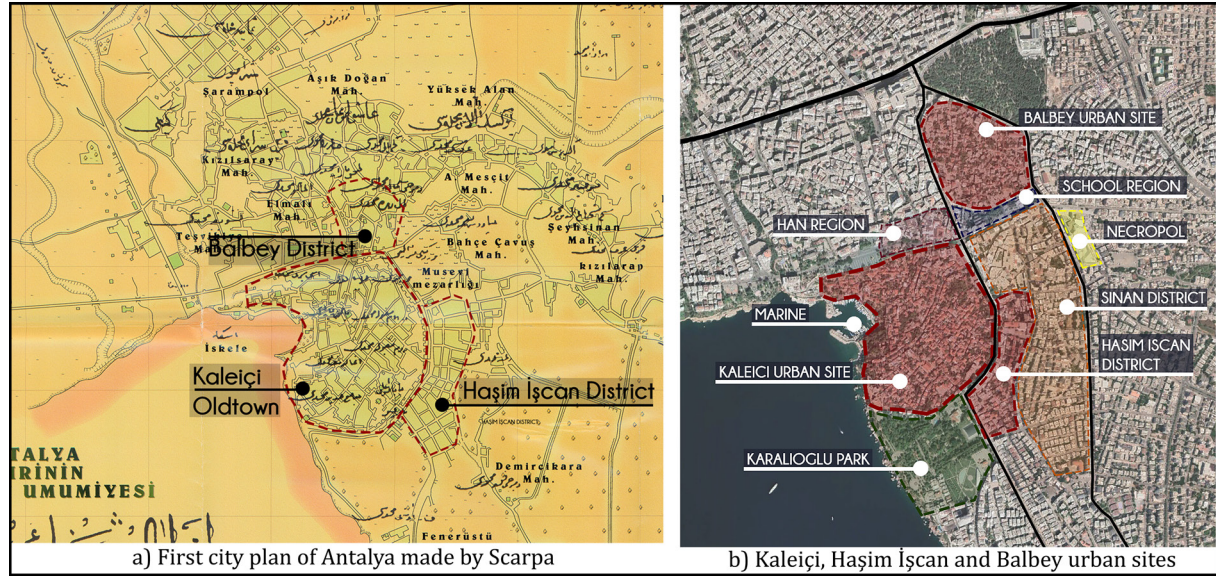


Figure 2. a) First city plan of antalya made by scarpa (Antalya Muratpaşa Municipality Archive, n.d) and b) Urban sites around Kaleiçi (It was processed onto the google earth by authors using Antalya Metropolitan Municipality Planning and public works commission report, 2023) / a) Scarpa tarafından yapılmış ilk kent planı ve b) Kaleiçi çevresindeki kentsel alanlar (Antalya Büyükşehir Belediyesi Planlama ve Bayındırlık Komisyonu Raporu, 2023 kullanılarak yazarlar tarafından Google Earth üzerine işlenmiştir.)

One of the significant turning points in the cosmopolitan city center was the period of population exchange. Following the Turkish War of Independence, the population exchange between Turks and Greeks began in Antalya in November 1923. This event, which altered the demographic structure, resulted in the vacant areas left by the Roums being settled by Romanians and Turks who arrived from the Balkans, particularly in the neighborhoods of Haşim İşcan, Balbey, Elmali, and around Değirmenönü, located within the outer walls of the city (Çelik Başok, 2014, pp. 125-126).

Beside its political and economic position in the world as a prominent trading center, agriculture has always been one of the most important components of Antalya's identity. By the 20th century, agriculture, trade, and small-scale industries based on agricultural production became the defining factors of the urban economy. Developments in rural areas and agriculture continued until the 1940s, However, the mainstream architectural approaches seen in central cities in the first decade of the Republican period were not fully witnessed in Antalya. This was also due to the limited number of actors actively involved in creating the built environment in Antalya at that time. Neither architects as professionals nor urban-scale planning activities were prominent during that period. As a result, the local identity based on the agricultural lifestyle of the city was largely preserved, rural approaches continued in architectural and construction areas, and buildings were often constructed without significant input from architects.

Haşim İşcan, who served as the mayor between 1940 and 1945, had a direct connection with the central government and his efforts to create a modernized city led to rapid urban developments in the 1940s (Gül, 2008, p. 73). Public buildings, open spaces, and modern housing projects began to be developed in the city center. The historical city center and its surroundings underwent a transformation that reflected the goals of the new regime in the country. The modern approach of the Republic was felt in the physical environment through the construction of wide concrete boulevards, the installation of electricity networks in public spaces, the creation of pools, miradors (viewing terraces), and landscaping elements, all of which enriched city life. These interventions reflected the modernization efforts of the era and contributed to the transformation of the urban landscape (Bölükbaş Dayı, 2019, p. 85). Antalya'yı Güzelleştirme İmar ve Tanıtma Cemiyeti (Association of Public Works, Publicity and Embellishment of Antalya) was established to ensure the participation of the city's residents in the development of Antalya, and it played a significant role in creating these new structures and recreational areas around the old city core. These areas mostly expanded from the city's central core, including Kaleiçi, Balbey, and Haşim İşcan, and progressed towards the new areas of the city.

