A NEW SUGGESTION FOR THE ARCHITECTURAL TYPOLOGY OF BODRUM: "FOUR ROOM HOUSES"

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ABSTRACT

A NEW SUGGESTION FOR THE ARCHITECTURAL TYPOLOGY OF BODRUM: "FOUR ROOM HOUSES"

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The study examines the state of four room houses in the context of traditional architectural styles of Bodrum, and proposes them as a new style excluding the previously described ("kule", "musandıralı" and "sakız") styles. For the purpose, some of the houses that are considered as four room houses have been examined and four of them have been technically drawn. Then the differentiation of the four room houses and the previously described styles has been signified, and a discussion has been made to propose them as a new style.

Keywords: Bodrum, Architectural Typology of Bodrum, Bodrum Houses.

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ÖZ

BODRUM'UN MİMARİ TİPOLOJİSİ İÇİN YENİ BİR ÖNERİ: "DÖRT ODALI EVLER"

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Bu çalışma, 4 odalı evlerin Bodrum'un geleneksel mimari stilleri içindeki yerini incelemiş, ve söz konusu ev tipinin Bodrum'da bugüne dek tanımlanmış olan 3 ev tipi ("musandıralı"," kule" ve "sakız") dışında yeni bir tip olarak düşünülmesini önermiştir. Bu amaçla Bodrum belediye sınırları içerisinde bulunan ve dört odalı ev tipine uygun oldukları düşünülen evlerden bazıları incelenmiş, içlerinden 4 tanesinin rölevesi alınmış ve teknik çizimleri yapılmıştır. Daha sonra, bu evlerin daha önceden tanımlanmış Bodrum evleri ile olan farkları ortaya konmuş ve neden yeni bir tip olarak düşünülmesi gerektiği tartışılmıştır.

Anahtar Kelimeler: Bodrum, Bodrum Mimari Tipolojisi, Bodrum Evleri.

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CHAPTER 1

INTRODUCTION

1.1. Purpose of the Study

The aim of the study is to make a research about the "Four room houses" of Bodrum, which have not been classified as traditional Bodrum houses, and propose this style as another house type of the town, along with the "Musandıralı", "Sakız", and "Kule" styles. The study approaches the subject within the context of general architectural characteristics of the town in different periods after late 19th century to present day (2010).

1.2. Reason of the Study

Although they are very common and examples could be seen in almost every district in the town, it is strange that the four room houses are not considered as one of the traditional architectural styles of Bodrum. It could be said that, these houses are not specific to Bodrum, and their origins could be researched in lots of places in Mediterranean and Aegean, therefore they are not counted as a style belonging to Bodrum. But this situation is current for the other styles too. They may have some specifications that are unique to Bodrum, because of the special conditions of the area. But houses with very similar identities are present in almost every coast of Mediterranean and Aegean seas.

The current image of a "Bodrum House" appears in mind with some square roof, flat plan, windows and doors with blue frames, a facade decorated with bougainvillea flowers and white painting. This image repeats even in card postal's and souvenirs of Bodrum.

However it is obvious in the figures, 1, 2, 3 and 4 that Bodrum's general view in the recent decades is full of houses nothing to do with the present description of a prototype Bodrum house.

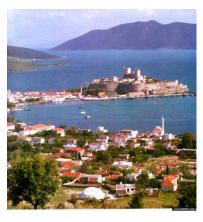




Figure 1: A view of Bodrum in 1960s

Figure 2: A photo of Bodrum taken from the castle in 1960s



Figure 3: A view of Bodrum in 1960s



Figure 4: A view of tepecik district from the harbour in 1966

Not as common as former decades, but there are still important amount of samples of four room houses, so, the study claims to introduce this style along with" kule", "musandıralı" and "sakız" styles in literature.

1.3. Study Area

Bodrum town center is the study area.



Figure 5: Location of Türkiye



Figure 6: Location of Bodrum in Türkiye

1.4. Brief Information About the Study Area, Bodrum Town and its Vicinity

1.4.1. Location

Bodrum is a district of Muğla Province in the south-western edge of Türkiye. The town is surrounded by Milas from East and North-East, and by the Ege Sea from the North, West and South.

1.4.2. Climate

The climate of the town is a synthesis of Aegean and Mediterranean. The peninsula has a microclimatic specification. There's almost no humidity in summer, but a low percentage is observed in winter. Summers are hot and dry, winters are warm and rainy.

1.4.3. Vegetation

The peninsula is clearly divided into two in the means of vegetation. The western part of the Bodrum-Milas motorway is partly covered with bushes, shrubbery and some thorny weed called "çeti" by the locals. There are pine, myrte and sandalwood trees and wild strawberry bushes in the east part of the motorway. The 61.3 % of the district is accepted to be forest areas. There's no regular stream in the district. The Sulama pond in the Mumcular municipal town is used as a source of fresh water and is also used for watering. (http://tr.wikipedia.org/wiki/Bodrum, Mu%C4%9Fla)

1.4.4. Population

There's not much information about the population of Bodrum in the previous centuries. Yet it is known that some groups of migrates have increased the population of Bodrum. The origins of the migrations to Bodrum are as follows:

- 1- During the Turkish-Russian War in 1876, some Turkish groups from Balkans have migrated to Bodrum.
 - 2- With some confusion in Crete, migrations have happened to Bodrum.
 - 3- After Crete has joined to Greece, the amount of the migrations has increased.
- 4- According to the Treaty of Lausanne, as result of the population exchange, again Turkish migrates have moved from Crete to Bodrum. (Bodrumlu, 96)

Population of Bodrum and its towns and villages in 2008 are shown table 1.

Table 1: Population of Bodrum

Municipal Towns

Bodrum Town Center: 26.297

Bitez: 7.792

Göltürkbükü: 7.288 Gümüşlük: 7.480 Gündoğan: 8.021 Konacık: 5.074 Mumcular: 1.175 Ortakent-Yahşi: 6.364 Turgutreis: 18.471

Yalı: 3.516 Yalıkavak: 14.454

Villages

Akyarlar: 8.479 Bahçeyakası: 659 Çamlık: 250 Çömlekçi: 630 Dağbelen: 385 Dereköy: 1.214 Gökpınar: 202 Gürece: 498 Güvercinlik: 2.158 İslamhaneleri: 3.185

Kemer: 409 Kumköy: 336 Mazıköy: 1.094 Peksimet: 2.904 Pınarlıbelen: 917 Sazköy: 945 Tepecik: 242

Yakaköy: 669 Yeniköy: 599

Total: 131.707

(Türkiye İstatistik Kurumu Adrese Dayalı Nüfus Kayıt Sistemi 2008 Nüfus Sayımı)

1.4.5. A Chronological Index of the History of Bodrum

Table 2: A chronological index of the history of Bodrum

B.C.	313: Antigonus begins rule of area.
3rd millenium: First settlement of region in Early	3rd Century: Theater at Halicarnassus has been
Bronze Age	built.
2nd Millenium: Carians and Lelegians occupy area	281: Seleucids assume control of region.
1550-1050: Mycanean settlement on peninsula	201: Halicarnassus has been capturen briefly by
	Philip V, descendant of Antigonus.
1150: Dorians founded Halicarnassus and Cnidus	190: Administration of Carian cities by Rhodes.
1050-730: Proto-geometric period. (Mixed tribes	129: Caria comes under direct rule of Rome.
including Dorians)	Seleucids has been defeated at Magnesia by Rome
	and Pergamum.
730-650: Eastern Anatolian influence 550: Lydians overrun coastal cities.	A.D.
546-541: Greek cities in west Anatolia conquered	1st Century: Temple of Mars and other Roman
by the Persian King Cyros.	monuments have been built.
484: Herodotos the historian was born in	
Halicarnassus.	2nd Century: Region prospers under Roman rule.
480: Asian Greek cities join Delian league after	
Persian defeat. Artemisa of Halicarnassus join	395: Byzantine Empire has been established.
Xerxes of Persia in invasion of Greece.	
478: Athenian domination of Delian league.	12th Century: Halicarnassus has been briefly held
	by Seljuks and re-taken by Byzantines.
466: Athenian Cimon defeats Persian fleet and	1280: Region has been captured by Menteşe Bey.
Carian and Lycian cities join league.	Mentese Emirate has been established.
428: Death of Herodotus.	14th Century: Near end of the century Ottoman Empire rules region.
	1402: Halicarnassus has been captured by Knights
404: Sparta inherits Delian League.	of Rhodes.
	1409: Construction of Castle of St. Peter (The
390: Hecatomnus, father of Mausolos becomes	Petronium) begun. Work continued through next
satrap of Caria.	century.
206. The "Vine" Deser" notions Anim Corel siting	1523: The city passed permanently into Turkish
386: The "King's Peace" returns Asian Greek cities to Persia.	hands during the reign of Suleyman the
	Magnificient.
377: Mausolos becomes satrap of Caria.	1565: Death of famous admiral Turgut Reis.
367: Capital of Caria moved to Halicarnassus.	1846: Lord Stratford's first research in Bodrum.
352: Mausolos dies. His sister-wife Artemisia	1856-1858: First Major excavations by Englishman
begins consteuction of Mausoleum.	Newton.
350: Death of Artemisa. Idrieus rules the country.	1915: Castle and Yeni Cami has been damaged by allied fleets.
344-342: Death of Satrap Idrieus. Ada and	
Pixodaros take over. When Pixodaros conquered	(Master plan for protection and use- Halicarnassus
Halicarnassus, Ada reigned in Alinda.	seashore national park)
333: Halicarnassus has been Captured and	1919-1921: Italian invasion.
Destroyed by Alexander.	
	1923: Treaty of Lausanne. Population
323: Death of Alexander. Area ruled for short time	exchange.(Turks from Crete to Bodrum and other
by Lysimachus.	Anatolian towns, and Greeks from Bodrum to Cos
	and Greek mainland.)

(Master plan for protection and use- Halicarnassus seashore national park)

1.5. Limits of the Study

The main problem on the research is to find information about the houses that are subject to the thesis. Neither the Bodrum municipality, nor the other official institutions in the town have sufficient technical and historical information about these houses. Therefore the best way to gather information about their history and collect technical data about them was to get in contact of the owners and/or users of the houses. Another difficulty is to take permission to take photos of the interiors and make measurements of the houses. Unfortunately, permission was given by only a few of the owners. Besides, many of the houses that are measured and examined have already lost their original identities due to improper modifications in years. Therefore it is not possible to say that the study is covering every single four room house in Bodrum. Instead, the study intends to give overall information, and introduce this style as an element of the Bodrum's constructional tradition.

1.6. Method of the Study

- a. A literature study has been made to find out if a similar study has been made before.
- b. A statistical study was not possible due to the difficulty in obtaining sufficient data. Instead, interviews with the owners and/or users of the houses have been made.
- c. In depth interview has been chosen as an analysis method of the study. Therefore, the information gathered by the interviews, is rather more descriptive than the statistical information.

CHAPTER 2

INFORMATION ABOUT THE PREVIOUSLY DESCRIBED HOUSE TYPES IN BODRUM

During the researches about the house styles of Bodrum, it's seen that the typology that's been introduced by Cengiz Bektaş has found acceptance, and his book "Bodrum Halk Yapı Sanatından Bir Örnek" has been given reference in various sources. "Karia'dan Bugüne Bodrum" written by Altan Türe, is another considerable source for the subject, and Bektaş's typology is completely agreed in such book too.

However, Nuri Akçura, introduces only two house styles as "Typical Bodrum houses and Kule houses" in Bodrum.

Another important source for the house typology of Bodrum is, "Muğla Kültür Envanteri" (Muğla Cultural Inventory) that's been published by Muğla University. The book is a very important source for the signification of the differentiation of the four room houses from the other styles in Bodrum. All the registered buildings within the Bodrum Municipality borders have been listed in the inventory, and the houses are generally classified according to the typology that's been introduced by Cengiz Bektaş, while the four room houses are classified among none of these styles.

This study accepts the typology determined by Cengiz Bektaş, and examines the four room houses excluding the other house styles in Bodrum. A comperative discussion about the four room houses and the current house types in Bodrum, will be made in 4.9.

2.1. Musandıralı Style

Cengiz Bektaş, describes "Musandıralı" style houses of Bodrum as follows:

It is a house type, which usually people who deal with agriculture have them made. The plan is rectangular. The length of the narrow dimension of the rectangle depends on the possibilities of the material that will be used for roof and flooring. The material is a wood section. The wood sections were brought by "Tahtacılar" from the

mountains. They used hand saws for cutting, and the donkeys were used for transportation. Usually pine trees were used. Some other wood types were also brought from Finike, by boats. The dimensions were 14/7-8 cm in section, and 3.50-4.00 m. in length. With this dimensions, the narrow side of the house is between 3.20-3.60 m. in the interior. The exterior dimensions vary between 4.20 and 4.60 m. including the wall thickness. The longer side of the rectangle is 5.5 to, 6.5 m. in the interior, and 6.5 to 7.5 m. in the exterior. (This is a perfect golden ratio. This ratio repeats in many other components of the house like, doors and windows.)



Figure 7: Musandıralı House (Bektaş, 96)



Figure 8: Musandıralı House (Bektaş, 96)

At the 1/3 point of the longer side of the rectangle, there is the entrance door. Usually there's a hearth in the middle of the shorter wall, closer to the entrance. The hearth may be in the wall which is facing the entrance. This part of the house is used for cooking, and is called lower house. In the corner just next to the hearth, there is a small cabin for bathroom. This place may develop later and may extend out to the exterior.

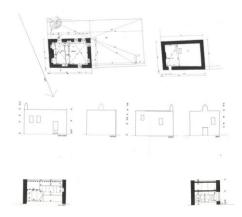


Figure 9: Technical Drawings of a Musandıralı House (Bektas, 96)

There's a seating place at the other side of the entrance, approximately 160-180cm high, and is accessed by a staircase. There's a cellar under this place, which is so much important for people who deal with agriculture. There's another hearth in the wall of the seating place.

There are wooden cabinets called "Yüklük" between seating and cooking places. With a staircase beginning from the seating place and leaning on the other longer wall, there's an access to "Musandıra" that is 100-120 cm high. Thereby the staircases take place in both sides of the yüklük. There are alternative designs by locating these two staircases side by side. Musandıra is used as storage for pillows, puffs etc. Ceiling height is between 160 and 180 cm. In some cases it is used for sleeping area. It is also possible to access the roof by an opening from musandıra.

The ceilings of the partitions of this house are appropriate to their functions. The area used for cooking and entrance is 260-280 cm. high, and the Musandıra is 160-180 cm. The seating place has the highest ceiling. Thus, there will be easier air circulation. Musandıralı style house could also be placed above a ground floor. This low ceiling floor is used for barn. In this condition, the entrance will be accessed by a staircase. The toilets are always outside. (Bektaş, 96)

2.2. Sakız Style

Sakız style houses are another house type mentioned in Bektaş's book. However local inhabitants description of sakız type houses do not match with Bektaş's description.

The exterior dimensions are almost the same with Musandıralı House. The entrance is in the middle of the longer wall which faces the east direction. Morning sun makes the air circulation easier.



Figure 10: Sakız House (Bektaş, 96)



Figure 11: Sakız House (Bektaş, 96)

There's an entrance, a little bit wider (150-200 cm) than the door. There are rooms in both sides of this entrance. There's a staircase to the first floor, leaning the wall facing the entrance. There are two more rooms, in the first floor. The ground

floor has a lower ceiling than the first floor. The hearths are generally in the first floor. One of the rooms in the first floor is used as cooking and eating area in winter. The "yunmalık" (small cell for bath) is in the corner, next to the hearth. Daily life generally goes on in the ground floor. Nice furnitures are located in the first floor.

In some houses, there's no middle part for entrance, instead, one of the rooms is used for this purpose and the staircase is in this room too. In every versions of sakız style houses, the construction methods, materials, and the window and door ratios are similar, thus, integrity is obtained for this house style in Bodrum. The toilet is always outside in both versions, and is in one corner of the garden walls.

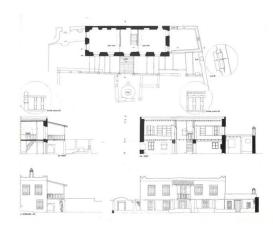


Figure 12: Technical Drawings of a Sakız House (Bektaş,96)

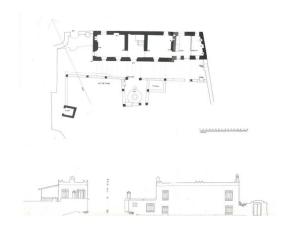


Figure 13: Technical Drawings of a Sakız House (Bektaş,96)

The gardens are designed with great care, whether it is big or not. The hearth, dish washing place, pool or water storage made of clay, the well, eating and seating places and awnings are located perfectly for the climate, which people mostly live outside." (Bektaş, 96)

2.3. Kule Style

This style is the third one stated in Bektaş's study and this style is also accepted as a style by local Bodrum inhabitants.

After the localization in the castle has extended out, Kule House is the first style that appeared. Later on, this type houses have spread all over the town.



Figure 14: Kule House (Bektaş, 96)



Figure 15: Kule House (Bektaş, 96)

Arif Kaptan, one of the oldest craftsmen, mentions that the bridges of these houses do not exist anymore. According to him, Most of the houses that are defined as Kule style by the locals are musandira houses that are built on barn floors. Houses that are slightly higher than usual are described as kule style too.



Figure 16: Technical Drawings of a Kule House (Bektaş, 96)

The entrance of the kule houses are in the first floor, and are accessed by a stair. In earlier examples, the staircase was built separate from the house, and the connection was achieved by a bridge that was drawn down from the house. The entrances of the Kule houses are to the North-East direction differently than the other house styles. There are tooth-like eaves and crenels on top of these houses. These eaves are for decorative purposes in many houses.

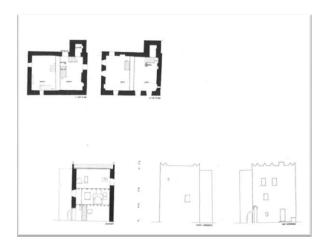


Figure 17: Technical Drawings of a Kule House (Bektaş, 96)

It is said that, all these bridges, North-East direction entrances, and crenels have risen from the necessity of security. The plan of the Kule House is square or very close to square. (4x4, 4.5x4.5, 4x5 m.) There's an entrance to the barn in the ground. The interiors are rich spaces, consisted of half floors that are connected by wooden stairs. The toilets are indoors, for the means of security." (Bektaş, 96)

CHAPTER 3

FOUR ROOM HOUSES

The term "four room house" is a domestic terminology that is used by the local inhabitants of Bodrum. This type of houses were the symbols of wealth and prosperity back in the early 20th century in Bodrum, along with many other Aegean coasts of Türkiye, and Dodecanese Islands. (see figures, 19, 20, 21, 22, 23, 24, 25, 26 and 27)



Figure 18: 20-Neyzen Tevfik Street

3.1. Emergence of Four Room Houses in Bodrum

Bodrum has always been a town with a variety of different nationalities and cultures. This situation was present back in the late 19th century too.

