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DAKAM

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POEMS AND CITIES: READING ANTALYA IN THE POEMS OF THE TARIK AKILTOPU PERIOD

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ABSTRACT

The consequences of modernisation on the city are investigated in this study by reading poems written by Tarık Akıltopu, Antalya's first architect, in the last 15 years of his life, about his love for the city. Having witnessed the changes that the city has gone through in the historical process, both as an architect and as a city user, Tarık Akıltopu is one of the first architects to sign the buildings built in Antalya after the Republic throughout his professional life. Referring to the changes he saw in the city throughout his life before and after the republic in his poems, he mentioned the city-street, city-landscape, city-house relations. Therefore, the poet provides an important reference for interpreting the city of Antalya and its relationship with places. In his poems, when the descriptions of urban spaces are examined, he defines the relationship with spaces as the place of concretion, sadness and longing created by the modernization process in the city, and the times when green and blue integrate with the city as a place of happiness and conveys physical, sensory and emotional spaces in the context of the city through poems. These changes that the city has experienced in the process have led to the feeling of longing for the previous living spaces and the effort to approach the future with hope. In this context, the poems of Tarık Akıltopu, which are thought to best describe the urban changes, were analysed only by referring to emotional space, physical space and qualitatively defined space and its sub-components. As a result of the study, when examined in the context of the relationship between architecture and literature, Akıltopu reveals the relationships that the city has established on the urban spaces and users affected by the changes that the city has experienced throughout the process in his poems. The poems written with a love for the city by Tarık Akıltopu, the first architect of Antalya, have been an important source for reading and examining the change of urban spaces by describing the period lived in and after the Republic period. The study consists of four parts: the first part includes a literature review about the subject and Akıltopu's life and poems, as well as information about the study. In order to reach the results of the study, the poems of Akıltopu and the analysis method of the poems are explained under the title of Materials and Methods in the second part. Under the title of Findings and Discussion, evaluations were made on the titles and concepts obtained from the analysis of the poems in the third part. In the fourth chapter, the results and recommendations of the study are presented.

KEYWORDS: Architecture, Antalya, Poems, Space, Tarık Akıltopu.

INTRODUCTION

Tarık Akıltopu was born in 1918 in “Antalya, a warm city with lots of green and few people, where lizards roam its castles, crickets sing in its trees, and pilgrim storks fly in its skies”. Akıltopu who states that he opened his eyes to life in a one-story house with a stone cut on a basement in a narrow street, is the first architect of Antalya (Taş, 1999). Akıltopu who continued his education in Antalya until university, graduated from today’s Mimar Sinan University, Faculty of Fine Arts, Department of Architecture in 1949. After completing his university education, he returned to Antalya and had difficulties in introducing the profession of architecture to the public, whose lifestyle was agriculture and who were not aware of an architectural environment. In the following years, when the obligation to make plans for construction was imposed by the municipalities, he as an architect became known more in Antalya and signed the first buildings built in the city after the Republic (Çimrin, 2011). Over the years, he had struggled to preserve Antalya's urban identity and has become the symbol of Antalya with its love for the city. He expressed in his poems that he longed for Antalya before and after the Republic, which made a place in his memory by addressing the love of Antalya and the changes the city went through during the modernization process until the age of 70. These poems have enabled the reading of the change of urban spaces as well as observing the change of urban identity. Along with the concretion process of Antalya, the balance of positive and negative areas in the city began to deteriorate with the demolition of buildings that have become symbols for the citizens, residences reflecting the urban identity, and socialization areas. In fact, he mentioned that the house in which he was born a single-story house was a huge apartment at the end of the 1990s and he added that these changes were unimaginable. For this reason, he brought together the memories and experiences of himself discussed in his poems in places of different scales. Thus, he expressed the effect of the modernization process on the city, its reflections on the space and the user, with symbols and images. His poems, which are thought to explain the living and changing city well, have been an important reference in reading the physical, sensory and emotional spaces of Antalya.