In the 1950s, parallel to the industrialization and urbanization experience in the country, the economic and infrastructural development of Antalya became a priority. During this decade, bank buildings and communication structures were constructed in the city. One of the most significant changes was the emergence of architects as influential professionals in shaping the built environment in Antalya. As a result, communication and interaction between architects and the central and contemporary architectural environment increased, allowing the city to embrace new building types and technologies during this period. Each building type has played a role in the modernization of the city center not only through its physical presence but also through the production processes and key actors involved.

In the 1960-80 period, headquarters of public institutions, office blocks and apartments took the place of schools, people's houses and single storey houses of the early Republican period. While the state was developing plans that would be executed by the private sector, another field where the state had an active role was the construction of administrative buildings.

Through all these processes of change, the neighborhoods of Kaleiçi (Old Town), Balbey, and Haşim İşcan, which form the core of the city, are areas where the layers of different periods can be traced. Although these areas are considered preserved areas in the city center, the 20th-century houses in these areas are not included in the conservation process. There are important housing examples showing the transition from traditional to modern, especially those built between 1940 and 1970; however, these buildings are not taken into account in the studies, and it is seen that only a few buildings are officially preserved in Kaleiçi.

20th Century Houses in Kaleiçi (Old Town)

The first conservation efforts in the city were carried out in Kaleiçi (Old Town), which forms the oldest center of the city, and the nearby Yacht Harbor Area. Restoration works on the historical monuments in Kaleiçi and its surroundings began in the 1960s, and in 1973, this area was officially designated as a Protected Area by the Board of Immoveable Cultural Heritage and Monuments. The Marina and its surroundings project was approved by High Council of Immoveable Antiquities and Monuments in 1976, followed by the approval of the Kaleiçi Conservation and Development Plan in 1979. These developments have transformed Antalya's historic settlement into a focal point for tourist facilities (Gül, 2008, p. 93).

The settlement, which underwent a plan revision in 1992, is both an urban conservation area and a third-degree archaeological site. In Kaleiçi, 127 monumental structures (city walls, towers, mosques, chapels, wells, etc.), 473 houses, 93 gardens, and 25 monumental trees were registered as cultural and natural assets. Over time, there have been occasional changes in the boundaries and names of the conservation area and the most recent plan revision took place in 2011.¹

Kaleiçi, an important area that exhibits traces of different periods, features significant examples of modern detached houses built between 1923 and 1950. Prominent examples, including Villa Zamanlar, Villa Göksoy, Villa Dr. Onat, and Villa Kıvrak, are located along Karaalioğlu Park, a symbolic representation of the modernization project. Located close to the historic Kaleiçi settlement, these houses represent varying approaches to the design of modern residential architecture (Bölükbaş Dayı, 2019, p. 145).

Beside the modern examples of detached houses, the post-1940 residential-apartments standing out for their distinctive façade arrangements and material usage compared to other structures in Kaleiçi have also influenced the building stock in the area (Antalya Metropolitan Municipality, 2017).

"Buildings with Periodic Architectural Features" in the planning studies were specifically mentioned and the importance of identifying the buildings from the 1950s and of implementing special decisions for their preservation is expressed in the decision of the Antalya Conservation Board in 2003 (Antalya Conservation Development Plan Report, 2017, p. 127) However, while some of these structures were registered in the Conservation Plan without specifying the period in the conservation decision, only 9

¹ In the Master Development Plan at a scale of 1/25000, prepared by the Antalya Metropolitan Municipality and approved by the Ministry of Culture and Tourism in 2005, the City Center Culture and Tourism Conservation and Development Area has been designated as "Central Conservation and Transformation Areas."

of them were registered as cultural assets that should be protected due to their periodical architectural features.² In addition to these, there are many unregistered buildings in the settlement that show the characteristics of the Republican period (Fig. 3). These unregistered structures are left neglected over time, demolished or faced the risk of losing their identity because they have undergone major changes.



