

NEW OR TRANSFORMED: DESIGN APPROACHES OF ANTAKYA HOUSES IN THE FRENCH MANDATE PERIOD

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INTRODUCTION

Antakya, which has been a main settlement for many civilizations from the Hellenistic Period to the present, is a multi-layered city. Studies involving the historical stratification of Antakya include physical determinations related to the ancient period of the city, the development of the urban form during historical periods, the history of settlements and city monographs. The city monographs of Sauvaget (1935) and Weullersse (1934), prepared during the French Mandate Period, provide information regarding the revelation of the ancient physical structure of the city and understanding its relations with the city of the period. On the other hand, studies conducted within the scope of urban morphology and urban conservation research focused on issues such as the analysis of the urban structure of the multi-layered city, the investigation of the relationship between physical traces and urban form (Rifaioğlu, 2018; Rifaioğlu, 2012; Demir, 2016; Demir, 2004; Pinon, 2004).

In this study, the change and transformation of the historic urban form of Antakya is evaluated as a multidimensional phenomenon that is ongoing in the historical continuity of the city. In order to understand the transformations of the multi-layered urban architecture of Antakya, a diachronic analysis with a holistic perspective is required. During the twenty years French Mandate Period of Antakya, which began in November 1918, structural, spatial, functional, and cultural changes and transformations took place within the urban architecture and traditional residences. The housing tradition of the city, which remained from the Ottoman period, reveals a new or transformed housing understanding with the design approaches and building technologies of the French Mandate Period. In this respect, the housing formations of the French Mandate Period, which have not yet been evaluated comprehensively and adequately on an urban scale, constitute the focus of this research. In this context, the study attempts to reveal the historical, urban, structural,

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Figure 1. The locations of the houses examined in detail within the scope of the study in the historical urban form of Antakya (Prepared by the author, 2021).

spatial, and cultural reflections of the formation and transformation of the traditional Antakya houses during the French Mandate Period.

In this research, field survey, diachronic and historical-interpretive research methods, which include detailed comparative analyses and evaluations specific to houses (**Figure 1**), were applied holistically. In this context, written and cartographic documents (old cadastral plans), old drawings, photographs, measured drawings of houses, restitution analyses and scientific research and publications related to the study area have been used.

Following the introduction and methodology part of the study, the architectural features of the traditional Antakya houses of the Ottoman Period have been explained, the factors behind the transformation of urban architecture and traditional Antakya houses during the French Mandate Period have been investigated, and the transformed and newly formed houses were examined in detail in a holistic way from an urban scale down to a single building scale. As a result of this study, evaluations were made about the design concepts of the houses that have been transformed and newly formed during the French Mandate Period.

ARCHITECTURAL FEATURES OF TRADITIONAL ANTAKYA HOUSES

At the end of the Ottoman Period, traditional houses in the historical city of Antakya were introverted, had courtyards, with ground floors consisted of stone masonry and their upper floors consisting mostly of timber

framed construction systems. The houses, which can be entered through a passageway called *aralık* opening to the courtyard from the organic street pattern formed by culs-de-sac, generally have a single-storey annex building and a two-storey main building that contained the living spaces.

Accordingly, traditional Antakya houses, consisting of a courtyard, main building and annex, are oriented according to the direction of the dominant wind (south-west) and reflect the architectural culture of the geography they are located in with their spatial, structural, architectural elements and decorations. In one corner of the stone-paved courtyard of the traditional Antakya houses there can be an open platform with stone seating called *seki* that is used for daily activities and/or a covered semi-open platform with one side open to the courtyard called an *eyvan* (iwān). Also, a well, a pool, flower beds, trees and a stone cantilever staircase can be found in the courtyard (Figure 2). In rare cases, a turning cupboard may be found placed within the passageway at the main entrances of the houses (Demir, 2016).

There are rooms on the ground floor of the main building and the upper floors of the living units of the late period buildings had a roof where the provisions were dried and stored in early period buildings. The rooms on the ground floor are directly accessible from the courtyard. The entrances of the rooms have a stone doorstep called as *eşik*. On the courtyard façade of the rooms, which are one step higher than the *eşik*, there is a row of arched windows. On the upper level of the windows, there are small openings called *kuş takası*. In the rooms, there are cupboards called *mahmel*, which have been placed within the stone masonry walls. Most of the residences have a wooden partition between the two rooms and there is a hidden wooden staircase called the *mabeyn* within leading to the attic. The floors of the rooms are mostly covered in stone and the ceiling is timber. The main room, which is larger than the other rooms, is more ornate than the other rooms. Generally, at the entrance of the main room there is a niche reserved for religious inscriptions called the *kitabelik* (Figure 2).

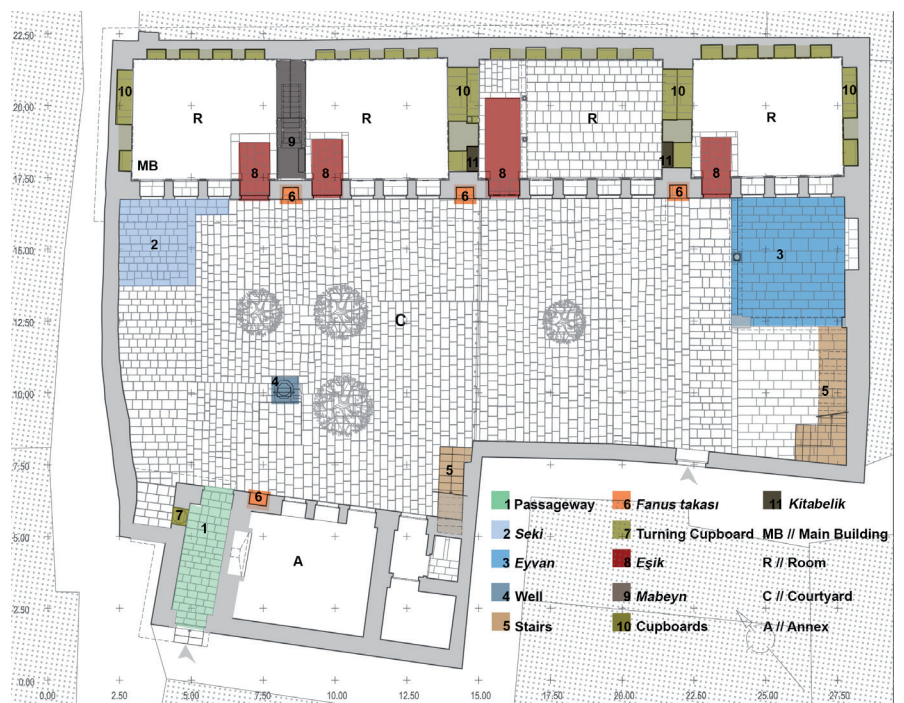


Figure 2. Typical spatial organization and architectural elements of a traditional Ottoman Period Antakya house which is located in 4th circumscription plot number 1250 (Prepared by the author, 2021).