As human beings spatialize their environment in a social, cultural, and literary sense with imagination and image; the place has also affected people in social, cultural, and literary terms. To transfer his achievements to future generations, human beings have turned to various expressions and with these transfers, they have succeeded in leaving a mark on society through five basic fine arts branches – architecture, literature, sculpture, painting, music – on a universal scale (Sazyek, 2013: 1128). Art, which leaves a trace in life and is an important necessity in human life, is in every moment of the individual and there are works of art or design wherever people look (Mercin ve Alakuş, 2007: 15). Art forms, which are present in almost every moment of our lives, are seen everywhere we encounter on different scales of daily life. Thus, in everything we encounter in daily life, the individual can find the values that he is influenced by or finds in himself in a work of art and identify them with himself. Values that people find in a city, in a poem, in a novel, or a painting leave a place in their memories. People have an innate power to remember the places they have lived and experienced and the power to imagine the places they have felt. Therefore, in a society where perception, memory, and imagination are in constant interaction, contemporary spaces are merged with images of memory and imagination. For this reason, if people could not perceive the moments they have recorded in their memory or a city they have imagined through art, art would not have the power to influence so many people (Pallasmaa, 2021: 81-82). Expressing that art is a universal communication tool, Castells (2001: 4) thinks that art enables people to experience their ability to live in a society with each other (Mercin ve Alakuş, 2007: 17). The spaces that bring the ability to experience life to the society and the people in the field of literature, which are integrated into the emotions, thoughts, dreams, and events that exist in human life, have a common denominator. Therefore, poetry and architecture, which are branches of art, are intertwined with people, so both the architect and the poet exist within the society (Bektaş, 2019). Bektaş (2019) expresses his thoughts within the scope of architecture, which includes poetry that requires a reader to exist, and works of art that can live with the user: “Architecture and poetry are created for other people; they cannot exist without perception.” To be perceived by both branches of art, it must reflect reality by producing feelings and thoughts (Bektaş 2019). For this reason, the poet conveys the city, which is full of

memories and longing, which he mentions in the poem, by collecting the houses or landscape elements in memory and spatializing them in an objective, symbolic and imaginary way. Based on these explanations, it can be said that while space is a place that always bears human traces, man has been an entity that contributes to the formation of space and keeps it alive. For this reason, the impact of poetry on society and human life and therefore on physical spaces is inevitable. Stating that the three-dimensional space in which we live in the reality of architectural art is perceived by architecture and that architecture has dominance over space, Scott (1914: 226) also emphasized that all arts have common functions, but only architecture has its own and pleasing qualities, and only architecture gives the space its real value among the arts. Transferring the relationship between architecture and space in his book "The Architecture of Humanism", Scott (1914: 226) said that this pleasure taken from the places surrounding the living environment is the work of architecture; one of the arts, that painting can display the space, while poetry can describe the image or that music is similar to this; but he stated that architecture is directly related to the space and uses the space as a material and places the human in the middle. All creatures with the instinct of protection have felt the need to protect themselves, to take shelter or hide in an area with borders since their existence. Kuban (2002: 14) stated that architecture begins with the formation of a special space where people can separate from the natural environment and live so that living things can adapt to environmental conditions and continue their lives, and this special space has been named the concept of space. Thus, the physical existence of space has been going on since the existence of the world, even before architecture, in which the concept of space forms the main subject, was determined as a profession. This shows that architectural space exists together with human life (Kahvecioğlu, 1998: 35).

