

TRADITIONAL AKSEKI HOUSES AND CULTURAL HERITAGE TOURISM

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Abstract- As well as being buildings to meet shelter people need, they reflect social structure, culture livelihood, traditions, history and geography of those who constructed them or who had them built.

In formation of houses variations appear in material used and their functions due to various elements in Anatolia. Different architectural constructions emerged in various parts of Anatolia based on environmental and climatic factors, distinctive traditions and cultures, which are all infant interrelated and integrating regional features as different elements of the whole Turkish building traditions. Visual variations are suggestive of richness of architectural plan. Considering the house built together with settlement, geography, landscape, composed of gardens, orchard, mountains, rivers, forest, people and animals or beasts; it tends to be of different quality. In other words house is a combination of significant values included in the culture and geography to which it was born.

Traditional Akseki houses as a regional architecture unique to the Mediterranean zone of Turkey discussed in the communiqué are of a distinctive and privileged nature. The houses concerned were constructed considering history, geography and socio-economic parameters of the region in which Turkish Mediterranean architecture appeared. They were examined and analyzed in terms of their general aspects, constructive material and elements, types of plan, exterior orders and embroidery characteristics.

The tourism sector which has economic importance all over the world is dependent on natural, historical and cultural resources and at the same time is a means connecting culture, heritage and economy one another. In order to enable sustainable tourism it is necessary to plan the tourism in a conscious way and to handle it in an integrated way with the management of cultural heritage which functions as a resource for tourism. The trends here will not affect the view from the street but generally will affect the interior side of the yard as the changes in the lower floor and exterior sofa are effected. Adaptation is gaining recognition as an effective strategy to improve the sustainability of cultural and historical heritage and historical and existing buildings.

Key-Words: - Cultural Heritage, structure, Mediterranean, Akseki, Vernacular Architecture

1 INTRODUCTION

Akseki is a settlement to the south-west of Taurus Mountains overlooking the Gulf of Antalya, which means it has both properties of central Anatolia and the Mediterranean regions in climate and vegetation. Town of Akseki is geographically located on hill slope of the Taurus succession, spreading across the southern plains in settlement whose north, west and east are mountainous that is it is a geography where water and soil is limited and stones and hills are abundant [1,2].

There seem to be significant relationships between proven achievements of Akseki people in trade, state administration and justice and the geography they were born in. It is highly possible that lack of fertile soil could lead local people to activities not directly related to farming such as trade and craftsmanship's or to movement for earning living. Absence of livelihood resources calls for productive and fair utility and management of the present resources. The reason for ability of native people in administration and justice must be such compulsive and difficult circumstances of the region concerned [3]. Lack or insufficiency of agricultural land requires settlement sites to be fairly distributed for houses to be built. Houses are mostly constructed in terrace-house building however they do not close the landscape view of one another's.

Traditional Akseki houses have managed to survive to preserve their own general features within an environmental and regional integrity in a given region or area. What is determinant is that houses have been constructed using stones and wood material easily available in and around the nearby settlement present in the natural landscape. Bearing system of the houses is a determining element which wooden plank masonry construction is used, according to which Akseki buildings are called button houses "düğmeli evler" unique to Akseki environment and cannot be seen in Anatolian traditional building patterns. Their exterior is simple and plain while interior is richly embroidered with high quality wooden workmanship and decoration.

Because, Traditional Akseki houses have attracted attention in recent years, the town of Akseki and neighbouring settlements have been officially registered as urban site areas. Akseki urban site area consists of about 2/3 of the whole settlement whose texture is located on the slope covering neighbourhoods called Hacıilyas, Fakılar, from which it follows that slopes where people inhabit are included in concept of urban site area. The plain area is allocated to concrete-built settlements from Demirciler to the road to Dutluca Çimi village [4].

2. TRADITIONAL HOUSE ARCHITECTURE IN ANATOLIA

In general terms, house is a phenomenon defined by socio-cultural psychological, political and economic factors which define the space in as a physical unit sheltering and protecting people to live in it. In another words, house is a general name for the shelter in which people live. On the other hand, traditional house is a type of building reflecting traditional way of living, culture, customs and values and

exhibiting farm and plan properties suitable for the above [5].

