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SEMIOSIS OF RESORT INTERIORS

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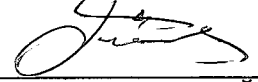
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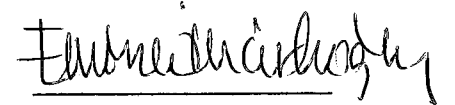
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ABSTRACT

SEMIOSIS OF RESORT INTERIORS

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This study attempts to construct a methodology, originating from semiotic knowledge that enables to analyse the communication between the developers of tourism places and their users. It questions the legibility of intended meanings in the design of contemporary rising trends of touristic spaces by their receiver; the tourist. The choice of the subject is influenced from the rapid proliferation of themed resort hotel, which is taken as a complex of architectural objects –considering it as ‘interior space’ from the limits of its outer boundary and presupposed as a ‘precoded system’. This statement expresses existence of two distinctive parts: the ‘encoder’ as designer and the ‘decoder’ as the tourist. This study probes to define variable characteristics of the precoded system to manifest the representations of meaning in architectural object. A particular emphasis is given to *reproduction* in the context of tourism. An interactive analysis of a case, the ‘Topkapı Palace Resort Hotel’, by conduct interviews with encoders, and informal interviews with decoders is to identify the intentions of the designer and meaning of the designed space –medium of these intentions- for the tourist. Indeed, the object of the study is to investigate how the precoded system is encoded. Moreover, the concentration is on the analysis of the ‘decoder’, the tourist, the *authenticity* of her/his experiences with the touristic space, to find out how the encoded system is decoded.

Keywords: themed resort hotel, meaning, tourist experience, authenticity, Topkapı Palace.

ÖZET

REZORT OTEL İÇ MEKANLARINDA ANLAM ÜRETİMİ

KÜÇÜKARSLAN, Melahat

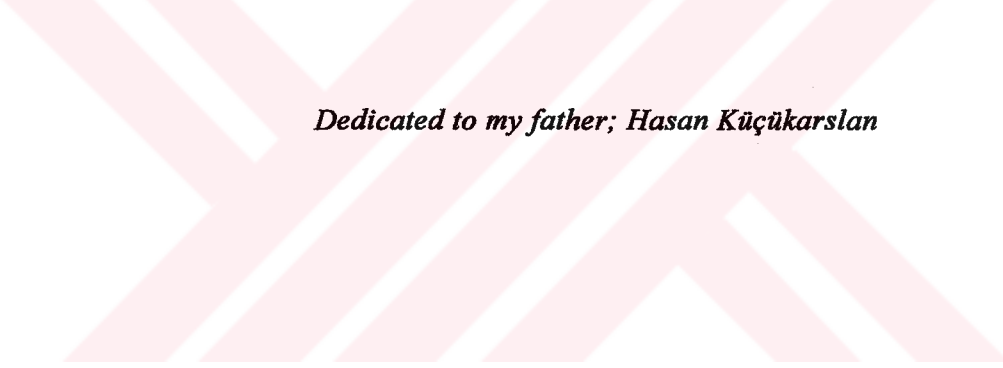
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Bu çalışma, turistik mekan ve kullanıcısı arasındaki iletişimi değerlendirmeyi amaçlamaktadır. Bu amaç için, göstergebilimsel bilgiye dayandırılarak yapılandırılacak olan bir yöntem kullanılmaktadır. Tez, turistik mekan tasarımlarındaki güncel yaklaşımların niyetlendiği anlam(lar)ın muhatabı olan turist tarafından okunabilirliğini sorgulayacaktır. Tezin konusunu günümüzdeki turist beklentilerindeki yeri göz ardı edilemeyecek ve hızla çoğalmakta olan ‘temalı rezort otel’ oluşturmaktadır. Bu çalışma, turistik mekanı –kentten ayrıldığı sınırdan itibaren iç mekan olduğu kabulüyle- bir mimari objeler bütünü olarak ele alır ve önceden kodlanmış bir sistem olduğunu öngörür. Bu ifade, *kodlayan* (tasarımcı) ve *kod çözen* (turist) olmak üzere, iki tarafın ayrımını vurgulamaktadır. Çalışma öncelikle anlamın mimari objede hangi biçimlerde temsil edildiğini görebilmek ve bu bilgiyi ‘yeniden üretim’ örneğinde değerlendirmek adına kodlanmış sistemin değişken karakterlerini tanımlar. *Topkapı Palace Resort Hotel* örneğinin kapsamlı bir analizi, tasarımcının niyetleri ve bu niyetlerin aracı olan tasarlanmış mekanın turist deneyimindeki yerini belirginleştirmek içindir. Özünde amaçlanan, önceden kodlanmış sistemin nasıl kodlandığını sorgulamaktır. Çalışmanın odak noktası kod çözenin, turistin, turistik mekan deneyimindeki *özgünlük* arayışının analizi ile, özünde, kodlanmış olanın nasıl çözümlendiğini irdelemektir.

Anahtar Kelimeler: Temalı rezort otel, anlam, turist deneyimi, özgünlük, Topkapı Sarayı.



Dedicated to my father; Hasan K   kar  lan

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CHAPTER I

INTRODUCTION

The periods of 1990s and beyond are expressing itself different from the previous decades by frequent changes in human's life. While technological change increasingly reverberate throughout society its impacts seem not only in social and cultural transformations, but also in transformations of *meaning* which is a vital component of human's life. In an age of internet, when any information is available and immediate communication became a temporary part of daily life, it is valuable to quest the changes of *meaning* in contemporary society.

People frequently have to face with a rapid change, which continuously replaces with another new improvement as time passes. Thus, what is new rapidly becomes old, what is valuable replaces with invaluable, and consequently the *meaningful* comes to being as *meaningless*. This condition is, evidently, a product of modernity in where being modern corresponds to sameness with general, with the *popular*. This equalization (or the universality) of identity, evidently and purposefully, leads to a *loss of meaning* in every component of human's life. As Van Den Berghe puts it "Modernity produces homogenization, instability, and *inauthenticity*, and thus generates in the most modernized among us a quest for the opposite of these things" (Van Den Berghe, 1994, p. 24).

The quest that Van Den Berghe points out is a search for the *other*, which is *authentic*, which is not an anonymous repetition of series. Such search for the *different* transforms each individual into a 'tourist'; since the prior intention of tourist is to confront with a *different experience*. In this light, one of the very strong objections to modernism was that it generated *uniformity*, or *placelessness*, and was therefore unlikely to generate large numbers of buildings attractive to potential tourists who want to "gaze" upon the distinct (Urry, 1990, p. 125). "Once people visit places, what they find pleasurable are buildings which seem appropriate to place and which mark that place off from the

others". Thus, the information they collect during a visit will shape their "image of the place influencing their feelings and impressions of it", so affects their preferences (Urry, 1990, p. 126).

In particular, postmodernism may be valued as an attempt to re-evaluate the idea of 'place' according to the architectural discourse. In this light Norberg-Schulz summarises post-modern approach as a *demand for meaning*. The reason of this demand is identified by Norberg-Schulz as to reconstruct the *sense of place* that is seen as lost in the period of modernism (see Chapter II). However, how postmodernism can satisfy this demand for meaning in the field of architecture is an important question. In the case of tourism, the term 'post-modern', according to Urry, refers to a "system of signs or symbols, which is specific in both time and space" (see Chapter III).

Such a system is characterisable in terms of a specific regime of signification in which particular cultural objects are produced, circulated and received. Such objects involve a particular set of relations between the signifier, the signified and the referent (Urry, 1990, p. 83).

The relationship, composed of 'signifier, signified and referent', that Urry suggests is what originally constructs the basic structure of semiotic studies (see Chapter II). Semiotics, as a science, deals with the system of *signs* and evaluates everything as a meaningful phenomenon. However, Urry, while defining the modes of tourist gaze, distinguishes between particular signs, such as "the typical English village, the typical American skyscraper, the typical German beer-garden, the typical French chateau", and so on (Urry, 1990, p. 12). This is more evident in J. Culler who states that tourists experience everything as "a sign of itself" (Culler, 1981, p. 127). This mode of gazing shows how tourists are in way *semioticians*, "reading the landscape for signifiers of certain pre-established notions or signs derived from various discourses of travel and tourism" (Culler, 1981, p. 128).

In this context, one of the contemporary tourism attractions is worth looking into. According to the research titled 'Vision 2020' of World Tourism Organization (WTO), the rising trend of tourism attractions in forthcoming years is the 'themed resort hotel' (Köfteoğlu, 2003, p. 48). There is already a rapid proliferation of themed resort hotels in

contemporary tourism destinations. One of the valuable examples of this trend is the *Venetian Hotel* in Nevada, Las Vegas which is built by the firm Wimberly Allison Tang and Goo (WATG). The Hotel is constructed as a replica of the most famous buildings of the Italian city, Venice. After this initial example, the firm WATG continued to build such replicas all around the world.

The reflections of this trend came into being in Türkiye four years ago by the firm MNG under the label of *World of Wonders* (WOW) Resort Hotels. The firm's initial work was *Topkapı Palace Resort Hotel* which is advertised by the firm as the replica of *Topkapı Palace* in İstanbul, which is one of the most examples of Ottoman palaces. The second example of MNG is opened in April 2003 as a replica of the famous building in Moscow: the *Kremlin Palace*, under the name of *Kremlin Palace Resort Hotel*, which is located near 'Topkapı Palace Resort Hotel'. The forthcoming work of the firm MNG is declared as to be the replica of the *White House* of the U. S., besides the 'Kremlin Palace Resort' under the name of 'White House Palace Resort Hotel'.

It is evident that there is no human society which does not communicate architectonically (Preziosi, 1979b, p. 1). With the aid of this statement it is questionable what these replicas try to communicate with and how? It is a crucial query whether this kind of representations in the architecture of tourism has any contribution to the search of contemporary people for *meaning* in contemporary society.

1.1. SCOPE AND OBJECTIVE

The aim of the study is to examine the intentions and the considerations that these examples of replicas are originating. Moreover, the object of the study is to search the ways in which *intentional meaning ascription* in architectural space takes place in the designs of contemporary touristic spaces. For this sake, the study aims to prepare a backdrop based on theories of architectural debate, anthropology, and sociology by exploring the traces of demand for meaning. The theories concentrate on the periods which cover the modern movement, the functionalist belief and post-modernism –the periods in which the meaning of built environment and the language of architectural space covered the concepts of the architectural theories.

The quest for intended meaning in a space evokes a spatial communication between the builder of this meaning and the receiver (reader) of the intended meaning. In other words, there is an encoding-decoding process -taking the terms from the field of *Semiotics* that deals with meaning, and interprets the artefact by taking it as a 'precoded' sign system. Seen in this light, Semiotics is evaluated as a relevant issue in this study. In particular, semiotic studies describe meaning production as *semiosis*.

The scope of the study is a quest for the semiosis that takes place in touristic space. This can be questioned by describing the characteristics of the two parts that engage into *semiosis*; the *encoder* and the *decoder*. From another point of view, the study questions the intended and received meanings produced by contemporary tourism actors. The analysis of this will be concentrated on the case of themed resort hotels. For this case, the encoder, designer seems to be the interior-architects who develop the interior design of destination according to expectations of their consumer (They are called resort developers, as the world's famous firm 'WATG' calls itself). The decoder, for this case, seems to be the 'tourist' who looks for *authenticity* (MacCannell, 1976).

The emphasis will be on the legibility of the precoded system of the interior design of themed resort hotel by the decoder. Therefore, theories of semiotics in relation with built environment and their articulations for the touristic space, in particular for themed examples, are under the concern of this study. This is to be explored in relation with the characteristics of contemporary tourist, thus requires penetrating into studies of anthropology and sociology. All these are to construct the context for the analysis of case study that consists of an example of themed resort hotel from Türkiye; Topkapı Palace Resort Hotel (TPRH). As TPRH represents an example of the themed resort hotels in Türkiye, the case study considers also analysis of the other examples.

1.2. STRUCTURE OF THE STUDY

A wide discussion of related books, journals, articles and reports, purposeful observation, analysis of images, and analysis of specific examples and case study directed the study. In this light, the study is structured in five chapters. The first chapter is the introduction, which aims to define specific concepts, the aim, the scope and the structure of the thesis.