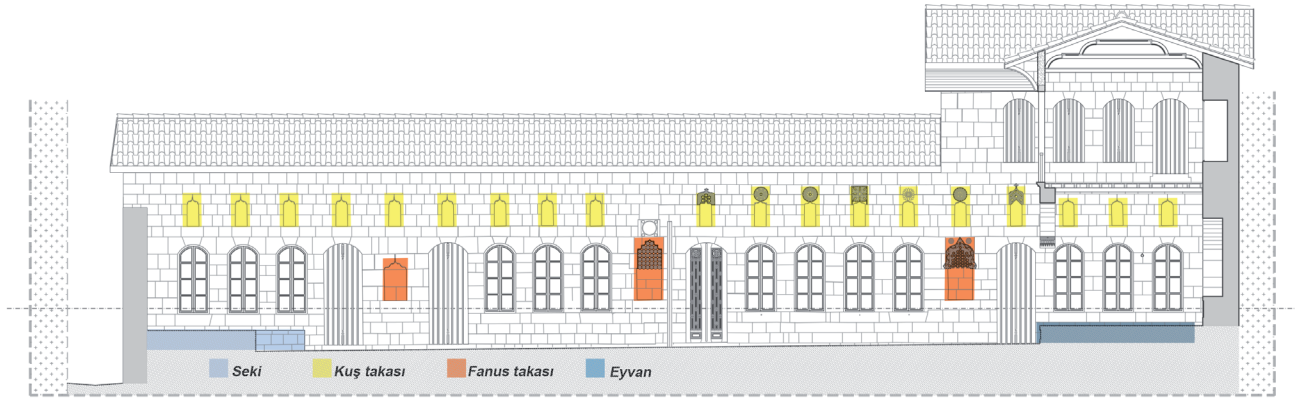


Figure 3. Typical courtyard façade of the main mass and architectural elements of a traditional Ottoman Period Antakya house which is located in 4th circumscription plot number 1250 (Prepared by the author, 2021).

The courtyard façade of the main building is the most decorated façade of the house. On the courtyard façade, which is adorned with stone carvings, there are façade niches called the *fanus takası* and *kuş takası*. The wooden doors and window wings commonly made with the *kündekari* technique (**Figure 3**). Generally, service units such as a kitchen, a warehouse and a toilet can be found in the annex, which is located opposite the main building. The houses are built entirely from local materials procured from the region. Limestone, pine and oak, which are abundant in the region, stand out as the main building materials.

Overall, courtyard niches called as *fanus takası* and *kuş takası*, elevated open-air seating places called *seki* and *eyvan*, wells, wooden lids, arched windows and door openings, built-in decorated cupboards in the main living spaces and decorated timber ceilings, hidden wooden staircases, stone doorsteps, stone cantilever staircase in the courtyards constitute the original features of traditional Ottoman Period Antakya houses.

Traditional Antakya houses have been under the influenced of change and transformation, especially during the French Mandate Period, which lasted until twenty years after World War I (Rifaioğlu, 2014). With the Westernization Movement, as well as local traditional forms that existed throughout all Ottoman territories, an architectural style began to form that was influenced by European architectural styles (Uçar, 2019) such as Neo-classical, Romanesque, Baroque and Rococo. As an important trade centre, Antakya has been open to western influences since the second half of the 19th century, and with the French Mandate Period, changes began to occur in the spatial, structural and stylistic features of traditional houses.

From the introverted, proximately organized, two storey traditional houses with courtyards that differed from one another in their scale and style, houses began to appear in which new and/or mixed construction techniques were used. These changes were brought about by the Neo-Classical, Baroque and Gothic styles that are reflected in their stone ornamentation, their out-facing architectural composition, their pointed arches and ribbed window openings and balconies.

TRANSFORMATIVE DEVELOPMENTS AFFECTING THE NEW OR TRANSFORMED ARCHITECTURAL STYLE

The transformative developments affecting the new or transformed architectural style experienced in residential architecture during the French

Mandate Period, undoubtedly, rely on the developments that occurred regarding the economic, administrative, cultural, and infrastructural facilities in the city. In other words, during this period; the Antakya Municipal Mandate was established in March 1920 and Halefzade Süreyya Bey became Mayor (Tekin, 1993), cadastral surveys were made and 1:500 scale cadastral plans were prepared between 1926-1929 (Rifaioğlu, 2012), with major changes and interventions on traditional houses, the infrastructure and urban architecture, the Antakya historical urban fabric has been under an intense influence of construction of the new and transformation.

As an example of infrastructure work, the electricity infrastructure of the city was established in accordance with the agreement between the Antakya Municipal Administration and *La Société Antioche Electrique* (Açıkgöz, 2008), the construction of the power plant in the Armutlu district started and was completed on 3rd November 1931 within the scope of the urban development activities that started on the west bank of the Asi River. After that, the illumination of the Saray Avenue, the Tourism Hotel, the Governorship, the Banks of Syria and Lebanon, was provided with the power plant, and electricity was provided to privately owned buildings and residential areas immediately afterwards (Tekin, 1993). On the other hand, waterways were established from Harbiye to the city and the use of the water network began in August 1931 with the banning of the use of the wells within the historical urban fabric. The expansion of the *Rue Jadid and Herod Road* (currently Kurtuluş Avenue), which is located within the historical urban fabric, was carried out and the avenue attained its current width in 1935 (Figure 4).

Works on the development plan began with the establishment of the *Service d'Urbanism* during the French Mandate Period in 1925. *Réne Danger*, the French Mandate's city planner, prepared city plans for Antakya in a scale of 1: 10.000 in 1932. The plan is based on Réne Danger's "formalist understanding of composition in line with the teachings of the French Beaux-Arts School" (Bilsel, 2009, 12-7), which he also implemented in his plan of İzmir. In the plans that include road networks and functional zoning, Danger proposes an urban structure that is solved with city squares in new residential areas and wide road networks that pass through the historical urban fabric. The plan was approved by the Antakya Municipal Administration and implemented in the west of the Asi River as well as being partially implemented within the historical urban fabric (Rifaioğlu, 2014).