Traditional types of houses worked on reminisce of ways of living of Turkish tribes used to lead in central Asia before they came over to Anatolia. Harsh climatic and difficult living conditions have a long been influencing in psychology and culture of people in central Asia [6,7].

The processes which formed traditional house in Anatolia dates back to 17th century, only after which can however the development which could be established by documents and patterns be traced. Most of the patterns described as traditional houses date back to 18th and 19th centuries when there were no significant differences between the houses ordinary people lived in and residences of tradesmen, which are interesting considering richness of embroidery and precision used in the plans of architecture. The reason for it is that native tradesmen gloated about the way of living of governing class in Ottoman Empire.

The major components are rooms and sofas which constitute a house. Other sections such as doors, windows, and stairs and servant rooms are very essential details to facilitate life in it. Every room has closets into which to place beds and related articles in a way to serve functions such as sitting, eating and sleeping. Some sections of the closed is a bathroom called "gusülhane", divans, units of seats, extended windows cupboards and hearths are essential elements for the rooms of a house (Photo 1). Doors, shutters of closed and cupboard, hearths and high ceilings are decorated by the precise techniques corresponding to the material used sofa is a space prepared for entrances to the room as well as a social meeting passage were family people spent time together (Photo 2) [8,9].

The places other than circulation sections in sofas are used as sitting processes which are all terraces wooden throngs to view. Extensions have three- way views. Plan orders of the houses are composed of the above mentioned elements aligned and arranged according to the given standardized principles. Modifications in the plan are based on the geography on which to build, the material used social, economic and cultural status of those who built the house or had it built [10]. The form of the house to be shaped up by the above is a parameter suitable for the way of living adopted or functionality. Most elements used to give functionality dependent or independent of the space of a house could exist to the extent that they would benefit to the user and exaggerations would be avoided. Moreover, ability to adjust to the environment is an important issue. Those who made traditional houses tended to adjust themselves to nature in which they live and avoid struggling against it, which could be easily seen in traditional Akseki houses.

3. GENERAL CHARACTERISTICS OF TRADITIONAL AKSEKI HOUSES

3.1. Architecture

Harsh climatic and mountainous nature of Akseki influences livelihood, social structure and way of living of people there, with spaces as houses being governed by nature itself. Inhabitants of Akseki have built their houses using stone and wooden material they could easily find around due to their habits of long centuries to create buildings invariably resistant to potential earthquakes in the region, achieving the summit of wooden workmanship in doing so. Stones native to the region were bonded with wooden beams without

mortar to construct button houses,"Düğmeli evler" (Photo 3) [11,12].



Photo. 1- Interior view of a room.



Photo. 2- A detail of ceiling.



Photo. 3- Detail of construction

Slopes of the settlement created vertical stair shape streets unique to the rough topography.

Traditional Akseki houses have two-storey buildings constructed by masonry building supported with wooden planks and beams. Exterior walls were coated with a mixture of sand and lime. Beams and planks were obtained from pine and tar trees while wooden bonds from juniper tree called button "düğme". Of Akseki houses were covered with ridge roof and hip roofs coated with Spanish tile. Previously houses were covered with wooden planks named "Yonga Çati" which would be replaced by new ones when they were old enough to be rotten therefore roof tile had to be used instead. Rain gutters were wooden in traditional building system in which only wooden and stone material was available. Wooden planks of 2-3 m cut in 10-12 cm V-shape in the middle were overlapped on one another and fix with metal rings to be nailed into the end of the rafters ("mertekler") along the friezes (Photo 4).



Photo. 4- Detail of exterior

Exterior of houses is simple and plain. Wooden material is extensively used interiorly. Exterior of Akseki houses includes major elements of architecture such as pavilion "cumba" and pergola "çardak" (balcony). Pavilion is supported by "eli böğründe" with an extension from the main wall and or the roof independently of and dependently on it. Wooden made pergola extends over on two columns. The room section used as summer spaces on the exterior are made of wooden planks or "yalıbaşkı", (weatherboarding) in exterior typology. Houses have structures without extensions in four sides, with summer room, unit extension, double extension. Exterior has no exaggerated decorations or embroideries but wooden window shutters, gates and supporting columns of extensions are particularly decorated. Windows without glass are covered with wooden carved cage and fortune's wheel "çarkifelek" patterned shutters. Basement has no windows or small windows are used for aeration. Upstairs have rectangular wooden windows are guillotines on which are interesting top windows. Octagonal sectioned wooden baluster, railing and benefit from solar sunlight's. As basements of traditional houses are used as shops or stores, corresponding benches interiorly and shutters are exteriorly available. One enters through the gate of two panels into the yard or house directly. Wooden gates generally do not have handles but Traka, a kind of lock unique to the region is used instead, which is a locking system to have a hole and behind it is a sprung wooden part to move to open the gate.