Since architecture is directly related to space compared to other disciplines, architectural space is defined by physical and visual boundaries (Ersoy, 2010: 11). In the architectural dictionary prepared by Doğan Hasol, space has been defined as "a space that separates people from the environment to a certain extent and is suitable for continuing their activities in it." (Hasol, 1979: 344). On the other hand, Doğan Kuban stated that architecture started with the emergence of a special void that separates and protects people from the natural environment, and that this special void is called 'space' distinguishes architecture from other building actions (Kuban, 2002: 14). This fact is expressed in the Chinese philosopher Lao Tzu's book Tao Te King: "The truth of a building is not in its floors and walls, but in the spaces within it." (Kuban, 2002: 15). Space is a phenomenon for the whole of architecture. Therefore, knowing how to capture and see the space is the basic way of grasping and understanding the building. Unless words such as rhythm, balance and proportion are put into place in the space that defines architecture, they will remain incomprehensible concepts. The reality of architecture is to evaluate the space created between the walls, not the limits of spatial freedom in planar representation (Zevi, 1990, aktaran Demirkaya, 1999: 5). However, Kuban, who argues that it is not possible to define the space only with the values of space (dimensions such as depth, length, or direction of movement or luminosity, etc.) or only with its borders, states that the space is determined by movement. The space delimited in the building space is a distinctive element of the architecture and this is the expression of the most real life value of the space; because a living being is in motion, and movement only takes place in a void (Kuban, 2002: 15). While Schulz (1971: 37) explains that architectural space is a void that meets the psychological, physiological and social needs of human beings created by interacting with the environment; Aydınli (1986: 16), in general, describes space as a conceptual entity in which people can move and act, and which is obtained by combining plane elements or playing with the volume of three-dimensional masses. However, it is gaining importance day by day that well-designed spaces in architecture are not a problem of creating aesthetically, and that there should be spaces with sensory effects; because a sensory space brings with it other dimensions besides its physical properties – depth, width, height. For this reason, the architectural space, which people perceive and live in their daily life with all its dimensions and its features, finds meaning in the existence of the human dimension (Aydınli, 1986: 17). While space is a place that carries human traces, humans are an entity that contributes to the formation of space and keep it alive. It is thought that this relationship is well reflected in the poems in which the feelings and thoughts from the branches of art are conveyed succinctly; because the poet brings together his memories and

experiences in the urban space and expresses the effect of the modernization process on the city and its reflections on the space and the user with symbols and images. In this context, the study aims to analyze the architectural concepts, architectural components, and therefore spaces of the period, in the poems of Akıltopu about Antalya, aiming to show that the relationship between space and humans is also reflected in the city in the process. The study is limited to the poems he wrote about the city of Antalya, where he was born and grew up, returned to the city after his education, and practiced his profession as an architect. It is thought that the sample group will contribute to the reading of urban spaces by observing the changes in the city and to the development of the urban identity throughout the process in the following studies.

MATERIALS AND METHODS

In this study, the poems of the architect Tarık Akıltopu, which describe the period in which the poet is in the relationship between architecture and literature, are analyzed and the city is read through places. It has been discussed in this study because Akıltopu put a great deal of effort in protecting the city and protecting its identity, the constructions protecting the greenery of Antalya without disturbing the green areas, giving architectural products suitable for the city and writing poems describing the identity of the city. Under the link of architecture and literature, a relationship between poetry and architecture is established, and urban-scale spaces, types of spaces and the relations all these establish on users are revealed by the method of discourse analysis; because the way to find the place of architecture in the world of architecture and poetry is to know it. The way to know it is to be able to analyze it. The best way to express semantic analyzes is the verbal method. For this reason, the sample determined by the qualitative approach, the collected data and the verbal approach from the analysis methods constituted the limit of the data used in this study.