Figure 3. Kaleiçi map with 20th century registered and unregistered buildings and examples (It was processed onto the Conservation master plan KAİP drawings by authors using the findings and recommendations developed within the scope of the research, 2023) / Kaleiçi Haritası: 20. yüzyıla ait tescilli ve tescilsiz yapılar ile örnekler (Araştırma kapsamında geliştirilen bulgu ve öneriler kullanılarak yazarlar tarafından Koruma Amaçlı İmar Planı [KAİP] çizimleri üzerine işlenmiştir, 2023)

20th Century Houses in Balbey

The settlement that developed around Balbey Mosque, which emerged as a new focal point with the expansion of the city beyond the city walls in the 16th century, is one of the oldest settlements in Antalya. In the 19th century, it was predominantly inhabited by Turks (Çimrin, 2007, p. 509) and served as a place where traditional housing architecture and organic urban settlement pattern were prevalent. Located outside of Kaleiçi, it has become a protected area connected to the traditional commercial center, showcasing the

² These structures, which preserve their period-specific architectural characteristics, are located on parcels 96 block 30, 105 block 66, 105 block 69, 111 block 14, 112 block 17, 114 block 19, 121 block 10, 876 block 41, and 876 block 65. Among the proposed structures, the building on parcel 105 block 69 was registered as a “Cultural Property to be Protected” by the Regional Conservation Board Decision No. 6920 dated 13.11.2017 (Antalya Conservation Development Plan Report, 2017, p. 141).

traditional residential architecture and representing a cohesive organic urban settlement in the city center of Antalya (Gül, 2008, p. 96). The settlement has a dense green pattern, which is attributed to the historical use of these areas as production gardens (Planning and Public Works Commission Report, 2014). Although this production is no longer ongoing in the present, traces of it can still be observed.

In 1990, the Antalya Conservation Board registered 39 examples of civil architecture, 2 mosques and 3 fountains in Balbey, Yüksekalan and Tahıl pazarı Neighborhoods as “Immovable Cultural Heritage to be Protected” (Gül, 2008, p. 95). Following the registrations, the Balbey Urban Site and Impact Transition Area Boundaries were determined in 1992, and the Conservation Plan was made in 1994 (Antalya Metropolitan Municipality, 2014, p. 21).

In 2005, under the scope of the “Law on the Renewal, Conservation, and Utilization of Worn Historical and Cultural Immovable Properties” (Law No. 5366), the transformation of Balbey was envisaged, and works began. The transformation works have started due to reasons such as the inability to implement the Conservation Plan, difficulty in understanding the settlement pattern, pressure from economic interests, and the inability to preserve the gardens (Antalya Metropolitan Municipality, 2014, p. 25).

At present, Balbey Neighborhood, within the boundaries of the urban conservation area, includes residential buildings from the Republican era, generally constructed between 1960 and 1980. There are a total of 10 buildings identified as period architectural structures (Bakır, 2018, p. 16). However, none of these buildings have been protected. For these reasons, deterioration and changes in the structures are seen intensely (Fig. 4).