Moreover, the second chapter, which aims to present a key for the further chapters, is concentrated on the representations of *meaning* in architectural space. The chapter consists of five major sections: First one defines and identifies definition and elements of space as being a common area of both architectural space and interior space. The second one presents a historical review for the use of meaning as a design element throughout history and an introduction to architectural meaning. The third section of the chapter introduces the field of semiotics and defines its methodologies for interpreting architectural space and highlights the components of semiosis. Furthermore, the fourth section is an analysis of a specific mode of *archisemiotic space: reproduction*. Fifth section presents a summary of Chapter II in a form of a discussion and introduces the field of tourism.

The third chapter examines these statements for the case of tourism. The third chapter consists of three major sections: first is 'tourism as context for semiotic system' that introduces the theory and concepts of tourism in order to define the context; secondly 'the tourist' that explores the experience of the tourist with touristic space, by defining the types, motivations and the gaze of tourists and revealing their experiences as decoder; and finally the third section is 'touristic space' that examines the intentions of the designer's of touristic space, the varieties and the typologies of touristic space, by introducing the examples of themed resort hotels as being the subject for case study. Consequently, the third chapter ends with a discussion of the whole chapter.

Besides, the fourth chapter presents the case study that explores the concepts, definitions and discussions that are introduced in previous chapters. This chapter consists of five sections. First section introduces the case study. Second section presents the context of the subject of the case study; TPRH, in order to construct a backdrop for the further phases of the study. Moreover, the third section is composed of the analysis of three interviews which is done in order to define the intentions of the encoders of the case subject. Lastly, the fourth section presents the results of the informal interviews done with the tourists and cognitive maps drawn by tourists, in site, in order to evaluate the experience of tourists with the space, and the legibility of intentions of the encoder. The fourth chapter ends up with a discussion of the information given throughout the chapter. Consequently, the fifth chapter presents a conclusion of the whole study and evaluates the outputs of the case study.

CHAPTER II

MEANING IN ARCHITECTURAL SPACE

Field, wood and garden were to me only a space... Until you, my beloved, transformed them to a place (Goethe, in Norberg-Schulz, 1969, p. 224).

This chapter probes into research theories in the field of architecture in order to confront the quest of contemporary people for a meaningful relationship with their built environment. This quest will be analysed with the aid of theories and the understandings of architectural space throughout the previous decade. It is evident that the history of 'meaning' as a phenomenon is as old as the existence of human species in the world. Apart from this, the endeavour of this chapter is to understand how meaning was challenged and came to be used as a design element in the profession of architecture. Firstly, it is crucial to focus on the concept of 'space' as a common element of architecture and interior architecture -in order to enlighten the importance of space in the relationship between people and their environment. For this concern, the definitions, types and elements of space are worthwhile to identify. Moreover, as an acknowledgement on the ways that contemporary people see and interpret their environment, the analysis of space will be introduced. The consequent emphasis will be on the characteristics of space that transfer it into a place; the 'sense of place'.

2.1. SPACE

The concept of space, as being the connection point of different disciplines, is essential to understand contemporary society. As an example, the studies of sociology frequently use spatial elements or metaphors of space in order to explain their concepts. The topics

of geography and space are admitted, by almost all sociologists, as the central themes for sociological studies.

Moreover, space has been an important medium in questioning the fundamental concepts of the project of modernity and also for the sketches of the ideal future. To forward examples by quotations; F. Jameson argues that from now on, the categories that identify our daily life, our spiritual experiences, our cultural language are not “the ones that belong to ‘time’ as in the previous high modernism, but the spatial ones” (1991, p. 16). Likewise, Urry admits that “The identical dimension of contemporary capitalism is not time, but space” (Urry, in Massey, 1993, p. 141).

Apart from that, geography evaluates the authentic qualities of specific spaces in the field of its study. In other words, the “reason of geography is ‘difference’; the relations that make a specific space different from others” (Işık, 1994, p. 15). Consequently, the spatial forms become products that are determined by the social institutions and relations. The spatial relations have meaning with social organizations. In other words, the definition of space can not be reduced to a definition that is “composed of geometrical features, which leads to an understanding that separates society from nature, and sees space as a continuation of nature” (Işık, 1994, p. 18). Space does not exist by itself; it is produced in consequence with the social relations determined by the relevant production forms. It is not the determination of the relations and the institutions that communities construct; it is one of their products.

2.1.1. Types of Space

Definition of space can be made as ‘an area that is perceived -by human- through its abstract or concrete boundaries. The boundary of a space is not only specified by architecturally spatial elements, but can also be defined by the eye. Just as the eye completes the area between four dots to a square, it can also imagine a rectangular volume between four poles. Human perception is verified by his or her experiences and the way of their communication with space that has been constituted previously. In order to maintain a perfect appearance, a space should always allow itself to be defined, described and understood. Moreover, the representation of this definition gives clues for the type of this space.

Norberg-Schulz describes four types of spaces in two categories; the first originates directly from the experience and the second one originates from abstract thought; (i) the space which is related with the reality and independent of the human's perception; (ii) the space which is directly related with the conscious experience of human; (iii) the space of architecture that is directly related with the structure; (iv) the space which is geometrical and abstract (Norberg-Schulz, 1971, p. 84). Wherever Relph distinguishes the types of space in five categories as; (i) physical space; (ii) perceptual space; (iii) existential space; (iv) architectural space; (v) abstract space (Relph, 1987, p. 8-29).

The existential space is an important concern of this study due to its significance in the understanding of the concept *place*. Existential space, as Relph calls it 'living space', is a concept that signifies the image that human beings define to supplement their interaction with the environment (Relph, 1987, p. 12). In this sense, space is not a passive place that hopes to be perceived, it is rather a space which continuously recreates and reforms itself. In other words, existential space does not occur in the parallels of a plan, it exists and is perceived in its context. The geographical space, mountain or plateau, ocean or river, is composed of the spaces which differentiate from each other. This means that it is "a meaningful space occurs by naming place, the culture of that specific area, and by recreating and humanizing itself in order to serve the needs of human beings" (Relph, 1987, p. 27).

In the sense of space types, the geographical space defines most exterior spaces. Moving from macro-scale to micro-scale, there is urban space which is identified as 'exterior spaces' and explained as "the architecture without roof" (Ashihara, 1981, p. 11). Exterior space is referred to as 'urban open space' in use. Parks, landscape areas, public open spaces, play gardens; immediate environments of the residents, squares, streets, districts, shopping centres are all included in this type.

Apart from that, Trancik points out two supplementary urban open spaces: 'Hard spaces' which are generally identified with walls and "produce fundamental activities in their volume"; and 'soft spaces' where the "nature is dominant" (Trancik, 1986, p. 61). As Norberg-Schulz puts it, urban space should "reflect the demand of dominancy in means to complete the aesthetic quality" (Norberg-Schulz, 1971, p. 37). Therefore, urban spaces may be considered as hard spaces. Moreover, Trancik categorizes urban spaces in three groups; three-dimensional frame (closeness, definition of boundaries,

size, proportion, transparency, surface decoration); two-dimensional frame (arrangement of ground (floor treatment) as a multi-product); arrangement of objects in space (trees, sculptures, water elements, urban furniture, platform walls, etc) (Trancik, 1986, p. 61).

William Whyte (1980) also focuses on the public space between buildings and its importance to the formation of social relationship. As an urban anthropologist, he uses the basic methodology of observing the behaviour of people using urban public spaces. Peter Calthorpe and William Fulton (2001) describe successful communities in which;

Community gathering places provide people with a backdrop for engaging in the informal community life required to build social capital. By providing a neighbourhood environment that both supports and affords respite from home and work, the gathering places nurture the networks of human interaction required for a well-rounded social structure to emerge (Calthorpe, Fulton, 2001, p. 37).

In particular, walkable streets are regarded by Calthorpe and Fulton as the physical basis of community. A street is a neighbourhood, an urban living space, and a public room. The significant point here is that the exterior space may be perceived as an interior space (room) with the aid of boundaries –building walls. Therefore, the space types which are used for interior spaces are appropriate to use for any of the exterior spaces. With the aid of this, the categorizations of space types, from exterior to interior, can be done as: (1) exterior/public space (street, square, beach, etc.); (2) exterior/semi-public space (bus-stop, amphi-theatre, etc.); (3) exterior/private space (telephone cabinet, the underneath of an umbrella, etc.); (4) interior/public space (stairs, entrances, lobbies); (5) interior/semi-public space (corridors); (6) interior/semi-private space (room, bedroom, study room, quest room, etc); (7) interior/private space (bathroom).

These categories are directly related with the feeling of ‘closeness’. It plays a crucial role in the “socialisation of the street” (Alexander, 1977, p. 114). The three dimensional perception of the spaces of streets does not only constitute a feeling of closeness, but also helps frame public spaces by the vertical surfaces of surrounding buildings. Vice versa, interiors of the buildings have similar characteristics to those of exterior spaces within their concepts. As an example, a room in a hotel is a more private space than a lobby, whereas the living area of the room is more public than the bathroom of the same room. The characteristics and representations of spatial elements help to constitute these

definitions of spaces. Moreover, the hardness and softness of these elements determines the value of privacy and publicity of the space.

Besides, one can benefit from the specific technique that Lynch (1960) developed to measure people's urban images where respondents drew a map of the centre of the city from memory, marking on it the streets, parks, buildings, districts and features they considered as important for them. Lynch found many common elements in these mental maps that appeared to be of fundamental importance to understand the way people collect information about the city. Lynch identified five important elements from the resulting maps, [which can be used as a guide in the evaluation of resort interiors]. These are; *paths* which are the channels along which individuals move; *edges* which are barriers (for example, rivers) or lines separating one region from another; *districts* which are medium-to-large sections of the city with an identifiable character; nodes which are the strategic points in a city which the individual can enter and which serve as foci for travel; *landmarks* which are points of reference used in navigation and way finding, into which an individual cannot enter (Lynch, 1960, p. 105-108).

In addition to that, this image ability of a place is closely related to the 'legibility' by which is meant "the extent to which parts of the space can be recognized and interpreted by an individual as belonging to a coherent pattern" (Lynch, 1960, p. 8). Thus, according to Lynch, a legible space would be one where the paths, edges, districts, nodes and landmarks are both clearly identifiable and clearly positioned relative to each other. As an example, all forms of tourism require that a person orient and locate paths and landmarks in the environment. Cognitive maps facilitate this process.

The research on cognitive maps from a number of literature sources indicate that several variables are related to the complexity, completeness and accuracy of the maps that people produce. In a review of environmental cognition and specifically cognitive maps, Evans (1980) reports that age, familiarity, gender, class, culture and physical setting components are related to a person's cognitive map. With increasing age, maps become more accurate and the frame of reference shifts from an egocentric perspective to global, spatial relationships (Evans, 1980, p. 259-260).

With the aid of these, it can be detected as familiarity -a critical variable in cognitive mapping studies and in tourism- with a space increases, so does accuracy. In a

subsequent study, Evans, Marrero and Butler (1981) found that over time, as familiarity with a space increased, individuals recalled more path structures while the number of landmarks remained constant, suggesting that landmarks are more important to people when they first enter a space (Evans, Marrero, Butler, 1981, p. 83-100).

This provides some support for the notion that 'classic' landmarks are often the hallmark of tourist's first visits to foreign or new locations. Rather than viewing space as being composed of points or locations existing independently from the individuals occupying them, space ought to be constructed as "an individual and social reflection of our senses, our education, our organizational structure, our life experiences, and also our imaginations" (Bailly, 1986, p. 37).

2.1.2. Elements of Space

It is apparent up to now that a space constitutes itself by a combination of spaces that concretises as interior or exterior in multiple levels. In addition to that, Venturi identifies the importance of 'wall' as an architectural element: "Architecture occurs at the meeting of interior and exterior forces of use and space. The wall becomes an architectural event" (Venturi, 1966, p. 23). Brick or stone walls going through a glass-front may create a bond between the finite inside and the infinite cosmos outside; they may suggest that they could go on to infinity. Moreover, Norberg-Schulz states;

The character of the boundary is not arbitrary. The building represents an answer to the invitation to settle just *here*, and therefore has to be related to its surroundings, be they natural or man-made. ...In some environments buildings ought to be ground hugging and enclosed, in others light and transparent. But does not the exterior of a building also express what is inside? Certainly it does. Thus the boundary becomes a "meeting of exterior and interior forces," to use the words of Robert Venturi (Norberg-Schulz, 1988, p. 12).