It has been preferred to establish connections through concepts and to limit and present these relations in a theoretical perspective, by evaluating the data from a rational and holistic point of view, which starts with the method of perceiving, comprehending, understanding and thinking (The Oxford English Dictionary, 2022). For this reason, it has been decided to choose the poems of Tarık Akıltopu, who has become the symbol of the city of Antalya, with strong descriptions of space in his poetry, who can read the space on the scale of the city, and which often include architectural concepts. Since the poems selected in the study indicate the senses of the period in which they were written by the poets and the readers do not feel those senses exactly, the sensory spaces defined by the sense organs were not evaluated in the study. The poems of Tarık Akıltopu, which are thought to best describe the urban changes, have been analyzed by referring to the sensory space, the physical space and the qualitatively defined space and its sub-components. In the classification, words describing physical spaces are shown in table. Expressions showing the change of positive and negative spaces in the city are classified as physical spaces. Expressions conveyed by the poet to the poem, perceived by the reader, and making people feel the emotions such as longing, happiness and hope for the changes in space over time are also classified as sensory space. The architectural concepts in the selected poems were checked in *the Ansiklopedik Mimarlık Sözlüğü* (Encyclopedic Dictionary of Architecture) written by Doğan Hasol and their existence in the type of physical space was determined. Thus, the architectural concepts in the selected poems were checked from the architectural dictionary by Hasol and their existence was determined and limited. A table indicating the positive and negative reactions was prepared for the characterizations defined in each poem selected in the study with the concepts discussed in the poems and checked from Hasol's dictionary; because the places that the poet describes include some emotional reactions to the physical space, as he describes the cities he lived in and lived in the past. Therefore, as another method, the "Emotional Adjective Pairs List (DDSC)" prepared by Er (2006) was used for readings in emotional space. This list consists of a total of 72 adjective pairs, each of which contains positive and negative emotional content together, so that the current emotional state of the person can be evaluated by himself. Each adjective pair in the list consists of opposite words (eg, happy - unhappy) containing both positive and negative emotional content (Er et al., 2008: 4). The five poems discussed in the study were evaluated based on five adjective pairs, "happy-unhappy", "cheerful-cheerless", "carefree-

anxious", "relaxed-nervous" and "excited-sour", determined from the table prepared by Er. Thus, emotional space analysis of the poems was also provided.

FINDINGS AND DISCUSSION

5 poems describing the city and containing the most space concept were selected in Tarık Akiltopu's poems, and all analyzes were made on these 5 poems. The poems selected in the study are "Yet Beautiful Antalya" (Table 1), "So that" (Table 2), "Former Customs House and Port" (Table 3), "Heave a Sigh" (Table 4), "Smelling Antalya" (Table 5). The concepts that make up and characterize the physical space in the poems, the emotional reactions of the poet to the spaces of his period, and the adjective pairs that make up the sensory spaces are given. In these tables, the adjective pairs determined in all poems and the positive or negative reactions of the poet to the places in his period are revealed. Thus, spaces characterized with the help of physical space concepts describing the period, and the feelings of space as a result of emotional reactions were revealed.

YET BEAUTIFUL ANTALYA													
CONCEPTS AND REACTIONS THAT QUALIFYING PHYSICAL SPACE													
Concepts Forming Physical Space	Concepts Qualifying Physical Space	Positive Reaction	Negative Reaction	Happy	Unhappy	Cheerful	Cheerless	Carefree	Anxious	Relaxed	Nervous	Excited	Sour
Current Situation	Green Field		x		x		x		x		x		x
	Building		x		x		x		x		x		x
	Square		x		x		x		x		x		x
	Streets		x		x		x		x		x		x
	Beach		x		x		x		x		x		x
	Seaside Cliff		x		x		x		x		x		x
	City	Beautiful Antalya		x	x		x	x		x		x	

Table 1. Concepts and Reactions in The Poem "Yet Beautiful Antalya"

In Table 1, titled “Yet Beautiful Antalya”, the concepts of space are stated as “greenfield, building, square, street, beach, seaside cliff, city”. As a result of the concepts characterizing the physical space and his reactions, it is observed that the poet reacted to the rapid construction and negative space changes in the architectural environment after the Republic. Going back to the period he lived in, he longs for the city he lived in before the Republic and praises the features that give Antalya its identities, such as green spaces, squares, and beaches. However, he also states that he was not satisfied with the conditions of the city during the period he wrote the poem and that these values decreased drastically at that time.

Greens are diminished

Concrete has outgrow

The squares have shrunk

streets narrowed

Traffic disrupted

Living has become so hard

(...)”

it has been stated that the quality of life of the citizens has decreased as a result of the changes in the place in the city. As the poet states in the poem, while the city becomes beautiful with the values that create Antalya, the decrease in these values reveals the negative features of the changes in the city. Although the poet uses the phrase "The Cliffs for now standing" in the poem, he expresses his concern for the future by emphasizing the time. The diminishing of the urban identity that he saw in his childhood and youth with the deteriorating construction dragged the poet into a state of anxiety. Likewise, although the poet uses the phrase "Yet beautiful Antalya" as an expression of consolation, the fact is that real Antalya existed in the past and had a city identity at that time. The reflection of the mentioned city today is negative.