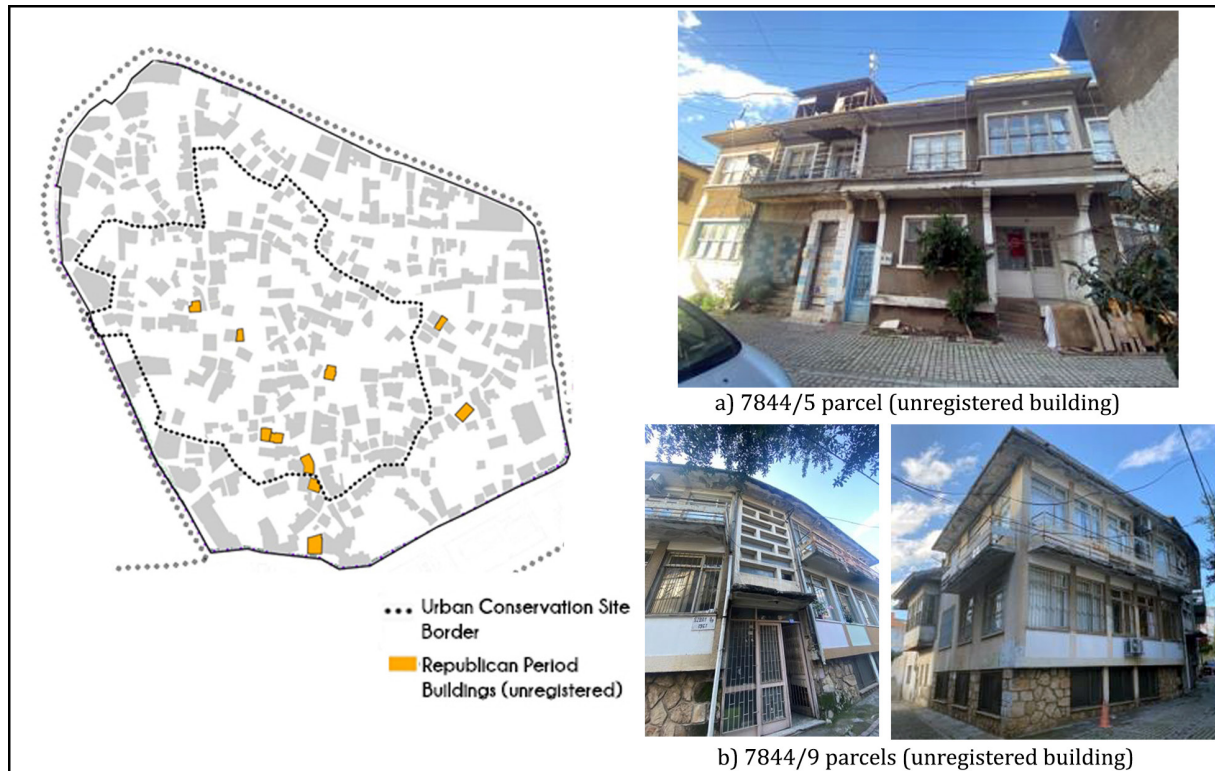


Figure 4. 20th century buildings in Balbey urban site / *Balbey kentsel sit alanındaki 20. yüzyıl yapıları* (Ateş, 2023, pp. 63-64)

20th Century Houses in Haşim İşcan

Haşim İşcan District, formerly known as Rabetiye, became an area where the Roum population lived outside the city walls in the 19th century (Çimrin, 2007, p. 509). The area was designated as an Urban Conservation Area in 1993 with the aim of preserving the city’s physical development process and the examples of civil architecture within the urban texture for future generations. Within the scope of the Urban Conservation Area, 39 buildings in the area have been registered by the Antalya Regional Conservation Council for Cultural Heritage (Yağcı, 2009, p. 33). However, none of the buildings from the Republican era have been protected. It has been observed that there are 18 buildings exhibiting these characteristics in superficial observation studies (Fig. 5).



Figure 5. 20th century buildings in Haşim İşcan urban site (It was processed onto zoning map by authors using the findings and recommendations developed within the scope of the research, 2023) / Haşim İşcan kentsel sit alanındaki 20. yüzyıl yapıları (Araştırma kapsamında geliştirilen bulgu ve öneriler kullanılarak yazarlar tarafından imar planı üzerine işlenmiştir, 2023)

Study Topic: Assessment of Çamlılar House

The Location of the Çamlılar House and Relation with the Urban Fabric

Buildings with modern architectural features have cultural significance and should be preserved. The modern examples in Kaleiçi (Old Town) are typically designed with modern forms, featuring rounded and angled corners, and horizontal or vertical band arrangements in front of staircases, terraces, consoles, and balconies. However, these buildings can also be characterized as hybrid structures combining traditional construction methods, concepts of symmetry and proportion, and the use of traditional materials.

As a prime example of modern architecture, the mixed-use building “Çamlılar House” constructed in the 1950s is located in Kaleiçi, Kılınçarslan Quarter, Hıdırlık Road, adjacent to the former İnci Movie Theatre. The building has served various functions throughout its history, initially housing the production of Turkish alcoholic beverage / Rakı, then transitioning to the production of wine, and finally being utilized for traditional Turkish soda / Gazoz manufacturing.

Çamlılar House is a special example that represents the transition from detached houses to apartment-style living. It features a comprehensive spatial organization that caters to a single, extended family while providing flexibility for potential conversion into multiple independent floors. As a product of the transition from traditional Turkish houses to modern residences, this building accommodates the living arrangements of extended family members on different floors, with spaces organized according to their functions. Its facade incorporates traditional elements with a protrusion, paying homage to the traditional style, while also embracing the characteristics of modern architecture through its terrace roof and plain facade.

The building is within the urban texture, which includes civil architectural structures dating back to the 19th and 20th centuries, as well as the bastions on the inner walls of the castle. This texture reveals a multi-layered architectural heritage reflecting various periods. Successfully harmonizing with the existing historical texture while also reflecting the rational approach of the modern era, the building draws references from traditional architecture in terms of proportion, form characteristics, and contextual relationships while employing materials and techniques of the period to create a simple and functional architectural design. Additionally, the structure serves as an example of mixed-use buildings where the basement floor, utilized as a production space, coexists with the integration of work and family life (Fig. 6).



Figure 6. Location, general view and elevations of the building / *Yapının konumu, genel görünümü ve cepheleri*

Architectural Characteristics of the House

The impact of modernization ideals, accelerated by the Republic, can be observed in the social structure through transition from a patriarchal family lifestyle to a nuclear family. This change also had significant impact in the field of architecture. In the process of change and transition, which did not happen suddenly, modern approaches coexisted with traditional and cultural elements. In this context, when Çamlılar House is analyzed, the spatial arrangement between the floors suggests the continuation of the traditional concept of the family. Also, it exhibits period-specific elements such as kitchens and bathrooms, which began to find their place in modern Turkish houses due to technological advancements.