Therefore, there are series of spaces that are defined socially and perceived by identifiable boundaries in an architectural composition. Specialized by its boundaries in an architectural composition, the smallest spatial unity -the interior room- may secondly be focused on. Generally, an interior space has four boundaries: walls, piers, ceiling and

floor, being the traditional elements. Windows and doors serve as connections to the exterior through which the technical elements of a space are determined. Space becomes definable and comprehensible by its dimensions, shape and proportion.

Apart from that, shapes and atmospheres of the spaces can be described. At first, the geometry of a space is recognizable. The nature of a space is very much determined by its enclosure, which demarcates it from the exterior. For example, rounded walls emphasize the enclosing character of the walls. The enclosure of a space can either be emphasized or broken. By different treatments of the surfaces in terms of colour and texture, by arrangement of openings and incidences of light, the enclosure of a space can either be emphasized or broken (Krier, 1983, p. 18). The spaces are often described as small, spacious, low, high, oppressive, friendly, comfortable, cold or warm. Not only is geometry, but also the attributes are crucial for the appraisal of space. In this sense “every interior space offers a complete ‘cultural image’, given by proportion, light penetration, structure, furniture and accessories” (Krier, 1983, p. 18).

The façade is still the most essential architectural element capable of communicating the function and significance of a building. The façade not only fulfils the ‘natural requirements’ determined by the organization of the rooms behind, but also talks about the cultural situation at the time when the building was built; it reveals criteria of order and orderings, and account for the possibilities and ingenuity of ornamentation and decoration. The root of the word ‘façade’ stems from the Latin ‘facies’ which is synonymous with the words ‘face’ and ‘appearance’. Therefore, the façade means above all, “the front facing the street. In contrast to that, the back is assigned to semi-public or private exterior spaces” (Krier, 1983, p. 20).

On the way from the street into a building one passes through different graduations of what can be called ‘the public’. Immediately, the position of the entrance and the ‘architectonic’ significance it is given demonstrate the role and function of the building. The portal marks the transition from the public exterior to the private interior. It is an element of self representation for the inhabitants. The arcade is a collective urban element. For its construction, it is necessary not only to gain the agreement of the neighbours in the particular street affected, but also to gain permission, and even the instruction, of the building authorities. Once the arcade is built it becomes an individual urban element which is largely understood to be independent from the building behind.

Finally, symbolic meanings can be attributed to certain forms. The objects of the past, the history of the inhabitants, and therefore that of the building itself are preserved. The evidence of the roof, for example, its meaning showing the pride and dignity of the building itself. The bottom is the base which has to communicate its particular relationship with the earth (Krier, 1983, p. 19). In principle one should always presume that every site has its own social and historical meaning to discover for the cultural understanding of an architectural design.

In addition, the design of a space is the analysis of the typological situation of the surroundings, and the tradition of the respective area. Every place has its specific conditions and history. People have given meaning to even the most untouched desert, and the most inaccessible mountain areas. Legends and myths do exist, and certain places evoke associations for many people. The choice of the building type and the building form is dependent on these general specific conditions, which mean more than mastering the requirements of a building's future inhabitants and its architectural possibilities. This allows the space to become a field that can be analysed.

2.1.3. Analysis of Space

There is a widespread intention of quest in the influences of the forms of space organization on the social processes. Sociologists state that in order to theorize the ways in which a phenomenon takes place, it is crucial to include spatial analysis in the case. Norberg-Schulz defines the spatial form as “a form which is perceivable and have an explicit identity” (Norberg-Schulz, 1971, p. 83). Therefore, it is not appropriate to conceptualize space merely as a result of the social phenomenon, it is necessary to include the analysis of space itself into the theory. To take a residence as an example, there are common, fundamental functions: living, sleeping, cleaning, resting, eating, that take place in a house. This means, there should be at least four functions that are satisfied: bathroom, kitchen, bedroom, and living room-in order to call a space as ‘house’. However, only one space may satisfy all these functions, with sub spaces.

Other than that, the dimensions of these spaces should fit to the dimensions of the furniture and tools of the specific functions that take place in these spaces. For example; a contemporary kitchen should be -at least- big enough to house a washing machine, a

refrigerator, a cooker, a table, etc. These are the considerations for a case of very limited budget and available space. However, there is still a chance to challenge and escape from pure functionality, and build conceptual spaces. The crucial point is to determine the social characteristics of that space: its place in history, its cultural expressions, the specific practices of its users, its relation with its environment, the life of its existence, etc. All these considerations will constitute the context of the space: the signification of the space, the code it belongs to, and its interpretation. By specifying this context, the spatial relationships will, ideally, be designed in a total harmony. The whole space will have a unique concept inhabiting supplementary conceptualized spaces.

In history, different life styles have existed that vary from east to west regions of the world. This variety in vitalization of life activities constructed a colourful background of architectural history. Moreover, the variety of spatial arrangements, besides the other design components, became signs for the architectural coding of their times and provided a spatial memory for social characteristics of previous civilizations. Today, although the living standards are being globalised, there is still a great amount of distinctions in living patterns of human beings. Besides this, with the technological developments, many mechanized considerations are included within the contemporary space design. All these need to be analyzed in detail and contemporary space should fit all the considerations of millennium life standards by sending its contemporary messages by the channel of the cultural, historical, and architectural codes. Consequently, it seems appropriate to define any architectural formation “in various ways, a referential commentary upon its own pre-existent code” (Preziosi, 1979a, p. 48).

While organizing a space, none of the parts of architecture have functional independence; all of its functions are interdependent and mutually implicative. That is summarised by Preziosi as: “a space is a manifestation of the identity and territoriality of its users and makers, and contributes to the maintenance of that association. In other words, a space-making activity, designing and building a space organizes space with respect to man in his entirety, with respect to all the physical and psychic activities which he is capable” (Preziosi, 1979a, p. 48).

A space definition, as a specifically bounded era housing a specific function, may point out an interior space, a building, a city, a garden, or even a cottage. An area becomes a space through its characteristics; but the quality of being a ‘place’ is a different point.

Although spaces can be categorized by considering their physical characteristics, a place is unique with its environmental characteristics and its effects. For instance, the reflections of the past is an essential quality for a space in order to be called as a 'place' (Rapoport, 1982, p. 181).

2.1.4. 'Sense of Place'

The question of 'what is place?' can correspond with the answers such as; 'the terrain of consciousness', 'an orientation to reality', 'the firmament of the mind's eye', 'the mingling of imagination', 'memory and metaphor', 'a unity of space and time', 'our presence in nature'. Moreover, Heidegger (1927) called place as "the topology of Being". Aristotle states "everything is somewhere and in place" (quoted in Morrison, 2002). Gary Snyder (1995) states "our relation to the natural world takes place in a place".

In particular, according to Norberg-Schulz (1979), the place where we belong becomes meaningful just because we live there, and this implies that architecture as an art is superfluous. This statement evokes experience. Firstly, experience is essential to recognize that the 'landscape' where we live is structured in advance; it consists of a system of existing 'ways' which define our possibilities of 'movement'. From childhood on we accommodate ourselves to this system, and therefore are in general conditioned by our environment (Norberg-Schulz, 1969, p. 224). For instance, "Human life can not take place anywhere; it presupposes a space which is really a small cosmos, a system of meaningful places" (Norberg-Schulz, 1969, p. 226).

This is the task of designers to give the place such a form that receives the necessary content. It is for instance the architect and interior architect who design the home in such a way that it offers security and peace. It is evident then that the space is to be organized in a sense that it is experienced as a place. The *sense of place* can be defined as a set of personal, family, and community narratives that include features of place. When these narratives come together, they constitute an attachment to place. It is the attribution of non-material characteristics to a place: The *soul* of a place; its *genius loci* (Norberg-Schulz, 1980, p. 18). The *genius loci* is an idea originating from a Roman belief that every place has a guardian soul. That is the *authenticity* of space.

Another definition for 'sense of place' may be the tacit knowledge of a place. A *sense of place*, in this definition, would include the notion of 'being oriented'. To lack a sense of place is to be 'disoriented'. A consequent definition for *sense of place* is; a synthetic but unsystematic body of knowledge about a place. In this definition, systematic knowledge of place is embedded in an unarticulated system of a higher order: *knowledge* about parts but a *sense* of the whole (Worster, 1979).

As a crucial point for the discussion of the idea of place, Norberg-Schulz points out the importance of interior space: "An interior is a space within space. Limits are set up; boundaries are built, so that we may say "here," and feel that we have arrived. Built boundaries are however something more than mere limits. As floor, wall and ceiling, they have character, and it is this character which transforms the space into a place" (Norberg-Schulz, 1988, p. 22).

Consequently, it is appropriate to state that the character of the space is a medium to maintain the sense of place in a space organization, which is constructed with the help of the spatial elements. In order to achieve a *sense of place* these elements have to be arranged in a way that constitute a system of relationships which deal with the character of the whole space. Every component in this system acts as an architectural object that serves the experience of human in a way he or she has a feeling of belonging to 'there'. This ideal sense of place is a product of achieving authenticity, feeling of belonging, and being oriented. This is explained in Rapoport as: "A space could have a quality of place whenever it is ascribed meanings by the human beings" (Rapoport, 1982, p. 181).

2.2. HISTORICAL REVIEW

After an analysis of the concept of space, it is traced that the identity of a space can be analysed in the character of its inner relations that construct the meaning of that space for its inhabitants. This section, in particular, will concentrate on the adventure of *meaning* in which it becomes as an intentional design element, by quoting from counterparts of architectural "Architectural theories shift continually-19th century eclecticism to Modern Movement functionalism to the world of "honky-tonk, crassness, phoniness"-but symbols remain though their language may change". This is declared by

G. Broadbent (1999, p. 96) who argues that architects have a specific responsibility to the people who interact with their work to speak in precise terms and in ways that are meaningful to the larger culture that surrounds the environment. This concept can be analysed by exploring the ways in which the shifts in the architectural language can mask, enhance, or confuse meaning in built form, and how the fundamental symbols that are read across time and history remain constant (Broadbent, 1999, p. 97).

2.2.1. Demand for Meaning

The architecture during the period of functionalism wanted to quit from everything that had been inherited from the past. Finally, the functionalists aimed at “the creation of logical and practical forms”. The followers of modern movement, instead of creating works of art, wanted to explore the physical needs and functions of human being, and the formal aesthetic of the past was replaced by ‘clear construction’ and honest materials. At the extreme, such architecture was reduced to the simplest form which specifically was not intended to ‘mean’ anything (Norberg-Schulz, 1969, p. 215). As seen in this light, buildings of modern movement should be the simplest, the most direct and cheapest solution to a particular design problem and any attempt to make them “look like” anything “was viewed with the greatest suspicion” (Broadbent, 1999, p. 98).

Surprisingly, modern movement turned out to be a success. Functionalism brought architecture to terms of general development; a necessary presupposition for the creation of a meaningful environment. Many leading architects again profess an architecture where the practical-functional aspect only seems to play a secondary role. As Norberg-Schulz informs “it is pointed out that ‘enlightenment’ and ‘freedom’ did not solve people’s problems, and that the modern world has created passivity and discontent” (Norberg-Schulz, 1999, p. 218).

The reason for the passivity of contemporary people is pointed out by Norberg-Schulz as the belief “that all problems may be solved if the reality is grasped as it *really is*” is generally accepted (Norberg-Schulz, 1969, p. 212). But as attitudes are socially conditioned up to a certain degree and change with time and place, it is not possible to experience or define reality ‘as it is’. What is being faced is an interplay of ever-changing forces. To be able to take part in this interplay, people have to orientate

themselves and preserve it by means of *signs*. For this purpose a great variety of tools have developed by human beings; which can be described as 'symbol-system'.