SO THAT														
CONCEPTS AND REACTIONS THAT QUALIFYING PHYSICAL SPACE														
Concepts Forming Physical Space		Concepts Qualifying Physical Space	Positive Reaction	Negative Reaction	Happy	Unhappy	Cheerful	Cheerless	Carefree	Anxious	Relaxed	Nervous	Excited	Sour
Past	Castle	Stone Castles	x		x		x		x		x		x	
Current Situation	Building	Concrete Castles		x		x		x		x		x		x
	Street	Narrow Street		x		x		x		x		x		x
	Square	Small Square		x		x		x		x		x		x

	Green Field	Felled Trees		x		x		x		x		x		x
	Neighborhood	Full Old Town		x		x		x		x		x		x
	Hotel	Too Many Hotels		x		x		x		x		x		x
	Garden	Disappearing Gardens		x		x		x		x		x		x

Table 2. Concepts and Reactions in The Poem "So That"

The concepts of space in Table 2 titled "So that" are indicated as "castle, building, street, square, greenfield, neighborhood, hotel, and garden". As a result of the concepts characterizing the physical space and his reactions, he reflected a positive reaction while describing the city identity that the poet lived and knew in the past; but, thinking that the city users added a function to the city after the urban development, he also talked negatively about the buildings that they caused great damage to the city. The lines "Romans on the shores built stone castles, so that do not let the enemies enter" gave this historical information that formed the identity of Antalya, and talked about the reason for the construction of the castles that protected the city. All the following lines, on the other hand, describe the deterioration of the urban identity as a negative reaction, "To in front of it we also built concrete castles, so that, the wind does not enter" he allusively stated that the stone, one of the materials in the first settlement of Antalya, and the castle, which was built to defend the city, spoiled the urban climate and identity by referring to the high reinforced concrete buildings with the expression "concrete castle" that prevented the winds. While describing the changes in urban spaces with the lines "Narrow streets, we made small squares, So that, Causing traffic jams", "We cut, The trees one by one, So that, The city overwhelms" with the lines he stated that the green areas decreased and the adaptation of the city to climate changes, disrupted the structure and integrity of the city, and all these had a negative effect on the users. In addition, Old Town, the first settlement of Antalya, is the city symbol of Antalya and has a positive value as a historical reference to the city users. However, due to the settlement disorders in the city after the Republic, it attributed a negative value to the building by qualifying it with the phrase "We filled the Old Town with hotels" which affected its historical identity. The "Düden" mentioned in the poem is a waterfall and an important city symbol of Antalya. The branches leaving the source of the Düden waterfall are the source of irrigation to the gardens through streams or canals in the city when the construction didn't increase that much and it fell into the Düden waterfall. With the sentence "Concrete for the gardens, we built, so that, Düden can be plugged" he stated that the branches leading to the Düden Waterfall disappeared and those concrete buildings took the place of the irrigated gardens as a negative situation. The poet conveyed the change process of the city, which he observed during his lifetime, to the readers with these lines and created a time tunnel for the different users of the city in different periods.

FORMER CUSTOMS HOUSE AND PORT

CONCEPTS AND REACTIONS THAT QUALIFYING PHYSICAL SPACE
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Concepts Forming Physical Space		Concepts Qualifying Physical Space	Positive Reaction	Negative Reaction	Happy	Unhappy	Cheerful	Cheerless	Carefree	Anxious	Relaxed	Nervous	Excited	Sour
Past	Historical Structure	Two-Storey Stone Structure	x		x		x		x		x		x	
	Building	Customs Building in Square Shape	x		x		x		x		x		x	
	Courtyard	Courtyard with Four Corners	x		x		x		x		x		x	
	Pole	Wooden Pole	x		x		x		x		x		x	
	Corridor	Wooden Corridors	x		x		x		x		x		x	
	Room	Stone Building Room	x		x		x		x		x		x	
	Street	Narrow Street	x		x		x		x		x		x	
	Castle	Huge Castles	x		x		x		x		x		x	