The walls or the yard are made up of masonry rubble structures without mortar and supporting beams. The walls are as high as the gate itself, ending with a wooden "harpuş"

on them called "Semerkandi" in the yard is a stone covered platform on which a staircase to climb upstairs. Basement is planned a stable in which livestock stays because it is of great importance for people to live in the region. In addition there are affiliated units such as cellar, warehouse and hayloft attached to the house upstairs is a living section where there are furniture and armchairs as well as service units. Topography of the area enables an additional basement used as a stable to be constructed below the three storey building thanks to slopes.

General plan of the upstairs is a central sofa with a crosswise scheme. Doors of the four corners open into sofa with their corner splays (chamfers). The extension with a terrace and separated from interior by a wooden arch is called "şahniş" which mostly has generally large windows in some houses, one of the extensions opens to "pergola" (balcony).

Part of the upstairs used has summer space with wide windows are made of wooden "yalıbaşkı" (weatherboarding), with an open and covered sofas existing together in such buildings. A window of one or two rooms opens out into the section to let sunlight's in. It seems quite likely that such places could be used as open sofas then covered over on them because a banister still exist in the windows.

Plan designing of Akseki houses is L-shape sofa described as external sofa plan type while internal sofa is crosswise and iwaned or middle sofa design. Sofas of Akseki houses with middle sofa are arranged in a way that all family members could easily get together which can be proven by divans placed in front of windows in iwans between rooms. The main floor is upstairs. Rooms are placed across themselves in L sofa houses. At the end of L sofa are units used as bathroom. The other leg L sofa is used as a living room. Extensions of rooms and sofas can widen the spaces, enabling people to communicate with outer life through windows and adding movement to the inner spaces [13]. In inner sofa iwan crosswise plan houses, rooms could be entered through splayed corners of iwan opened to them. The other room is across these rooms. The spaces near the staircase to upstairs are used as kitchen cellar and other service units. The rooms are arranged in a way that all functions at home could be performed properly. In the same cupboard is bathroom, toilet and other cupboards. Divans are in the rooms or near the windows in sofas although they are no longer used. Hearths with smoke jacks are in the rooms or they are simple shape a hearth in which cinders is placed. In mezzanines are arched hearths. Shelves are used as decorative processes other than their main functions. Niches in a corner or in the middle of the cupboards are used as lamp and flower bed niches set in shelves "musandras" on the upper sections of cupboards are oval, Bursa arched and banister forms [14].

Staircases to upstairs are simple, plain and without embroideries but quite functional. Staircases can be closed with a suitable wooden cover upstairs for security purposes when occasionally necessary. Akseki ancient city texture is declared as urban site area considering historical, socio-cultural and economic features from olden time until today. Trade and movement to Akseki created interactions in architecture and decoration inspired by neighbouring provinces and capital city. Socio-cultural, socio-economic characteristics as well as climate and topography could

influence building typology and domestic embroideries with and original and unique style appearing.

3.2. MATERIAL AND STRUCTURAL CHARACTERISTICS

Traditional Akseki houses are two storey and having stone walls. Topography in Akseki without lime stone caused buildings to be constructed with wooden beamed small stone masonry the walls are 60-70 cm wide [15]. Wooden skeleton and stone masonry combine the main structure of the house which does not resemble other structures present in Anatolia therefore can be said to be unique to Akseki as a blending construction. The rough ground is first dug than the foundation is formed in to which stones are placed as a dry foundation wall on which to build typical Akseki house. The stone walls are combined with wooden logs on top with 50-60 cm intervals whose ends are left in 20-25 cm outside. On interior and exterior stone wall is placed wooden layers along the wall. As the wall is built higher, 20-25 cm wooden extensions are used as stairs without needing a scaffold. The section between two wooden layers (bonding timber (hatıl) is called “destur” while short wooden parts across the wall are colloquially named buttons “düğme”. That’s why, people call such houses “düğmeli ev”, button houses. Wooden columns are placed 2 m internally are bonded with buttons to the roof and with rafters on it, with the wooden skeleton is firmly stabilised and strengthen. Wooden locks to carry the floor in masonry system are placed on wooden sections in 40-45 cm intervals. The wooden logs placed into the stone wall 20-25 cm interiorly are nailed with wooden parts vertically called “pişduvan” wooden lintels are named “dökkü” placed on windows and doors among people. Inner walls are mortared with white soil on them.