By Tahir Kodal's study about Bodrum's population between 1923 and 1938, it is obvious that an important amount of Greek people were living in Bodrum, back in the late 19th and early 20th century. The population of Bodrum town between 1881/1882-1893 was 13796, and 2245 of the people were Greek." "And according to 1894 population census, the total population of Bodrum was 14008. 11613 of this population were Muslim, 2264 were Greek, 45 Jewish and 86 were from other nations. 3605 of Bodrum's town center were Muslim, 2264 were Greek, 86 Jewish and 45 were from other nations. The Greek were livingin the district called "Rum Mahallesi", and they were generally dealing with construction.

According to Altan Türe, before the population exchange, boat making, bakery, construction and lime burning were done by the Greek craftsmen. These kinds of labours were accepted as infamous, and somehow even as sin for the Turks who were dealing with agriculture so, Cretans grabbed these jobs.

With the neoclassic fashion in the late 19th and early 20th century, this type of houses were built in many coasts in Aegean, both in Greece and Türkiye, and the Greek craftsmen whom were the locals of the area were the appliers of this fashion.

Zuhal Özcan Tunçağıl, gives some examples of the houses with similar identites in various Turkish coastal towns, in her Ph. D. thesis. (Vernacular Architecture of Teke Peninsula Littoral, 1994) But in none of the sources, including hers, the existence of these houses in Bodrum is not mentioned.

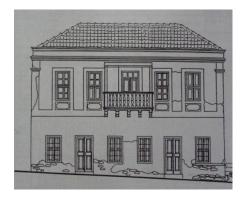


Figure 19: 31- 1.Street- Kalkan (Özcan, 94)

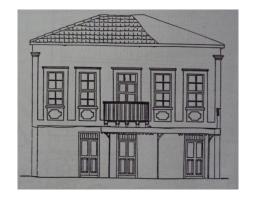


Figure 20: 32- Cumhuriyet Square- Kaş (Özcan, 94)



Figure 21: A house from Leros Island (Veniadou, 85)



Figure 22: A house from Spetses Island (Flindra, 86)



Figure 23: A house from Rhodes Island (Moutsopolou, 85)



Figure 24: A house from Kalymnos Island (Bogdanou, Eliopoulou, Fetokaki, 86)



Figure 25: A house from Paros Island (Philippas, 84)



Figure 26: A view from Simi Island (Kasseris, 95)



Figure 27: A house from Kalymnos Island (Bogdanou, Eliopoulou, Fetokaki, 86)

Since there are no official records about these houses, it is not possible to tell the exact emergence year in Bodrum. However it is obvious that, the history of the first samples are dating back to the early 20th century as mentioned before. This information is obtained via making conversations with elder people in Bodrum, whom are in contact and/or living in these houses.

According to Habibe Soykan (Local of Bodrum, born in 1923), the first examples of the "Four room houses" must have been built sometime at the very beginning of the 20th century. She comes up with the idea of this period by presuming the first users of the houses. She says:

"I think the oldest of the four room houses is Kocadon House. They built it (see 3.2.5.) for the grandmother of Gülseren (İneci). The craftsmen were Greek. I don't know where they were from. Maybe from the "Rum Mahallesi", or maybe from the islands. Turkish builders didn't know how to make those beautiful ornaments. She (Grandmother of Gülseren İneci) moved there when she was married. The house was a bridal gift for her. The year must be 1890-1895. They lived there until the building was demolished by the cannon fire (From the French Cruiser in 1915), during the first war (World War 1)".

39 Türkkuyusu Street, 29 Atatürk Street, 50 Türkkuyusu Street, 32 Çukurbahçe Street, 11 Hamam Street, 19Hamam Street and 141 Cumhuriyet Street are among the earliest examples of the Four Room houses in Bodrum with similar building periods in early 20th Century.

3.2. Locations and Some Samples of Four Room Houses in Bodrum

There's no specific location in Bodrum that the four room houses are intensively observed. They are spread out within the borders of the town in the early 20th century. But still, Türkkuyusu, Neyzen Tevfik and Cumhuriyet Streets are the places that they are observed mostly.

The narrow streets of Bodrum, and very close locations of the houses to each other didn't let proper views for photography, thus a general view of many of the houses are not available. Since this study intends to give general information about this style, it must be considered that, the study is not involving every single four room house in Bodrum. (The houses that are registered by Muğla Tabiat ve Kültür Varlıklarını Koruma Kurulu, are listed in Muğla Kültür Envanteri. The houses which are considered to be four room houses by this study are chosen and listed in the appendix A.)

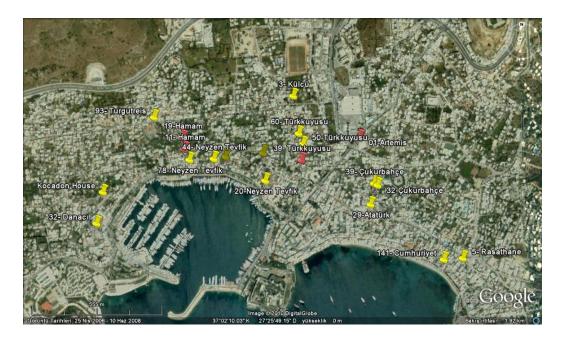


Figure 28: Google Image indicating the locations of four room houses in Bodrum

In the following, exterior views of some of the four room houses are presented, from the various locations within the town.

3.2.1. 29-Atatürk Street

One of the most well preserved four room houses in Bodrum. Property of Soysal Family. Built by the grandfather of İbrahim Soysal (1944-Bodrum), for himself. The exact year is unknown but according to Soysal, it was built at the very beginning of the 20th century, by the Greek craftsmen.

A big empty area in front of the house enables a good view of the façade. There are typical neoclassical ornamentations on the eaves, the upper and lower parts of the windows and the pilaster columns on the corners.

The house has been repaired with fidelity to the original aspect, approximately 10 years ago. With this feature, it may be considered as a good example for the proper exterior repair.



Figure 29: Front view of 29-Atatürk Street



Figure 30: Right-Back view of 29-Atatürk Street



Figure 31: Window, cornice and column details from 29-Atatürk Street



Figure 32: The Balcony of 29-Atatürk Street

3.2.2. 50-Türkkuyusu Street

Built in late 19th century by Ahmet Efendi from Sarıağalar family. The current owner is Ethem Topanoğlu. (See Appendix A20 for more information.)



Figure 33: Right view of 50-Türkkuyusu Street



Figure 34: The main door of 50-Türkkuyusu Street



Figure 35: Cornice and capital detail from 50-Türkkuyusu Street



Figure 36: Window, cornice and column detail from 50-Türkkuyusu Street

3.2.3. 20-Neyzen Tevfik Street

According to Günay Zengin, the current owner of the house, there's no information about the building period. Her father in law Selahattin Zengin has been the first owner.

There have been many additions made to the building, so the original layout plan does not remain. With leaving only the exterior walls of the house, the entire interior has been modified to gain two separate apartments in both floors and the structure has been changed into reinforced concrete. The balcony and the pitched roof covered with tiles have been totally removed, and a reinforced concrete slab has been built instead of the roof. (See Appendix A8 for more information.)



Figure 37: Front view of 20-Neyzen Tevfik Street



Figure 38: Right view of 20-Neyzen Tevfik Street



Figure 39: Front-Left view of 20-Neyzen Tevfik Street



Figure 40: Back-Right view of 20-Neyzen Tevfik Street



Figure 41: Cornice, capital, column and window frame details from 20-Neyzen

Tevfik Street



Figure 42: Cornice and capital detail from 20-Neyzen Tevfik Street



Figure 43: Main door of 20-Neyzen Tevfik Street

3.2.4. 32-Çukurbahçe Street

According to Mualla Uslu (Local of Bodrum, born in 1921) there's no information about the period of the building but the first known owner of the house is Dr. Mümtaz Ataman (Former mayor of Bodrum in early 1930's) who has bought the house from an unknown Greek. He has used the house for residence. After he has moved from the house, it has been used as government house, public notary and day care center in different times. The current owner is Aral Turan

The house draws attention with the ionic style ornamentations, which is rare among the four room houses of Bodrum. (See Appendix A7 for more information.)



Figure 44: Front view of 32-Çukurbahçe Street



Figure 45: Right view of 32-Çukurbahçe Street



Figure 46: Cornice and capital detail from 32-Çukurbahçe Street



Figure 47: Window frame and cornice detail from 32-Çukurbahçe Street



Figure 48: Cornice and capital detail from 32-Çukurbahçe Street



Figure 49: Window frame detail from 32-Çukurbahçe Street

3.2.5. Davulcu Ali Street-Kocadon House

According to Gülseren İneci (1945-Bodrum) the house has been built for her grandmother. The exact year of the construction is unknown but, presumed to be in the very beginning of the 20th century. It is one of the oldest four room houses in Bodrum. Again, there is no idea about the builders. The house has been heavily damaged by the cannon fire from French Cruiser Duplex, in 1915. Since that time it has been abandoned. It is unique with the ornamentations that are synthesis of Islamic art and neoclassical influence. (See Appendix A34 for more information.)



Figure 50: Front view of Kocadon House



Figure 51: Front-Right view of Kocadon House



Figure 52: Left view of Kocadon House



Figure 53: Right view of Kocadon House



Figure 54: An interior view of Kocadon House



Figure 55: An interior view of Kocadon House

3.2.6. 141-Cumhuriyet Street

Among the houses with the best condition. It is also an exception with its main door, facing the west direction, while almost all of the four room houses are facing the south direction. It draws attention with the beautiful and unique capital details. (See Appendix A4 for more information.)



Figure 56: Front-Left view of 141-Cumhuriyet Street



Figure 57: Cornice, window frame and capital detail from 141-Cumhuriyet Street



Figure 58: Capital detail from 141-Cumhuriyet Street



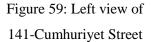




Figure 60: Window and window frame detail from 141-Cumhuriyet Street

3.2.7. 60-Türkkuyusu Street

Although the house has more than four rooms, it is still a good sample for the style with its every feature that repeats in all the other four room houses in Bodrum. (See Appendix A19 for more information.)



Figure 61: Front-Right view of 60-Türkkuyusu Street

The house is also given as an example of the house typology in Konya by mistake, in the 250th page of the book "Anadolu'da Ev ve İnsan", written by Metin Sözen and Cengiz Eruzun.



Figure 62: Column and capital detail from 60-Türkkuyusu Street



Figure 63: Capital detail from 60-Türkkuyusu Street

3.2.8. 32-Danacı Street

Another example for the converted four room houses from pitched roof to flat roof. It is unique and contrasting with the rest of the four room houses in the town, with its ornamentations and arched windows.



Figure 64: Front view of 32-Danacı Street



Figure 65: An ornamentation detail from 32-Danacı Street

3.2.9. 17-Gerence Street

A simpler, and a smaller sample, which is presumed to be built after 1925 by the Turkish craftsmen.



Figure 66: Front view of 17-Gerence Street

3.2.10. 3-Külcü Street

A very similar sample with the 17-Gerence Street, in terms of general views and sizes. (See Appendix A17 for more information.)



Figure 67: Front-Left view of 3-Külcü Street

3.2.11. 44-Neyzen Tevfik Street

An example, without plaster covers in the façade. Presumed to be built by the Turkish craftsmen.



Figure 68: Front view of 44-Neyzen Tevfik street

3.2.12. 5-Rasathane Street

Presumed to be one of the earlier samples. (See Appendix A3 for more information.)



Figure 69: Front-Left view of 5-Rasathane Street

3.2.13. 93-Turgutreis Street

One of the largest samples. Presumed to be built after 1925 by the Turkish craftsmen.



Figure 70: Front-Right view of 93-Turgutreis Street

CHAPTER 4

ANALYSIS OF SAMPLES

4.1. Selection Method

As mentioned in earlier chapters, the greatest difficulty in the study was to take permission to examine the houses, from the users. The samples are chosen among the permitted ones. The houses that lost their identities due to improper modifications are not involved in this analysis.

4.2. Method of Analysis

First, a brief interview was made with the owner or user of the sample house, to get information about the history of the house. (All of the samples in this chapter are used by the owners.) Than, the dimensions of the housse were measured and recorded. Photos of interior and exterior have been taken as much as possible.

The elements like cornices and window frames of the first floor were difficult to reach, for this reason it was not possible to make measurements of them. The technical drawings of these elements were made by presuming the proportions from the photos. For this reason, the dimensions of these parts were not included in the technical drawings.

The roof structures were also difficult to reach and examine, so these parts were drawn in approximations and again, the dimensions of these parts were not given.

Another difficulty in the technical drawing stage was the uncertain dimensions of the houses. The houses were constructed with low technology methods and instruments. The dimensions of the walls, windows and doors do not have a standard, and may vary in different parts of the house.

4.3. 39-Türkkuyusu Street

Built in 1915, by Halil Resul Eskitürk for his family. The builders were Greek. The current owner is Habibe Soykan (1923-Bodrum).

Except for the reinforced concrete balcony (ignored in technical drawings) and some small additions in the interior, the building completely remains its original form and materials. Except for the whitewash on the ground floor in the exterior, even the original paint of the house remains. (See Appendix A22 for more information.)