Table 3. Concepts and Reactions in The Poem "Former Customs House and Port"

The spatial concepts in Table 3 titled "Former Customs House and Port" are indicated in the table "historical structure, building, courtyard, pole, corridor, room, street, castle". The poet said that he happily remembers the building that he described as "Two-storey stone structure customs, house, in square shape, four corners with a courtyard in the middle" seventy years before the year he wrote the poem, but he expressed with a negative reaction that this historical building was demolished and another building was built in its place, with the lines "where the current amp is". In this poem, Akıltopu took his readers to 1925 and expressed those times with a longing. The poet takes the readers to the past not only on the scale of the city, but also at the scale of the building, with the lines On wooden poles, wooden corridors, lined up around, Stone building rooms, offices, Storages at the downstairs". He expressed his longing for the space not only in terms of city scale, but also in terms of material on building scale, emphasizing wooden corridors and stone structures. In the poem, he explained how the *İskele* (Port) is important, one of the most important places of Antalya, was for the city user and that it was a commercial center, and therefore people spent time here, with the lines of "Narrow streets,

stone-building stops, tanneries, tandoori shops, dessert shops". While describing the events of the 1925s with a positive reaction with the phrases "Donkeys carrying water to the city, rats roaming the streets, and more", he actually expressed his longing for the past and the bitterness of today's modern age.

HEAVE A SIGH														
CONCEPTS AND REACTIONS THAT QUALIFYING PHYSICAL SPACE														
Concepts Forming Physical Space		Concepts Qualifying Physical Space	Positive Reaction	Negative Reaction	Happy	Unhappy	Cheerful	Cheerless	Carefree	Anxious	Relaxed	Nervous	Excited	Sour
Past	Traditional Neighborhood	Old Town with Red Roof	x		x		x		x		x		x	
	Roof	Red Roofs	x		x		x		x		x		x	
Current Situation	Building	Concrete Castle		x		x		x		x		x		x
	Green Field	Disappearing Trees		x		x		x		x		x		x
		Green Antalya			x		x		x		x		x	

Table 4. Concepts and Reactions in The Poem "Heave a Sigh"

The space concepts in Table 4 titled "Heave a Sigh" are indicated in the table "traditional neighborhood, roof, building, greenfield". With the expression "the red roofs of Old Town", the poet talks about the red appearance of the tile material, which is the identity of Old Town, one of the first settlements of Antalya. With the following statement "concrete castles, as you look from the front, splits my heart", he expresses his sadness for the high-rise reinforced concrete buildings that remain in the silhouette of Old Town. In the first lines, he talked about the architectural components that protect the identity of the city and expressed a positive emotion, but in the following lines, he expressed his sadness by mentioning that this silhouette was destroyed as a result of bad construction. He stated that the green areas in the city are gradually disappearing with the line "greens, trees, where are they". The poet creates a negative reaction by expressing sadness that Antalya once had green areas, but now green areas have been replaced by buildings, with the sentence "as heave a sigh, I search, For my green Antalya".

SMELLING ANTALYA														
CONCEPTS AND REACTIONS THAT QUALIFYING PHYSICAL SPACE														
Concepts Forming Physical Space	Concepts Qualifying Physical Space	Positive Reaction	Negative Reaction	Happy	Unhappy	Cheerful	Cheerless	Carefree	Anxious	Relaxed	Nervous	Excited	Sour	
Current Situation	Inn	Two-Doors Inn		x		x		x		x		x		x
	Bazaar	Jewellery Bazaar		x		x		x		x		x		x
	Minaret	Broken Minaret		x		x		x		x		x		x
	Ottoman Bazaar	Ottoman Bazaar		x		x		x		x		x		x
	Building	Old Building		x		x		x		x		x		x
	Street	Musty-Smelling Narrow Streets		x		x		x		x		x		x

Table 5. Concepts and Reactions in The Poem "Smelling Antalya"