Geoffrey Broadbent identifies symbol-system as one of the central characteristics of architectural form pointing that it acts as a "symbol or signifier of function, human culture, political power, or any kind of meaning that can be inferred by the person that experiences form" (Broadbent, 1999, p. 96). It is apparent, then, the more complex and differentiated the environment becomes, the more we are faced with a large number of different symbol-systems.

Moreover, the symbol-systems contribute to development of 'culture'. To participate in a culture means that one knows how to use its common symbols. The culture integrates the single personality in ordered world, based upon meaningful interactions. But in the modern people's world, thought was frozen by the scientific truth, and the feelings were no longer channelled by means of common forms and symbols. As Norberg-Schulz puts it: "The dissolution of the non-descriptive symbol-systems destroys the basis of culture" (Norberg-Schulz, 1969, p. 220).

However, in architecture there was a more complete interpretation expressing that they were no longer satisfied with making buildings functional, but wanted them to be 'meaningful'. What the term 'meaningful architecture' covers is a crucial question; as a work of art Norberg-Schulz states that architecture concretizes higher objects or 'values' (Norberg-Schulz, 1969, p. 223). The higher objects, he intends, are *social attachments* and *cultural products*, and he points to 'values' which are known to us and give us security ('home', 'town', 'country'). By this, Norberg-Schulz explains, architecture embodies visual expressions to ideas which mean something to people, because "they 'order' reality" claiming that things can only become meaningful through such an order (Norberg-Schulz, 1969, p. 224).

Thus, an individual can not feel like in a *place* unless it communicates with him or her meaningfully. In other words, only when space embodies a "*system of meaningful places*" it evokes the feeling of 'here' or belonging. Connected directly to this study's subject, when travelling a foreign country, "space is neutral" for the tourist and this means "not yet connected with joys and sorrows" (Norberg-Schulz, 1969, p. 224). But, the neutral and homogeneous space of functionalism offered few possibilities for a

varied life to take place. "The 'open' world that functionalism symbolizes today is a danger as mistaken for emptiness. Only by combining it with what 'architectural theory and history teaches about the varieties of space', may transform the open world into an open meaningful spaces" (Norberg-Schulz, 1969, p. 224). With the aid of these, planners and architects have had to recognize that people long for the narrow streets and irregular squares of the old town they came from, or they escape into nature. It is apparent that there existed a demand of meaning since the beginning of modern movement.

According to Norberg-Schulz it is actually the failure of modern movement, he declares, that the crisis that has consequently led to a demand for "meaningful environment" and rejected the 'functionalist belief' may be called as 'loss of place' (Norberg-Schulz, 1988, p. 32). As consequent, the '*loss of place*' has arrived because "the modern movement did not succeed in healing the split between thought and feeling" (Norberg-Schulz, 1988, p. 35). Norberg-Schulz's translation of the word 'feeling', that is used by Giedion (1967), is very crucial for the aim of this study, which is: "an *authentic* relationship to a meaningful environment" (Norberg-Schulz, 1988, p. 35). Therefore, the means to heal the split between *thought* and *feeling* was a new "conception of space" during the modern movement. Consequently, the many tendencies and movements which make up 'post modern' architecture have one thing in common: the demand for *meaning* (Norberg-Schulz, 1988, p. 12).

2.2.2. Post Modern Approach

The idea of 'loss of place' is generally interpreted as the "failure" of modern architecture. As a consequence, post-modernism demands a "meaningful" environment, and rejects the functionalist belief that architecture may be reduced to a translation of practical, social and economical conditions into form (Norberg-Schulz, 1969, p. 222).

Charles Jencks, who finds architecture "to be fundamentally about human experience and the organization of such experience obtained through perception and reflection" excludes those designers whose buildings "do not communicate coherently because they are coded exclusively on an aesthetic level" from post-modern and clarifies the term to cover "only those designers who are aware of architecture as a language" (Jencks, 1998,

p. 306). This statement expresses the language of architecture as a medium for communication where the channel of this communication is constructed through the experience of people in perceiving their environment.

Seen in this light, it is appropriate to declare that architectural space is concerned as a medium of language extremely and most intentionally in the post-modern culture. There are many examples of those that were called as post modern. As an example Charles Moore, who had designed *Piazza d'Italia* in New Orleans, defined his work as “a focus for the Italian community” [Figure 2-1]. The *Piazza d'Italia* is centred on a fountain, which is formed from a map of Italy, surrounded by classical colonnades. The Piazza has become a “symbol of post-modern and now has a sense of identity” (Broadbent, 1999, p. 118). Moreover, to clarify the concepts of post modernism, it is essential to quote Moore’s definition of five points for what “Charles Jencks and others (1977)” have described as post modern architecture;

1 Buildings *can* and *should* speak.

2 Therefore they should have *freedom* to speak. Functionalism suppressed that idea at which point architecture simply stopped being interesting for most people. But once we admit that buildings can speak again we should allow them to be wistful, wise, powerful, gentle, silly, just as people are.

3 Functional buildings, on the whole were bleak and hostile. Those which replace them must be inhabitable in the minds and the bodies of human beings, not to mention their plants, statues and other possessions.

4 We should therefore base the design of physical spaces in and around buildings, not on the abstraction of Cartesian geometry, but on the human body and the way we sense spaces.

5 Whether we like it or not, the spaces and shapes of buildings contain certain psychic qualities. We perceive these and they assist the human memory in restructuring connections in *time* and *space*.

(Moore, 1976, p. 1-64).

The statements of Moore may be summarized as a demand for meaning and a response to what Norberg-Schulz pointed out as *loss of meaning*. Thus, the intentions of post modern architecture, apparently, seem as an example to manipulate the split between

thought and feeling, to restructure the connections in *time* and *space*, to recreate the *sense of place*. Moreover, it is explicit in Moore's definitions of post modern that the experience of human being with built environment through the psychic qualities of space and its forms, is crucial in perception of time and space.

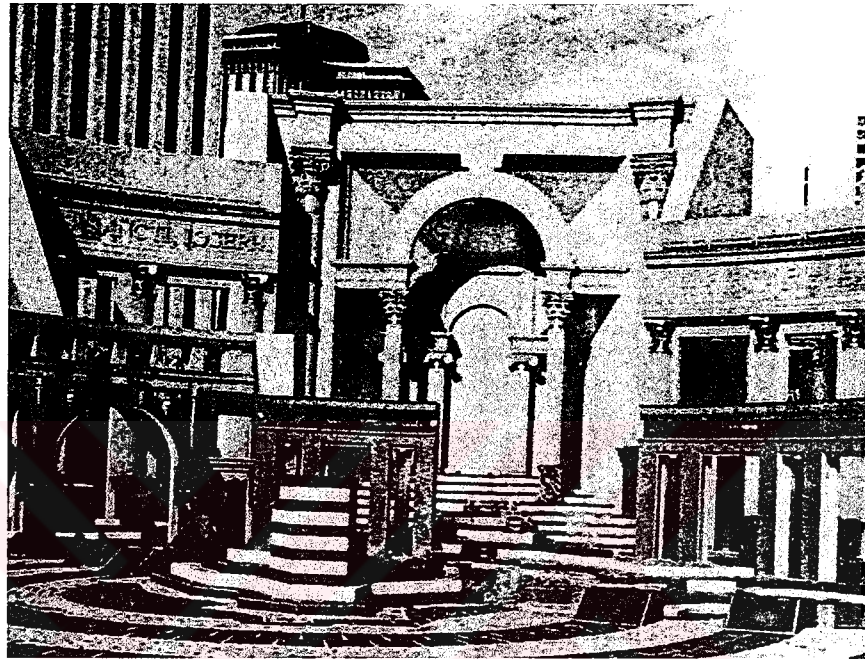


Figure 2-1 Charles Moore's *Piazza d'Italia* in New Orleans, [used by the permission of Built Environment] (Broadbent, 1999, p. 117).

The most quoted examples are called as 'spectacular' spaces. Among them, those who have intended to build an architecture with meaning are continental ones, such as Daniel Spoerri's *Port Grimaud* [Figure 2-2], "a holiday village/marina which he started on the Gulf of Saint Tropez as early as 1966" (Broadbent, 1999, p. 103). It is in a sense a "Radburn" layout with pedestrian "fingers" reaching into the water, lined with "vernacular houses which open on their vehicular sides" (Broadbent, 1999, p. 103). It was depicted as a piece of "picturesque kitsch" by the glossy magazines. (Broadbent, 1990, p. 103). In addition to this, there is the work of Ricardo Boffill and his 'Taller di Arquitectura' of Barcelona; 'Xanadu' [Figure 2-3]. They dedicated themselves, in the early 1960s, to fighting the grey, anonymous "cemetery suburb" in which so many people had to live. By doing so they have been known to experiment with, as Broadbent declares, holiday housing at Calpe on the Spanish Mediterranean coast. The whole

complex is now called La Manzanera, but their experiments included holiday apartments. Then they started to build some of the lowest-cost housing in Europe, in which “they still manage to establish coherent sense of identity and *sense of place*” (Broadbent, 1999, p. 105).

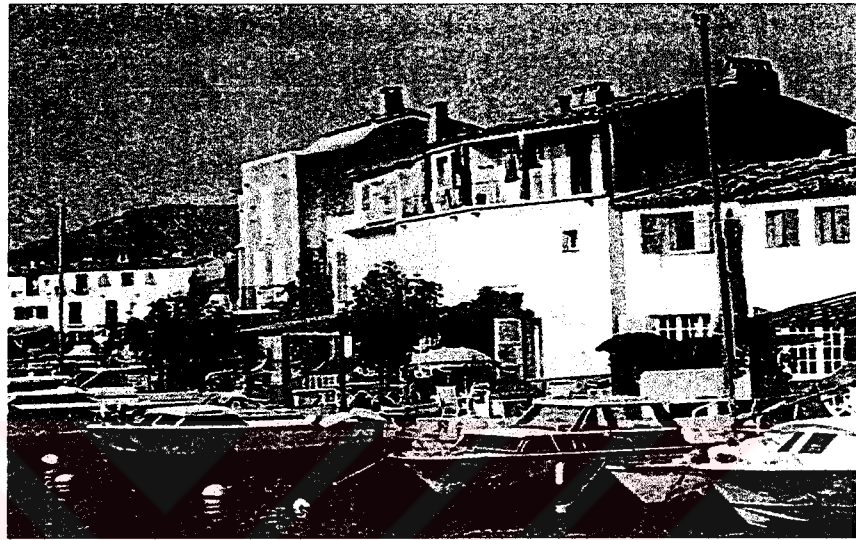


Figure 2-2 Daniel Spoerri's Port Grimaud [used by the permission of Built Environment] (Broadbent, 1999, p. 104).

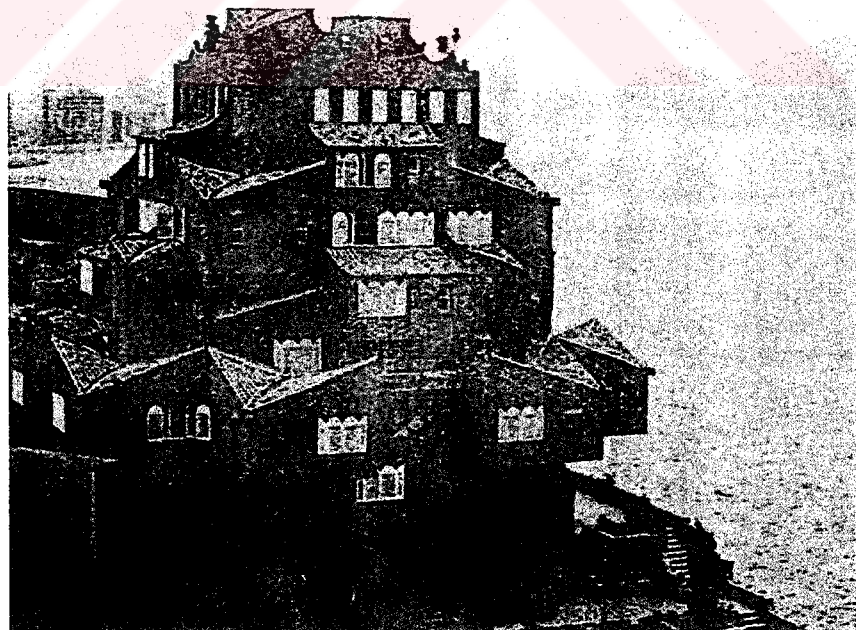


Figure 2-3 Xanadu, designed by Ricardo Boffill and his Taller di Arquitectura at Calpe [used by the permission of Built Environment] (Broadbent, 1999, p. 104).