In addition to the infrastructure work being carried out in the city, Antakya Municipal Administration Building (1932), the Slaughterhouse (1928), the Hospital (1931-1932) and Antakya High School (1925) were built during the early years of the Mandate Period. The large, empty lands to the west of the Asi River have been considered as a *tabula rasa*, to where the French urban and architectural style could be transferred, and it has been determined as a priority settlement area. In this context, on the periphery of the new roads leading out radially from Republic Square towards İskenderun, Samandağ and Kiseçik, buildings differing from the traditional buildings in the historical urban fabric of Antakya in terms of scale, architectural program, construction technique and architectural style have been designed and built. On the other hand, buildings in different places and times that can be classified as the different "moderns" (Bozdoğan, 2001, 35) that make up the New Architecture of Antakya of the Modern Movement, have the

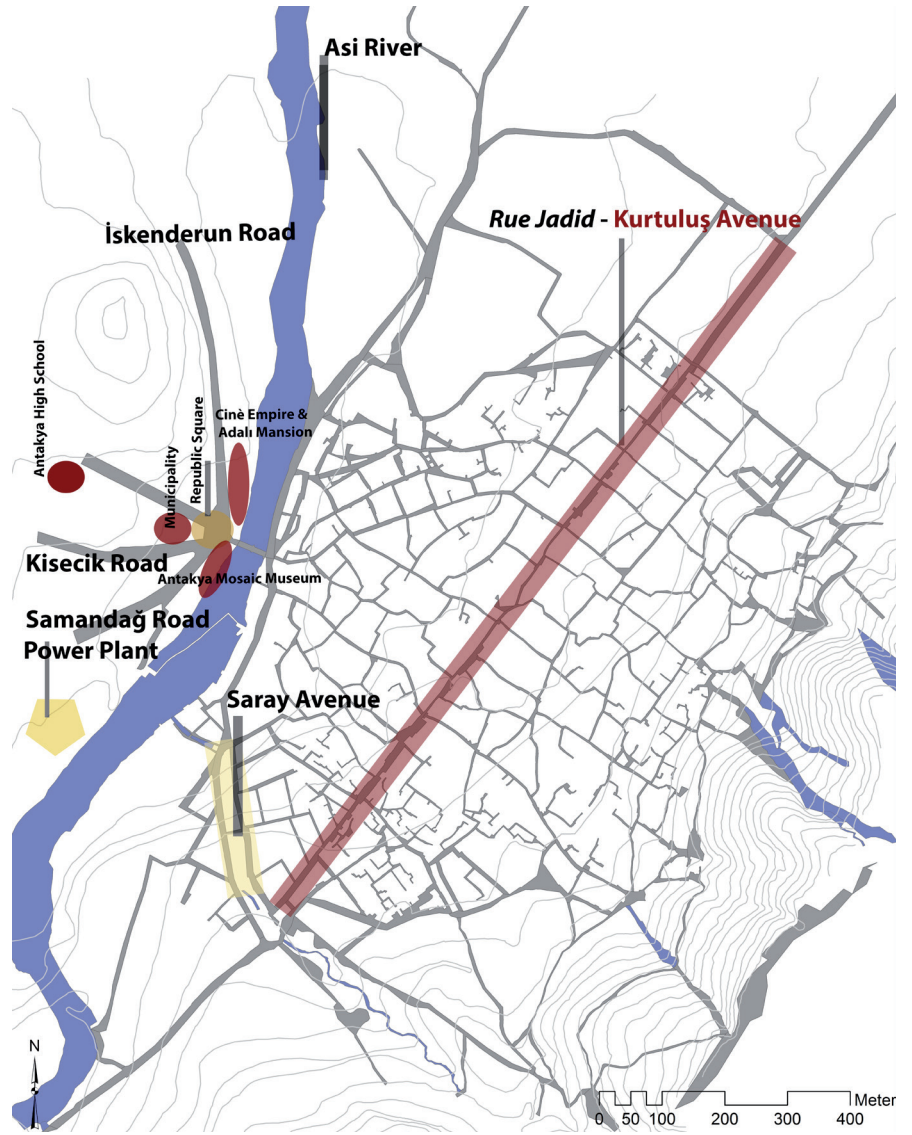


Figure 4. The historical city of Antakya, with its organic culs-de-sac pattern located to the east of the Asi River and the locations of the buildings which were constructed during the French Mandate Period to the west of the Asi River (Prepared by the author, 2020).

signatures of architects and construction companies that operated during the Mandate Period. Antakya High School, which was designed by M. Kowalski and the Georges Moussalem company acted as a contractor, the Antakya Mosaic Museum designed by Architect Michel Ecohard, the Cinè Empire designed by Architect Leon Benjuda and the Adalı Mansion designed by Architect Jacques De La Boucherie can be given as examples of buildings of the period located on the west of the Asi River that have survived up to the present (**Figure 4**).

As a result of the development activities carried out throughout Antakya during the French Mandate Period, new and various urban interfaces, and architectural forms -that did not take place during Antakya's Ottoman Period- emerged. The "National Architectural Renaissance", which was prevalent until 1930 in the Republic of Turkey (Batur, 2005), referred to as "eclectic Ottoman revitalization" and "the revitalization of nineteenth-century classical and Gothic styles in Europe" (Bozdoğan, 2001, 31), found its partial equivalent in the residential buildings in Antakya. Despite the application of new construction techniques (reinforced concrete and iron)

in the buildings of the period and the design of modernist-style public buildings, the stylistic designs, symmetry and axiality in plans stand out, especially in residential buildings.

THE TRANSFORMATION OF HOUSES IN ANTAKYA DURING THE FRENCH MANDATE PERIOD

During the period of the French Mandate, the activities carried out at the scale of urban and individual buildings caused the formation and spread of new cultural codes in the traditional urban form. The new cultural codes that were instilled in the traditional urban form of the Ottoman period caused the spatial, stylistic and structural architectural features that were transformed by feeding off of traditional architecture to take place throughout the city. In the historical urban fabric, the activities that took place during the period of the French Mandate, especially for houses, can be discussed under two headings. These are;

1. Houses transformed as a result of the development activities that took place within the historical urban fabric.
2. Houses transformed in lots within the historical urban fabric.

The houses categorized under the first heading are mostly located on Kurtuluş Avenue. Traditional residential buildings transformed within the historical urban fabric have emerged as a result of abandonment and expropriation interventions made within the scope of the expansion works of Kurtuluş Avenue between 1928-35. The newly emerged neo-classical style residential buildings on both sides of the avenue were appropriated from traditional Antakya houses. Due to the fact that the traditional Antakya houses facing the expanding street lost their mass on the street façades, the traditional houses mostly transformed into neo-classical style residential buildings along the avenue (Mihçioğlu Bilgi and Uluca Tümer, 2020). Behind the new faces/masses of the houses formed on the avenue façades, the buildings maintain their original traditional architectural formations, so the effort to integrate the diachronic architecture that is formed in the houses becomes apparent. In this context, the courtyard in traditional Antakya houses continued to exist in some of the buildings, and in most of them, houses with interior-central *sofa* (halls) formed with the transformation of a new spatial arrangement consisting of symmetry and axiality. In this context, the change and transformation taking place on Kurtuluş Avenue can be considered under two main sub-headings as the houses that have changed by moving away from the traditional and those that have changed by maintaining the traditional. In the comparative analysis made on the houses located in the neighbouring's of 5th circumscription plot numbers 1222-1223 (**Figure 1**), the architectural change of those that have moved away from the traditional is clearly perceived.

The cadastral plan dating from 1929, prepared during the period of the French Mandate, shows the original plot-courtyard-mass relations of the houses in 5th circumscription plot numbers 1222 and 1223. It is understood that the house, located on 1223 in the plan showing the original layout prior to the expansion of Kurtuluş Avenue, is a traditional structure with a courtyard, that is introverted organized with a staircase, a *seki* and a well in the courtyard (**Figure 5**). In the neighbouring plot, numbered 1222, there is a traditional house with original plot-courtyard-mass relations similar to that in plot 1223 (**Figure 5**).