3.3. EMBROIDERY CHARACTERISTICS

Traditional Akseki Houses are usually two-storey and they do have a plain external look. However the stone textures of the external walls, the beams which surround the white-painted external front vertically at certain intervals and the round timber beams which are placed among these beams horizontally and called as “buttons” stand out and put a new face on the external front.

The integrated system formed by the timber-framed framework on the external front and the masonry walls are specific to the region.

The timber beams which function as lintels over the door and window openings on the external front and window frames are the factors that embellish the external front. The black-headed hammered iron nails on the external doors create a decorative outlook. The woodworking is really important in the region and it can be widely seen on the external and internal places of the houses. For example, the techniques used in the woodworking of the mid-hall houses are carving, dummy grip work, fitting and drawing techniques. The door wings, cupboard covers, shelf, closet and stoves are embellished with the most beautiful botanic designs made with the carving technique.

Techniques used in wooden workmanship “oyma, yalancıkündekari, çatma and çekme” which are all popular in construction of Akseki houses with middle sofa.

Big iron nails are used for decorative purposes on gates and doors in stylistic patterns (Photo 5). Doors, gates, cupboards, shelves and hearths are embroidered and coloured with floral motifs created with carving technique.

In addition mirrors on doors and cupboards are painted in different colours to give interesting impressions the doors into rooms are decorated with floral and geometric patterns including “çarkıfelek”, fortune’s wheel. Hearths in the house are with “yaşmak” decorated with Rumi and leave motifs placed on the branches using “carving technique”. In the rooms of some houses are shelves called “sergen or üzümlük” made of wooden material which are heightened up to ceilings supported with banisters [16].

Upper covering of sofa plan houses are wooden square, octagonal or trapezoidal patterned plain ceilings while middle section of the sofa heightened with a wooden dome or decorated with square, oval, octagonal sectioned parts. Some rooms are decorated with star or çarkıfelek forms made of wooden material placed on the ceiling which is coloured with “yalancıkündekari technique” a classic Ottoman decoration in different sections of the star to give interesting impressions such as pomegranate placed as fecundity symbols. Plaster is another material added to embroidery programme of Akseki houses using “kalem işçiliği/ chasing” but floral plaster decorations are rarely used on ceilings [17].



Photo. 5- Interior Door



Photo. 6- Detail from a room

4. EVALUATION OF CULTURAL TOURISM IN THE CONTEXT OF AKSEKI HOUSES

The background of tourism goes back to the Sumerians who invented the money and the wheel. In modern terms, the

tourism and the touristic movements have become mass movements only after world wars by gaining momentum. [18] Our country which used to be located on the trading routes in the past was regularly visited by those coming with the aim of trade. During the Ottoman times, the caravansaries were built in order to accommodate at certain points along the movement axis. In this way, the journeys which were made to obtain information became easier and our country was able to be visited by a number of foreign travelers. Besides, the tourism was ensured to be continuous in the course of time thanks to our country's being surrounded on three sides by the sea, having strategic harbors from time to time and commercial trade.

As for Cultural Heritage; it is defined as the architectural structures, monuments, statues and painting works, elements of the structures such as caves, ... etc or the artworks formed together by these having universal value in terms of history, art; or structure groups, natural protected areas structure groups architecture, genuineness or landscape having universal values in terms of history, art or shape [19].

Cultural tourism is a form of tourism motivated by interest in historical, artistic, scientific or heritage offering of a community, region, group or institution [20].