All these examples that have been dismissed as “rogues” at the time. As an example Walt Disney’s Disneyland (opened in 1955) and Disneyworld (opened in 1971) were admitted as anything like “serious” architecture (Broadbent, 1999, p. 105). They were seen, rather, in Peter Blake’s words as “honky-tonk, crassness, phoniness”. Yet, in design they might have been the subject to more analyses than any other environment in the world. And that analysis obviously extended to what the buildings should look like, or, more particularly, what they should mean. The buildings which are mentioned here are the ones which “had power to change the current discourses, because they have been written about many times in articles and books; especially under the title of ‘honky-tonk, crassness, phoniness’ (Broadbent, 1999, p. 107). But the ramparts have already been breached by one of the theorist-practitioners Robert Venturi with his team studied on Las Vegas in which the most famous landmarks of the Italian city, Venice, are reconstructed [Figure 2-4].



Figure 2-4 Views from the interior of *Venetian Resort Hotel-Casino*, Las Vegas, Nevada, USA (Wolff, 2001, p. 115).

Venturi's examples raise some of the most important issues as to *how* buildings actually "carry" their meaning, the analysis of which has been the province of researches of semiotics, or semiology, and related areas is precisely why they seem so trivial. These derive from the analysis of language, which is hardly surprising; for the whole purpose of language, is obviously the deliberate transfer of ideas and their meanings from one person's brain to another's. This has been studied in a number of ways.

2.2.3. Theorizing Architectural Meaning

Meaning of a space, other than the psychological one for its user presupposes a communication in the means of constructing its elements with its inhabitants. Therefore, it can be presupposed that the 'loss of place' is bound to be repaired by introducing meaning into its content. That means, an ascribed meaning to a space is a construction of a whole system that transmits its messages [which form the whole meaning] through its structural or visual components, and has a potential to transform it into a *place*; a place which has succeeded to heal the split between thought and feeling, that has an authentic relationship with its users.

In the quest for *meaning* in architecture, the important question, of course, is how to deal with the issue. Norberg-Schulz answers this question as: "Meaning of an object consists in its relation to other objects that is in a structure. The meaning of an architectural element, therefore, also consists in its relations to the other elements (and to its own parts, i.e. to its inner organization)". Norberg-Schulz and Broadbent identifies these elements as a 'symbol-system' where Norberg-Schulz states that the capacity of it depends on its ability to fit the 'content' it has to receive; the inner consistency and its degree of articulation (Norberg-Schulz, 1969, p. 228).

With the aid of these statements it is worthwhile to point out that the objects are experienced as part of situations; they are connected with other objects; and these relations build up their structure as well as their meaning. This idea meets with Norberg-Schulz, explicitly in his explanation of meaning as the presupposition of the repetition of a limited number of elements and relations, which, however, "should allow all the combinations necessary to cover all important life situations" (Norberg-Schulz, 1969, p. 226). Thus, the life-situations become meaningful wholes by organized forms and ideas.

In addition, Norberg-Schulz stresses the importance of “supplementing the physical milieu with a ‘symbol-milieu’, that is an environment of meaningful forms” (Norberg-Schulz, 1969, p. 226). Norberg-Schulz describes *symbol-milieu* as “meaning consists of relations” (Norberg-Schulz, 1969, p. 228). *Symbol-milieu*, therefore, carries a character of a proposal to the lack of split between thought and feeling. Thus, architectural space as a symbol-milieu comes into being as both a communication medium and as an appropriation of a language.

As D. Preziosi indicates, architecture embodies “a visual language that contains all the ingredients of other forms of communication”. Preziosi explains the character of communication as “consists of the transmission of information regarding the perception of similarities and differences (Preziosi, 1979b, p. 1). To forward this with an example, Venturi used ‘conventional elements’ such as quotations from ‘past architecture’. A quotation reminds of a gathering of a world already done, and implies that people make use of previous experiences. “Words like ‘tradition’, ‘convention’, ‘habit’, and ‘taste’, all express forms that have no meaning outside a system. The conventional sign, therefore, acts formally as an *element* ... [and] can also be a characteristic building type, a ground-plan, or a particular space-form, etc.” (Norberg-Schulz, 1965, p. 159).

To conclude, as meanings are transmitted by communication, the demand for meaning is a quest for constructing communication between the parts that are familiar to ‘the’ common language. Johnson proposes the conventions of communication in architecture: the written and drawn kind that are passed between the architect and builder; “the spoken and written kind between critic and architect, or the passive kind more open to interpretation between the work and the participant” (Johnson, 1994, p. 418).

2.3. SEMIOTICS AS A TOOL

This section briefly introduces semiotics; its origins, the definition of the terms, its key figures, its keywords and the connections between semiotics and architectural field. Semiotics is one of the oldest sciences known to civilization. It deals with the entire world as a meaningful phenomenon. Seen in this light, as this study deals with meaning, it is essential to penetrate into the field of Semiotics. The most common definition of

semiotics is the 'study of signs' (or "the theory of signs"). In other words, semiotics deals with meaning, deals with architectural object as a meaningful phenomenon, and interprets the artefact by taking it as a 'precoded' sign system; this is to say that a semiotic gaze on to an architectural space presupposes that it is precoded.

2.3.1. Semiotics as a Science

Semiotics (Semiology) is a field of science that deals with all sign systems both verbal and non-verbal. It has been developing since the 1960s. As a developing science 'Semiotics' was first coined by F. Saussure who expressed the need for a field to study the meanings conveyed through signs and symbols. According to Saussure, Semiotics would show what constitutes signs and what governs them while describing it as a science that studies the life of signs within society (Saussure, 1974).

Apart from Saussure, C. S. Peirce stated that logic, in its general sense, is another name for semiotic or formal doctrine of signs. By describing the doctrine as *forma*, he means that people observe the characters of signs as they know, and from such an observation, by a process which he called as *abstraction*, they are led to statements by intelligence capable of learning through experience (Peirce, 1931, p. 227). Right after Saussure and Peirce, there had been great interrelated developments in the USA, in Europe and Russia in the fields of poetics, semiotics, and linguistics and in narrative analysis. In 1930s, among the names who were trying to extend the field of Semiotics, C. W. Morris, tried to search ways to build up the general theory of all signs, distinguishing three components; namely: *pragmatics* as the study of "the relation of signs to interpreters"; *semantics* as the study of "the relations of signs to the objects to which the signs are applicable"; *syntactics* as the study of "the formal relations of signs to one another" (Morris, 1946, p. 6).

According to R. Barthes, "semiotics represents a sign horizon constituted with cognitive objects varies from language to automobile" (Barthes, 1968, p. 12). Contrasting by functionalist semioticians, Barthes maintains that all signals can transmit their meanings by language. Moreover, Barthes calls semiotics as a meta-language; because it studies signs that are also languages (fashion, architecture, etc.) by themselves (Barthes, 1968, p. 2). In particular, Broadbent puts semiotics as 'the theory of signs', the theory of the

way anything can take on meaning. In fact, semiotics is concerned with everything that can be taken as a sign (Broadbent, 1980, p. 314).

Apart from that J. Deely, semiotics is “the reflections upon the role of signs in structuring experience and revealing nature and culture to our understanding” (Deely, 1982, p. 11). Moreover, U. Eco defines semiotics as “a theory of signs and signification, deals with human communication by means of organized signification systems” (Eco, 1976, p. 27). Beyond the most basic definition, there is considerable variation amongst leading semioticians (Broadbent, 1999, p. 108).

2.3.2. Terminology of Semiotics

At this point, there is a crucial need to describe the most important terms of semiotics in order to supply consciousness for following parts of this text:

Sign is a meaningful unit which is interpreted as ‘standing for’ something other than itself (Saussure, 1974, p. 67). A sign is anything –a word, a gesture, an object, etc. – that stands for something or someone. “Anything can be a sign as long as someone interprets it as ‘signifying’ something - referring to or *standing for* something other than itself. We interpret things as signs largely unconsciously by relating them to familiar systems of conventions. It is this meaningful use of signs which is at the heart of the concerns of semiotics” (Silverman, 1983, p. 15). Therefore, anything in the world is eligible to become a sign. Signs constitute the elements of such common codes as hand gestures, facial expressions, language, music, painting, architectural styles, body images, industrial designs, sports events, and clothings, anything that has been made by human.

The *sign* is the whole that results from the association of the *signifier* with the *signified* (Saussure, 1974, p. 67). According to this, every sign has two components: the visible part, or *signifier*, and the latent part, or *signified*. The sign incorporates both signifier and signified. The *signifier* is the physical part of the sign and the *signified* is the mental concept to which it refers. The *signifier* is similar to what Peirce called *representamen*, and *signified* to *referent* (object). Something is in fact being used for something else. Peirce designated the ‘something’ used as the *representamen*, rather than *sign*, and ‘the something else’ as the object, rather than the referent. For him, the object/referent were

always bound to arise because the range of interpretation would always vary from individual to individual. Peirce referred to this aspect of the sign as the interpretant's processing (or decoding) of the sign. As the pragmatist philosopher and logician, Peirce formulated his model of the sign, of 'semiotic'. Peirce offered a triadic model called 'the semiotic triangle' [Figure 2-5]. Here, *sign vehicle* is the form of the sign; *sense* is the sense made of the sign; *referent* is what the sign 'stands for'. Unlike Saussure's abstract signified, here, the referent is an *object* in the world. A variant of Peirce is as follows;

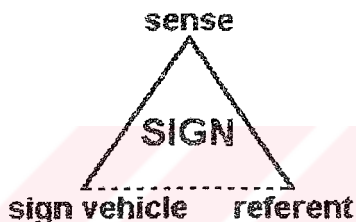


Figure 2-5 The Semiotic Triangle, Peirce (Nöth, 1990, p. 89).

Interpretation is an important key term of semiotics. To interpret is "to lay out in thought and words what presents itself in sensory or mental perception" An interpretation is a translation into words of the representation by non-verbal channels. Semiotics is the science of 'messages and meanings' and of the signs and codes that are used to produce and understand, or to interpret them (Danesi, 1994, p. 276).

Culture and *communication* are two concepts vital to an understanding of semiotics. Therefore, the subject matter of semiotics is the exchange of any messages through communication. According to Eco, semiotics is the science of recognized systems that studies all cultural phenomena (Eco, 1976, p. 7). Cultural phenomena are systems of signs. *Culture* can also be understood as communication. In other words, semiotics is a study of all aspects of culture as communicative processes.

Semiosis, a term borrowed from Pierce, is expanded by Eco to designate the process by which a culture produces signs and attributes meaning to signs. Semiosis is "meaning production"; the process of making and using signs. It is a term commonly used to refer

to the innate capacity of human beings to produce and understand signs of all kinds. (Silverman, 1998, p. 1). There is an intrinsic connection between the body, the mind, and culture, and that process that interlinks these three dimensions of human existence is semiosis. Semiosis is the production and interpretation of signs. Sebeok's research into the "life of signs" may be immediately associated with his concern for the "signs of life". Indeed, a fundamental conviction supporting his research runs as follows: given that semiosis or sign behaviour involves the whole living universe, a full understanding of the dynamics of *semiosis* may in the last analysis lead to a definition of life itself. In Sebeok's view *semiosis* and life coincide. As Sebeok puts it, "life is semiosis" (Sebeok, 1994, p. 124).

Transmission of messages occur between a sender and a receiver by a medium that uses a channel. *Message* is a sign or a string of signs transmitted from a sign producer, or source, to a sign receiver, or destination. The action of communication is achieved by creation of messages. Communication can be defined as 'bilateral semiosis', the two-person making of meaning. Messages, therefore, are subject to the requirements of communication events or systems. The main features of these are: medium, channel, sender, and receiver. *Medium* is the physical or technical means by which a message is transmitted. The 'artifactual' media that is used to make and send messages include books, paintings, sculptures, photographs, letters, spatial elements, etc. Signs are always anchored in a medium. *Channel* is the term used to refer to the physical characteristics of the medium. Each medium is capable of transmitting codes along a channel or channels. The physical characteristics of the limit the medium and codes that it can carry (Chandler, 2001).