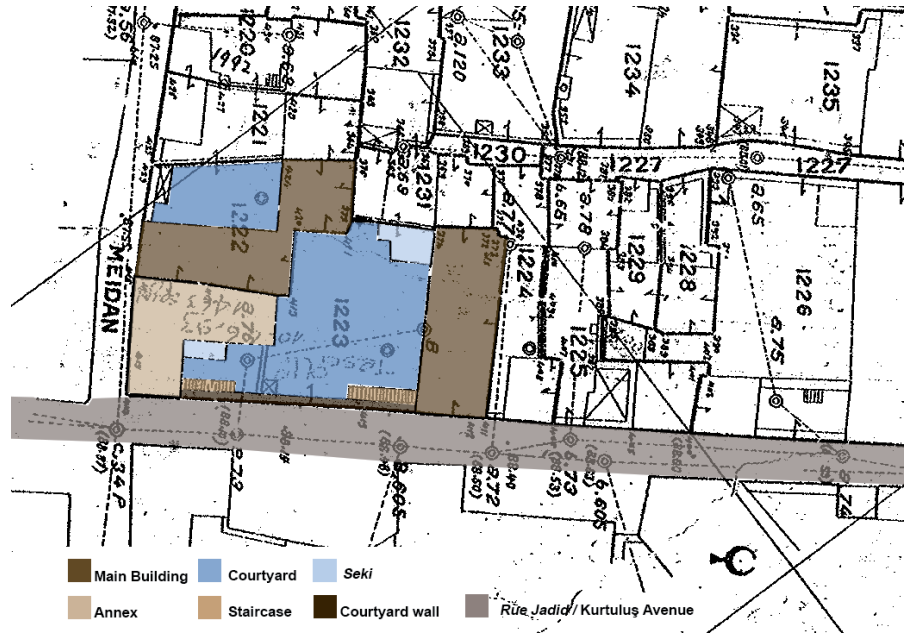


Figure 5. The original plot-courtyard-mass relations of the houses in plots 1222 and 1223 in the cadastral plan dating from 1929 (Produced by the author, 2021).

With the widening of Rue Jadid that became Kurtuluş Avenue, parts of the houses on the Rue Jadid corresponding to the broader part of the road were demolished and abandoned and the remaining parts of the houses underwent change and transformation in parallel with the architectural understanding of the period. In this context, it is clear that the original plot-courtyard-mass relations seen in 1929 in the house located on plot 1223 on the street changed, but the original plot-courtyard-mass relations in the house on plot 1222 remained (Figure 6). In plot 1223 the spatial equivalent of the street-courtyard-mass relationship attained from the entrance, passageway, courtyard that could be seen in traditional Antakya houses disappeared. Based on the change in the building, three entrances located on Kurtuluş Avenue were designed and it was determined that the ground floor and the first floor of the building were to be directly accessed from these three entrances. The courtyard on the ground floor of the traditional house has been replaced by the *sofa* (hall). The rooms can be accessed from the *sofa* (hall). The annex mass of the traditional house, which is independent from the main building, has been integrated within the new house layout. The traditional use of the *mahmel* is continued in the rooms. However, other traditional architecture features such as *eşik*, *kitabelik*, and the *mabeyn* which can be found in the rooms of the house on plot 1222 are not used in the new house on plot 1223. The building was built with a masonry system and the floors were made with timber beams and covering. As the height of the building had increased the height of the rooms also increased. The courtyard façade, which is the most ornate façade of the introverted traditional Antakya houses, cannot be observed in plot 1223. Instead of the courtyard façade, the building was designed with an outward-facing, neo-classical style, ornate exterior. Commercial units opening to the street were formed on the ground floors of the houses that were built on Kurtuluş Avenue during the French period. In plot 1223, there are four commercial units that open onto the street. In the new houses, buildings are generally divided into units in a vertical manner. The staircases of houses that have been divided into separate households on their upper and lower floors can be entered from the street. Thus, it

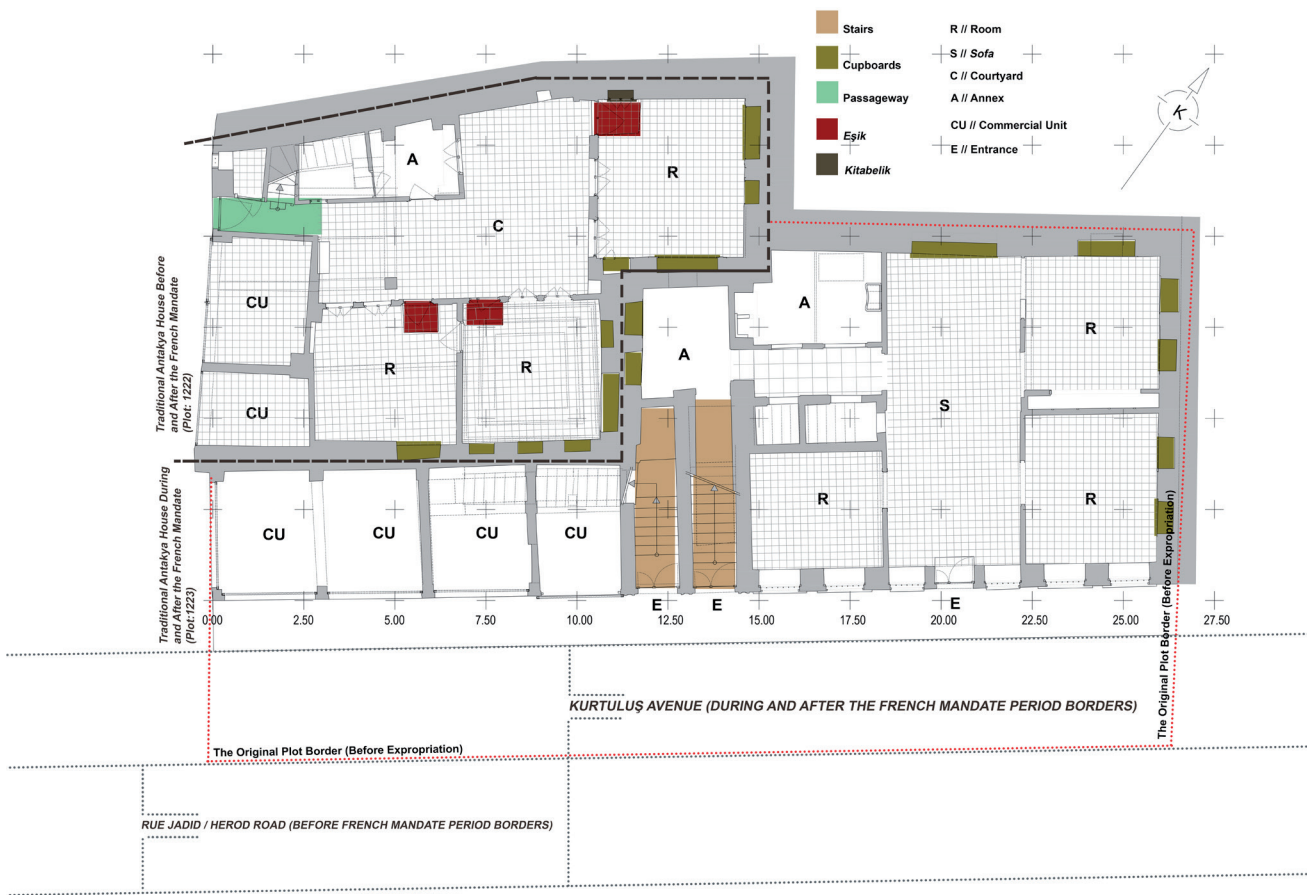


Figure 6. Transformed spatial characteristics and architectural elements of housing in plot 1223 and continued traditional spatial characteristics and architectural elements of housing in plot 1222 (Prepared by the author, 2021).