4.3.1. Photographs of 39-Türkkuyusu Street



Figure 71: Front-Left view of 39-Türkkuyusu Street



Figure 72: An exterior view of 39-Türkkuyusu Street



Figure 73: Rear-Right view of 39-Türkkuyusu Street



Figure 74: An ornamentation detail of 39-Türkkuyusu Street



Figure 75: Window frame, cornice, column and capital of 39-Türkkuyusu Street



Figure 76: Staircase of 39-Türkkuyusu Street



Figure 77: Ceiling of ground floor of 39-Türkkuyusu Street



Figure 78: Floor finishing in the first floor of 39-Türkkuyusu Street



Figure 79: An interior view from the first floor of 39-Türkkuyusu Street



Figure 80: An interior view from the first floor of 39-Türkkuyusu Street



Figure 81: An interior view from the first floor of 39-Türkkuyusu Street



Figure 82: An interior ornamentation detail from 39-Türkkuyusu Street



Figure 83: An interior view from the first floor of 39-Türkkuyusu Street



Figure 84: An interior ornamentation detail from 39-Türkkuyusu Street



Figure 85: An interior ornamentation detail from 39-Türkkuyusu Street





Figure 86: Storage unit above the staircase in 39-Türkkuyusu Street

Figure 87: An interior view from the first floor of 39-Türkkuyusu Street



Figure 88: A built in wardrobe in 39-Türkkuyusu Street

4.3.2. Technical Drawings of 39-Türkkuyusu Street

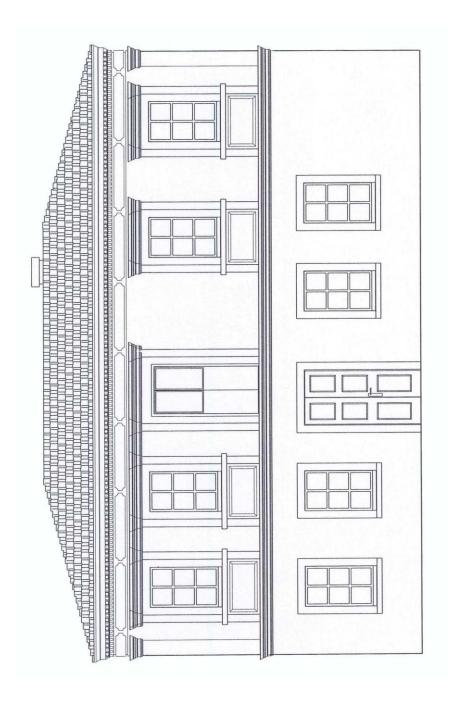


Figure 89: Front Elevation of 39-Türkkuyusu Street Scale: 1/75

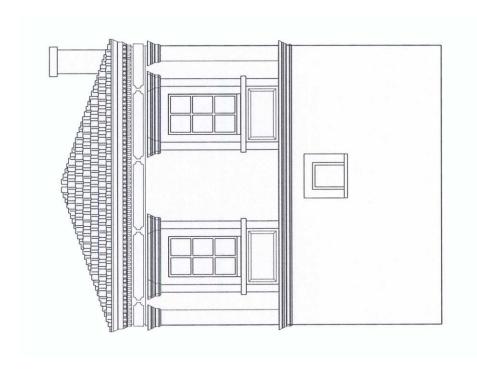


Figure 90: Left Elevation of 39-Türkkuyusu Street Scale: 1/75

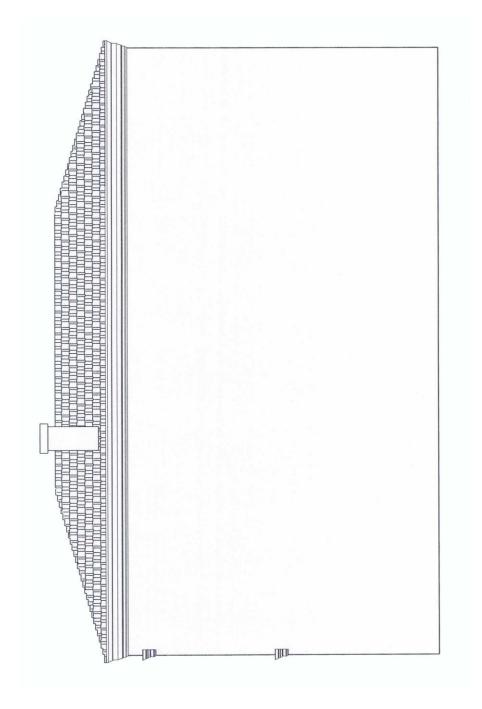


Figure 91: Rear Elevation of 39-Türkkuyusu Street Scale: 1/75

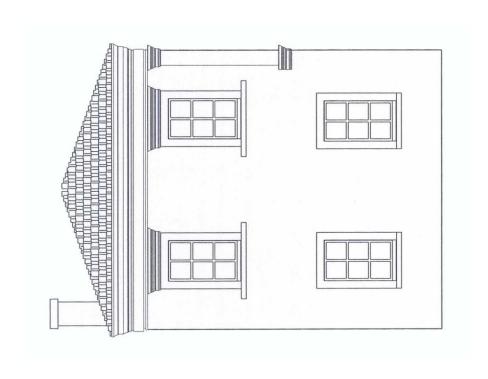


Figure 92: Right Elevation of 39-Türkkuyusu Street Scale: 1/75

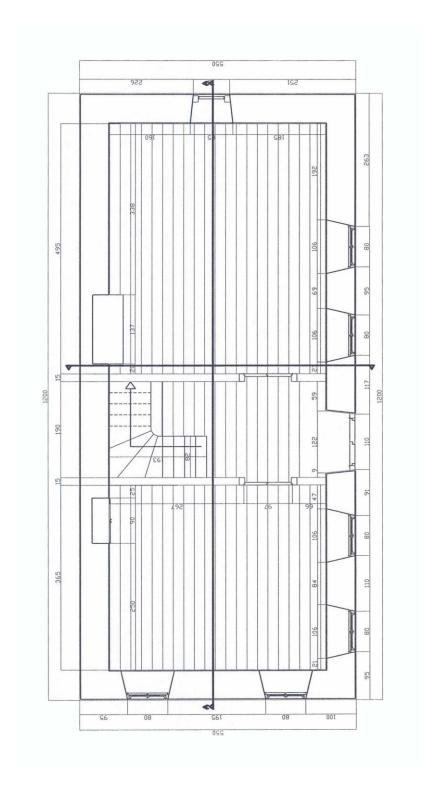


Figure 93: Ground Floor Plan of 39-Türkkuyusu Street Scale: 1/75

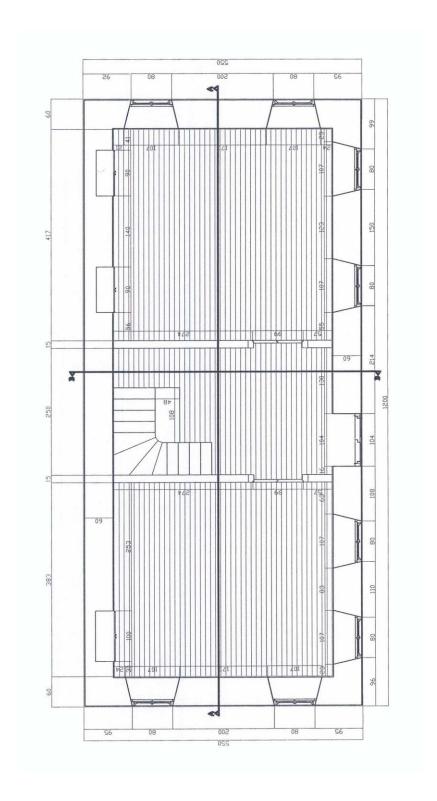


Figure 94: First Floor Plan of 39-Türkkuyusu Street Scale: 1/75

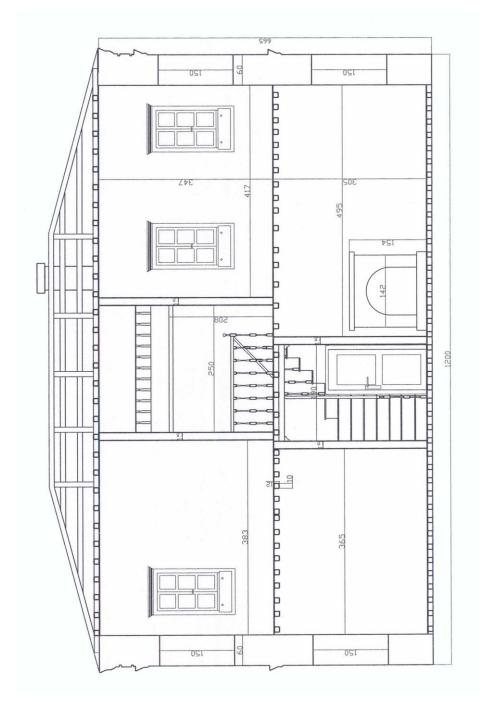


Figure 95: Section A-A view of 39-Türkkuyusu Street Scale: 1/75

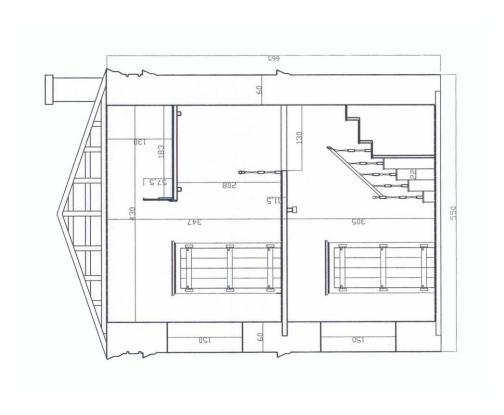


Figure 96: Section B-B view of 39-Türkkuyusu Street Scale: 1/75

4.4. 11-Hamam Street

Property of Mediha Özbek. No exact information about the building year, presumably between 1900-1915. Built by Greek craftsmen. . (See Appendix A31 for more information.)

4.4.1. Photographs of 11-Hamam Street



Figure 97: Front-Left View of 11-Hamam Street



Figure 98: An exterior view of 11-Hamam Street



Figure 99: An exterior view of 11-Hamam Street



Figure 100: Left view of 11-Hamam Street



Figure 101: Rear view of 11-Hamam Street



Figure 102: Chimney of 11-Hamam Street



Figure 103: Cornice detail from 11-Hamam Street



Figure 104: Ground floor window of 11-Hamam Street



Figure 105: Ground floor window of 11-Hamam Street



Figure 106: Hearth of 11-Hamam Street



Figure 107: A built- in cabinet in 11-Hamam Street



Figure 108: Ground floor ceiling of 11-Hamam Street



Figure 109: Staircase of 11-Hamam Street



Figure 110: Staircase of 11-Hamam Street

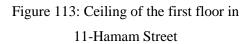


Figure 111: Slab detail from 11-Hamam Street



Figure 112: Detail from handrail in 11-Hamam Street





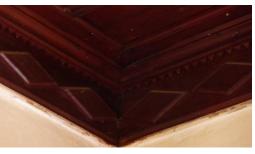


Figure 114: Ceiling detail from the first floor in 11-Hamam Street



Figure 115: An interior view from the first floor of 11-Hamam Street

4.4.2. Technical Drawings of 11-Hamam Street

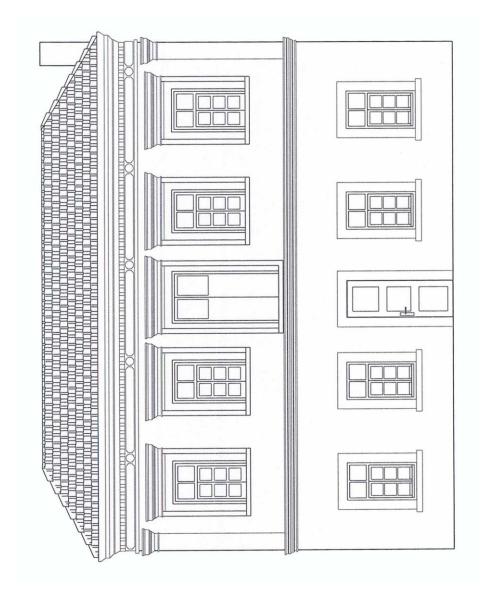


Figure 116: Front Elevation of 11-Hamam Street Scale: 1/75

Figure 117: Left Elevation of 11-Hamam Street Scale: 1/75

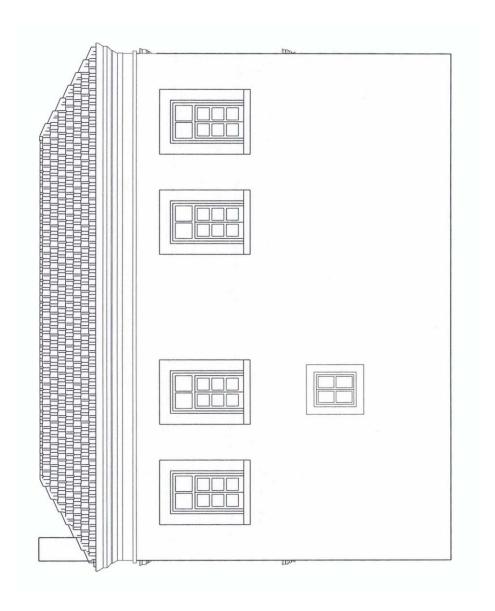


Figure 118: Rear Elevation of 11-Hamam Street Scale: 1/75

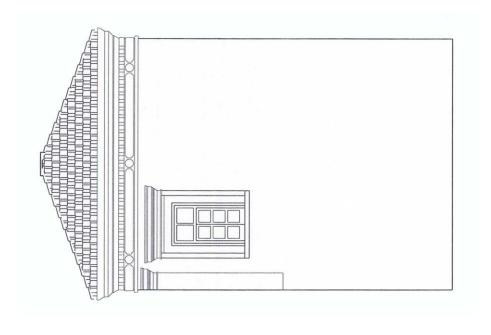


Figure 119: Right Elevation of 11-Hamam Street Scale: 1/75

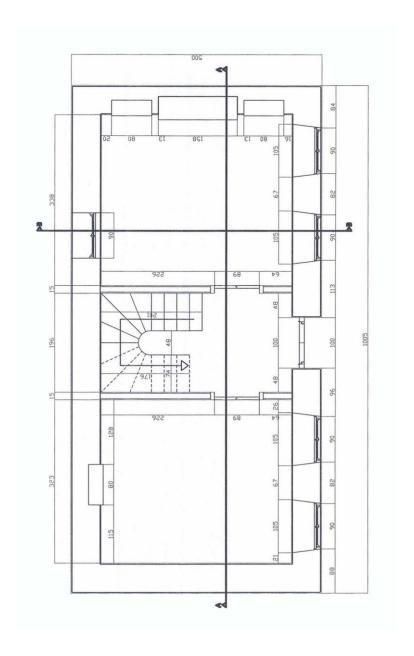


Figure 120: Ground Floor Plan of 11-Hamam Street Scale: 1/75

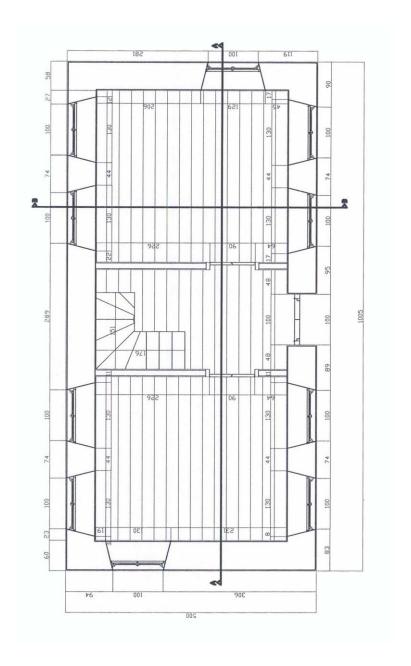


Figure 121: First Floor Plan of 11-Hamam Street Scale: 1/75

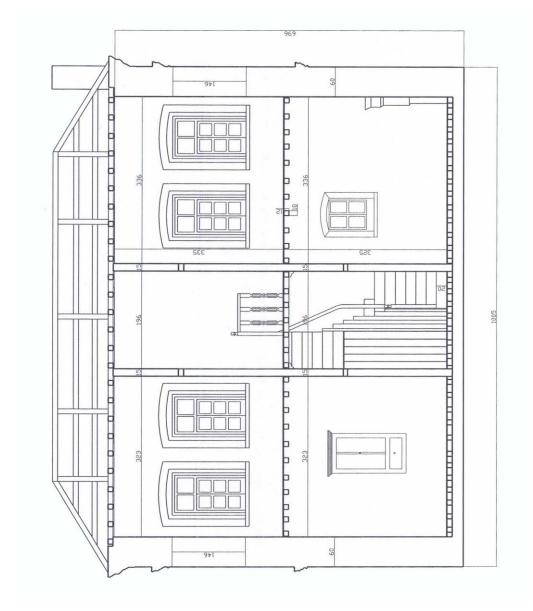


Figure 122: Section A-A view of 11-Hamam Street Scale: 1/75

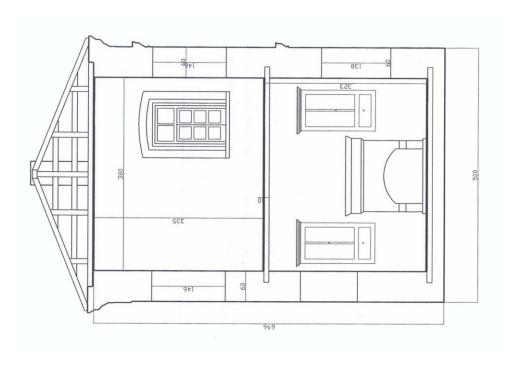


Figure 123: Section B-B view of 11-Hamam Street Scale: 1/75

4.5. 19-Hamam Street

The current owner is Şöhret Birol (Born in Greek island Cos, 1920); her husband has bought the house presumably between 1930 and 1940, from his uncle Ali Nalbantoğlu. She says "Even Ahmet Amca (the attendant of the house) didn't know by whom and when the house has been built. He only says that the house has been used for school for Greek children." (See Appendix A33 for more information.)