Planimetric Features of the Building

Considering Sedad Hakkı Eldem's classification of Turkish house plan types, it is observed that the Çamlılar House, excluding the basement where production takes place, employs the inner sofa plan type. The building consists of a basement, ground floor, two upper floors, and a terrace, with the main entrance located on Hıdırlık Road (Fig. 7). Notable features of the structure include the entrance hall, which serves as a reception area, reflecting one of the distinctive characteristics of early Republican-era buildings. The entrance is elevated by nine steps and defined by being recessed underneath the bay window. However, there is no direct connection between the ground floor and the upper floors.

The ground, first and second floors of the building follow the inner sofa plan scheme, with each floor planned to include four rooms, a kitchen, a toilet, and a bathroom. The kitchens on the western facade feature original hearths. Since the building is adjacent to the İnci Movie Theatre in the northwest direction, rooms 106, 105, and 205, as well as the bathrooms, overlook the well-lit void (ışıklık). The bathroom and toilet are designed as separate spaces.

On the ground floor, access to the courtyard is made through the exit in the southeast corner of the sofa, which is reached by five steps. The courtyard has a historic well with architectural significance (Fig. 9).

The basement, where the production area is located, can be accessed through an iron door on the left side of the entrance facade. By descending through a staircase at the entrance, one reaches the level of -4.50 meters. Alternatively, access to this area can also be achieved through a staircase located in the courtyard. Even though the interior of the basement cannot be examined within this research, it is known that there are two storage units with varying depths. Information obtained from the previous owners of the building suggests that these compartments were designed with hinged lids and used as storage areas during wine production. In this context, it can be said that these compartments reflect remnants of past industrial production carried out in the building (Fig. 9).

Access to the first floor is provided through the staircase located on the southwest facade of the building. It is likely that in a previous period, the access from the ground floor to the staircase was closed off with a wall, which is why an external entrance was created (Fig. 7).

Based on the traces in the building, these staircases were planned to continue from the ground floor to the terrace floor (Fig. 9, 10). The areas where the staircases ascend are separated not by locked doors but by movable wooden dividers. This indicates that a flexible transition was planned between the staircase and the sofas. Over time, the desire to separate the floors led to the construction of walls in the areas where the staircase is located, creating independent sections.



Figure 7. Floor plans of the building / Yapının kat planları (2023)

Rooms 106 and 206 appear to be functionally integrated with the sofa (common hall) at present. However, the presence of a door opening into the sofa next to the room suggests that this room was originally a separate space. Together with the bay window and the opposing windows, the sofa fully exemplifies the characteristics of the inner sofa plan (karniyarık) scheme.

Facade Features of the Building

The facade of the building, organized with an inner sofa plan, reflects a restrained and plain design approach (Fig. 8). The two-story bay window (cumba) projecting into the street can be interpreted as a modern adaptation of the traditional bay window characteristic of the Turkish house. While the main facade incorporates this traditional element, the addition of balconies on the side facade illustrates the impact of Westernization, signifying a transitional phase from traditional to modern architectural expressions. The balconies are enclosed with simply patterned iron railings, featuring a tulip motif on the first floor and a diamond motif on the second. Although wrought-iron detailing is absent on the entrance facade, it is employed in doors, windows, and staircases on the side facade, thereby underscoring the continued integration of traditional ornamental practices within the overall composition.



Figure 8. Sections and elevations of the building / Yapının kesit ve görünüşleri (2023)

Due to the mixed function of the building, the entrance to the basement floor is separated from the other floors, and a separate sales area opening onto the adjacent street is arranged for the sale of produced goods. A connection from the courtyard of the building is also provided for the employees working in the sales area.

Construction System and Material Usage

Çamlılar House, as an example of transitional-period architecture, is a three-story structure built using a reinforced concrete system. Rubble stone was used for the basement walls, while brick masonry was employed in the upper floors, reflecting a combination of traditional masonry techniques and modern building materials. The building's design is influenced by the historical houses of Kaleiçi and was constructed using the typical methods and materials of the 1950s. The structural system integrates both masonry and reinforced concrete elements. Reinforced concrete columns are present only on the basement floor to support the upper levels (Fig. 9), while the walls on all floors function as vertical load-bearing elements.