Sender and a *receiver* are the parts that occur in between any act of the message transmission occurs. To the semiotician, both are participants and contributors to the making of the meaning inherent in the message. The sender is said to *encode* the meaning –literally to use code to construct the message text– and receivers to *decode* the meaning –literally to use the same code to understand the meaning. *Text* is the combination of messages. A text can exist in any medium and may be verbal, non-verbal, or both. A text refers to a message that has a physical existence of its own, independent of its sender or receiver. A text is an assemblage of signs constructed with reference to the conventions associated with a genre and in a particular medium of communication (Chandler, 2001).

Signs have no meaning unless they are located and are conceptualized within some specific context. A *context* is the environment, physical or social, in which signification occurs. The experience of a sign or a message clearly depends on the knowledge of such codes and varying contexts in which these occur or to which they are applied. According to Fiske and Hartley (1982), the central concerns of semiotics are the relationship between a sign and its meaning, and the way signs are combined into codes. Meaning resides not in the sign alone but more diffusely in the *code* as a whole. To study a single sign means studying an incomplete entity, as signs occur within codes, taking their meaning from the codes of which they are but one component.

Symbol is a mode of sign in which the signifier does not resemble the signified but which is arbitrary or purely conventional –so that the relationship must be learnt (e.g. the word ‘stop’, a red traffic light, a national flag, a number). *Icon* is another mode of sign in which the signifier physically or perceptually resembles or imitates the signified (recognizably looking, sounding, feeling, tasting or smelling like it) –being similar in possessing some of its qualities. *Index* is another mode of sign in which the signifier is directly connected in some way to the signified, or it is a part of it. A sign can be a symbol, an icon, and an index, or any combination. (Peirce, 1931). *Myth* is arbitrary with respect to its referents and culture-specific. Cultural myths express and serve to organize shared ways of conceptualizing something. Signs and codes are produced by, and reproduce, cultural myths. Myths serve to create dominant cultural and historical values, attitudes and beliefs that seem wholly ‘normal’, ‘self-evident’, ‘common sense’ and thus ‘true’.

2.3.3. Architectural Semiotics

It must be admitted that there are enormous problems of terminology and even disagreement between the founding fathers as to whether the field itself should be called Semiology (Saussure) or Semiotics (Peirce). Saussure, for instance, distinguishes between language and speech. A language, in his terms, is something we all share, including, as it does, the words in the dictionary and a set of rules for stringing them together (Saussure 1906-11). However from the whole of resources which a language makes available, each of us prefer certain words; we also prefer certain ways of putting them together. Saussure attaches the term ‘speech’ to those personal uses and there are

obvious correlations with architecture: in the use an individual architects makes of the going style; the way they use the components of a system, in their speech they select from the available “language” (Broadbent, 1999, p. 108).

In addition to Ferdinand de Saussure (1906-11), one group of analysts, ‘The Information Theorists’ such as Weiner (1948), and Shannon and Weaver (1949), were concerned with the actual *content* of the message, with how words or other symbols actually “carry” their meanings for us. Pierce and Saussure, in their very different ways, were each looking for what they called a general ‘Theory and Signs’. A sign, in this sense, is something, anything, which “stands for” or reminds us of something else (Broadbent, 1999, p. 109). Therefore a sign could be a word, written or spoken, a gesture, a diagram, a drawing or a picture, a jacket, a tie or a motor car, and most certainly, a building (Broadbent, 1999, p. 107). Indeed, architectural semiotics has not grown out of architectural practice.

Rather semiotics has been developed as a method of analysis and criticism that is of interpretation. However it may become important to practical work, its influence is in fact already considerable, in particular with regard to the demand for meaning. Semiotics was first introduced into the architectural debate in Italy. It was a period when there was a general ‘crisis of meaning’ during the late fifties, and architects were questioning the International Style –looking for local, regional or historical alternatives (Broadbent, 1980, Introduction to Section 1) As P. A. Johnson states, the impact in architecture first of communications theory in the 1960s and of semiotics later has reinforced the idea of an architecture of conventions in the form of a system of coding (Johnson, 1994, p. 418).

The language in architecture is a totality of signs of the architectural product, which is created, generated, realised, perceived, interpreted at the core of historical and individual backgrounds among the designers, designed and built spaces, users, observes, critics, customers, applicators. The visual signs occur in the buildings, solid and void surfaces, lines, spaces, colours and textures that have gained architectural character. They transfer the ‘meaning’ of the built environment. In the architectural communication, the individual reaction of the receiver towards a specific architectural sign or a sign system constitutes the meaning of the sign. As a relationship between language and architecture a city is a ‘text as a whole’ (Lynch, 1960) and this enables the city to be read as a text.

Evidently, the architectural sign like others is a twofold entity having a “plane of expression (signifier) and a plane of content (signified)”. The first level signifiers tend to be (but needn’t always be) forms, spaces, surfaces, volumes, which have suprasegmental properties (rhythm, colour, texture, density, etc.). In addition there are second level signifiers which often are an important part of the architectural experience, but are yet more significant in other systems of expression (noise, smell, tactility, kinaesthetic quality, heat, etc.) (Preziosi, 1979b, p. 212) [Table 2-1].

Table 2-1 Preziosi’s formula on the categorization of Signifiers and Signifieds [for the architectural space] (Preziosi, 1979b, p. 213).

	First level		Second level
Signifiers (expressive code) quality	Forms space surface volume etc.	suprasegmental properties rhythm colour texture etc.	Noise smell tactility kinaesthetic etc.
Signifieds (content codes)	Iconography Intended meanings Aesthetic meanings Architectural ideas Space concepts Social/religious beliefs functions activities way of life commercial goals		Iconology betrayed meanings latent symbols anthropological data implicit functions proxemics land value etc.

The signified of architecture can be just about any idea or set of ideas. The signified which has until dominated architecture includes space concepts and ideologies, but it is clear that there is another set of unconscious or hidden signifieds which architecture may articulate. These include social traditions and anthropological data which have been either too obvious or ambiguous to become consciously signified and a whole host of possible iconological meanings (Preziosi, 1979b, p. 213). The unconscious second level signifieds may become consciously symbolised and therefore first level, intended messages [Table 2-1]. In view of the fact that there is no clear point where the experience of life finishes and the experience of architecture begins, one could try to

formulate a general semiotics which *archisemiotics* would be a part, but such an attempt would be premature at this point. If semiotics, beyond being the science of recognized systems of signs, is really to be a science studying all cultural phenomena as if they were systems of signs, then it is apparent that one of the fields in which it will find itself most challenged is that of architecture. Morris (1946, p. 12), for example defines the term ‘applied semiotics’ that “uses the knowledge of signs for different fields”.

It is apparent up to now that any intended meaning is also more than just a specific individual view; it is surrounded by both the sum of “views agreed within a community for the time being and expanded by the views brought in by other multiple and ongoing interpretations; it is this inexhaustibility that makes meaning an [interpretive] fact” (Johnson, 1994, p. 426). The ‘agreed views’ that Johnson points out are the elements of the ‘system of coding’, which all together produce the final meaning; they consist the *code* that conditions the product. In other words, spatially, code becomes the quintessence of the intended meaning represented through spatial channels.

‘Architectonic analysis’ is an area of research that attempts to clarify the place of language in communication, and that has already illuminated certain features of the organization of linguistic systems, concentrated on the study of the system of the built environment –what has come to be called the *architectonic code* (Preziosi, 1979a, p. 2). According to Preziosi, “*architectonic code* incorporates the entire set of place-making orderings whereby individuals construct and communicate a conceptual world through the use of palpable distinctions in formation addressed to the visual channel, to be decoded over time” (Preziosi, 1979a, p. 4). In line with this explanation, *architectonic code* is “a system of relationships manifested in material formations, and the medium of a given code is normally a mosaic of shapes, relative sizes, colours, textures, and materials” (Preziosi, 1979a, p. 4).

2.3.4. Semiosis

As formulated by Jakobson, there exist six ingredient elements in any speech act: the *addresser*, the *addressee*, the *message*, the *code*, the *referential context*, the *contact* between *speaker* and *hearer*. In the case of Jakobson’s model, signs are passed back and forth between encoder and decoder [Figure 2-6]. The model, especially points out

‘message’ with the input of context, contact and code; and it constitute the communication between *addresser* [encoder] and *addressee* [decoder].



Figure 2-6 Jakobson's model of *Speech-act* (Jakobson, 1987, p. 66).

This is reinforced by Jakobson's definition (1987) of "code" as information that is "fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message)". Preziosi contributes to Jakobson's formula of speech act by suggesting its synonyms for the actors of built environment; "In a speech-act, speakers will produce a formation through the instrumentality of their own speech organs.

In built environment, there may be a personal distinction between what are traditionally referred to as a 'designer' and a 'builder'. In other words, the initiator of an architectonic transmission may not in fact 'construct' that transmission, but may instead present to others for realization of a simulative model or diagram or set of instructions (verbal or graphic) of the intended transmission". Those 'others' may include the 'clients' themselves (Preziosi, 1979a, p. 50). However, the intended receivers of the transmission possibly be the transmitters themselves or one or more others. Since it is formed, an architectonic formation continues to transmit extensively.

In an architectonic code, according to Preziosi the primary generator of a formation may be anyone who design a formation "who may also construct that formation for a client (who may be the generator or builder) who employs that formation significantly (and thus serves as a transmitter of that signal to that person or others)" (Preziosi, 1979a, p. 51). Analogous with the speech act, the character of the architectonic medium, with its mode of perceptual address, suggest that the correlative 'addresser' in 'architectonic semiosis' is "the user(s) of a given formation" (Preziosi, 1979a, p. 51). Moreover,

Broadbent and Jencks appropriate the elements of verbal communication, by quoting directly from Jakobson, for the case of architectural communication as;

Meaningfulness is invariably oriented toward one or more of the component parts of a transmission –toward the referential context, toward either the generator or the receiver, toward the signalization itself, or simply toward the maintenance of contact between *encoder* and *decoder* (Broadbent, Jencks, 1980, p. 3).

Accordingly these references direct to an assessment that the *encoder* and the *decoder* use a common code. “Is the designer an ‘encoder’ as against a user who might be a ‘decoder’?” (Preziosi, 1979a, p. 49). In this line, the code can be seen as the basis where *architectonic semiosis* grounds. Seeing that *semiosis* is ‘meaning production’; it is the production and interpretation of signs including the encoding and decoding processes. The encoding process is constructed by attributed to levels of meaning in accordance with the code concerned. Briefly, the sub-codes that construct the broader code. Barthes clarifies the codes as;

1- Hermeneutic code: ‘all those units whose function it is to articulate in various ways a question, its response, and the variety of chance events which can either formulate the question or delay its answer; or even, constitute an enigma and lead to its solution’.

2- Semic code: ‘the unit of the signifier’ which creates or suggests ‘connotation’.

3-Symbolic code: the unit that lays the groundwork for a symbolic structure.

4- Proairetic code: the unit of the code of actions and behaviour.

5-Reference code: the knowledge or wisdom to which the text continually refers; references to a science or a body of knowledge [Barthes also calls this the ‘cultural code’] (Chandler, 2001, p. 17-20).

As previously stated, the codes are encoded by the *encoder*. Using the word ‘author’ for a synonym to ‘encoder’, the authors are the encoders of their texts which is to be

decoded/read. In this light, Eco claims that authorial intention can have no bearing on the decoder's handling of the text. "Rather, decoders will employ a decoding system that is aligned with literary practices of a specific time. When a text is produced not for a single addressee but for a community of readers...the author knows that he or she will be interpreted not according to his or her intentions" (Eco, 1990, p. 64).

In this sense, Gottdiener's (1995) distinction between user, producer and object might be useful to indicate in here. The conceptualisation of a 'first stage of semiosis' (Gottdiener, 1995, p.180) suggests the infusion of meaning by the encoder leading to an 'exchange value' to the user. The second stage, however (Gottdiener, 1995, p.181), plays on the second order signification that allows the transformation of the object's meaning (therefore, its value) by the user [decoder].