4.5.1. Photographs of 19-Hamam Street



Figure 124: Front-Left view of 19-Hamam Street



Figure 125: Left view of 19-Hamam Street



Figure 126: An exterior view of 19-Hamam Street



Figure 127: Window frame, cornice and capital detail from 19-Hamam Street



Figure 128: Main door of 19-Hamam Street



Figure 129: Staircase of 19-Hamam Street



Figure 130: Ceiling of ground floor of 19-Hamam Street



Figure 131: Floor finishing in the entrance of 19-Hamam Street



Figure 132: A built-in cabinet in the ground floor of 19-Hamam Street



Figure 133: Interior door in the ground floor of 19-Hamam Street





Figure 134: Handrail detail from 19-Hamam Street

Figure 135: Floor finishing of the first floor of 19-Hamam Street



Figure 136: Ceiling of the first floor of 19-Hamam Street

4.5.2. Technical Drawings of 19-Hamam Street

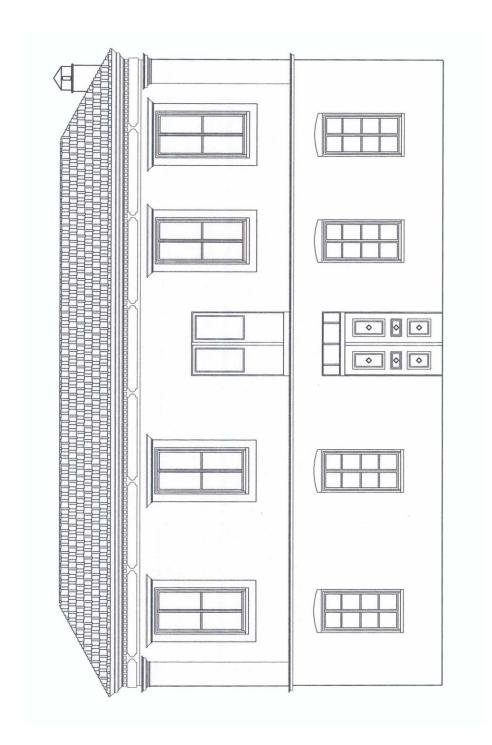


Figure 137: Front Elevation of 19-Hamam Street Scale: 1/75

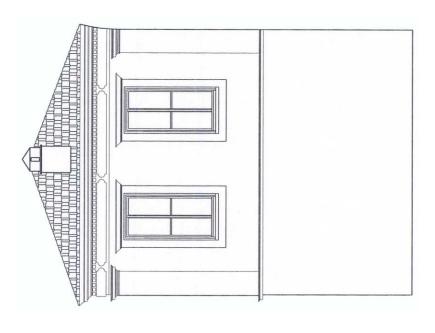


Figure 138: Left Elevation of 19-Hamam Street Scale: 1/75

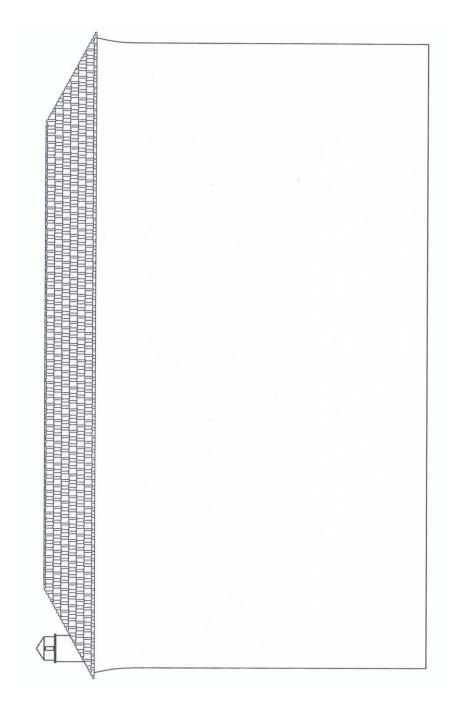


Figure 139: Rear Elevation of 19-Hamam Street Scale: 1/75

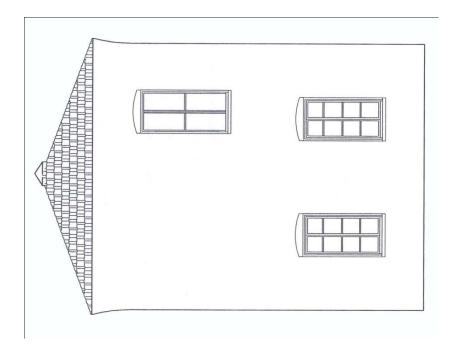


Figure 140: Right Elevation of 19-Hamam Street Scale: 1/75

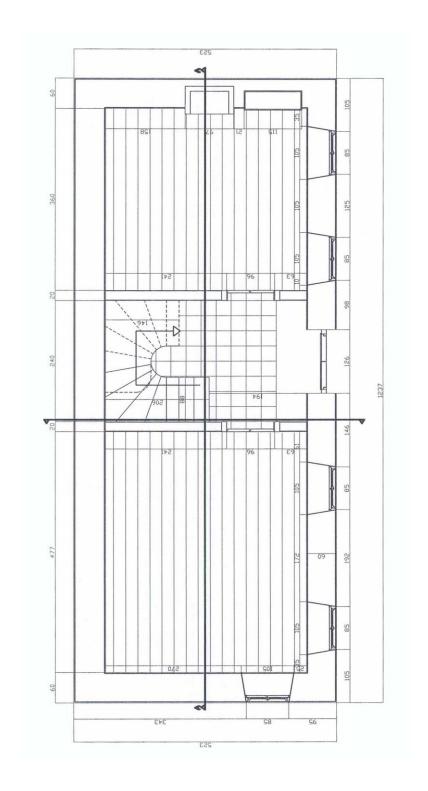


Figure 141: Ground Floor Plan of 19-Hamam Street Scale: 1/75

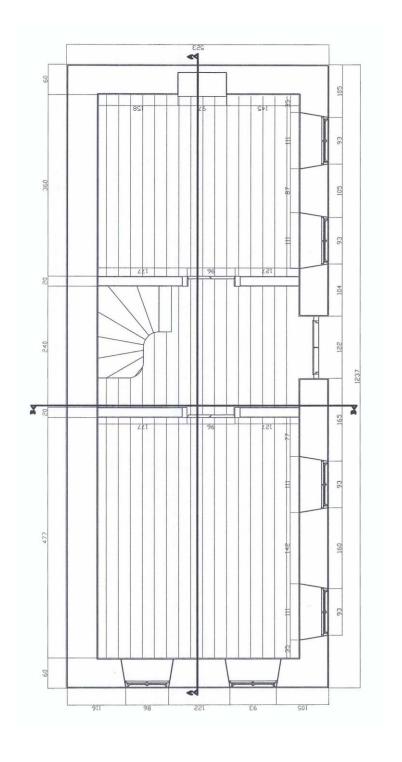


Figure 142: First Floor Plan of 19-Hamam Street Scale: 1/75

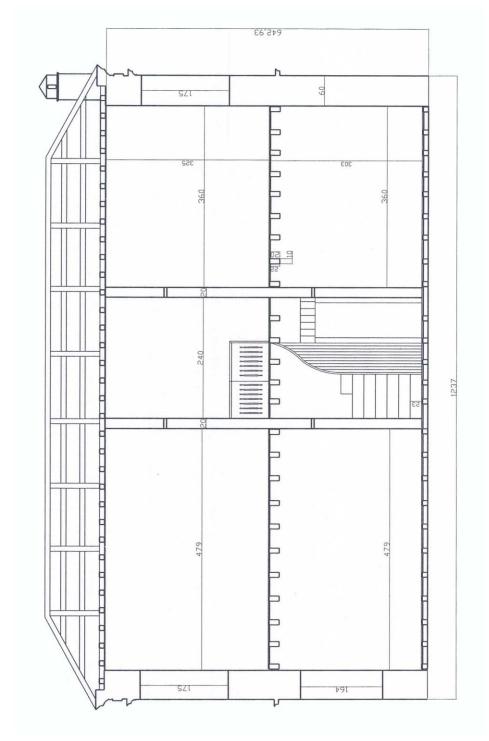


Figure 143: Section A-A view of 19-Hamam Street Scale: 1/75

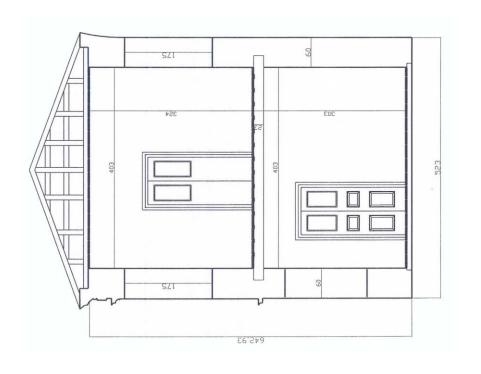


Figure 144: Section B-B view of 19-Hamam Street Scale: 1/75

4.6. 1-Artemis Street

Property of Galip Birol. The house has been built between 1935 and 1940, by the grandfather of Galip Birol. The craftsmen were Turkish. (See Appendix A25 for more information.)

4.6.1. Photographs of 1-Artemis Street



Figure 145: Front view of 1-Artemis Street



Figure 146: Front-Right view of 1-Artemis Street



Figure 147: Right view of 1-Artemis Street



Figure 148: Rear view of 1-Artemis Street



Figure 149: Staircase of 1-Artemis Street



Figure 150: The floor finishing in the entrance of 1-Artemis Street



Figure 151: An interior view from the ground floor of 1-Artemis Street



Figure 152: Floor finishing of the ground floor of 1-Artemis Street



Figure 153: Detail of the slab from 1-Artemis Street



Figure 154: View of staircase from the first floor in 1-Artemis Street



Figure 155: Floor finishing of the first floor of 1-Artemis Street



Figure 156: An interior view of the first floor of 1-Artemis Street

4.6.2. Technical Drawings of 19-Hamam Street

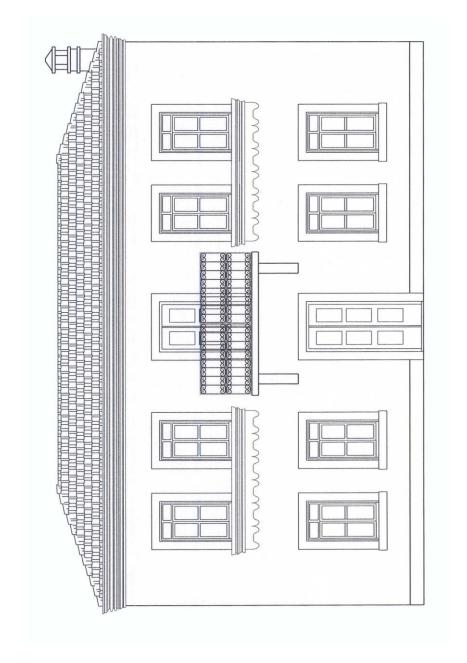


Figure 157: Front Elevation of 1-Artemis Street Scale: 1/75

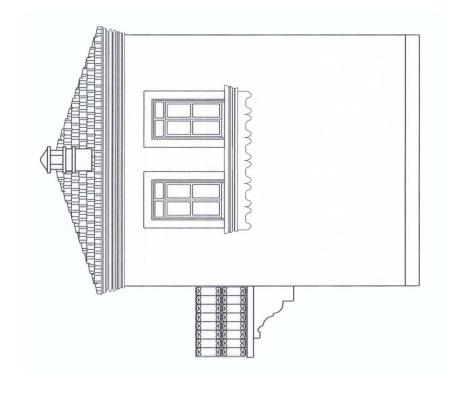


Figure 158: Left Elevation of 1-Artemis Street Scale: 1/75

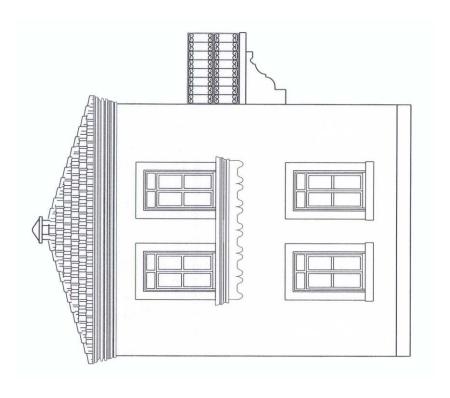


Figure 159: Rear Elevation of 1-Artemis Street Scale: 1/75

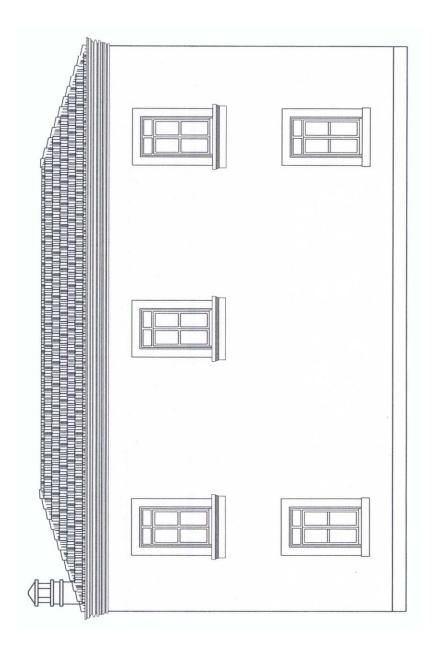


Figure 160: Right Elevation of 1-Artemis Street Scale: 1/75

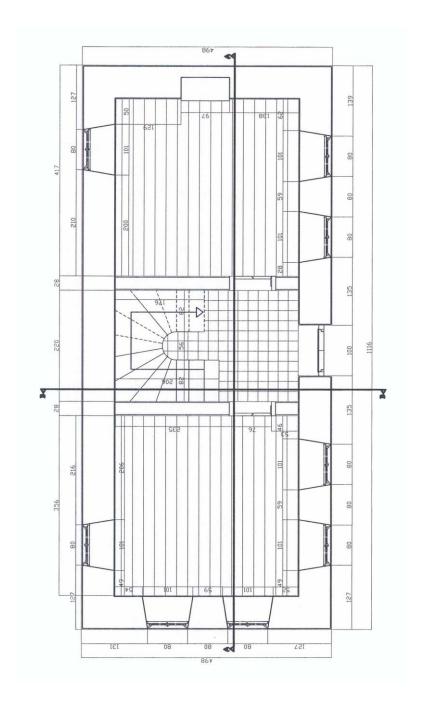


Figure 161: Ground Floor Plan of 1-Artemis Street Scale: 1/75

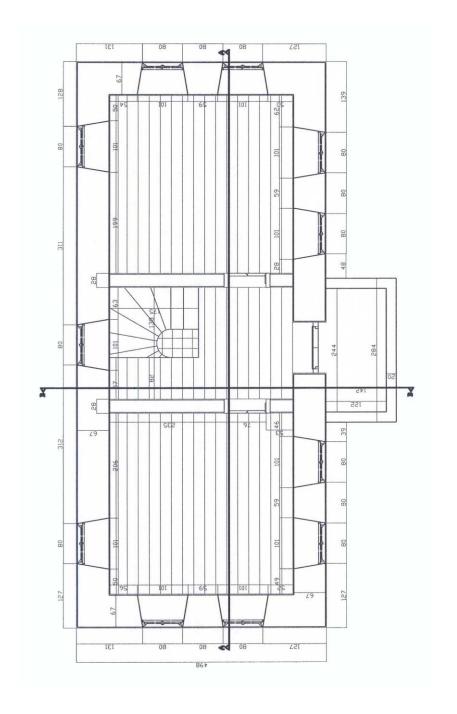


Figure 162: First Floor Plan of 1-Artemis Street Scale: 1/75

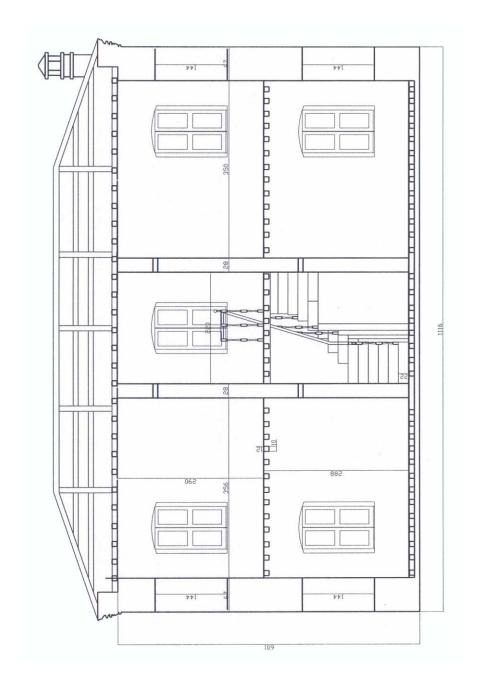


Figure 163: Section A-A view of 1-Artemis Street Scale: 1/75

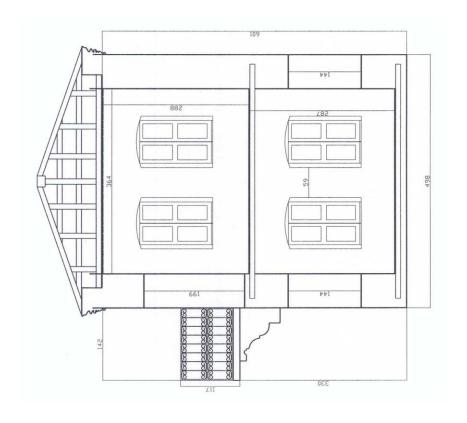


Figure 164: Section B-B view of 1-Artemis Street Scale: 1/75

4.7. Dimensions Table

Table 3: Dimensions

	39-Türkkuyusu	11-Hamam	19-Hamam	01-Artemis
Size	1200x550	1005x500	1237x523	1116x498
Ceiling Height (Ground Floor)	305	325	303	288
Ceiling Height (First Floor)	347	335	324	314
Window Size-Height From Floor (Ground Floor)	150x80-78	138x90-72	164x85-77	144x80-68
Window Size-Height From Floor (First Floor)	150x80-78	146x100-74	175x93-80	144x80-72
Main Door Size	230x104	210x100	194x122	228x100
Interior Door Size (Ground Floor)	201x80	197x89	214x96	210x76
Interior Door Size (First Floor)	201x90	197x90	214x96	210x76
Stair Dimensions (Rise-Tread/Steps)	25-22/12	20-25/16	23-25/14	22-30/15
Exterior Wall Thickness	60	60	60	67
Interior Wall Thickness	15	15	20	28
Slab Thickness	12	12	22	12

4.8. Description of Four Room Houses

This description is arranged by the information obtained by the interviews of the users of four room houses and representing the daily life in the earlier years of the four room houses. The name, birth place and year of the interviewees are given in the Appendix B.

"Four Room House" is a local terminology in Bodrum and is also descriptive for the usage of these houses.

A typical four room house in Bodrum is two storey, has both symmetric plans and facades in general. Almost all of the four room houses are facing the south direction.

There are generally eight windows on the facade, four in the ground and four in the first floor. The roof is pitched with Marseille tiles, and there's a balcony on the main door.

There are generally four rooms, two in both floors. The sizes of the rooms are almost the same. Staircase is in the middle, facing the entrance, generally beginning from the left side, sloping towards right.

The room in the right side, according to entrance, is used as a kitchen. There's a hearth in one side of this room, and on one or two sides of the hearth, there are built in closets for daily cooking materials like, salt, spices, coffee, olive oil etc. The materials like rice, noodles, beans, peas etc. are stored in bags made of cloth and hung on the wall. The food for breakfast and the leftovers of the last meal are stored in another cabinet called "tel dolap" (wired cabinet). This cabinet is hung to the ceiling to avoid contact of the vermin and mice. The utensils are stored on the shelves on the walls. The meals are eaten on the ground, and large trays are used as tables.

There is a coach in at least one side of the kitchen, according to the location of the hearth. This room may also be used for daily life and to host neighbors for ordinarily visits.

There's no faucet in the interior. The water is provided from the wells in the courtyard.

The other room in the ground floor (left side) is used for daily life. There are sofas in various amounts in different sides of the room according to the households wish. This room may also be used for dining too. There may be one or two built in closets inside of the walls for utensils.

The space under the staircase is used for bathroom. In some houses, this space develops and extends out from the house in years, and becomes a larger and more comfortable bathroom. In some houses, bathrooms are located in the outhouses. These outhouses are also used for washing the dishes and clothes.

In the first floor, the area between the rooms is used for access to the balcony and in some houses there are storage units called "yüklük" in these areas. In some rare houses, there may be an extra yüklük, on the space over the staircase.

The functions of the rooms in the first floor vary according to the size and social activities of the family.

The room on the right side is the most decorated area of the house and is generally used for hosting. There are sofas called "maket" in different sizes and in different locations and amounts, again according to the users wish. There are embroidered

coverings on the sofas. Hard cushions called "kıtık" which are filled with straws are used for leaning.

Except for the sofas, there may be wooden chairs in this room too. Some small carpets or cushions filled with cottons are used for mattresses on these chairs. Between the sofas and chairs, there may be some small coffee tables.

The built in cabinets in this room is used for high quality coffee and teacups and other utensils for the guests.

The window and cabinet frames, the joints of the walls and ceilings are ornamented in this room. These ornaments vary from Islamic art to neoclassic in the style, and the materials are generally wood and plaster.

The ceremonies after birth, circumcisions, mevlüts (religious ceremonies) and welcoming the men from military services, are all taking place in this room.

In case of necessity, this room may also be used for bedroom for the guests with higher prominence. In years, this room may become the bedroom for the elder, or the growing up children, according to the shape of the family.

The other room (in the left side) in the first floor is main bedroom of the house. Generally there are no beds, and large cushions laid on the floor are used for sleeping. Large built in wardrobes, and cabinets on the walls in different sizes are used for the clothes, cushions, puffs, pillows etc.

The exterior walls of the houses are made of stone and generally 60 cm thick. The partitions between the rooms are adobe. The ceiling height varies between the floors and is more than 300 cm. The slab thickness varies according to the timber and the pavement, but generally not thicker than 12 cm.

In the exterior, the cornices, the frames of windows and balcony doors are decorated with neoclassic ornamentations, and there are pilaster columns on the sides of the façade, in the earlier examples of four room houses. These ornamentations are generally in Doric order and they repeat in the street side. Depending on the owner's wealth, the other sides of the house may have ornamentations too.

As a necessity of Islamic culture, the toilet is not in the house, and is located as far as possible away from the house.

4.9. A Typological Comparison of Four Room Houses

According to Cengiz Bektaş, in a new construction in Bodrum, the style of the house was determined by the users wish. This means that, whatever the house style is, the construction techniques and the materials are the same. The four room houses were also built by using the same techniques and materials. With this feature, the four room houses state a similarity with the other house styles in Bodrum.

However, the four room houses have no similarity with the musandira and kule style houses in terms of general views, façades, the amounts and locations of openings, plan organizations and user profiles. These simple looking houses are generally preferred by the people who deal with agriculture and livestock and containing a barn within.

With consideration of Cengiz Bektaş's typology, many houses with completely different identities are classified as Sakız Style. It is so much questionable that, the houses with no common specifications in terms of façades, plans and general views are classified as the same type. Besides, many of the so called sakız style houses are not qualified so by the traditional local terminology of the vicinage. The evident dissimilarity of the sakız style houses, and the houses in Chios Island (The Greek name of Sakız Island), is another situation to be discussed.

The samples of Sakız style houses in Bektaş's book have similarities with the four room houses in the aspects of plan organizations and facades. Yet, important variances are present between these two styles. "In some sakız style houses, there's no middle part for entrance, instead, one of the rooms is used for this purpose and the staircase is in this room too." (Bektaş, 96) But there's no differentiation in plan organizations among the four room houses. The staircase and the entrance are always in the middle in these houses without any exception.