The space concepts in Table 5 titled "Smelling Antalya" are indicated in the table "inn, bazaar, minaret, Ottoman bazaar, building, street". Although the stated concepts and the qualifying physical space concepts are given as concepts for the present, they are written with a longing for the past. With the phrase "I Smell Antalya", the meanings are deduced that I smell the past, I smell the history. The lines of "I smell Antalya, in dreamland, reminiscing the old days, in sadness", which the poet clearly stated, describe his great longing for the past and his inability to live in the present. The places mentioned by the poet, "Two-Door Inn, shoemakers, Jewelers Bazaar, Port, Broken Minaret, Mermerli (Beach), Tophane" indicate the period in which the poet lived when there was an identity in the city. The poet stated that while he wanted to find those places with the same feelings, he could not find the feelings of the past when the time he wrote the poem, but only imagined it. While the smell of mold in the sentences "I smell Antalya, which smells musty, in its narrow streets, by wandering, in Old Town" is a negative effect on human life. However, due to the poet's nostalgia, even this musty smell is a positive effect as it resembles the smell of wood holding water to him. As the poet's longing for the past was intense, these emotional states caused a negative reaction.

CONCLUSION AND SUGGESTION

People's daily life experiences, urban experiences, and urban quality are closely related to each other and have a direct impact on human life. Human, which is the common denominator of literature and architectural arts, is,

therefore, indispensable element for space. While space is a place that always has human traces, man has been an entity that contributes to the formation of space and keeps it alive. This dual relationship has been observed on different scales, starting from the urban scale, with the poet's experiences in the space, and reflected in the poems. Although the places depicted in the poems are the spaces that the poet describes in imagination or reality, various emotional spaces have been formed, including the poet's feelings. Thus, the poems became an important architectural reference regarding the importance they were written. Periodic readings were made with the poems of Tarık Akıltopu, which were chosen to read the architectural spaces through poems. While the poems written by Akıltopu belong to the period between 1990 and 2000 after the Republic, the years when the poet felt the urban identity and thought that he lived in the real city were the years when modernization did not affect the urban spaces yet. In the study, the changes that the individual has undergone by affecting the spatial and social identity with the modernization in the society he lives in were examined and the poetic image and symbol told by the poet were evaluated through space. The results obtained refer to the emotional relationship between the effects of the modern age and the urban life at the spatial scale and the human and space. With these readings, emotional information was obtained about the readability of the change of urban spaces that changed with the modernization age, the relations of individuals with the space, the ratio change of positive-negative spaces in physical spaces, and the space traces of the poet on himself. The five adjective pairs determined in the five poems selected in the study give the feel of the space concepts they describe. As a positive reaction, the poet happily and enthusiastically describes the city he remembers in the past, the urban identity of the places he lived in during his childhood and youth was analysed. The unhappiness, cheerlessness, anxiety, tension, and sourness he experienced when he could not see the same city identity during the time he wrote poetry was analyzed as a negative reaction. When the poet saw the changes in the spaces he experienced throughout his life to such a large extent, he dealt with the spatial concepts with the spiritual changes he experienced and described the elements of the space and its components. While he talks about the unique history of the city before modernization, he describes the components of the space and the enthusiasm and happiness he experienced in the space belonging to that period. He also sadly talks about the effects of the concretization that emerged after modernization in the city. The poet is generally unhappy, cheerless, anxious, tense, and sour when he talks about the period when he wrote poetry. However, while he claims to have an urban identity in the periods he mentions, he takes the opposite mood of these adjectives and has a positive reaction in a happy, cheerful, carefree, relaxed, and excited manner. After the great changes in the city, Akıltopu, who was in love with the city of Antalya, still tried to see the city positively, even with such a negative concept. This study is aimed to contribute to the reading of urban spaces and the development of urban identity throughout the process by observing the changes in the city of poetic space analyses which are created depending on human life and imagination.