The spatial organization and construction characteristics of Çamlılar House reflect the defining features of transitional-period architecture. Its central open hall, the distribution of spaces across different floors to accommodate extended family members, and traditional elements such as bay windows and wooden shutters coexist with modern architectural features like the terrace roof and plain facade. This combination illustrates how the building integrates with the historic urban fabric while embodying the rational design approach characteristic of the modern period.

Most of the building's original architectural features have been preserved. These include bay windows, wooden shutters, iron railings on the balconies, the courtyard well, large storage jars used in the basement, the stove and cooking arrangements in the kitchen, built-in shelves and cabinets in the rooms, and mosaic-tiled floors. The mosaic tiles, in particular, resemble traditional hand-crafted tiles found in historical buildings in cities such as İzmir and İstanbul, highlighting the building's connection to local craftsmanship and historical architectural practices.

Çamlılar House represents a distinctive example of transitional-period architecture due to its material usage, combination of structural systems, functional spatial organization, and preserved interior elements. The building not only establishes a meaningful relationship with the historical context of Kaleiçi but also demonstrates the integration of modern construction techniques, underscoring its significance as both a cultural and architectural heritage asset.



Figure 9. Interior photographs of the basement and the first floor d) Well in the apartment hall (Alper Erden Engiz Archive) / Bodrum katı ve birinci kata ait iç mekân fotoğrafları d) Apartman holündeki kuyu (Alper Erden Engiz Arşivi)

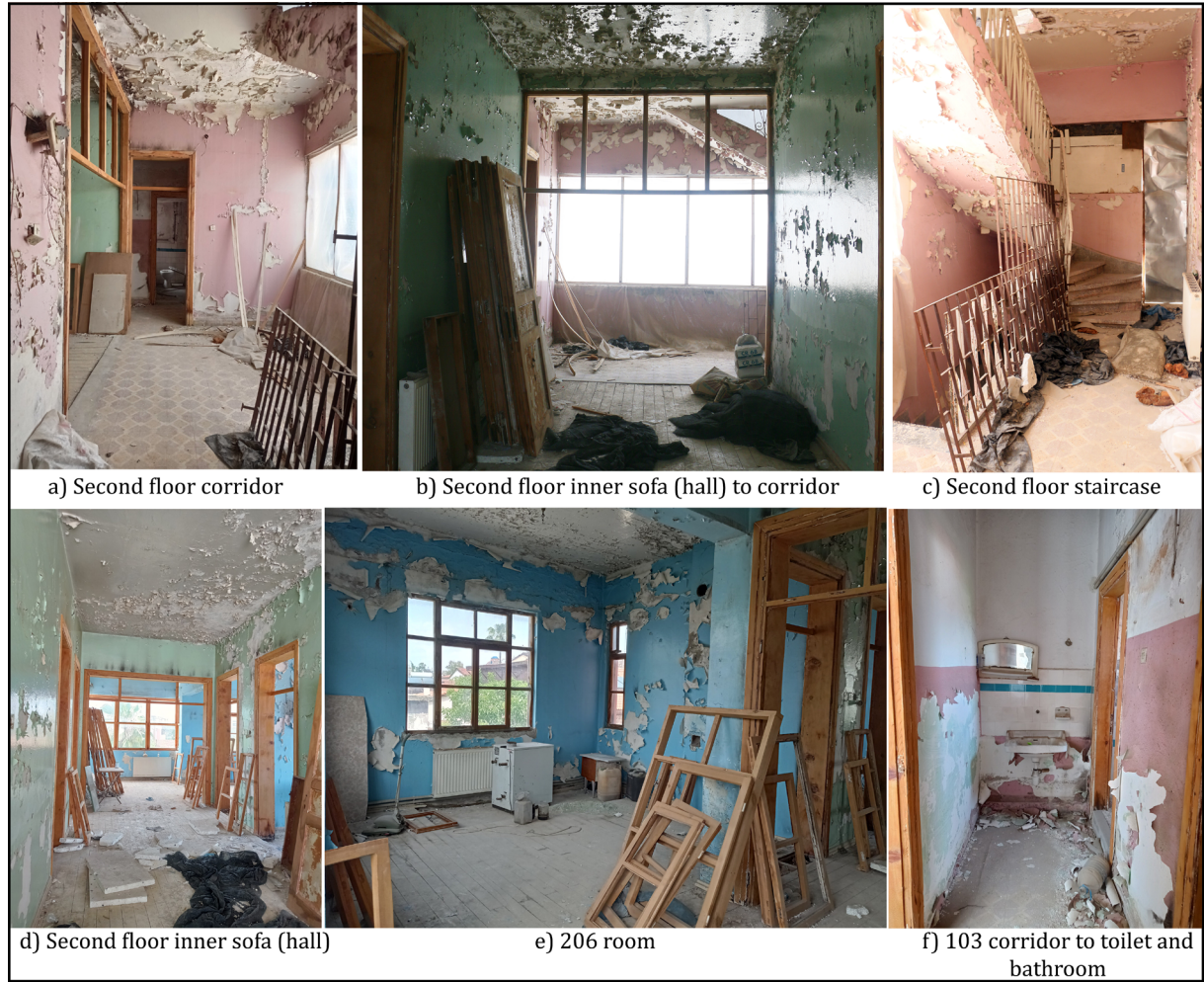


Figure 10. Interior photographs of the second floor / İkinci kat ait iç mekan fotoğrafları