The four room houses also vary with the sakiz houses with their monumental views which has strongly determined contours with the pilaster columns, attractive neoclassic ornamentations, the spacious ceiling clearances that exceed 3 meters in both floors, and their pitched roofs with Marseille tiles. With their pretentious outlooks that signify vanity and glory, the four room houses are the symbols of wealth and prosperity.

In Aegean coasts both in Türkiye and Greece, and in Dodecanese islands, there are lots of similar houses with the four room houses, whether or not they are called with the same typological name. But they have different specifications in the detail.

In Bodrum, these houses are so much alike with each other, and having the same characteristics as if they were all built by the same craftsmen. There are no pediments, no eaves, and no colonages like the houses in other towns in the region. Except for the entrances of a couple of houses, there are no arches in the façades. Every single four room house that has been built before 1925 is neoclassic ornamented. After 1925, with the migration of the Greek craftsmen, the neoclassic ornamentation technique is no longer available, and from that year on, Turkish craftsmen have built the four room houses with more simple exterior views. However, they obeyed the same rules in the amounts and locations of the openings, dimensions, proportions, lay out plans, the roofs and general views. In some houses the amounts of the windows may be less, and the dimensions are smaller because of the small sizes of the land. With these exceptions, there's no variation among the four room houses in terms of locations of the general characteristics.

When examining the four room houses in the context of the Turkish Houses Typology, which is determined by Sedad Hakkı Eldem, they may be classified as houses without sofa. Önder Küçükerman states that the houses without sofa are generally observed in the hot regions and this situation is relevant with the four room houses.

The classification of Bodrum house styles as the houses without sofa is also signified by Metin Sözen- Cengiz Eruzun. But in their statement, none of the typological styles (musandıra, kule, sakız) are pointed specifically, instead they are discussed as a whole, as "Bodrum Houses".

CHAPTER 5

CONCLUSIONS

5.1. Proposition and Classification of Four Room Houses as a New Style

All the interviewed owners of the earliest four room houses in Bodrum, (see 3.2.1., 3.2.2., 3.2.3., 3.2.4., 3.2.5., 3.2.6., 3.2.7., 4.3.1., 4.4.1. and 4.5.1.) are in agreement that, these houses belonged to Turkish families from the very beginning though they had been built by the Greek craftsmen. The families were wealthy tradesmen of the town at the time and the houses were not located at the Christian minorities' district of the town. The exteriors of these houses are all ornamented with some neoclassical window and door frames, cornices, columns and capitals. The same style of ornamentation is also used in the interiors. For this reason, these houses could also be classified as samples of neoclassic fashion.

In the houses that have been built after 1925 (see 3.2.9., 3.2.10., 3.2.11., 3.2.13, and 4.6.) the neoclassic influence is not observed, on the contrary of the other Turkish towns, (for example Ankara, Burdur, and Isparta) that, neoclassical houses have been built after even 1940s. Although the plan organizations, general views, window and door proportions are completely similar with the earlier ones, these houses could be separated from them with their simple exterior and interior views.

The sudden disappearance of neoclassic fashion from Bodrum may be explained by the migration of the Greek craftsmen, with the 1925 population exchange between Türkiye and Greece. However this idea is not supported by some statistical data, since there is not much information about the exact building years of the four room houses of Bodrum.

As a result, it is possible to classify the four room houses of Bodrum into two and propose them as a new style in architectural literature of Bodrum as:

- a- The four room houses of Bodrum before 1925
- b- The four room houses of Bodrum after 1925

or

- a- The neoclassic four room houses of Bodrum
- b- The simple four room houses of Bodrum.

5.2. The New Building Styles and Regulations in Bodrum

As mentioned in earlier chapters, the overall view of Bodrum in the first half of 20th century is different than present. Most of the houses have been made of stone and partly adobe, and have had pitched roofs with Marseille tiles, until late 50's and early 60's. But with the increase of the use of reinforced concrete, the general view has started to change slowly.

By the limit of variety in the materials, colors and proportions of the openings in the buildings, and sensitively applied regulations in the past, Bodrum's general view has become a homogeneous and unique one, which is very difficult to achieve.



Figure 165: Bodrum's view in the present day (2010)

The buildings which are made very recently in different locations in Bodrum are the products of the increase in the variety of materials and the search of different tastes in architecture. Almost none of the new buildings have nothing in common with the classical lime washed buildings of Bodrum with blue window frames.

The new trends in architecture in Bodrum, don't provide a unity in terms of materials, colors, and proportions, thus it is not difficult to tell that, in the upcoming decades, Bodrum's general view will again be changing.



Figure 166: Contemporary constructions in Bodrum



Figure 167: Contemporary constructions in Bodrum



Figure 168: Contemporary constructions in Bodrum



Figure 169: Contemporary constructions in Bodrum



Figure 170: Contemporary constructions in Bodrum



Figure 171: Contemporary constructions in Bodrum

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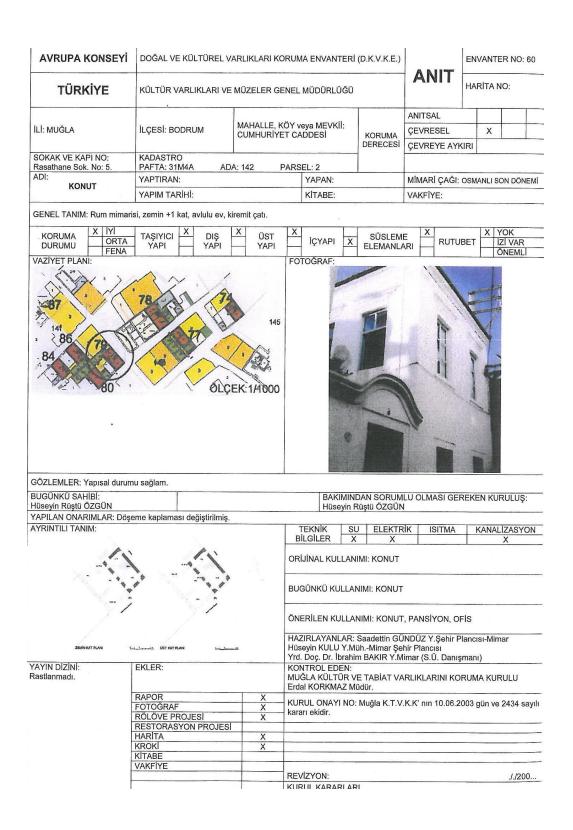
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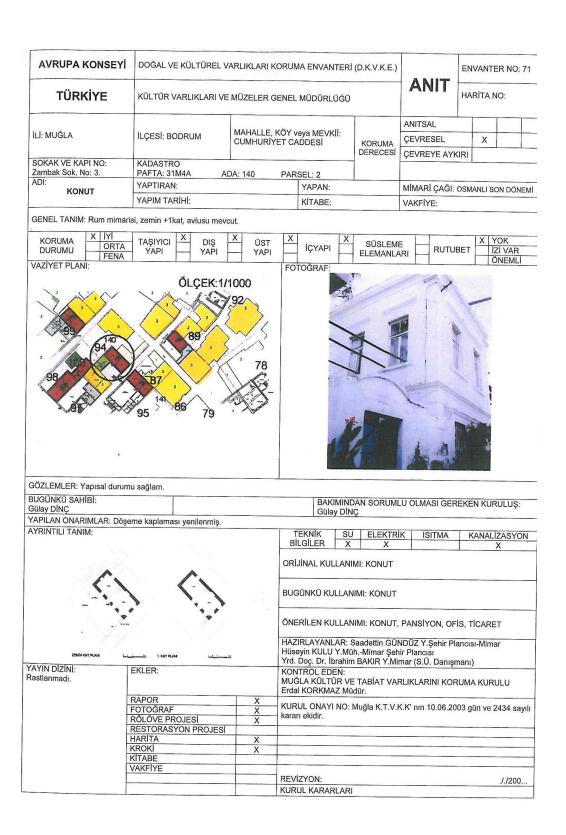
APPENDIX A

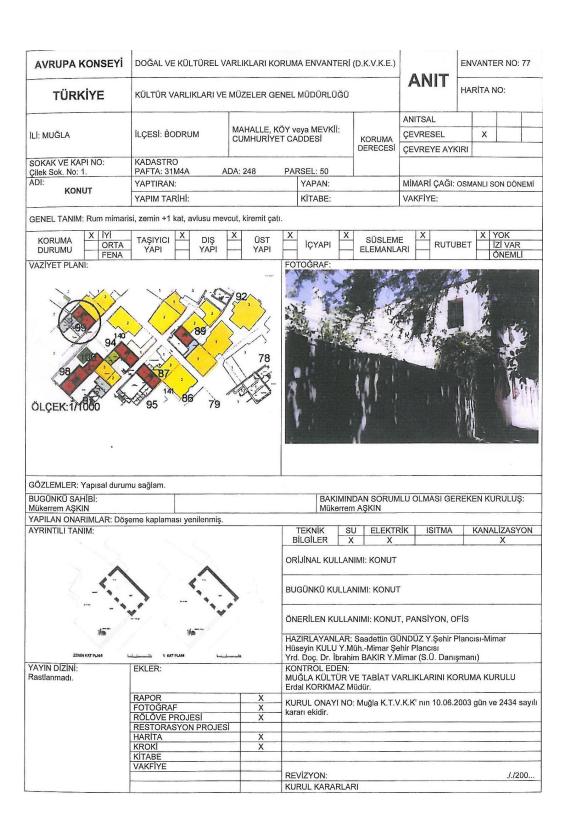
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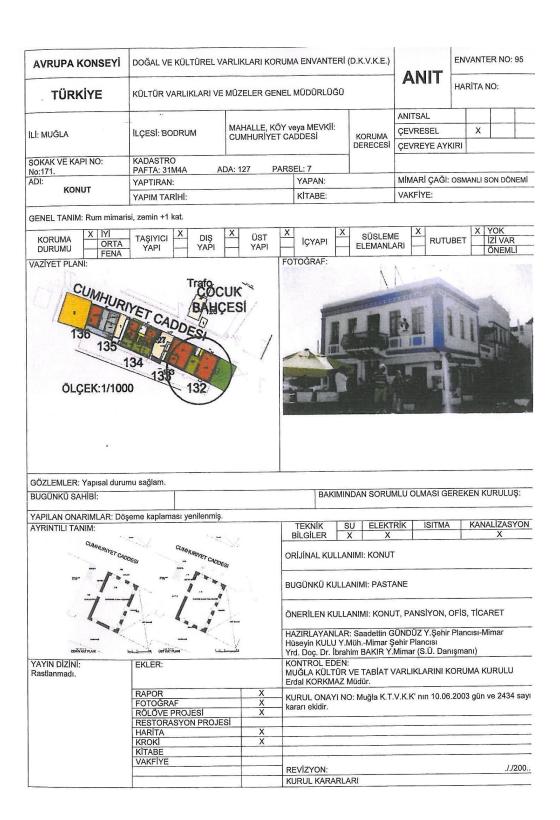
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TÜRKİYE	KÜLTÜR VARLIKLARI VE MÜZELER GENEL MÜDÜRLÜĞÜ				ANIT	HARİTA NO:		
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ILİ: MUĞLA	ILÇESI: BODRUM MAHALLE, CUMHURİY		Y veya MEVKİİ: CADDESİ	KORUMA DERECESI	ÇEVRESEL ÇEVREYE AY	KIRI		
SOKAK VE KAPI NO:	KADASTRO							
arla Sok. No: 30.	PAFTA: 31M4A AD. YAPTIRAN:	A:168 P	ARSEL: 14 YAPAN:		MİMARİ ÇAĞI: OSMANLI SON DÖNE			
KONUT	YAPIM TARIHI: KİTABE:			VAKFİYE:				
SENEL TANIM: Rum mima	risi, zemin +1 kat kiremit çatılı.							
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GÖZLEMLER: Yapısal duru	um sağlam tescil durumu iyi.							
BUGÜNKÜ SAHİBİ: Mehmet Cengiz TOSUN			BAKIMI Mehme	NDAN SORU t Cengiz TOS	MLU OLMASI G UN	SEREKEN F	KURULUŞ	
	öşeme kaplaması yenilenmiş.						IALİZASY	
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	1		ÖNERİLEN KULI					
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YAYIN DİZİNİ:			HAZIRLAYANLA Hüsevin KULU Y	R: Sadettin G .Müh Mimar ahim BAKIR Y J: R VE TABIAT	ÜNDÜZ Y. Şehi Şehir Plancısı Mimar (S. U. D	r Plancısı- I anışman)		
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YAYIN DİZİNİ:	EKLER: RAPOR FOTOGRAF RÖLÖVE PROJESI RESTORASYON PROJES	X X	HAZIRLAYANLA Hüseyin KULU Y Yrd. Doç. Dr. İbre KONTROL EDEN MUĞLA KÜLTÜF Erdal KORKMAZ	R: Sadettin G .Müh Mimar ahim BAKIR Y N: R VE TABIAT Müdür.	ÜNDÜZ Y. Şehi Şehir Plancısı Mimar (S. U. D VARLIKLARINI	r Plancısı- I anışman) KORUMA I	KURULU.	
YAYIN DİZİNİ:	EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI	X	HAZIRLAYANLA Hüseyin KULU Y Yrd. Doç. Dr. İbre KONTROL EDEN MUĞLA KÜLTÜF Erdal KORKMAZ	R: Sadettin G .Müh Mimar ahim BAKIR Y N: R VE TABIAT Müdür.	ÜNDÜZ Y. Şehi Şehir Plancısı Mimar (S. U. D VARLIKLARINI	r Plancısı- I anışman) KORUMA I	KURULU.	
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YAYIN DIZINI: Rastlanmadı.	EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJESI HARITA KROKİ	X X SI X	HAZIRLAYANLA Hüseyin KULU Y Yrd. Doç. Dr. İbre KONTROL EDEN MUĞLA KÜLTÜF Erdal KORKMAZ	R: Sadettin G .Müh Mimar ahim BAKIR Y N: R VE TABIAT Müdür.	ÜNDÜZ Y. Şehi Şehir Plancısı Mimar (S. U. D VARLIKLARINI	r Plancısı- I anışman) KORUMA I	KURULU.	

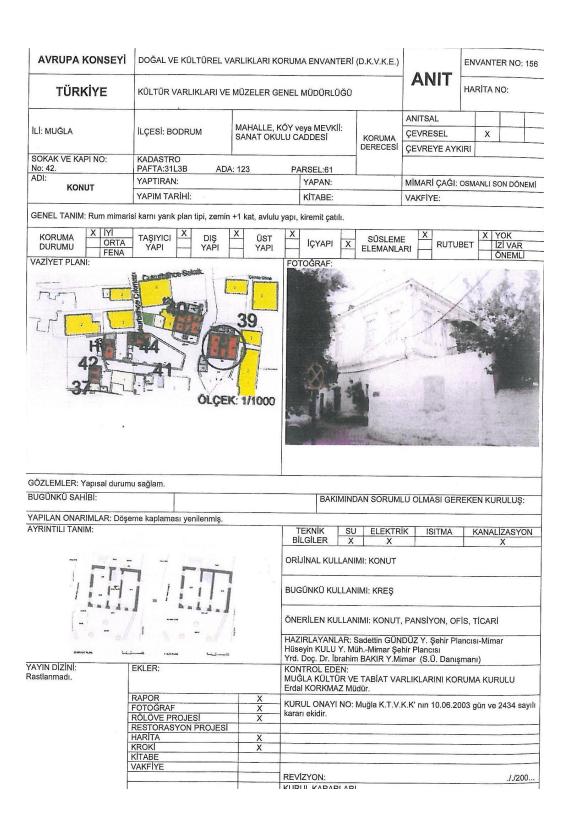
AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL VARLIKLARI KORUMA ENVANTERÎ (D.K.V.K.E.)			ANIT	ENVANTER NO: 17 HARİTA NO:				
TÜRKİYE	KÜLTÜR VARLIKLARI VE MÜZELER GENEL MÜDÜRLÜĞÜ							/ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	
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		DERECESI		ÇEVREYE AY	KIRI				
SOKAK VE KAPI NO: Tarla Sok. No: 28.	KADASTRO PAFTA: 31M4A AI	DA: 168 F	PARSEL: 13						
ADI:	YAPTIRAN:		YAPAN:		MİMARİ ÇAĞI:	OSMA	ANLI SC	N DÖN	EMİ
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GENEL TANIM: Rum mimai	risi, zemin +1 kat, kiremit çat	dı.							
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	mu sağlam.		BAKIMIN	DAN SORUM	LU OLMASI GE	REKE	N KUF	RULUŞ	:
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BUGÜNKÜ SAHİBİ: YAPILAN ONARIMLAR: Sıvı			TEKNÍK SI	J ELEKTF				İZASY	
BUGÜNKÜ SAHİBİ: YAPILAN ONARIMLAR: Sıvı			TEKNÍK SI BÌLGİLER X	J ELEKTF X	RİK ISITMA			İZASY	
BUGÜNKÜ SAHİBİ: YAPILAN ONARIMLAR: Sıvı			TEKNİK SI BİLGİLER X ORİJİNAL KULLAN BUGÜNKÜ KULLA ÖNERİLEN KULLA	J ELEKTF X IIMI: KONUT NIMI: KONUT	ISITMA	PFIS	(ANAL	İZASY(
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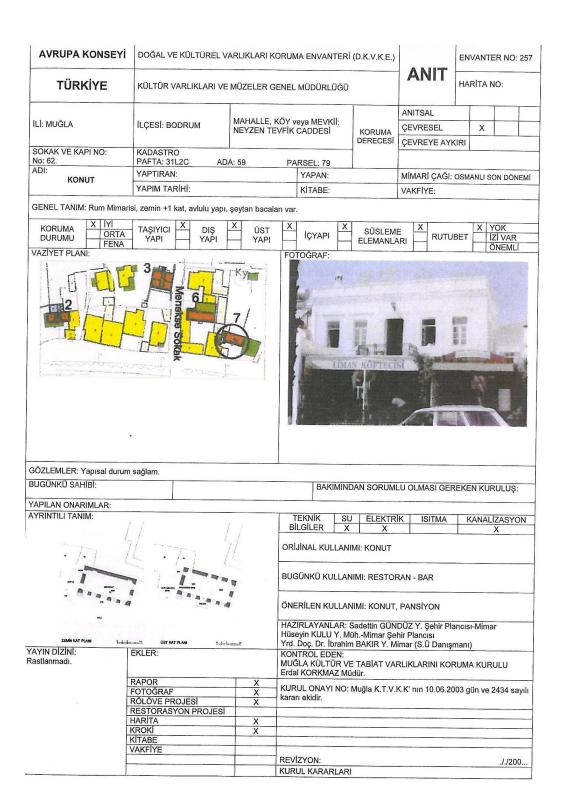