However, the legibility of the intentions in a designed space is a crucial point. J. Hill notes that architecture is created by use and design. This statement identifies evidently two distinctions: encoder (design) and decoder (use). And he concludes that 'the creative user' either creates a new space or gives an existing one a new meaning and uses it in contrast to the established behaviour (Hill, 2001, p. 352). With respect to this statement, the *role of the user* becomes an important consideration in the interior-architect's design process.

While Eco is prominent for emphasizing the contribution made by the decoder in the overall process of semiosis, M. Tafuri focuses on the problem of the relation between the architectural product and the user, claiming that "... the way a message is received, the relative decoding processes, the 'errors' made in decoding are the decisive factors in creating a productive relationship between communication and social behaviour" (Tafuri, 1980, p. 78).

Specifically Roland Barthes suggests an original consideration of the reader, and by allusion, the user. Barthes claims that the text often contradicts the intentions of the author and the reader always constructs a new text in the act of reading. His well known quotation on this assessment: "the birth of the reader must be at the cost of the death of the Author" (Barthes, 1968, p. 148). Additionally, the analogy of the writer-text-reader relations altogether with 'architect-building-user' [designer-space-user] is constructed by J. Hill as;

The relevance of 'the Death of the Author' to architecture is strong but unrecognised. The building is not directly comparable to the text. Instead, I suggest that writer-text-reader relations as a whole analogous to architect-building-user relations. The reader may be passive, and respectful to the text, or reactive, to some degree allowing personal concerns to affect what is read. But Barthes' reformulation of the author and concept of the creative reader, suggests a model for architecture in which there is not a clear linear route from the architect to the user. Architecture is made by the architect and the user. To use a building [space] is also to make it, either by physical transformation, such as moving walls or furniture, by using it in ways not previously imagined or by conceiving it a new. Just as a creative reader makes a new book through reading, the creative user makes a new building through using (Hill, 2001, p. 372).

To forward this, the user may be the space on which all the quotations that make up an architectural space are inscribed without any of them being lost as; "the unity of an [architectural space] lies not in its origin but in its destination". Yet, this destination can no longer be personal: the user (decoder) is without history, biography, psychology; the user is merely somebody who hold together in a single field all traces by which the encoder is constituted. The decoder's engagement with the architectural space, according to Eco, "is implemented, encouraged, prescribed, or permitted by the visual, spatial manifestation" (Eco, 1990, p. 44). Decoders who refuse to abide by this social semiotic contract, risk having their activity framed leaving them outside.

2.4. A MODE OF ARCHISEMIOTIC SPACE

The space in which one looks, in which one examines is philosophically very different from the space in which one sees. The space in which one sees is always a represented space, not a real one (space) (Bachelard, 1996, p. 2).

Roland Barthes states, "As soon as there is society, every usage is converted into sign of itself" (Barthes, 1967, p. 41). With this statement he emphasizes the general tendency of culture is to convert history into nature (Barthes, 1972, p.128-9). The reflections of this

conversion may be traced in the examples of post-modern architecture, which are commonly called as 'exotic image', 'revivalism', 'vernacular', 'eclectic', etc. All these examples have one thing in common in their representations: they carry the traces of past time. In practice, they are concentrated on the use of historical elements of 'collective memory' which is called 'historicism'.

A particular form of these examples, in which the historical element is *reproduced* in contemporary content, is worthwhile focusing. This is called 'straight revivalism without interpretation' by Akcan (1992, p. 123), her particular criticism is that "any such revival of history is the denial of history. Because, the concept of "history" is named as such owing to the awareness of the passing and thus changing time" (Akcan, 1992, p. 124). The *Venetian Hotel* in Las Vegas constitutes a challenging example for *reproduction*. In his *Learning from Las Vegas*, R. Venturi mentions that they "have described in the Las Vegas study the victory of symbols-in-space over forms-in-space in brutal automobile landscape of great distances and high speed, where the subtlety of pure architectural space can no longer be savoured" (Venturi, 1977, p. 2). But he declares that "the symbolism of urban sprawl lies also in its residential architecture, not only in the strident, roadside communications of the commercial strip (decorated shed or duck)" (Venturi, 1999, p. 74).

The idea of *decorated shed* was originated from an attack on the idea that all buildings should be isolated object-types whose form "expresses" their content. The notion of the *decorated shed*, according to Colquhoun, "owe something to the nineteenth-century concept of "ornamented structure," as opposed to the "structural ornament" of the Renaissance" (Colquhoun, 1981, p. 110). Moreover, Colquhoun quotes Augustin Pugin's idea of ornamented structure, and refers to *Learning from Las Vegas* declaring that it included the notion that the ornament should be related, plastically and iconographical, to the 'real' building, whose structural form was thought of as an integral part of its meaning" (Colquhoun, 1981, p. 110).

This idea of *decorated shed* have a reflects the contradiction between image and function in the light of Venturi's ideas, who identifies Metropole Cathedral in Athens as a decorated shed (Venturi, 1999, p. 74). Venturi, Scott-Brown Izenour and their students had gone to Las Vegas, Nevada, where they studied the architecture of "The Strip" for the research in *Learning from Las Vegas*. The Strip consists, among other things of

hotels, “each with a large entrance lobby, stuffed to the bursting point with one-armed bandits, tables for poker, blackjack, craps and roulette, Keeno boards and Big Six wheels, through which one has to run the gauntlets before even reaching reception” (Venturi, 1999, p. 76). Stardust Hotel, an extreme case, is where all this is housed in an anonymous “shed” behind which are some equally anonymous bedroom wings.

The shed, as Venturi states, is “*decorated* with a glittering neon sign the full length of the façade [Figure 2-7] and also a programmed sign at the curb side which of course is highly visible to motorists as they cruise along The Strip” (Venturi, 1999, p. 78). Venturi coined his term the “decorated shed” which is essential to his architectural philosophy. In actual fact, the ‘decorated shed’ means that “given any architectural problem he plans the most efficient building he can. Having thus exercised his responsibilities he then feels free to “decorate” his shed that is to give it a *surface treatment* which will give “meaning” to his building, much as the signs give identity to an otherwise anonymous Las Vegas Hotel” (Broadbent, 1999, p. 106).



Figure 2-7 Caesars Palace, extended sign, [Learning from Las Vegas Studio, Yale University] (Venturi, 1999, p. 78).



Figure 2-8 Blake's *Poultry-Stand* on Long Island [used by permission of Built Environment] (Broadbent, 1999, p. 107).

Venturi contrasts his “shed” with quite another kind of building which he labels the “duck”. This derives from his most extreme example, which he found in Peter Blake’s book *God’s Own Junkyard* (1974), a homage in reverse, as it were, to the worst of what Blake could find in the “honky-tonk, crassness, phoniness” of the typical American commercial strip. Blake’s prize example was a poultry-stand on Long Island, New York, which was shaped to look like a duck. Its function-selling poultry- could be “read” from the duck-like form of the building [Figure 2-8]. Apart from Venturi, G. Baird in *Space of Appearance* summarizes his idea as follows:

Action and speech create a space between the participants which can find its proper location almost anytime or anywhere. It is the space of appearance in the widest sense of the word, namely, the space where I appear to others as others appear to me, where men exist not merely like other living or inanimate things but make their appearance explicitly (Arendth, in Baird, 1995, p. 305).

He, then, relates to the term ‘public’ as it has been applied to various kinds of urban spaces during architecture’s evolution in the twentieth century. He exemplify the *space of appearance* most powerfully with *Disneyland*, and he admits that “in the past decade we have witnessed a further hybridizing of types, in which the generic shopping centre as conceived Gruen and the *theme* park invented by Disney have themselves been

combined” (Baird, 1995, p. 341). In a related development, he declares, the shopping centre has been hybridized with a Disney-style model of urban history, in which a real historic precinct has been transformed into a “themed” simulacrum itself (Baudrillard, 1988, p. 166). Baudrillard’s theory of simulation, which holds that the ordering of the basic elements of signs, usually considered in terms of signified preceding the signifier, is now, in the post-modern society, reversed, such that the signifier, the image, the symbol, icon, and index, precedes the signified, the real basis of the sign, posits a world where “capitalism has run rampant, and where any concept of the real, or of meaning, or of history, has been eroded” (Baudrillard, 1988, p. 178).

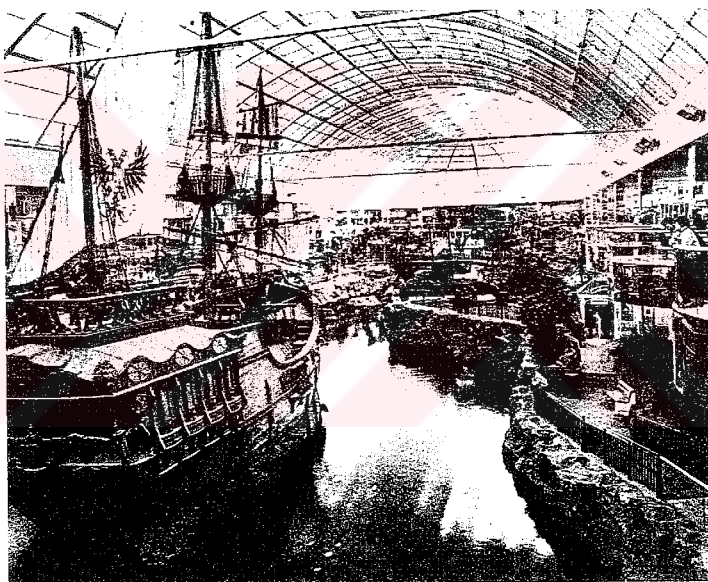


Figure 2-9 A photograph of one of the focal points of the interior of West Edmonton Mall, in Edmonton, Alberta. [photographed by Jim Dow] (Baird, 1995, p. 340).

In Krier’s Atlantis project, which is proposed to be built on the island of Tenerife, he puts forward urban propositions for the purpose of re-establishing the historic “quarter” as the social and formal basis of a reformed urbanism for the time. According to Baird,

Atlantis is a resort, not a quarter in any traditional sense. It, thereby “places its author’s increasingly historicist vocabulary at the service of consumerism that can not be conclusively detached from the values of Baudrillard’s Disneyland” (Baird, 1995, p. 344). He suggests for Atlantis that “the hybrid would be of the urban quarter, and the resort, one of the quintessential commercial development programmes of our time. The “theme,” in this case, would be classicism itself” (Baird, 1995, p. 344).

Many practitioners and theorists have thought of historical precedents as models for design. The key to these models is not only that they were successful in the past, but that they have remained successful in spite of the historical, social, political, and economic changes over time. Space is not fixed in time, but is the result of a process over time, produced in inseparable but shifting physical and social contexts (Lefebvre, 1991, p. 12). The new values resulting from the crisis of introducing *reproduction* in the processes of architecture and of the visual arts have been best acknowledged by W. Benjamin. He states that the “circumstances in which the product of technical reproduction may find itself might leave intact the intrinsic consistency of the work of art” and he points out that this process invests a “nerve-centre of the artistic object” that is far more vulnerable than in any natural object (Benjamin, 1998, p. 418).

According to Tafuri, it is the *authenticity* of the object. The authenticity of something is the essence of everything that can be transmitted from its source, and goes from its material extent to its significance as an historical remain. As the latter is based on the former, in *reproduction*, where the first is taken away from man, the second –its value as remain–begins to falter also. “Nothing else, but with it, begins to falter precisely the authority of the thing itself” (Benjamin, 1998, p. 419). It is, Tafuri comments;

The technique of reproduction itself (rather than the objects submitted to it) that for Benjamin becomes communicative, significant and charged with messages. And as the technical reproducibility presents itself with all the characteristics of a *mass medium*, the expressive range that was once a prerogative of the single artistic event flows directly into the productive process, charging it with independent meanings and independent communicative values. The result is clear: the reproductive technique takes on the features of a symbolic system, and, as such, issues communications and finds, within itself, linguistic articulations. What before was the absolute repository of communicative values –the single product, with all its ‘authority as thing’ –is now emptied of meanings, and lies, if taken in se, outside the process of which it has become a mute and inert element (Tafuri, 1988, p. 85).