Conclusion

Antalya Kaleiçi (Old Town), Haşim İşcan, and Balbey stand out as centrally located areas that have been placed under conservation. These areas exhibit a multi-layered historical fabric that spans from the ancient period to the present. Studies indicate that historic houses have largely been preserved; however, the number of registered buildings from the Republican Era is quite limited. In Kaleiçi, only a few examples from the transitional period have been registered, whereas Balbey and Haşim İşcan neighborhoods lack any structures representing modern architecture. Field investigations revealed that some buildings from this transitional period have retained their original functions, while others are used for different purposes or remain vacant. Nevertheless, most of the buildings have undergone interventions in their plans and facades over time, resulting in a gradual deterioration of their original character.

Republican Era structures represent a significant historical layer reflecting the transition from the 19th century to the modern period, and they display architectural indicators of this transitional era both in Kaleiçi and in the Balbey and Haşim İşcan neighborhoods. In this context, the Çamlılar House, located adjacent to the İnci Movie Theatre, constitutes a striking example of 20th-century Republican Era architectural heritage. The building vividly reflects the lifestyle of the upper-income population of the 1950s and has largely retained its original value. Drawing on the influences of historical houses in Kaleiçi, the Çamlılar House was designed to accommodate both residential and commercial functions using modern construction methods and materials. Its layout, organized for extended family living across multiple floors, along with traditional elements such as facade projections and shutters and modern architectural features including a terrace roof and a plain facade, renders the building a clear example of transitional-period architecture. The inner hall (sofa) design and functional spatial organization further demonstrate the building's alignment with the historical context while reflecting the rational design principles of the modern era.

Changes in family structure over time led to the upper floors no longer being used as residential spaces, while the basement and ground floors continued to serve commercial functions. This resulted in the deterioration of the upper floors due to disuse, whereas interventions in the lower floors occurred in response to functional changes. Nevertheless, the building's construction system and facade features have largely been preserved.

The Çamlılar House and its surrounding area are characterized by multi-layered cultural fabrics embedded in the urban memory, forming a unique urban environment that underscores the importance of preserving the original texture. Conserving these buildings, which demonstrate the transition from traditional to modern architecture through their facade arrangements, spatial organization, construction systems, and material usage, will reinforce the urban context and provide valuable insights into the architectural characteristics of the transitional period. Such an approach will also contribute significantly to preserving the integrity and character of Antalya's historic city center and its architectural heritage.

In conclusion, the preservation of structures that exemplify the transition from traditional to modern architecture is critical not only for individual buildings but also for the overall urban fabric and cultural heritage. Conserving these buildings in terms of their facade arrangements, spatial organization, construction systems, and material use will strengthen the cohesion of Antalya's historic city center and ensure that the cultural and architectural values of the transitional period are transmitted to future generations.

Acknowledgment

We would like to thank Dr. Ayşe Çamlılar for allowing us to enter the building with our students to take measurements and document it, as well as for contributing to our research with the information she provided.

Visual Sources and Previous Dissemination

The drawings were prepared as part of the ARC 3603 Recording of Historic Buildings course conducted by the authors at the Department of Architecture, Antalya Bilim University and were revised by the authors.

Figures without sources are produced by the authors.

This study was further developed from an earlier version presented at the ICOMOS Europe Group/ISC20C Public Seminar 'Challenges and Dissonance of 20th Century Heritage' (Tartu, Estonia, 20 June 2023).