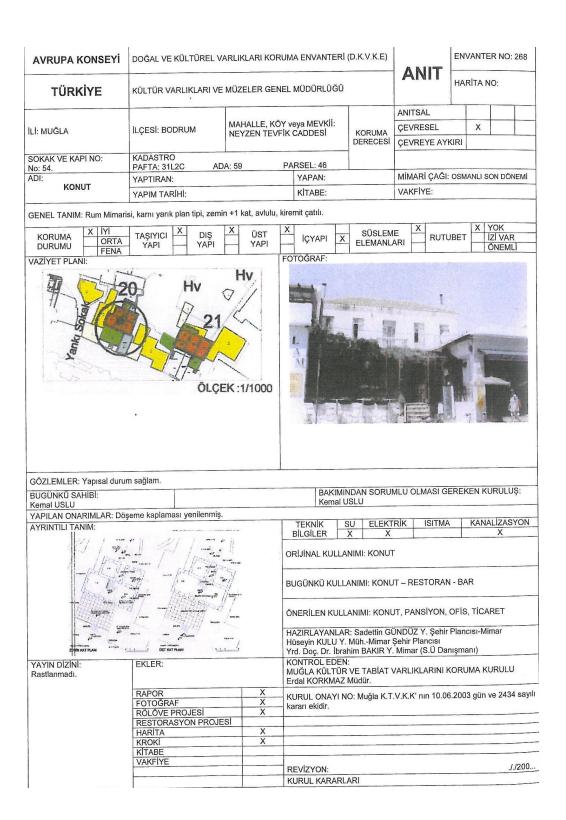


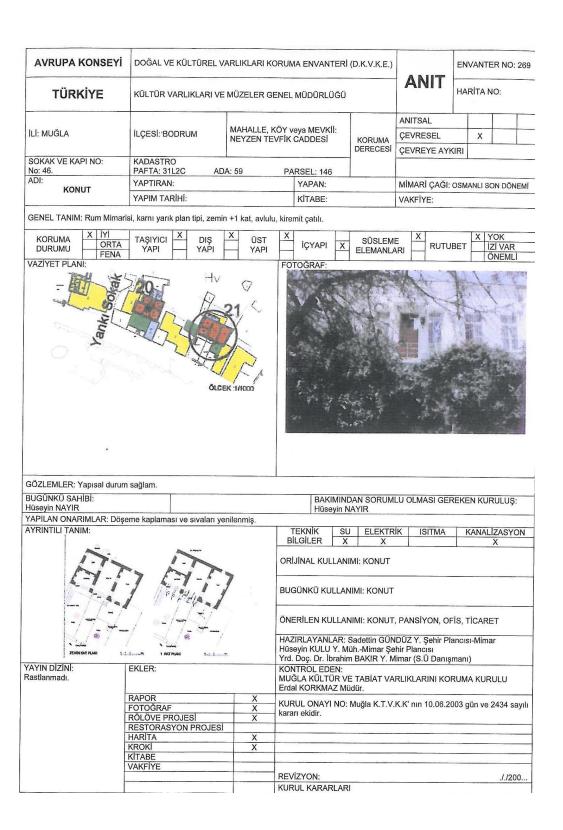
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TÜRKİYE	KÜLTÜR VARLIKL	ARI VE MÜZELE	ER GENEL MÜDÜRLÜĞÜ		ANIT	HARİTA NO:
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İLİ: MUĞLA	İLÇESİ: BODRUM	MAHAL NEYZEI	LE, KÖY veya MEVKİİ: N TEVFİK CADDESİ	KORUMA	ÇEVRESEL	X
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No: 14.	KADASTRO PAFTA:31L3B	ADA: 178/262	DARDON 44-	1	,	W. W.
ADI:	YAPTIRAN:	ADA. 170/202	PARSEL:125 YAPAN:		s discount a c X	
KONUT	YAPIM TARİHİ:		KİTABE:			OSMANLI SON DÖNEN
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ÖZLEMLER: Yapısal durur	n sağlam.					
JGÜNKÜ SAHİBİ:			BAKIMIND	AN SORUMLI	J OLMASI GER	EKEN KURULUŞ:
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RINTILI TANIM:			TEKNÍK SU BİLGİLER X	ELEKTRİK	SITMA	KANALİZASYON
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			BUGÜNKÜ KULLANI	MI: KONUT		
			ÖNERİLEN KULLANI	MI: KONUT, F	PANSIYON, OFIS	S, TİCARET
YIN DİZİNİ: stlanmadı.	EKLER:		HAZIRLAYANLAR: Sı Hüseyin KULU Y.Müh Yrd. Doç. Dr. İbrahim KONTROL EDEN: MUĞLA KÜLTÜR VE	Mimar Şehir BAKIR Y.Mim TABİAT VARI	Plancısı ar (S.Ü. Danışmı	anı)
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	FOTOĞRAF RÖLÖVE PROJESİ	X	KURUL ONAYI NO: M	uğla K.T.V.K.	K' nın 10.06.200	3 gün ve 2434 sayılı
	RESTORASYON PROJ	IESİ	- and it studie.		-10	
	HARİTA	X				
	KROKÍ KÍTABE	X				
	VAKFİYE					
	VAKFİYE		REVIZYON:			././200

AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL VA	ARLIKLARI KO	DRUMA ENVANTER	i (D.K.V.K.E.)		ENVA	NTER NO	D: 253
TÜRKİYE	KÜLTÜR VARLIKLARI VE	MÜZELER GI	ENEL MÜDÜRLÜĞÜ		ANIT	HARÌ	ΓA NO:	
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SOKAK VE KAPI NO:	KADASTRO	. 220						
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KONUT	YAPIM TARİHİ:		KİTABE:		MİMARİ ÇAĞI: OSMANLI SON DÖNEM VAKFİYE:			
GENEL TANIM: Rum Mima	risi, zemin +1 kat, silmeleri dik	kat cekivor	INTABL.		VARITE.			
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GÖZLEMLER: Yapısal duru BUGÜNKÜ SAHİBİ:	iiii sagiaiii.		BAKIMI	NDAN SORUM	ILU OLMASI GE	REKEN	KURULU	JŞ:
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ZEMIN KAT PLANI	talte at LEATRAN Inter-	AT.	HAZIRLAYANLAR Hüseyin KULU Y. Yrd. Doç. Dr. İbrah	MühMimar Ş	ehir Plancısı		Mimar	
YAYIN DİZİNİ: Rastlanmadı.	EKLER:		KONTROL EDEN: MUĞLA KÜLTÜR Erdal KORKMAZ M	VE TABİAT V		•	KURULU	
	RAPOR FOTOĞRAF RÖLÖVE PROJESI	X X X	KURUL ONAYI NO kararı ekidir.): Muğla K.T.∖	'.K.K' nın 10.06.	2003 gü	n ve 2434	say
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	HARİTA KROKİ	X	-					
	KİTABE							
	VAKFİYE		REVIZYON:				./.	/200.
			KURUI KARARI A	RI				

AVRUPA KONSEY	DOĞAL VE KÜLTÜREL V	'ARLIKLARI K	ORUMA ENV	ANTERİ	(D.K.V.K.E.)		n norma	ENV	'ANTER	NO: 254
TÜRKİYE	KÜLTÜR VARLIKLARI VE	MÜZELER G	SENEL MÜDÜ	RLÜĞÜ		ANI	IT	HAR	ITA NO:	
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İLİ: MUĞLA	İLÇESİ: BODRUM	MAHALLE, NEYZEN TE	KÖY veya ME EVFİK CADDE	VKİİ: Sİ	KORUMA	ÇEVRESI	EL	\top	X	-
		Maria and Maria	- VI III ONDDE	.01	DERECESI	ÇEVREY	E AYK	IRI		
SOKAK VE KAPI NO: Menekşe Sok. No: 3.	KADASTRO PAFTA: 31L2C AD	A: 59	PARSEL:	80						
ADI: KONUT	YAPTIRAN:	71.00	YAPAI			MİMARİ Ç	CAĞI: 0	OSMA	NUSON	DÖNEM
KONUT	YAPIM TARİHİ:		KİTAB	E:		VAKFİYE:				DONLIN
GENEL TANIM: Rum Mima	risi, karnı yarık planlı, zemin +	1 kat, silmele	ri var, kırma ça	atılı, balk	onu bulunuyo	or, avlulu ya	арі.			
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	HARİTA	X								
	KROKİ KİTABE	Х							·	
V I	VAKFİYE									
			REVIZYON: KURUL KAR	ADI ADI					/	./200
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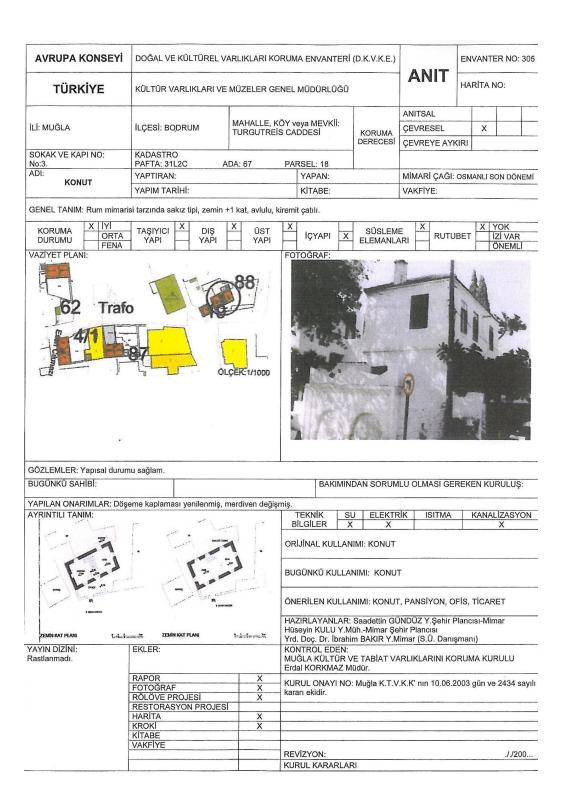




	DOĞAL VE KÜLTÜREL	VARLIKLARI KOI	RUMA ENVANTER	(D.K.V.K.E.)		ENVA	ANTER N	10: 2
TÜRKİYE	KÜLTÜR VARLIKLARI V	/E MÜZELER GEI	NEL MÜDÜRLÜĞÜ		ANIT	HARI	TA NO:	
		1			ANITSAL	Т		T
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001/41/15				DERECESI	ÇEVREYE AY	KIRI		
SOKAK VE KAPI NO: No: 21.	KADASTRO PAFTA: 31L2C A	DA: 178/261	PARSEL: 1					
ADI:	YAPTIRAN:	(DA: 170/201	YAPAN:		MİMARİ ÇAĞI:	OCMAN		A
KONUT	YAPIM TARİHİ:		KİTABE:		VAKFİYE:	USMAN	ILI SON D	ONE
GENEL TANIM: Rum Mimar	risi, zemin +1 kat, avlulu yap	oı, kiremit çatılı.			VVIII II E.			
KORUMA DURUMU X IYI ORTA FENA /AZİYET PLANI:	TAŞIYICI X DIŞ YAPI YAPI	X ÜST YAPI	X İÇYAPI X FOTOĞRAF:	SÜSLEM ELEMANLA			X YOK IZİ VA ÖNEM	
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SÖZLEMLER: Yapısal durum BUGÜNKÜ SAHİBİ:			BAKIMING	DAN SORUML	.U OLMASI GER	REKENI	KURULU	ış:
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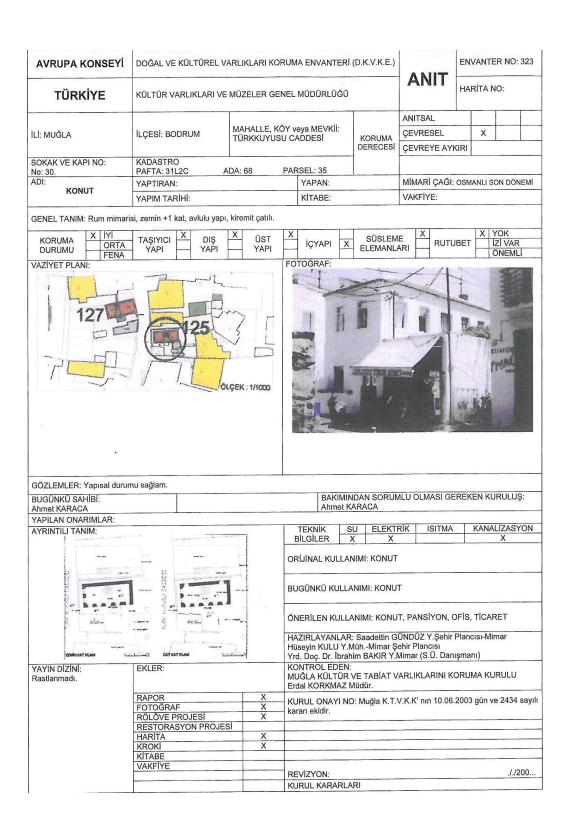
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BUGÜNKÜ SAHİBI: Turan ATILGAN YAPILAN ONARIMLAR: D AYRINTILI TANIM:	öşeme kaplaması yenilenmiş. EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI		X	TEKNİK BİLGİLER ORİJİNAL KUL BUGÜNKÜ KL ÖNERİLEN KU HAZIRLAYAN HÜSEYİN KULL Yrd. Doç. Dr. İ KONTROL EK MUĞLA KÜLT Erdal KORKM	SU ELEK X > LANIMI: KONL JLLANIMI: RES JLLANIMI: KON LAR: Saadettin JY.MühMimar brahim BAKIR JEN: JEN: JÜR VE TABIAT AZ Müdür.	TRİK ISITM TORAN BAR HUT, PANSİYON GÜNDÜZ Y.Şel Şehir Plancısı Y.Mimar (S.Ü. D	N, OFIS	KANA S, TİCA ncısı-M ıanı) UMA K	ALIZASY X ARET Ilimar
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BUGÜNKÜ SAHİBI: Turan ATILGAN YAPILAN ONARIMLAR: D AYRINTILI TANIM:	öşeme kaplaması yenilenmiş. EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI		X X X	TEKNİK BİLGİLER ORİJİNAL KUL BUGÜNKÜ KL ÖNERİLEN KU HAZIRLAYAN HÜSEYİN KULL Yrd. Doç. Dr. İ KONTROL EK MUĞLA KÜLT Erdal KORKM	SU ELEK X > LANIMI: KONL JLLANIMI: RES JLLANIMI: KON LAR: Saadettin JY.MühMimar brahim BAKIR JEN: JEN: JÜR VE TABIAT AZ Müdür.	TRİK ISITM TORAN BAR HUT, PANSİYON GÜNDÜZ Y.Şel Şehir Plancısı Y.Mimar (S.Ü. D	N, OFIS	KANA S, TİCA ncısı-M ıanı) UMA K	ALIZASY X ARET Ilimar
BUGÜNKÜ SAHİBİ: Turan ATİLGAN YAPILAN ONARİMLAR: D AYRINTİLİ TANİM:	öşeme kaplaması yenilenmiş. EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJE HARİTA KROKİ KİTABE		X X X	TEKNİK BİLGİLER ORİJİNAL KUL BUGÜNKÜ KL ÖNERİLEN KU HAZIRLAYAN HÜSEYİN KULL Yrd. Doç. Dr. İ KONTROL EK MUĞLA KÜLT Erdal KORKM	SU ELEK X > LANIMI: KONL JLLANIMI: RES JLLANIMI: KON LAR: Saadettin JY.MühMimar brahim BAKIR JEN: JEN: JÜR VE TABIAT AZ Müdür.	TRİK ISITM TORAN BAR HUT, PANSİYON GÜNDÜZ Y.Şel Şehir Plancısı Y.Mimar (S.Ü. D	N, OFIS	KANA S, TİCA ncısı-M ıanı) UMA K	ALIZASY X ARET Ilimar
BUGÜNKÜ SAHİBİ: Turan ATILGAN YAPILAN ONARIMLAR: D AYRINTILI TANIM: YAYIN DİZİNİ:	öşeme kaplaması yenilenmiş. EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESİ RESTORASYON PROJE HARIOKİ		X X X	TEKNİK BİLGİLER ORİJİNAL KUL BUGÜNKÜ KL ÖNERİLEN KU HAZIRLAYAN HÜSEYİN KULL Yrd. Doç. Dr. İ KONTROL EK MUĞLA KÜLT Erdal KORKM	SU ELEK X > LANIMI: KONL JLLANIMI: RES JLLANIMI: KON LAR: Saadettin JY.MühMimar brahim BAKIR JEN: JEN: JÜR VE TABIAT AZ Müdür.	TRİK ISITM TORAN BAR HUT, PANSİYON GÜNDÜZ Y.Şel Şehir Plancısı Y.Mimar (S.Ü. D	N, OFIS	KANA S, TİCA ncısı-M ıanı) UMA K	ALIZASY X ARET Ilimar

	DOĞAL VE KÜLTÜREL	VARLIKLARI I	ORUMA ENV	ANTERÍ	(D.K.V.K.E.)	ANIT	ENVAN	ITER N	D: 317
TÜRKİYE	KÜLTÜR VARLIKLARI	VE MÜZELER (GENEL MÜDÜ	IRLÜĞÜ		MINI	HARITA	A NO:	
						ANITSAL			
.l: MUĞLA	ILÇESİ: BODRUM	MAHALLE,	KÖY veya ME USU CADDES	EVKİİ:	KORUMA	ÇEVRESEL	Х		
	,	TURKKUT	DSO CADDES)	DERECESI	ÇEVREYE AY	KIRI		
OKAK VE KAPI NO:	KADASTRO PAFTA: 31L2C	ADA: 68	PARSEL:	69					
lo:74. DI:	YAPTIRAN:	ADA: 00	YAPA			MİMARİ ÇAĞI:	OSMANL	I SON D	ÖNEMİ
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and the second s	ımu sağlam.			BAKIMIN	IDAN SORUI	MLU OLMASI GI	EREKEN	KURUL	UŞ:
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GÖZLEMLER: Yapısal duru BUGÜNKÜ SAHİBI: YAPILAN ONARIMLAR: Dö AYRINTILI TANIM: YAYIN DİZİNİ: Rastlanmadı.	EKLER: RAPOR FOTOGRAF RÓLÓVE PROJESI RESTORASYON PRO HARITA KROKI	X X X X JESI X	TEKNI BILGILI ORIJINAI BUGÜNK ÖNERILE HAZIRLA Hüseyin H Yrd. Doç. KONTRO MUĞLA H Erdal KOI	IK SER L KULLA KÜ KULLA EN KULLA YANLAF KULU Y.I. Dr. İbrah DL EDEN KÜLTÜR RKMAZ I DNAYI No idir.	EU ELEKT X X NIMI: KONUT ANIMI: KONUT ANIMI: KONUT ANIMI: KONUT Saadettin G MühMimar Ş nim BAKIR Y. VE TABIAT \ Müdür.	IT IT, PANSİYON, ÜNDÜZ Y.Şehir ehir Plancısı Mimar (S.Ü. Dar	OFIS, TIC	NALIZA X CARET CARET Mimar KURUL	SYON