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EK: Tablo 1

TURKISH	ENGLISH
Gine De Güzeldir Antalya	Yet Beautiful Antalya
Yeşiller azaldı	Greens are diminished
Betonlar çoğaldı	Concrete has outgrow
Meydanlar ufaldı	The squares have shrunk
Caddeler daraldı	streets narrowed
Trafik aksadı	Traffic disrupted
Yaşamak çok zorlaştı	Living has become so hard
Amma	However,
Gine de güzeldir	Yet beautiful Antalya
Antalya	Antalya
Akdeniz'i kurutan	That dries the Mediterranean

EK: Tablo 2

Diye	So That
Romalılar kıyılara,	Romans on the shores,
Taş kaleler yapmışlar,	Built stone castles,
Düşmanlar girmesin,	So that
Diye	Do not let the enemies enter,
Biz de karşısına,	To in front of it we also
Beton kaleler diktik,	built concrete castles,
Rüzgar girmesin,	so that
Diye	the wind does not enter
Dar caddeler,	Narrow streets
Küçük meydanlar yaptık,	We made small squares,
Trafik sıkışsın,	So that
Diye	Causing traffic jams

EK: Tablo 3

Eski Gümük Binası ve İskele	Former Customs House and Port
Yetmiş sene önce	Seventy years ago
İskele'de	At the port
İki katlı taş yapı gümrük binası	Two-storey stone structure customs Building
Kare biçiminde	Building

Ortası avlulu dört köşe Şimdiki amfinin olduğu yerde Ahşap direkleri üzerinde Ahşap koridorlar Etrafında sıralanmış Taş yapı odalar, bürolar Alt katta depolar Fareler, koca koca Kalın kağıtlar Üzerinde Arap harfli Matbu yazılar, konşimentolar sene dokuzyüzyirmibeşler	Muhasebeci Beşir efendiler Kayıkçılar, gemiciler Hepsi Arap kökenliler Rıhtımda koca koca kaleler Dar sokaklar taş yapı mağazalar Tabakhaneler, tandırcılar, tatlıcılar, Şehre su taşıyan eşekler Sokaklarda cirit atan fareler Daha neler neler İskelede Dokuzyüzyirmibeşli seneler	in square shape Four corners with a courtyard in the middle Where the current amp is On wooden poles wooden corridors lined up around Stone building rooms, offices Storages at the downstairs Big big mouses thick papers Arabic letters on it Printed letters, bills of ladings year nine hundred twentyfives	So old teachers Sir Accountant Bashir Boatmen, sailors All of Arab descent Huge huge castles At the port narrow streets stone building shops Tanneries, tandoori shops, dessert shops, Donkeys carrying water to the city Rats roaming the streets and more! at the pier year nine hundred twentyfives
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EK: Tablo 4

Ah Çeke Çeke Kaleiçi'nin Kırmızı damları Ardında Beton kaleler Karşıdan baktıkca Yüreğimi pareler Yeşiller, ağaçlar Hani neredeler Bakar, bakar Dayanamam ağlarım Ah çeke, çeke Yeşil Antalya'mı Ararım	Heave a Sigh Red roofs of Old Town behind concrete castles As you look from the front splits my heart greens, trees where are they While watching and watching I can't stand my tears Can't stand and cry As heave a sigh, I search For my green Antalya
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Ek: Tablo 5

Antalya'yı Kokluyorum		Smelling Antalya	
Antalya'yı kokluyorum	Binalar eski bina	I smell Antalya	buildings same building
İki Kapılı Han'da	İnsanlar yeni	In the Two Doors Inn	yet people new
Pabuçcular arastasında	Antalya'yı kokluyorum	Among the shoemakers	I smell Antalya
Kuyumcular çarşısında	Küf kokan	In the jewelers' bazaar	Which smells musty
Antalya'yı kokluyorum	Dar sokaklarında	I smell Antalya	in its narrow streets
İskele'de Kesik Minare'de	Dolaşarak	At the Kesik Minaret in	by wandering
Mermerli'de,	Kaleiçi'nde	Iskele	in Kaleici
Tophane'de	Antalya'yı kokluyorum	In Mermerli, in Tophane	I smell Antalya
Hava eski hava	Hayal aleminde	weather same weather	in dreamland
Simalar yeni	Eski günleri anarak	yet faces new	reminiscing the old days
	Hüzün içinde		in sadness