is clear that the architectural composition and spatial codes, functional organization that have been ongoing for centuries in traditional houses have begun to change, and a new architectural composition, spatial codes and functional organization that contain traditional elements are being produced. This can be considered as a sign that a new way of life has begun to take place within the houses.

The level and character of transformation differs from building to building. Again, another example that is different from the transformations seen in the example in plot 1223 on Kurtuluş Avenue is the house in 3rd circumscription plot number 553 (**Figure 1**) which is the solution in the new adaptation maintaining the traditional architectural features. Even though, the original street-courtyard relationship of the house is maintained on the ground floor so that the original courtyard layout is preserved with its original architectural elements such as stone cantilever staircase, but a new space organization was evolved with spacious and deep *sofa* halls on the first floor (**Figure 7**).

In this house, the *sofas* (halls) on the first floor were created by making projections over the courtyard. Therefore, the courtyard area that is large on the ground floor reduces in its original volume as you go up to the first floor. The rooms reached from the *sofas* (halls) contain traditional cupboards, *mahmels*. However, there are no other traditional elements such as the *eşik*, the *mabeyn*, or the *kitabelik*. There are windows opening



Figure 7. A view of the spacious and deep *sofa* halls of the house at the 3rd circumscription, plot 553 (Taken by the author, 2020).

from the rooms to the *sofa* (hall). Two French balconies project from the *sofas* (halls) towards the courtyard. On the first floor, there are many neo-classical architectural elements. The kitchen, being a service unit, have been designed within the first floor of the building. A domed small Turkish bath, which is a unique example, can be found within the building (Figure 8). In addition to the use of local building materials and construction techniques, the use of profiled cast iron industrial structural elements, coloured marble, iron railings and fences stand out. A hybrid construction system has been implemented as cast iron I profile beams have been used in the slabs.

This transformation was not only specific to the buildings, but also caused the formation of a new urban use and spatial organisation within the city. The trade, that was localized in the Long Bazaar [during the Ottoman Period], having settled along the strong axis within the historical urban fabric [during the French Mandate Period] as a result of the formation of commercial units on the ground floors of the transformed houses on the avenue developed a new urban interface of use. In addition, the closed-introverted, single-unit traditional houses on the *Rue Jadid* were divided into two units, being the ground floor and the upper floor, with the widening of the avenue; shops and houses with small courtyards were formed on the ground floor, and on the upper floors units with *sofas* and balconies opening to the outside were formed (Figure 9).

Regarding the residences transformed in the plots within the historical urban fabric, the Mutasarrıf House and the Bereket Family House are among the examples of the buildings of that period. Stone has been used as the main building material in both. It is known that the stone masons of the Bereket family house, built in 1934-1937, came from Aleppo and the engineer came from Paris (Aslanoğlu, 2000). The building has muqarnas-like cornices, horseshoe arches and column heads. The Mutasarrıf Hacı Müminzade İbrahim Edhem Bey house was built during the 1930s in the 3rd circumscription plot number 502 (Figure 1), so that he had a place to stay in Antakya while he worked there during the summer months (Nakib,



Figure 8. First-floor spatial organisation and architectural elements of traditional housing in plot 553 during the French Mandate Period (Prepared by the author, 2021).



Figure 9. Examples of formed and transformed houses on the Kurtuluş Avenue (Prepared by the author, 2020).

2012). This house with a courtyard, which is located in a cul-de-sac next to the Nakip Mosque. When the plan of the house is examined, it can be seen that the original street-courtyard-main building relation is conserved like as the passageway and courtyard are existed, and main building and the annex are located around the courtyard. On the other hand, the main building does not have any of the architectural elements found in

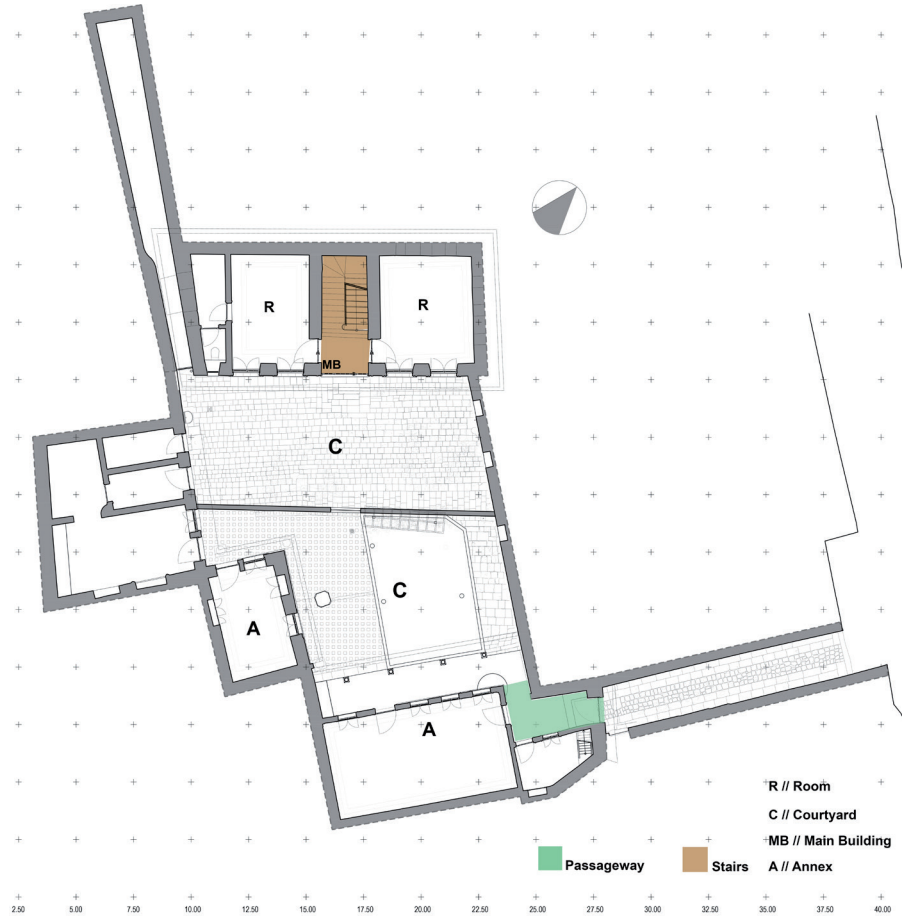


Figure 10. The Mutasarrıf Hacı Müminzade İbrahim Edhem Bey house ground floor plan scheme (Prepared by the author, 2021).

traditional houses (**Figure 10**). There is a staircase at the entrance of the symmetrically arranged main building that has rooms on either side of it. There is a balcony on the first floor that extends towards the courtyard that can be accessed from the staircase.