The tourism sector which has economic importance all over the world is dependent on natural, historical and cultural resources and at the same time is a means connecting culture, heritage and economy one another. All over the world, local communities and national organizations have developed particular cultural and heritage tourism products that attract increasing tourists' visitation each year. As a consequence, during the past 10 years, cultural tourism has registered a growing economic impact [21].

In economic terms, tourism has resulted in participation by almost 12% of gross world product and about 8% of jobs, is also considered the most important component of international trade [22].

A negative development affecting these resources will inevitably affect the tourism directly. Therefore it is important that the sustainability of these resources is protected. The mission of undertaking the protection of natural, historical and cultural values within the sustainability enables that both disciplines advance in a positively accelerated way and that these disciplines are integrated. In order to enable sustainable tourism it is necessary to plan the tourism in a conscious way and to handle it in an integrated way with the management of cultural heritage which functions as a resource for tourism. When the issue is handled in terms of tourism and its protection, as it is expressed in its definitions, the consciousness concerning the use of tourism resources today and in the future underlies the sustainability. In this context any kind of territorial, regional, local and environmental value should be known, recovered, developed and should sustain the tourism attractions by serving within the protection- usage balance. The environmental values underlying the tourism concept are natural environment and its living conditions, historical cultural heritage, the life in which the heritage exists and the spatial places it forms. In this respect the protection of historical environment by the sustainable tourism is not only physical but also a phenomenon including socio-culturally different dimensions and having a wide point of view.

Antalya is tourism city which is widely accepted from global scale to national scale and is a trademark in terms of this issue. In sectoral terms, it is not possible to ignore the considerable benefits it provides for the economy. Therefore in terms of transferring the natural and cultural values and the culture it has to the future in a healthy way, it is necessary to carry out the tourism activities based on sustainability concept.

4.1 CULTURAL TOURISM POTANTION IN AKSEKI REGION

Today only some of the Akseki houses are visited and some of them serve local foods as part of the ecotourism. The number of Akseki houses are increasing day by day. Apart from the houses in the center of Akseki, the ones in the villages present the local family and house style to the tourists. Actually developing these houses as hotels and pensions would be important for developing rural tourism. Except for the mansion hotel in Emiraşıklar Village, there are no means for accommodations in the other houses. The possibility of people being accommodated in these places will enhance rural tourism activities. Use of the mansions as places for rural or farm holidays, can house people interested in trekking, bird watching, gardening, and in having local culinary experiences.

Festivals are another activity which can be added to local ecotourism activities. Except for the Cevizli Ayran Festival, the festival culture has been spreading to almost every village since 2000.

Festival days are days on which local people come together and have different activities expressing their values for the locals, as well as foreign tourists.

Handicrafts in the local area are targeted for development. New rug classes and workshops have been developed, and these activities especially have the potential for attracting tourists to the area. The rug center in Bucakalan is already one of the places receiving daily tourist visits. Through the rug business's cooperation with other alternative activities, in which handicrafts have priority over others in Emiraşıklar Village, tourism has started to grow. The activity caused by the investment made in this local industry is remarkable. In the near future, new accommodations should also be developed.

The other points helping ecotourism activities in the local area are transhumance and traditional nomadism. Akseki has mountain pastures used by families who live in Manavgat's Villages and have sheep flocks. Apart from these, the places where errant tribes live and a nomadic lifestyle is practiced are also resources supporting ecotourism activities. These nomads live in tents and travel on horses, a lifestyle which is a very attractive addition to the ecotourism industry.

Akseki has great potential for nature tourism. Hunting, skiing, sightseeing and trekking are nature tourism activities which can be supported in this region. The Gidengelmez Mountains in Akseki, which have potential for hunting, are utilized for such activities, although its capacity hasn't been effectively exploited. While there are suitable places for goat and pig hunting, for which there is a high foreign demand, this activity is rarely engaged in. The possibility of hunting tourism, which is among the most up-and-coming tourism activities, is an option in the Akseki region.

Because of its geographical location and climate characteristics, Akseki also has the necessary natural conditions for skiing. Despite the fact that having a rough

environment can decrease the number of ski slopes, the absence of sports facilities that support this activity in the eastern part of Antalya, makes it a potentially attractive area of investment in the region. The glacier valley that lays along the Aldürbe Plateau and the area between the Sırlavık Plateau and the Eğrikar Plateau on Mount Musa, one of the most appropriate areas for this activity, can be set up as ski slopes. The extended field would be able to provide one of the most popular winter sports facilities because of the amount of snow that sticks to the ground, the thickness of the snow, and the suitability of the place identified for ski slopes.