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AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL VA	RLIKLARI KO	DRUMA ENVANTERI	(D.K.V.K.E.)	ANIT	ENVANT	ER NC): 318	
TÜRKİYE	KÜLTÜR VARLIKLARI VE I	MÜZELER GE	ENEL MÜDÜRLÜĞÜ		ANII	HARİTA	NO:		
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SOKAK VE KAPI NO:	KADASTRO			-					
No:60. ADI:	PAFTA: 31L2C AD YAPTIRAN:	A: 68	PARSEL: 66 YAPAN:		MİMARİ ÇAĞI:	OSMANILS	SON DÖ	NEMI	
KONUT	YAPIM TARİHİ:		KİTABE:		VAKFİYE:	OOWANEIC	ON DC	TALIMI	
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GÖZLEMLER: Yapısal durun		EK:1/1000		- Mi					
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			HAZIRLAYANLAR: Hüseyin KULU Y.M Yrd. Doç. Dr. İbrahi	lühMimar Şe	ehir Plancisi		imar		
YAYIN DİZİNİ; Rastlanmadı.	EKLER:		KONTROL EDEN: MUĞLA KÜLTÜR \ Erdal KORKMAZ M		ARLIKLARINI K	ORUMA KI	JRULU		
	RAPOR FOTOĞRAF	X	KURUL ONAYI NO	: Muğla K.T.\	/.K.K' nın 10.06.	2003 gün v	e 2434	sayılı	
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	RESTORASYON PROJESI		-					1	
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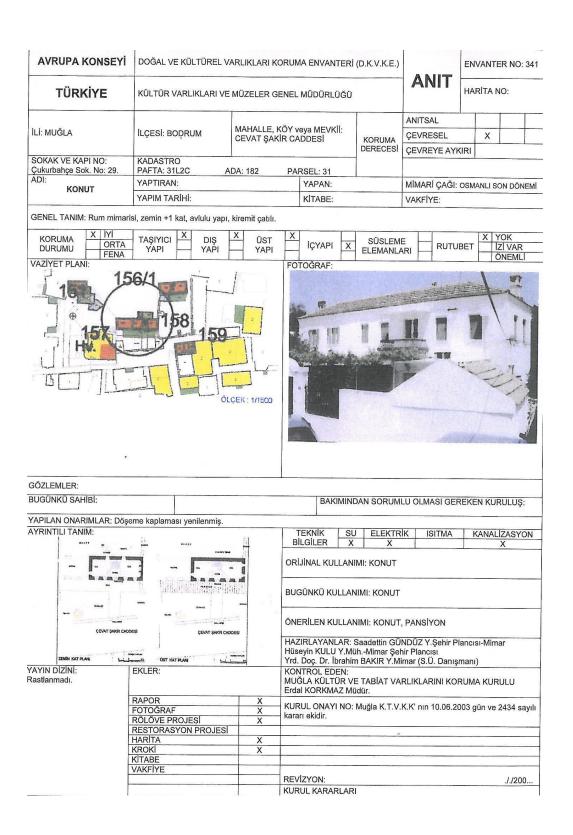


AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL VA	RLIKLARI KO	RUMA ENVANTERİ	(D.K.V.K.E.)		ENVANT	ER NO: 32
TÜRKİYE	KÜLTÜR VARLIKLARI VE	MÜZELER GE	NEL MÜDÜRLÜĞÜ		ANIT	HARİTA I	NO:
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SOKAK VE KAPI NO:	KADASTRO				3		
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KONUT	YAPTIRAN:		YAPAN:		MİMARİ ÇAĞI:	OSMANLIS	ON DONE
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BUGÜNKÜ SAHİBİ:		OLÇEK : 1/1000			ILU OLMASI GE	EREKEN KU	JRULUŞ:
BUGÜNKÜ SAHİBİ: Habibe SOYKAN		OLÇEK : 1/1000	BAKIMIN Habibe S	OYKAN			
BUGÜNKÜ SAHİBİ: Habibe SOYKAN YAPILAN ONARIMLAR:		OLÇEK : 1/1000	Habibe S	OYKAN U ELEKTI			LİZASYO
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BUGÜNKÜ SAHİBİ: Habibe SOYKAN YAPILAN ONARIMLAR:		OLÇEK 1/1000	TEKNÍK S BİLGİLER	OYKAN U ELEKTE K X NIMI: KONUT	RİK ISITMA		LİZASYO
BUGÜNKÜ SAHİBİ: Habibe SOYKAN YAPILAN ONARIMLAR:		OLÇEK 1/1000	Habibe S TEKNİK S BİLGİLER 7 ORİJİNAL KULLAN BUGÜNKÜ KULLAN ÖNERİLEN KULLAN	OYKAN U ELEKTE (X NIMI: KONUT NIMI: KONUT	RİK ISITMA	KANA	LIZASYO X
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BUGÜNKÜ SAHIBİ: Habibe SOYKAN (APILAN ONARIMLAR: LYRINTILI TANIM: ZEMNAT FAMI (AYIN DİZİNİ:	mu sağlam. I KATRANI EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJESI	X X X	Habibe S TEKNİK S BİLGİLER 2 ORİJİNAL KULLAP BUGÜNKÜ KULLAP ÖNERİLEN KULLAP HAZIRLAYANLAR Hüseyin KULU Y.N. Yrd. Doç. Dr. İbrah KONTROL EDEN: MUĞLA KÜLTÜR Erdal KORKMAZ N.	EUKAN U ELEKTE X NIMI: KONUT	T, PANSİYON, C ÜNDÜZ Y.Şehir Pancısı ARLIKLARINI KO	KANA DFIS, TICAI Plancisi-Mi işmanı) ORUMA KL	ILIZASYO X RET mar
BUGÜNKÜ SAHIBİ: Habibe SOYKAN 'APILAN ONARIMLAR: LYRINTILI TANIM: ZEMNEY PANI 'AYIN DİZİNİ:	mu sağlam. IKITANI EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJESI HARÎTA KROKÎ	X X X	Habibe S TEKNİK S BİLGİLER 2 ORİJİNAL KULLAP BUGÜNKÜ KULLAP ÖNERİLEN KULLAP HAZIRLAYANLAR Hüseyin KULU Y.N. Yrd. Doç. Dr. İbrah KONTROL EDEN: MUĞLA KÜLTÜR Erdal KORKMAZ N.	EUKAN U ELEKTE X NIMI: KONUT	T, PANSİYON, C ÜNDÜZ Y.Şehir Pancısı ARLIKLARINI KO	KANA DFIS, TICAI Plancisi-Mi işmanı) ORUMA KL	ILIZASYO X RET mar
BUGÜNKÜ SAHIBİ: Habibe SOYKAN 'APILAN ONARIMLAR: LYRINTILI TANIM: ZEMNAT FAMI 'AYIN DİZİNİ:	mu sağlam. I KATRANI EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJESI HARÎTA KROKÎ KÎTABE	X X X X X	Habibe S TEKNİK S BİLGİLER 2 ORİJİNAL KULLAP BUGÜNKÜ KULLAP ÖNERİLEN KULLAP HAZIRLAYANLAR Hüseyin KULU Y.N. Yrd. Doç. Dr. İbrah KONTROL EDEN: MUĞLA KÜLTÜR Erdal KORKMAZ N.	EUKAN U ELEKTE X NIMI: KONUT	T, PANSİYON, C ÜNDÜZ Y.Şehir Pancısı ARLIKLARINI KO	KANA DFIS, TICAI Plancisi-Mi işmanı) ORUMA KL	ILIZASYO X RET mar
GÖZLEMLER: Yapısal durun BUGÜNKÜ SAHİBİ: Habibe SOYKAN YAPILAN ONARIMLAR: AYRINTİLİ TANIM: YAYIN DİZİNİ: Rastlanmadı.	mu sağlam. IKITANI EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJESI HARÎTA KROKÎ	X X X X X	Habibe S TEKNİK S BİLGİLER 2 ORİJİNAL KULLAP BUGÜNKÜ KULLAP ÖNERİLEN KULLAP HAZIRLAYANLAR Hüseyin KULU Y.N. Yrd. Doç. Dr. İbrah KONTROL EDEN: MUĞLA KÜLTÜR Erdal KORKMAZ N.	OYKAN U ELEKTE (X NIMI: KONUT NIMI: KONUT Saadettin Gl ithMimar Şe itm BAKIR Y.M VE TABİAT V. Aŭdür. D: Muğla K.T. V	T, PANSİYON, C ÜNDÜZ Y.Şehir Pancısı ARLIKLARINI KO	KANA DFIS, TICAI Plancisi-Mi işmanı) ORUMA KL	ILIZASYO X RET mar

AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL	VARLIKLARI KO	RUMA ENVANTER	i (D.K.V.K.E.)	THE THE RUNNING WITH	ENVANT	TER NO: 32		
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SUGÜNKÜ SAHIBI: YAPILAN ONARIMLAR: LYRINTILI TANIM: ZEMIKATRANI L YAYIN DİZİNİ:	EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROHARITA KROKİ KİTABE	Initial and Market Name of State of Sta	TEKNİK BİLGİLER ORİJİNAL KULLA ÖNERİLEN KUL HAZIRLAYANLA HÜSEYİN KULU Y Yrd. Doç. Dr. İbri KONTROL EDEI MUĞLA KÖLTÜR Erdal KORKMAZ	SU ELEKT X X ANIMI: KONU LANIMI: KONU LANIMI: KONU R: Saadettin C MühMimar Ş ahim BAKIR Y N: R VE TABIAT Y	TRIK ISITM/ IT JT, PANSIYON SÜNDÜZ Y.Şehir Plancısı Mimar (S.Ü. Da	ir Plancisi-linişmanı)	IALIZASYO X Wilmar		
GÖZLEMLER: Yapısal duru BUGÜNKÜ SAHİBİ: YAPILAN ONARIMLAR: AYRINTILI TANIM: YAYIN DİZİNİ: Rastlanmadı.	EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROHARITA KROKI	Initial and the National State of the Nation	TEKNİK BİLGİLER ORİJİNAL KULLA ÖNERİLEN KUL HAZIRLAYANLA HÜSEYİN KULU Y Yrd. Doç. Dr. İbri KONTROL EDEI MUĞLA KÖLTÜR Erdal KORKMAZ	SU ELEKT X X ANIMI: KONU LANIMI: KONU LANIMI: KONU R: Saadettin C MühMimar Ş ahim BAKIR Y N: R VE TABIAT Y	TRIK ISITM/ IT JT, PANSIYON SÜNDÜZ Y.Şehir Plancısı Mimar (S.Ü. Da	ir Plancisi-linişmanı)	IALIZASYO X Wimar		

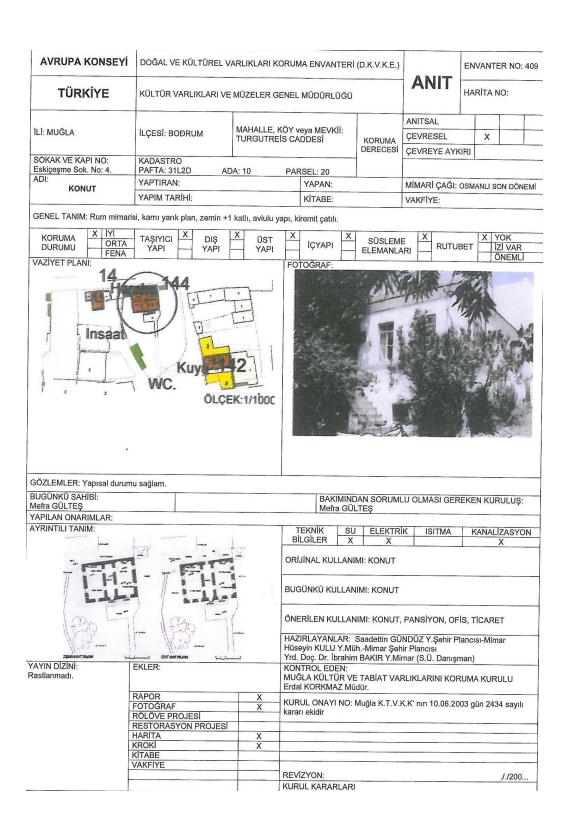
AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL V	(D.K.V.K.E.)		ENVANT	ER NO: 3	30		
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GÖZLEMLER: Yapısal dur BUĞÜNKÜ SAHİBİ: YAPILAN ONARIMLAR: YYRINTILI TANIM: YAYIN DİZİNİ: Rastlanmadı.	EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJ HARITA KROKI	X X X X X X X X X X X X X X X X X X X	TEKNİK S BİLGİLER) ORİJİNAL KULLAN BUGÜNKÜ KULLA ÖNERİLEN KULLA HAZIRLAYANLAR HÜSEYİN KULU Y.M. Yrd. Doç. Dr. İbrah KONTROL EDEN: MUĞLA KÜLTÜR, V. Erdal KORKMAZ M.	U ELEKTI X X NIMI: KONUT ANIMI: KONUT ANIMI: KONU Saadettin G 10thMimar S im BAKIR Y.N VE TABÍAT V 10th.	T (BOŞ) T, PANSİYON, C ÜNDÜZ Y.Şehir ehir Plancısı Mimar (S.Ü. Dan	DFIS, TiC Plancisi- işmanı)	NALIZ X	ZASYO (

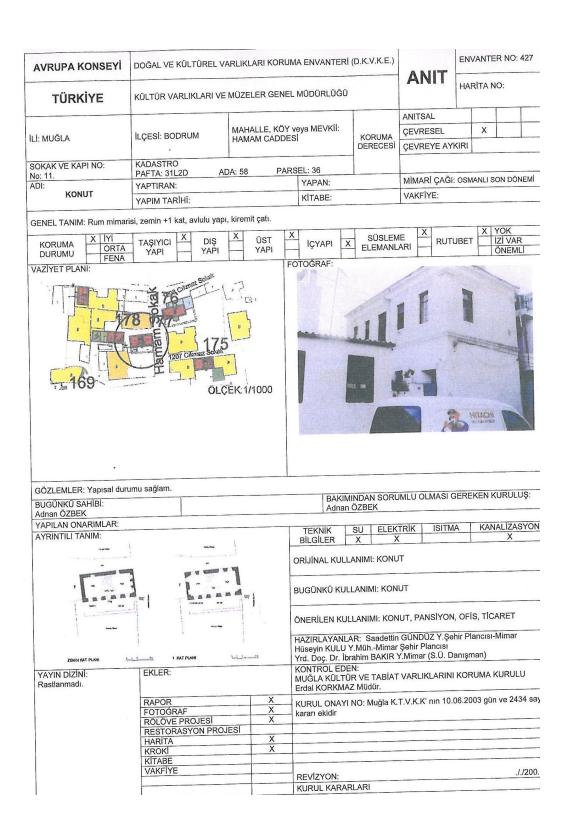


AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL V	ARLIKLARI KOR	UMA ENVANTER	i (D.K.V.K.E.)	ANIT ENVANTER): 342
TÜRKİYE	KÜLTÜR VARLIKLARI VE	MÜZELER GEN	EL MÜDÜRLÜĞÜ	l				
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	li amai nonnum	MAHALLE, KÖ	Y veya MEVKİİ:		CEVRESEL		X	
ILI: MUĞLA	İLÇESİ: BODRUM	CEVAT ŞAKİR	CADDESİ	KORUMA DERECESI	CEVREYE AY	'KIRI		
SOKAK VE KAPI NO:	KADASTRO			-	,			
Çukurbahçe Sok. No: 43.		ADA: 182 F	PARSEL: 24		MİMARİ ÇAĞ	I. OSMAN	JI I SON DO	ÖNEMİ
ADI: KONUT	YAPTIRAN:		YAPAN:		VAKFİYE:	I. USIVIAN	VLI SON DI	SIVENII
	YAPIM TARİHİ:		KİTABE:		VARTIL.			
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GÖZLEMLER: Yapısal dur		ÖLÇEK 1/1500						
BUGÜNKÜ SAHİBİ:			BAKIN	MINDAN SORU	MLU OLMASI	GEREKE	N KURU	LUŞ:
YAPII AN ONARIMLAR: D	l öşeme kaplaması yenilenmi	ş.						0)(0)1
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3	18.		BUGÜNKÜ KUI	_LANIMI: KON	UT			
1			ÖNERİLEN KU				un Mimar	
Eutoris Nov.	bell and	<u> </u>	HAZIRLAYANL Hüseyin KULU Yrd. Doç. Dr. İb	Y.MühMimar rahim BAKIR \	Sehir Plancisi			
YAYIN DİZİNİ: Rastlanmadı.	EKLER:		KONTROL EDI MUĞLA KÜLTÜ Erdal KORKMA	ÜR VE TABİAT AZ Müdür.				
	RAPOR FOTOĞRAF RÖLÖVE PROJESİ	X X X	KURUL ONAYI kararı ekidir.	NO: Muğla K.	T.V.K.K' nın 10.	06.2003	gün ve 2	434 sayı
	RESTORASYON PROJ	IESI						
	HARÎTA KROKÎ	X						
	KİTABE							
	VAKFİYE		REVÍZYON:					././200
			KURUL KARAI	RLARI				-

AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL VA	ARLIKLARI KOF	RUMA ENVANTE	ERİ (D.K.V.K.E.)		TER NO	: 386	
TÜRKİYE	KÜLTÜR VARLIKLARI VE	ĞÜ	ANIT	HARITA NO:				
42					ANITSAL			
Lİ: MUĞLA	ILÇESİ: BODRUM	MAHALLE, KÖ TURGUTREİS	Y veya MEVKİİ:		ÇEVRESEL	X		
LI. WOOLA	ILĢEOI. DODITOM	TURGUTREIS	CADDESI	KORUMA DERECESI	CEVREYE AY	KIRI		
SOKAK VE KAPI NO:	KADASTRO							
lo: 136/1.		A: 40	PARSEL: 55		MIMARICAČI	L OCHANILI	CONDÖ	NITM
NDI: KONUT	YAPTIRAN:		YAPAN:		MİMARİ ÇAĞI	: OSMANLI	SON DO	INEIVII
22.94(0)(0)(0)(0)(0)(0)(0)	YAPIM TARİHİ:		KİTABE:		VAKFİYE:			-
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AZİYET PLANI:		•	FOTOĞRAF:	TO STATE OF		V VIII		
	ÖŁÇI	EK:1/1000	4			TV.		
GÖZLEMLER: Yapısal duru BUGÜNKÜ SAHİBİ:	mu sağlam.		BAKI	IMINDAN SORU	MLU OLMASI G	EREKEN	KURULI	JŞ:
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	şeme kaplaması yenilenmiş.		TEKNİK	SU ELEKT	RİK I ISITMA	A KAN	VALİZAS	SYON
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			Hüsevin KULL	LAR: Saadettin 0 J Y.MühMimar Ş brahim BAKIR Y	Sehir Plancısı		Mimar	
YAYIN DİZİNİ: Rastlanmadı.	EKLER:		KONTROL ED MUĞLA KÜLT Erdal KORKM	ÜR VE TABİAT Y	VARLIKLARINI I	KORUMA	KURULI	J
	RAPOR FOTOĞRAF RÖLÖVE PROJESİ	X X X	KURUL ONAY kararı ekidir	′I NO: Muğla K.T	.V.K.K' nın 10.0	6.2003 gür	n ve 243	4 say
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	KROKİ	x						
	KİTABE							_
	VAKFİYE		REVIZYON:				.1.	/200
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AVRUPA KONSEYI	DOĞAL VE KÜLTÜREL VA	ARLIKLARI KO	RUMA ENVANTER	l (D.K.V.K.E.)		ER NO: 416	
TÜRKİYE	KÜLTÜR VARLIKLARI VE	MÜZELER GE	NEL MÜDÜRLÜĞÜ		ANIT	HARÎTA NO:	
					ANITSAL		
.İ: MUĞLA	İLÇESİ: BODRUM	MAHALLE, K	ÖY veya MEVKİİ: /FİK CADDESİ	KORUMA	ÇEVRESEL	X	
		NETZEN IEV	FIR CADDESI	DERECESI	ÇEVREYE AY	KIRI	
OKAK VE KAPI NO:	KADASTRO	A: 58 F	ADOEL OF CO			-	
Saray Sok. No: 8–10.	PAFTA: 31L2D AD. YAPTIRAN:	A: 58 F	YAPAN:		MİMARİ ÇAĞI:	OSMANLIS	ON DÖNEMÎ
KONUT	YAPIM TARİHİ:		KİTABE:		VAKFİYE:		
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AZİYET PLANI:			FOTOĞRAF:				OTTENE
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		EK:1/1000	BAKIMII	NDAN SORUM	ILU OLMASI GE	REKEN KU	JRULUŞ:
UGÜNKÜ SAHİBİ:	nu sağlam.	EK:1/1000	BAKIMII	NDÁN SORUM	MLU OLMASI GE	REKEN KU	JRULUŞ:
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: Döş	nu sağlam.	EK:1/1000	TEKNÍK S	SU ELEKTI			LİZASYON
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: Döş	nu sağlam.	EK:1/1000	TEKNÍK S	SU ELEKTI	RÌK ISITMA		
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: Döş	nu sağlam.	EK:1/1000	TEKNÍK S BÍLGÍLER	BU ELEKTI X X NIMI: KONUT	RİK ISITMA		LİZASYON
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: Döş	nu sağlam.	EK:1/1000	TEKNİK S BİLGİLER ORİJİNAL KULLA BUGÜNKÜ KULL ÖNERİLEN KULL	SU ELEKTI X X NIMI: KONUT ANIMI: KONUT	RİK ISITMA T - PANSİYON T, PANSİYON, O	KANA	LIZASYON X
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: Döş	nu sağlam.	EK: 1/1000	TEKNİK S BİLGİLER ORİJİNAL KULLA BUGÜNKÜ KULL	SU ELEKTI X X NIMI: KONUT ANIMI: KONUT ANIMI: KONUT ANIMI: KONUT ANIMI: KONUT	RİK ISITMA T - PANSİYON T, PANSİYON, O ÜNDÜZ Y.Şehir ehir Plancısı	KANA DFIS Plancisi-Mi	LIZASYON X
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: DÖŞ YRINTILI TANIM: "EDBNIAT FLAN AYIN DİZİNİ:	mu sağlam.		TEKNİK SILGİLER ORIJİNAL KULLA BUGÜNKÜ KULL ÖNERİLEN KULL HAZIRLAYANLAF Hüseyin KULU Y.	SU ELEKTI X X NIMI: KONUT ANIMI: KONUT ANIMI: KONUT ANIMI: KONUT ANIMI: KONUT ANIMI: KONUT BY ANIMI: KONUT	T - PANSİYON T, PANSİYON, O ÜNDÜZ Y.Şehir ehir Plancısı Mimar (S.Ü. Dan	KANA DFIS Plancisi-Mi	LIZASYON X
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: DÖŞ YRINTİLİ TANIM: ***TANIM:************************************	nu sağlam. seme kaplaması yenilenmiş. OST KAT PLANI EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESİ	X X	TEKNİK SILGİLER ORİJİNAL KULLA BUGÜNKÜ KULL ÖNERİLEN KULL HAZIRLAYANLAF Hüseyin KULU Y. Yrd. Doç. Dr. İbral KONTROL EDEN MUĞLA KÜLTÜR	SU ELEKTI X X NIMI: KONUT ANIMI: KONUT ANIMI: KONU ANIMI: KONU S: Saadettin G MühMimar Şi Wimar Si VE TABIAT V Müdür.	RİK ISITMA T - PANSİYON T, PANSİYON, C ÜNDÜZ Y.Şehir ehir Plancısı Mimar (S.Ü. Dan	KANA DFIS Plancisi-Mi işman) DRUMA KU	LIZASYON X
UGÜNKÜ SAHİBİ: APILAN ONARIMLAR: DÖŞ YRINTİLİ TANIM: ***TANIM:************************************	nu sağlam. ieme kaplaması yenilenmiş. EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESİ RESTORASYON PROJESİ	X X	TEKNİK SILGİLER ORÜJİNAL KULLA BUGÜNKÜ KULL ÖNERİLEN KULL HAZIRLAYANLAF Hüseyin KULU Y. Yrd. Doç. Dr. İbral KONTROL EDGE MÜĞLA KÜLTÜR Erdal KORKMAZ	SU ELEKTI X X NIMI: KONUT ANIMI: KONUT ANIMI: KONU ANIMI: KONU S: Saadettin G MühMimar Şi Wimar Si VE TABIAT V Müdür.	RİK ISITMA T - PANSİYON T, PANSİYON, C ÜNDÜZ Y.Şehir ehir Plancısı Mimar (S.Ü. Dan	KANA DFIS Plancisi-Mi işman) DRUMA KU	LIZASYON X
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EUGÜNKÜ SAHİBİ: APILAN ONARIMLAR: DÖŞ YRINTILI TANIM: FAYIN DİZİNİ:	nu sağlam. ieme kaplaması yenilenmiş. EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJESI HARİTA KROKİ KİTABE	X X	TEKNİK SILGİLER ORÜJİNAL KULLA BUGÜNKÜ KULL ÖNERİLEN KULL HAZIRLAYANLAF Hüseyin KULU Y. Yrd. Doç. Dr. İbral KONTROL EDGE MÜĞLA KÜLTÜR Erdal KORKMAZ	SU ELEKTI X X NIMI: KONUT ANIMI: KONUT ANIMI: KONU ANIMI: KONU S: Saadettin G MühMimar Şi Wimar Si VE TABIAT V Müdür.	RİK ISITMA T - PANSİYON T, PANSİYON, C ÜNDÜZ Y.Şehir ehir Plancısı Mimar (S.Ü. Dan	KANA DFIS Plancisi-Mi işman) DRUMA KU	LIZASYON X
GÖZLEMLER: Yapısal durun BUGÜNKÜ SAHİBİ: (APILAN ONARIMLAR: DÖŞ YYRINTILI TANIM: (AYIN DİZİNİ: Rastlanmadı.	mu sağlam. seme kaplaması yenilenmiş. EKLER: RAPOR FOTOĞRAF RÖLÖVE PROJESI RESTORASYON PROJESI HARÎTA KROKÎ	X X	TEKNİK SILGİLER ORÜJİNAL KULLA BUGÜNKÜ KULL ÖNERİLEN KULL HAZIRLAYANLAF Hüseyin KULU Y. Yrd. Doç. Dr. İbral KONTROL EDGE MÜĞLA KÜLTÜR Erdal KORKMAZ	SU ELEKTI X X NIMI: KONUT ANIMI: NIMI: AN	RİK ISITMA T - PANSİYON T, PANSİYON, C ÜNDÜZ Y.Şehir ehir Plancısı Mimar (S.Ü. Dan	KANA DFIS Plancisi-Mi işman) DRUMA KU	LIZASYON X



AVRUPA KONSEYİ	DOĞAL VE KÜLTÜREL Y	VARLIKLARI KORU	MA ENVANTERI	(D.K.V.K.E.)	ABIIT	ENVANTE	ER NO: 429
TÜRKİYE	KÜLTÜR VARLIKLARI V		ANIT	HARÍTA NO:			
					ANITSAL		
Lİ: MUĞLA	ILÇESİ: BODRUM	MAHALLE, KÖY HAMAM CADDE	veya MEVKİİ:	KORUMA	ÇEVRESEL	X	
		TIAWAW CADDE	.01	DERECESI	ÇEVREYE AY	KIRI	
OKAK VE KAPI NO: 208 Sok No: 13.	KADASTRO PAFTA: 31L2D	ADA: 59	PARSEL: 109				
ADI:	YAPTIRAN:		YAPAN:		MİMARİ ÇAĞI	: OSMANLI S	ON DÖNEMİ
KONUT	YAPIM TARİHİ:		KİTABE:		VAKFİYE:		
GENEL TANIM: Rum mimar	isi, zemin +1kat, avlulu yap	ıl.					
KORUMA X IYI ORTA	TAŞIYICI X DIŞ	X ÜST Z	İÇYAPI X	SÜSLEM	IE X RUTI	JBET	YOK IZI VAR
DURUMU FENA /AZİYET PLANI:	YAPI YAPI		OTOĞRAF:	LECWANE	AIN		ÖNEMLİ
184	TAS OF THE PROPERTY OF THE PRO						
GÖZLEMLER: Yapısal duru	ım sağlam.		DAMAN	NDAN CODII	MLU OLMASI G	EDEVENIA	1101111101
BUGÜNKÜ SAHİBİ: Mehmet ULUTAŞ				NDAN SORU LULUTAŞ	MLU OLMASI G	EKEKENK	UKULUŞ.
YAPILAN ONARIMLAR: Dö	işeme kaplaması yenilenmi	ş.					
AYRINTILI TANIM:			TEKNİK BİLGİLER	SU ELEKT		A KAN	ALİZASYON X
			ORIJINAL KULLA				
		-/	BUGÜNKÜ KULL	ANIMI: KONU	JT		
		- nume	ÖNERİLEN KULI				
Silving 1043 brings	A CONTRACT CONTRACT	11 444	HAZIRLAYANLA Hüseyin KULU Y Yrd. Doç. Dr. İbra	Mith -Mimar	Sehir Plancisi		imar
YAYIN DİZİNİ: Rastlanmadı.	EKLER:	1	KONTROL EDEN MUĞLA KÜLTÜF Erdal KORKMAZ	R VE TABIAT	VARLIKLARINI	KORUMA K	
	RAPOR		KURUL ONAYI N	IO: Muğla K.T	.V.K.K' nın 10.0	6.2003 gün	URULU
	FOTOĞRAF		kararı ekidir.				
	RÖLÖVE PROJESÍ	X	Karari ekidir.				
	RÖLÖVE PROJESİ RESTORASYON PROJ HARİTA	JESİ X	Karari ekidir.				
	RÖLÖVE PROJESI RESTORASYON PROJ HARİTA KROKİ	JESİ X	кагагі екішіг.				
	RÖLÖVE PROJESİ RESTORASYON PROJ HARİTA KROKİ KİTABE	JESİ X					ve 2434 sa
	RÖLÖVE PROJESI RESTORASYON PROJ HARİTA KROKİ	JESİ X	REVİZYON: KURUL KARARL	ADI			

	DOĞAL VE KÜLTÜREL VA	ARLIKLARI KORI	JMA ENVANTERI	(D.K.V.K.E.)		ENV	ENVANTER NO: 43		: 432
TÜRKİYE	KÜLTÜR VARLIKLARI VE	MÜZELER GENI	EL MÜDÜRLÜĞÜ		ANIT	HARÍTA NO:			
	,			T	ANITSAL				
İLİ: MUĞLA	ILÇESI: BODRUM	MAHALLE, KÖY HAMAM CADDI	veya MEVKİİ:	KORUMA	ÇEVRESEL		Х		
		HAIVIAIVI CADDI	231	DERECESI	ÇEVREYE AY	KIRI			
SOKAK VE KAPI NO:	KADASTRO		DAROEL 75	1					
No: 19. ADI:	PAFTA: 31L2D ADA YAPTIRAN:	A: 58	PARSEL: 75 YAPAN:		MİMARİ ÇAĞI	: OSMA	ANLISO	ON DÖI	NEMI
KONUT	YAPIM TARİHİ:		KİTABE:		VAKFİYE:				
GENEL TANIM: Rum mimar	isi plan tipi, zemin +1kat, avlu	lu vapı, kiremit c							_
KORUMA DURUMU ORTA VAZİYET PLANI:	TAŞIYICI X DIŞ YAPI YAPI	X ÜST YAPI	IÇYAPI X	SÜSLEM ELEMANL		JBET		YOK Zİ VAF ÖNEMI	
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	,								
GÖZLEMLER: Yapısal duru BUGÜNKÜ SAHRI:	m sağlam.		BAKIMII	NDAN SORUM	MLU OLMASI GI	EREKE	EN KU	RULU	S:
BUGÜNKÜ SAHİBİ: Şöhret BİROL			BAKIMII Şöhret E		MLU OLMASI GI	EREKE	EN KU	RULU	ş:
BUGÜNKÜ SAHİBİ: Şöhret BİROL YAPILAN ONARIMLAR: Dö			Şöhret E	BİROL					
BUGÜNKÜ SAHİBİ: Şöhret BİROL YAPILAN ONARIMLAR: Dö			Şöhret E					IRULU LIZAS' X	
BUGÜNKÜ SAHİBİ: Şöhret BİROL YAPILAN ONARIMLAR: Dö			Şöhret E	BIROL BU ELEKT X X	RİK ISITMA			LİZAS'	
BUGÜNKÜ SAHİBİ: Şöhret BİROL YAPILAN ONARIMLAR: Dö		-	Şöhret E TEKNİK S BİLGİLER	BIROL SU ELEKT X X NIMI: KONUT	RİK ISITMA			LİZAS'	
BUGÜNKÜ SAHİBİ: Şöhret BİROL YAPILAN ONARIMLAR: Dö			Şöhret E TEKNİK S BİLGİLER ORİJİNAL KULLA BUĞÜNKÜ KULLA	BIROL SU ELEKT X X NIMI: KONUT ANIMI: KONU	T, PANSIYON,	ofis, 1	KANAI	LIZAS' X	
BUGÜNKÜ SAHIBI: Şöhret BİROL YAPILAN ONARIMLAR: Dös AYRINTILI TANIM:	seme kaplaması yenilenmiş.		Şöhret E TEKNİK S BİLGİLER ORİJİNAL KULLA BUGÜNKÜ KULL ÖNERİLEN KULL HAZIRLAYANLAF Hüseyin KULL Y- Yrd. Doç. Dr. İbral	BIROL SU ELEKT X X NIMI: KONUT ANIMI: KONU ANIMI: KONU ANIMI: KONU ANIMI: KONU BANIMI: KONU ANIMI: KONU ANIMI: KONU	T, PANSİYON, INDÜZ Y. Şehir Plancısı	OFIS, T	KANAI TICAF sı-Mim	LIZAS' X	
BUGÜNKÜ SAHIBI: Şöhret BİROL YAPILAN ONARIMLAR: Dös AYRINTILI TANIM:	şeme kaplaması yenilenmiş.		Şöhret E TEKNİK S BİLGİLER ORIJİNAL KULLA BUĞÜNKÜ KULL ÖNERİLEN KULL HAZIRLAYANLAF	SU ELEKT X X NIMI: KONUT ANIMI: KONU ANIMI: KONU S: Sadettin GÜ MühMimar § nim BAKIR Y. VE TABIAT V	T, PANSIYON, (INDÜZ Y. Şehir Plancısı Mimar (S.Ü Dar	OFÍS, T	TICAF sı-Mim	LIZAS` X RET	YON
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APPENDIX B

INTERVIEWED PEOPLE

Galip Birol (Bodrum-1950).

Güler Birol (Bodrum- 1948).

Gülseren İneci (Bodrum- 1945).

Günay Zengin (Bodrum- 1935).

Habibe Soykan (Bodrum- 1923).

İbrahim İneci (Bodrum- 1943).

Mediha Özbek (Bodrum- 1942).

Saadet Batu (Bodrum-1947).

Şöhret Birol (Cos- 1920).

APPENDIX C

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name : BATU, Burçin

Nationality : Türkiye (T.C.)

Date and Place of Birth : 18 May 1974, Bingöl

Marital Status : Single

Phone : +90542 233 95 91

Email : burcinbatu@gmail.com

EDUCATION

Degree	Institution	Year of Graduation
M.S.	Çankaya University, Interior Architecture	2010
B.S.	Bilkent University, Interior Architecture and Environmental Design	2002
High School	Ankara Atatürk Anadolu High School	1992

WORK EXPERIENCE

Year	Place	Enrollment
2004 – Present	Self-employed Interior Architect	
2005 – 2005	Dondurmam Gaymak (2005)	Production Designer

FOREIGN LANGUAGES

Advanced English

HOBBIES

Electric Guitar Playing, Scuba Diving, Static Modeling, Motor Sports.