Architectural elements seen in the courtyard façades of traditional houses have not been included in the design of the courtyard façade of the main mass. Thus, the building reflects the western neo-classical style of the period with its high rectangular shuttered windows, central hall with a staircase, symmetrical spatial organisation, and monumental façade design (**Figure 11**).

In the historic urban fabric of Antakya, an understanding of the qualities found in traditional residential architecture was implemented in the transformations that occurred in residential architecture during the French Mandate. In this adaptation that takes place within the historical urban fabric, it is clear that a residential architecture that is synthesized by interpreting the construction techniques, spatial organization, building materials, architectural elements, mass characteristics and façade typologies of traditional houses with new construction techniques, building materials and spatial-functional organizations have formed.



Figure 11. Mutasarrıf Hacı Müminzade İbrahim Edhem Bey's house constructed around 1930's (Taken by the author, 2016).

THE FORMATION OF NEW HOUSES IN ANTAKYA DURING THE FRENCH MANDATE PERIOD

Closely related to the transformations in the traditional Antakya houses, the new houses designed and built on empty plots on the periphery of the historical urban fabric and in areas opened to new development in the French Mandate needed to be investigated to achieve a holistic understanding and evaluation. The new houses built on Saray Avenue, which is located on the periphery of the historic urban fabric, new housing proposals and the new development area, which was designated as *tabula rasa* during the French Mandate Period to the west of the Asi River, will be examined.

In this sense, the residential buildings designed and built with western influences on the plots on the periphery of the historical urban fabric and in the new development areas differ from the introverted, proximately located, two-storey traditional houses with courtyards, especially in terms of height and style, seen in the traditional urban fabric of Antakya. In the new houses, the high floor stands out in the apartment type, which is made up of stone carved decorations reflecting the baroque and gothic style, an outward facing architectural composition with pointed arched and ribbed window openings and balconies, new construction techniques and technologies such as cast iron I beams with reinforced concrete slabs have been implemented and used together with traditional construction techniques. On the façades of the houses on the Saray Avenue, "the application of stylized plant motifs with rough lines on the lintels and arch keystones of the entrance doors, and on the openings where pointed arch types reminiscent of the gothic style, or on the column heads similar to those seen in Romanesque art" (Aslanoğlu, 2000, 94) is common (**Figure 12**).

When we examine the residential building in 3rd circumscription plot number 1206 (**Figure 1**) on Saray Avenue, we can see that there is access to



Figure 12. New houses designed and built on the empty plots located on the periphery of historic urban form of Antakya (Prepared by the author, 2020).

the ground floor from the ornamented, arched, retracted main entrance of the building, and to the first floor from another neo-classical style entrance. Monolithic terrazzo steps have been used on the staircase. On the façades dominated by the neo-classical style, there are high rectangular window openings, wooden shutters, iron railings, floral motif ornaments, stained glass decorated top windows and stone frame on the entrance doors (Figure 13).



Figure 13. The entrance façade of the building located on Saray Avenue, plot 1206 (Prepared by the author, 2021).



Figure 14. The ground and the first floor plans of the house located on Saray Avenue, 1206 plot (Prepared by the author, 2021).

The ground and basement floors of the building were used as one dwelling, and the first floor used as a separate dwelling. The dwellings are designed according to the central *sofa* plan type. The building was constructed with the combination of masonry stone and reinforced concrete slabs. The service spaces of the ground floor dwelling located in the basement. There are geometric patterned cement tiles covering the spaces of all floors. The building does not have spaces such as balconies or terraces and traditional architectural elements found in Antakya houses (**Figure 14**).

In line with the activities taking place in the historical urban fabric of Antakya and its periphery, the residences in the west area of the Asi River, which are newly built, provide important information for us to understand the residential culture of the period and provide us with the reflections of the synthesis between the traditional and the new. In this sense, the Adalı mansion known to have been designed and built as a house during the 1930s by the architect Jacques De La Boucherie, stands out as an important example. The house, built adjacent to the han, which is an Ottoman Period building, as seen in old photographs, is located between the Asi River and Atatürk Avenue. According to the archival sources, the mansion was the second building built after the Antakya High School, which was built to the west of the Asi River in 1925 during the French Mandate Period (**Figure 15**).

Later, the building became the neighbour of the Antakya Town Administration building, the Ciné Empire (Hatay, Parliament Building) and the Old Archaeology Museum which were built during the French Mandate Period around the Republic Square in the city centre. Although, the building's historical context is not related to residential functions and was built relatively far from the historical urban fabric in terms of its location, it was actually designed with an architectural synthesis that establishes strong ties with the residential buildings that were formed/transformed during the French Mandate Period in and around the historical urban fabric. The building is designed with a symmetrical plan and has two storeys, rectangular high window, and a central *sofa* hall. The façades of the building are similar to the symmetrical, narrow rectangular, arched and ribbed aperture layout seen in the houses of the period located on the Saray Avenue. Stone was used in the façade of the building, which was constructed with a reinforced concrete construction system (Aslanoglu, 2000, 94). There are two main entrances on the east and west façades of the main building, which consist of the ground floor, the first floor and the attic. Of the entrances which are spatially similar in their design -a recessed

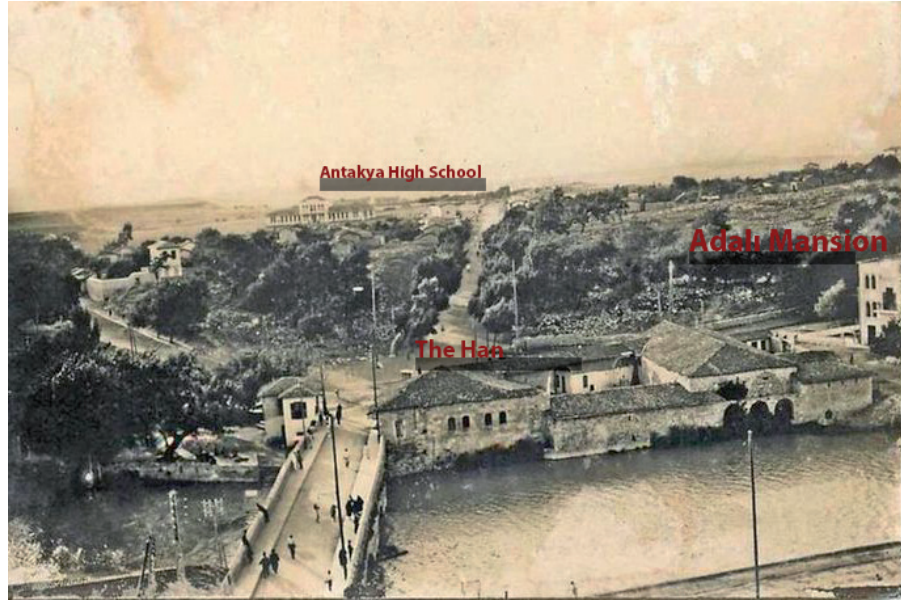


Figure 15. The han, Antakya high school and the Adalı mansion are seen on the west bank of the Asi River (Author's archive, Reproduced from the author, 2021).