References

- Aktüre, S. (1975). 17. Yüzyıl başından 19. Yüzyıl ortasına kadarki dönemde Anadolu Osmanlı şehrinde şehirselleşmenin değişme süreci. *METU Journal of the Faculty of Architecture*, 1, 101-128.
- Akyürek, G. (2000). *Modernization and spatial practice in the early Republican Ankara: The Gazi Farm and the Atatürk Boulevard* [Unpublished Master's Thesis]. Middle East Technical University.
- Alsaç, Ü. (1976). *Türkiye'de mimarlık düşüncesinin Cumhuriyet dönemindeki evrimi*. K.T.Ü. Baskı Atelyesi.
- Antalya Metropolitan Municipality (2014). *Planning and public works commission report*.
- Antalya Metropolitan Municipality (2017). *Antalya conservation development plan report*.
- Antalya Muratpaşa Municipality Archive (n.d.). *First city plan of Antalya made by Scarpa*.
- Ateş, B. (2023). *Tarihi kent merkezlerinin korunması ve yeniden canlandırılması stratejileri: Balbey için bütünlük bir model arayışı* [Unpublished Master's Thesis]. Antalya Bilim University.
- Bakır, K. E. (2018). Cumhuriyet Dönemi (1960-1980) Konut mimarisinde "Sihhilik" teması: Antalya Balbey mahallesi örneği. *ATA Planlama ve Tasarım Dergisi*, 2, 13-20.
- Batur, A. (1998). 1925-1950 döneminde Türkiye mimarlığı. In Y. Sey (Ed.), *75 yılda değişen kent ve mimarlık* (pp. 209-234). Tarih Vakfı Yayınları.
- Batur, A. (2005). *A concise history: Architecture in Turkey during the 20th century*. Chamber of Architects of Turkey.
- Baydar Nalbantoğlu, G. (1993). Between civilization and culture: Appropriation of traditional dwelling forms in Early Republican Turkey. *Journal of Architectural Education*, 47(2), 66-74. <https://doi.org/10.1080/10464883.1993.10734579>
- Bozdoğan, S., & Akcan, E. (2012). *Modern architectures in history, Turkey*. Reaktion Books.
- Bölükbaş Dayı, E. (2019). *The formation of a modern city: Antalya, 1920s-1980s* [Unpublished Doctoral thesis]. Middle East Technical University.
- Çelik Başok, G. (2014). *Conservation history of cultural heritage in Kaleiçi district in Antalya (From the 20th century to present day)* [Unpublished Doctoral Thesis]. Middle East Technical University.
- Çimrin, H. (2007). *Bir zamanlar Antalya*. Antalya Ticaret ve Sanayi Odası Kültür Yayınları.
- Eldem, S. H. (1954). *Türk evi plan tipleri*. İTÜ Mimarlık Fakültesi.
- Emecen, F. (1991). *Antalya*. Türkiye Diyanet Vakfı İslam Ansiklopedisi 3, 232-236.
- Ertürk, Z., & Keleş, G. (1987). Cumhuriyet Dönemi Konut Mimarisinin Evrimi. *TMMOB İnşaat Mühendisleri Odası IX. Teknik Kongresi*, 545-558.
- Google. (2023). Antalya [Uydu görüntüsü]. 10 Eylül 2023 tarihinde https://earth.google.com/static/multi-threaded/versions/20260604_1201_RC05/index.html adresinden alınmıştır.
- Gül, M. (2008). *Tarihi kent merkezlerinde kentsel dönüşüm uygulamaları: Antalya örneği* [Unpublished Master's Thesis]. Akdeniz University.
- Kuleli, A. E., & Taş Pfeiffer, Ş. (2022). Emergence of the İstanbul Art Nouveau Style of Raimondo D'Aronco: The Transformation from the School of Industry to the Ministry of Forestry, Mining and Agriculture and The Janissary Museum. *Osmanlı Mirası Araştırmaları Dergisi*, 9(23), 55-94. <https://doi.org/10.17822/omad.2022.205>
- Sey, Y. (1998). Cumhuriyet döneminde Türkiye'de mimarlık ve yapı üretimi. In Y.Sey (Ed.), *75 yılda değişen kent ve mimarlık* (pp. 25-39). Tarih Vakfı Yayınları.
- Sözen, M. (1984). *Cumhuriyet dönemi Türk mimarlığı (1923- 1983)*. Türkiye İş Bankası Kültür Yayınları.
- Şener, M. (2006). *Reviewing the periodical Yapı (1941-1943): A study on architectural practice and ideology in Turkey during the Second World War* [Unpublished Master's Thesis]. Middle East Technical University.
- Ring, T., Watson, N., & Boda, S. (Ed.). (1995). *International dictionary of historic places: Vol. 3. Southern Europe*. Fitzroy Dearborn Publishers.
- Uysal, Y. (2011). Türkiye'de Mimarlık Üretiminde Devlet Politikaları ve 1950 Sonrası İnşa Edilen Kamu Binaları. *TMMOB Mimarlar Odası Ankara Şubesi Dosya* 25, 38-47.
- Varkıvanç, B., & Atila, İ. A. (2021). A new monumental gate from the Roman Imperial Period on the Attaleia City Walls. *Adalya*, 24, 249-268. <https://doi.org/10.47589/adalya.1036706>
- Yağcı, Ö. (2009). Antalya Tarihi Kent Merkezi gelişim süreci. *Planlama Dergisi*, 2, 341-351.