Sightseeing is also an important nature tourism activity. Brinks of karstic hollows and mountain and hill peaks which dominate the region, are appropriate areas for this type of tourism.

For instance, the Mediterranean Sea can be seen from a point in Güzelsu Village. Today, the village is used as a place to spend free time in the afternoons by the local population, but it can be turned into an attractive tourist center by adding the necessary infrastructure.

Akseki, with some well-developed tracks, also has some suitable main roads for jeep safaris.

The greatest potential for trekking is in the Manavgat River Valley. That the participants can find the opportunity to see different specialties while on the trek from Sinanhoca Village through to the north of the village of Gümüşdamla and even to the village of Kuyucak, is among the charming properties qualities of the trek. The track route from the village of Gümüşdamla to Ali Hoca spring is a significant field, allowing the opportunity to observe the diverse colors of the Manavgat River, many waterfalls and to swim in the huge cauldrons along the way. The tracking / trekking roads that could be created from Akseki to the southeast and to the Aldırbe Plateau; from Akseki to the west via the village of Sarihaliller, through the village of Menteşbey Village; from Cevizli to the village of Susuzşahap and to the Değirmenlik-Süleymaniye villages, are significant ecotourism areas from the point of view of catching sight of the flora, fauna and other attractive geographic features. In addition, these local areas can meet the need for accommodations and water all along the way.

4.2 THE CHANGES AND TRENDS OF HOUSES IN TERMS OF USAGE

Houses with exterior sofas and their structures have been influenced from the changes in social, economic, politic, cultural and physical structure. For instance, the residents living in the same neighbourhood regardless of being rich and poor used to gather together in certain groups according to their income in the years before Republic. Only the houses and lives of the rich, middle-class and poor used to show the difference in social status. Other than that, there was not any physical difference. Then these houses were left by the rich and have become the living area of poor people upon living in apartments which is seen as modernization and considered as a symbol of status. The people who settled via immigration have been added to these as well.

The social structure of the neighbourhoods has changed as local people and those who came via migration to search for better life conditions, have settled in the houses which rich families left to live in for more modern conditions. As a result, the structures which included the houses with exterior

sofa have declined and have started to symbolize a lower-level life style.

There have been changes in family structure as well. For instance, the number of the members in families which live in the houses suitable for a large family structure that used to be associated with the agricultural society concept, have become less and have turned into nuclear family form that is seen in the industrialized societies. As a result of this, the houses with exterior sofa, which in general were planned for big families, are used either by dividing or left by the heirs. While producing new forms of use, the original status of the house is also being eroded because of not having awareness. The sizes suitable for current conditions are made by building annexes in the yard. Not having the awareness for protection yet causing the houses with exterior sofa to lose their original forms because of the annexes and changes. However, the user who chooses these houses has an important role in creating a level of stability and continuity of protection.

This status has been obtained partially in establishments where there is tourism potential having the awareness of the need for protection and acknowledging that the original forms have been lost partially because of improper restoration. It can be seen that the houses with exterior sofa disappear fast in the areas that do not have the protection awareness. The most typical example of it is the houses with exterior sofa in Kula and Birgi.

The people living in these areas which have the samples of Turkish House Architecture can change their houses as they wish according to their needs when they have the financial resource. In our country, the new architecture examples are increasing very fast around the old areas which are in a degenerated state particularly in the cities as building a house is an income field for private sector.

While the local administration that are primarily responsible for these used to be unconcerned about the building activities in the old areas, they can now be put under protection within the legal regulations with the Building Schemes for Protection Purpose that have currently been instituted. Although sometimes the local administrations and public do not have awareness, there are establishments that can survive without losing their original condition. Financial restrictions of the people living in the old areas and the houses being rented or sold by those who have the finance yet does not want to live here because of the social status and have moved to new residential areas play an important role. Otherwise it is certain that any building owner that has the finance shall build a new one after pulling the old house down with the justification that it is outdated and useless as there is not sufficient awareness and desire for protection. As a matter of fact, the upper floors which are found to be useless are left, the ground floors are changed into rooms and illegal extensions and fixtures are added.