Figure 16. The entrance of the west façade (Photograph taken by the author, 2019).

terrace designed above the ground level and three doors opening onto it- at the entrance to the west façade there are two stone columns adorned with decorative capitals and on the east façade there are two chamfered columns (**Figure 16**).

A cut-stone handrail carried by decorative cut-stone pillars on both sides of the columns on the west façade constitutes the banister of the terrace. The crown of the door frame at the upper level of the entrance terrace is made of decorated cut-stones. Just below this part, the keystones of the openings are decorated with motifs and the stones forming the frame are decorated with vertical relief stripes. In the part where the frames formed by these vertical stripes touch the ground, the frames are shaped like a pedestal. Three doors open into the main mass from the entrance terrace. The door



Figure 17. The east façade of the building after restoration (Photograph taken by the author, 2021)



Figure 18. The central *sofa* of the building (Photograph taken by the author, 2021)

on the axis of the stairs opens to the central *sofa* (hall) of the building, the others to the living rooms located on either side of the building. All three of the doors are timber double winged doors. Curved window wings are placed on the upper part of the doors with iron bars in front of them. The central *sofa* (hall) of the building is accessed through the entrance door with neo-classical decorations. Similarly, from the entrance terrace on the east façade of the building, there are three doors opening to the central *sofa* (hall) of the main mass and to the spaces located at both corners of the building (Figure 17) (Figure 18).

From the central *sofa* (hall), access is provided on the ground floor to the kitchen, wet spaces, the rooms and to the stairs. The entrance terrace on the east façade, from which one enters the central *sofa* (hall), has



Figure 19. The west façade of the building. Showing domed towers with octagonal plans on the terrace (Photograph taken by the author, 2021)

similarities to the entrance on the west façade in terms of the number of openings. However, the cut stone decorations on the west façade are not present on the east façade. Additionally, the chamfered columns on the entrance terrace of the east façade are rectangular in shape and support the projection above it.

The staircase, which can be accessed through two door openings from the *sofa*, provides access with four steps to the garden at the lower level, and to the upper floors. The staircase with monolithic terrazzo steps leads to the central *sofa* on the upper floor. It can be said that there are two *sofas* on this floor. The two rectangular *sofas*, one of which is longer than the other, slide along the axis to come together. The rooms, kitchen and toilet spaces on the first floor are located at the edges of the *sofas*. Unlike the ground floor, the *sofas* do not open to the exterior façades of the building.

The main walls of the attic, which can be reached via the main staircase, were formed by recessing them in the north and west. Due to the west façade of the building recessing a terrace space has been designed on the roof. There are two domed towers with octagonal plans on the terrace (**Figure 19**).

When we examine the construction technique of the building, reinforced concrete beams and slabs are used together with the masonry construction technique. The building where the traditional construction system is used together with the modern construction system, not only have local materials been used but also building materials brought from foreign countries have also been used in the building. For example, the tiles with the Guichard Carvin&Co Marseille St. Andre-France stamp used in the roof covering of the building were brought from Marseille (for further information Eldem, 2017) (**Figure 20**), the marble plates with the W TF Beyrouth stamp under them that were used in the covering of the first-floor slabs were brought from Beirut (**Figure 21**).



Figure 20. Guichard Carvin&Co. Marseille St. Andre-France stamped tiles with a bee logo that were used in the building (Photograph taken by the author, 2020).



Figure 21. Stamp showing the production location of the marble plates covering of the first-floor slabs (Photograph taken by the author, 2021).

The oval swimming pool in the garden of the building gives an idea about the living standards and cultural structure of the period. Around the swimming pool, there were grape vines locally called *hayme*, citrus trees and flower beds, which are commonly found in the courtyards of traditional Antakya houses (**Figure 22**).

While there are traditional and neo-classical style elements on the exterior façade of the building, it is clear that the modernist understanding of the period is dominant in the interior features. A spatial layout related to socio-cultural references such as service areas being located inside the bedrooms, spaces reserved for servants, guest reception rooms, a tearoom, and recreation room have been designed. The interior decoration includes

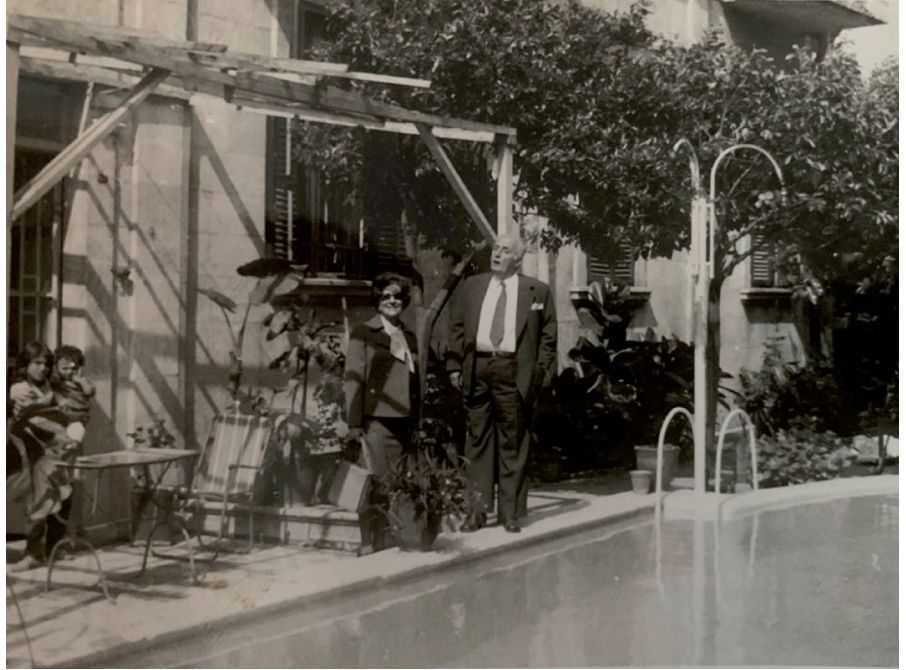


Figure 22. The swimming pool in the Adalı mansion and its surroundings (Archive of the author).



Figure 23. The *sofa* (hall) on the first floor of the Adalı mansion (Archive of the author).

plasterboard, stained glass, wallpaper, and wooden decorations (**Figure 23**).

The swimming pool, service spaces in the rooms, guest reception halls, recreation rooms, the library hall and servant spaces provide information about the new living conditions and residential uses of the period. There are more monumental and flamboyant, spatially and functionally reflecting the modernist understanding houses built in the areas that have been opened to new development, compared to the ones built in the historical urban fabric. It can be understood that spatial solutions

are created for new functions that are not present in traditional Antakya houses and the horizontal and vertical spatial organizations have been designed for new life practices. Social-status indicators such as exquisite craftsmanship, decorations, and spatial quality in the architectural elements up to that point in time were not reflected onto the exterior façades and were only noticed when entering the main room of traditional Antakya houses. During the period of the French Mandate, these qualities began to be reflected onto the exteriors and mass features of the houses. In the traditional Antakya houses, which have spatial reflections of traditional cultural practices, the formation of a residential architecture shaped by new socio-cultural norms has been realized. In this formation, a residential organization that feeds off of the traditional but relates to new living conditions and is mostly free from the spatial reflections of traditional cultural practices stands out.

CONCLUSION

The evolutionary transformation of the traditional houses of Antakya created the architecture that was formed by the modern lifestyle feeding off of tradition, integrating it into the physical structure. The architecture created has attempted to realize the construction of the new within a reformist framework, remaining faithful to the connection it establishes with its essence.

In this context, new traditions have been formed by partially adhering to the spatial and functional solutions of traditional residences in houses undergoing transformation in the city. In the new traditions, it is clear that houses with I beams, that are extroverted, with *sofa* halls, and generally consisting of mixed trade-residential functions were formed. On the other hand, on the periphery of the city and in the locations opened to new development, high-rise, extroverted, decorated multi-storey houses of a monumental scale despite to the conditions of the period were created in the empty plots in the city.

With the change and transformation experienced, the architectural programs of the residences also organize new living conditions. These conditions emerged with the development of the building technology of the period, the change in life culture, the change in architectural style and preferences and sprouted the canonical aesthetic understanding of residences in the historical city of Antakya.

Local building materials present in the region were used in the construction techniques of traditional Antakya houses. On the other hand, construction materials were procured from foreign countries and new building materials and construction systems were used in the houses due to the increasing international relations and economic opportunities in the houses built during the French Mandate Period. In this sense, a hybrid housing construction industry formed by the integration of new industrial materials and construction technologies together with traditional construction techniques during the French Mandate Period. With the development of hybrid construction technology changes in space and mass dimensions in houses, transformations in interior forms, and flexibility in façade openings have been provided. This has been achieved with the combined use of local building materials and construction techniques, industrial building materials and construction technologies. The change in architecture leads to the change of living conditions, and the change of living conditions to

the change of cultural codes of housings. In traditional houses, multiple activities such as sleeping, sitting, eating, and washing in a single room have changed in new houses and have led to the creation of specialized spaces which are used for different functions.

As a result, the architectural formation that permeates the entire city has produced its own cultural codes and integrated a new way of life fed by tradition into the city. In the new houses formed in this way, an architectural culture that has been assimilated from tradition has emerged. In this sense, it can be evaluated that traditional housing practices are indirectly involved in the new life culture regarding the new houses in Antakya constructed during the French Mandate Period and that the new has created an architectural integrity that is unique without disregarding the past.

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Anahtar Sözcükler: Antakya; kentsel biçim; konut tasarımı; dönüşüm; Fransız Mandası Dönemi.

YENİ VEYA DÖNÜŞMÜŞ: FRANSIZ MANDASI DÖNEMİNDE ANTAKYA EVLERİNİN TASARIM YAKLAŞIMLARI

Antik dönemde *Antioch* olarak bilinen Antakya, eski çağlardan günümüze kadar farklı kültürler ve imparatorluklar tarafından sürekli iskân edilerek oluşmuş/yeniden oluşturulmuş ve dönüştürülmüştür. Kent, Osmanlı Dönemi sonunda çıkmaz sokaklarla örgütlenmiş organik bir kent formuna sahip olmuştur. Sahip olduğu çok katmanlı kent kimliğine yönelik yapılan araştırmalar antik dönem yapılarıyla birlikte Osmanlı dönemi sonuna kadar olan süreçte oluşan mimarinin araştırılmasına odaklanmaktadır.

Öte yandan, kentin değişim ve dönüşümünde etkisi olan Fransız Manda İdaresi Dönemi'nin (1918-1938) oluşturduğu yeni kentsel ara yüzler ve mimari tasarım yaklaşımlarıyla ilgili yeterince araştırma mevcut değildir. Fransız Mandası döneminde Antakya genelinde yürütülen imar faaliyetleri sonucunda, Osmanlı Dönemi Antakya'sında yer almayan yeni veya dönüşmüş mimari oluşumlar ortaya çıkmıştır. Bu çalışma, Fransız Manda İdaresi Dönemi'nde Antakya tarihi kent dokusundaki konutların oluşum ve dönüşümlerini kent ölçeğinden tekil konutlar özelinde varan ölçeklerde araştırmaya odaklanmaktadır.

Bu kapsamda, altyapı-kent mimarisi ve geleneksel konutlara yönelik kent ölçeğinde ve yapılar ölçeğinde gerçekleştirilecek analiz ve değerlendirmeler ışığında; Antakya'nın geleneksel konutlarının Fransız Manda İdaresi Dönemi'nde evrimci bir yoldan nasıl değişim ve dönüşüm geçirdiği, modern yaşam biçiminin gelenekten beslenerek fiziksel yapıya nasıl entegre edildiği ve oluşan mimarinin özünü kurduğu bağa sadık kalarak, reformist bir çerçeveyeyle yeninin inşasını nasıl gerçekleştirdiği sorularına yanıt aranacaktır.

NEW OR TRANSFORMED: DESIGN APPROACHES OF ANTAKYA HOUSES IN THE FRENCH MANDATE PERIOD

Antakya, known as *Antioch* during the ancient period, has been inhabited continuously and formed/re-formed and transformed from antiquity to the present by different cultures and empires. It had an organic city form organized with culs-de-sac towards the end of the Ottoman Period. Previous research particularly conducted on its multi-layered urban identity together with on certain buildings from antiquity focuses on the study of the architecture that formed throughout the Ottoman period until it ended.

On the other hand, there is not enough research on the new urban interfaces and uses created by the French Mandate Period (1918-1938), which has had an impact on the city's change and transformation. As a result of the development activities carried out throughout Antakya during the French Mandate period, new or transformed architectural forms -that did not take place during Antakya's Ottoman Period- emerged. This study focuses on researching the formation and transformation processes of the houses belonging to the historical urban fabric of Antakya from the French Mandate Period ranging from the city scale to a single residential building.

In this context, the evaluations made at the city scale and at the building scale with regard to infrastructure-urban architecture and traditional houses will seek answers to the questions of how the traditional houses of Antakya underwent change and transformation in an evolutionary manner during the French Mandate Period, how the modern life-style was integrated into the physical structure by feeding off of tradition, and how the emerging architecture realizes the construction of the new within a reformist framework while remaining faithful to its essence.

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