Generally the low level of cultural structure also exacerbates the unawareness of the need for protection. A structure for continued protection can be provided for these houses with the participation of local authorities and the public. The changes made in these houses degenerates the characteristic view of the area-for instance changing the old woodwork with the new ones which do not comply with this-. In spite of this, it did not cause any change in the use of road and parcel.

Today the problem of heating the upper floors and them not being integral to the living spaces on the lower floor

highlights the use of the lower floor after the changes have been made to it. As a result of this, the places in the ground floor which used to be used as storage have become rooms that an important part of daily life is being spent in. One of the reasons that these rooms were preferred on the lower floors was their direct relation with the kitchen which was a one-storey fixture in the garden with the bathroom. The kitchens used to be in the form of outdoor cooker in the yard. Changing the areas in the ground floor into rooms sometimes caused the upper floors where there are the most beautiful rooms of the house to be left, to be used as a trunk room, as a guest room or bedroom.

Generally one of the biggest changes to be made in the houses with exterior sofa when there is a chance is to close the exterior sofas turning them into a living room and changing the upper floor into a living place.

Another physical change observed in these houses which have become extended for the new nuclear family after the change in the larger family structure, is that renting these houses after dividing them into two from the yard, or living in them by sharing between the heirs. In this case, these changes tend to be made without having the awareness of the old living style and the outdated houses with their exterior sofa are losing their traditional plan scheme because of neglect. However, the sustainability in terms of use and the continued protection of the historical structures and stability can be provided by making users more aware in these houses.

4.3 THE CURRENT SUSTAINABILITY OF THE USE OF HOUSES

While most of the Anatolian houses with exterior sofa are examples of the old civil architecture, on the other hand they are being renovated and changed according to the taste and finance of their owners as they lose their physical and functional efficiency. The most successfully developed heritage adaptive reuse projects are those that respect and retain the building's heritage significance and add a contemporary layer that provides value for the future. [23].

Nowadays the biggest problem of the people living in houses with exterior sofa is that it does not provide modern comfort. The bathroom and kitchen is the biggest problem of these houses as they have to be reorganized according to the demand of the users in current conditions.

As our old civil architecture examples have lost their functional efficiency, they are being renovated and changed to the taste and finance of the people living in them. Therefore making these houses meet the changed aspirations and needs and also being equipped with the right functions plays an important role. The trends here will not affect the view from the street but generally will affect the interior side of the yard as the changes in the lower floor and exterior sofa are effected. Adaptation is gaining recognition as an effective strategy to improve the sustainability of cultural and historical heritage and historical and existing buildings [23].

5. CONCLUSIONS

Houses, vital necessity for social life to be maintained in settlements are constructed according to plan types and architecture previously tasted progressed over time in different forms. Houses in different parts of Anatolia have similar and different properties in terms of decoration,

function and construction. Resemblance and difference are inevitable even in the same geography, which stems from economic, social, cultural, political and religious variations among people.

Different traditions and faiths in the same community or region created interesting architectures of houses. Therefore, it seems difficult to conclude a generalization from decoration and architecture of houses built in a close geography or among similar communities of people. Considering the above parameters, every house, every architecture and every decoration should be studied carefully without any given inference or prejudice regarding any social or geographical formation. In Akseki, houses are built by a plan in which a given way of life is considered such as in other regions of Anatolia. Variable plan types can be met as well as pre-designed standard plan types used in buildings. Exterior material differs regionally embroidered motifs could vary or resemble one another from region to region and even from town to town. Specific and unique properties are interesting on the basis of the plan used in construction. Extensions gates, doors, windows and their wooden or brass surfaces, door handles and locks are all produced used considering architectural parameters floral and geometric patterns are used by engraving technique in wooden and plastic material unique to the region, area or zone in which houses are built. Floral patterns are used uniquely on gates, doors, windows and cupboards and their related surfaces. Plaster and wooden material decorated by "kalemişi" embroideries which are similar in other parts of Anatolia seems to have distinctively and uniquely different viewpoints. Akseki houses have both variations and resemblances considering other Anatolian houses which are all necessary cultural presence to be left to next generations. Within Akseki urban protection area and programme are 136 premises worth being preserved and restored.

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