Tafuri, moreover, claims that the loss of ‘authority’ suffered by the ‘things’ in the new artistic process touches also what presents itself as *pièce unique*, as single object. In addition to that, he declares a “conceptual extension of the perceptive and symbolic phenomenon linked to the reproducibility” of the artefact. This points the case where *the code* conditions the product; in where a new way of relating to the artistic structure coordinates the single *events* of that structure. Subsequently, architecture, because of its nature, already allows the kind of shared perception; a use that permits “relaxation and reflection in those involved in the theatrical achievement” (Tafuri, 1988, p. 86).

2.5. DISCUSSION OF CHAPTER II

As seen in Chapter II that the tendencies that had constructed the functionalism resulted with claims of a ‘loss of place’. The concept ‘place’ is a “space which is composed of meaningful places” with respect to the definition of Norberg-Schulz. Therefore, the ‘loss of place’ can be identified as the built environment that is composed of meaningless places and it is claimed, explicitly, as a product of modernity. As a consequence, modern people, living in a built environment that is a complex of anonymous and similar series of spaces, alienated to their environment. This circumstance is defined by Norberg-Schulz as the collapse of the ‘split between thought and feeling’.

The definition of the term ‘feeling’ by Giedion is worth to pay attention: *authentic relationship to a meaningful environment* (see Section 2.2.1). This definition gives the clues of the reason that had led to a ‘loss of place’. The definition reveals the reason, as the failure of the ‘authenticity’ in people’s relationship with their environment. Seen in this light, meaningfulness, that was the demand of modern movement and later constructed the primary concepts of post-modernism, may be defined as a quest for the preservation of the concept of ‘authenticity’ in the built environment. In addition to this, the term ‘symbol-milieu’ that was put forward by Norberg-Schulz which is clarified as *system of meaningful environments* may be a proposal to the lack of the ‘split between thought and feeling’, and to the maintenance of the ‘authenticity’ (see Section 2.2.3).

Seen in this light, authenticity comes to being as a crucial concept. Authenticity of something, by Tafuri’s words is “the quintessence of everything that can be transmitted

from its origin, and goes from its material duration to its value as an historical remain” (Tafuri, 1980, p. 82). For example, in Charles Moore’s *Piazza d’Italia* (see Section 2.2.2) since the Piazza is formed from a map of Italy, the quintessence which is transmitted from its origin is the map of Italy. To refer to Norberg-Schulz, it is a ‘conventional sign’ which can be a characteristic building type, a ground plan, or a particular space-form, etc”. In the light of Norberg-Schulz’ statements it is understood that the conventional sign can not make any sense outside a system: *symbol-milieu*. It is, then, the task of semiotics to analyse this system (see Section 2.2.2).

In architectonic analysis, the definition of *architectonic code* by Preziosi as “a system of relationships ...” (see Section 2.3.3) reflects again the definition of Norberg-Schulz for ‘symbol-system’ in a more tangible form. “As a system of relationships [architectonic code] signifies conceptual associations through similarities and differences in visually palpable formation” (Preziosi, 1979b, p. 3). Therefore, an architectural object should fit with its content; that is to its inner organization, to its own parts and to the overall system. This depends on how the space represents itself; in other words, its sign value. This point of view identifies architectural space as a medium of a communicative act. Space as taken as a precoded system, it send intended messages towards its user and encoded by its designer. Any reaction of the user to architectural sign constitute the meaning of that sign. This makes start the decoding process. Basically, meaning is produced between the encoder and decoder. And this system of meaning production is called *Semiosis*.

Semiosis, evidently, challenges in every different interpretation of the product [space]. This means that each new decoding is a different presupposition of interpretation of the encoded system. Seen in this light, a precise one-level meaning can not constitute different individual interpretation, and every invention of new level would lead to deeper signification and challenge the meaning. In this content, Eco identifies the *usual communication model* of text’ interpretation –indicating that it is a still extremely simplified extent- which can be a reference to a model of semiotic system for the architectural space [Figure 2-10].

In the light of Eco’s model, it can be claimed that the standard communication model (sender, channel, medium, message, receiver) (see Section. 2.3.2) in which the message is decoded on the basis of a code, shared by both, is not sufficient to describe the actual

functioning of the communication. Moreover, what one calls a 'message' is usually a text (see Section 2.3.2), that is, a network of different messages depending on different codes and working at different levels of signification. The existence of various codes and sub-codes, the variety of socio-cultural circumstances all result in making a message an empty form to which various possible senses can be attributed.

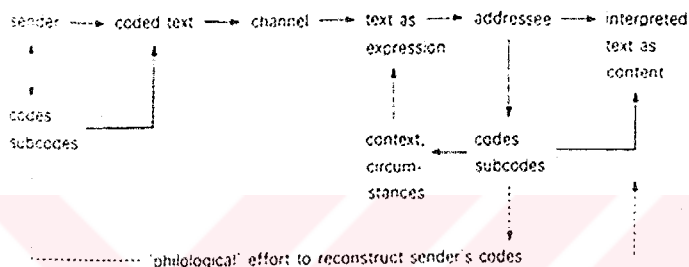


Figure 2-10 The usual communication model of Umberto Eco (Eco, 1984, p. 5).

In order to convert Eco's model into the context of architectural space, it is essential to characterise the components of the communication in architectural space. One can propose that to create a meaningful space, the encoder has to rely upon a series of codes that assign given contents to the design elements used. Moreover, to make space communicative, the encoders have to assume that the ensemble of codes they rely upon is the same as that shared by their possible decoders. The encoders of the space, thus, should foresee a model of the possible decoder supposedly able to deal interpretatively with the design elements in the same way as the encoder deals generatively with them.

In this content, communication model for a space can be proposed as can be seen in *Figure 2-11*. The model presupposes the *encoder* to be the designer of the space; the *coded text* as intended meaning of designer as an encoded system; channel as the spatial elements; the *expression text* as the design of the space; addressee as the user of the space; *interpreted text* as the meaning decoded by the user of the space; *context* as the function of the space, thus the requirements of this function; and finally *codes* as the architectonic codes that constructs the inner relationships within the philological effort of the user to interpret the encoded system of the space.

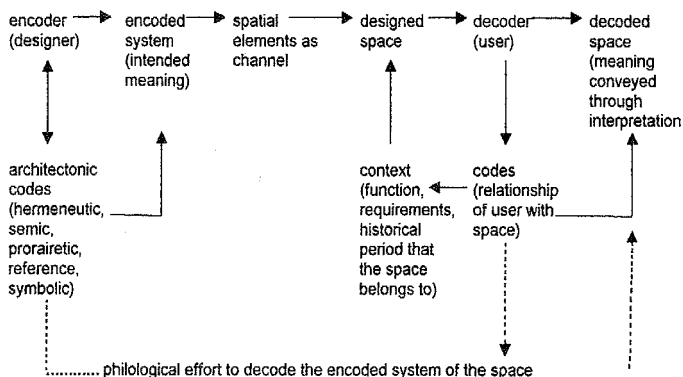


Figure 2-11 Proposed model for the usual communication of architectural space with its user (referred to Eco's model in Figure 2-10).

However the point is whether the intentions of the encoder are transmitted throughout the experience of user with the space. To explore this, it may be appropriate to analyse such spaces that are designed intentionally to communicate with their users to represent a firm *identity*. In this light, touristic space seems as the most challenging example. Indeed, tourism studies have paid a valuable attention to the role of images, symbols and the processes of representation and Semiosis (for example Selwyn, 1996). The parallels of tourism and semiotics have spelled out by J. Culler (1981) who outlines the way tourism as a language. Culler's particular point on tourism is that it acts to mark out, signify and categorize the world. Moreover, MacCannell defines the relationship between two fields as: "tourist attractions are signs. As this is taken seriously, there appears a version of semiosis where display not only shows and speaks, it does" (MacCannell, 1973, p. 567). Culler, in addition, defines characteristics of tourists as:

All over the world the unsung armies of semiotics, the tourists, are fanning out in search of the signs of Frenchness, typical Italian behaviour, exemplary Oriental scenes, typical American thruways, traditional English pubs; and, deaf to the natives' explanations that thruways are just the most efficient way to get from one place to another, or that pubs are just convenient places to meet your friends and have drink, or that gondolas are the natural way to get around in a city full of canals, tourists persist in regarding these objects and practices as cultural signs (Culler, 1981, p. 127-128).

Seen in this light, the places of tourism are in relation with the elements of visual media, consumption and space -from geographical to interior space. Therefore, it may be proposed that a touristic space, due to its sustainability, is to be designed in a sense of archisemiotic space (see Section 2.3.3). Be that as it may, touristic space is chosen to be analysed. The aim of the choice is to investigate the ways and which this semiotic system occurs inside the actors of tourism. Apart from that, the receiver of the touristic space, in their most specifically touristic behaviour, tourists are the accomplices of semiotics. "All over the world, tourists are engaged in semiotic projects, reading cities, landscapes, and cultures as sign systems" (Culler, 1981, p. 128). This expresses tourist as a voluntary decoder. Consequently, the attempt to examine the communication of touristic space with its user from the perspective of semiotics is an appropriate challenge.

CHAPTER III

SEMIOSIS OF TOURISTIC SPACE

Whatever the attraction: museum, *resort*, town centre, the success of its promotion might be based on its 'sign value', relying on individuals' interpretations" (Baudrillard, 1983).

The spaces of tourism have important place in constructing the images of visited places. Therefore, the architecture of tourism tends to re-organize itself according to the changing expectations of its user; tourist – as a voluntary decoder directs the forms of the representations of touristic spaces. With the aid of this, meaning is produced between the encoders of touristic space and the tourist. Whatever the function: a restaurant, a hotel or a night-club, since it is a part of a destination of tourism should emphasize its identity among the others. Therefore, in order to be memorable a touristic space, primarily, needs to offer a *difference*. Particularly, resort hotels, offers a great variety of space definitions in its content -from the most exterior public to the most private one and creates new space definitions in between (see Section 2.1.1). This gives influence for a comprehensive analysis of resort hotels as a proper case for this kind of a study.

3.1. TOURISM AS A CONTEXT OF SEMIOTIC SYSTEM

As indicated in Jakobson's model; signs are passed back and forth between encoder and decoder. The production of meaning by this communication is called *semiosis*. The model especially points out 'message', by the contribution of context, contact and code (see Section 2.3.4). Therefore, in order for semiosis takes place a transmission of

messages to occur there have to exist a referential context (which, basically, can be identified as the function or the industry that the space serves to), and a code (a system of correlating signifiers and signifieds, to understand the relations between signs inherent in the space). Seen in this light, signs have no meaning unless they are located and conceptualized within some specific context. A *context* is the environment, physical or social, in which signification occurs (see Section 2.3.2). Primarily it is, therefore, compulsory to define and identify the field of tourism as a context of semiotic system.

3.1.1. Definition and Theory of Tourism

According to J. Urry, there are some minimal characteristics of social practices which are conveniently described as 'tourism'. He describes 'tourism' as "a leisure activity which presupposes its opposite", namely regulated and organised work. "It is one manifestation of how work and leisure are organised as separate and regulated spheres of social practice in 'modern' societies" (Urry, 1990, p. 2). Indeed being tourist is one of the distinctive characteristics of being 'modern'.

Urry's point on tourist relationships that arise from a movement of people to, and their stay in, various destinations involves movement through space that is the journey, and a period of visit to a new place or places. The travel and visit are to sites which are "outside the normal places of residence and work" (Urry, 1990, p. 3). The duration of residence elsewhere are temporary. The places "gazed" upon are for purposes which have not direct relation with paid work and "normally they offer some distinctive contrasts with work" (Urry, 1990, p. 3).

A substantial proportion of the population of modern societies engages in such tourist practices; Urry suggests, coping with the mass character of the "gaze" of tourists (as opposed to the individual character of 'travel'). "Places are chosen to be gazed upon because there is anticipation especially through daydreaming and fantasy, of intense pleasures, either on a different scale or involving different senses from those customarily encountered" (Urry, 1990, p. 3). Such anticipation is constituted and strengthened by a variety of 'non-tourist practices', such as film, TV, literature, advertisements, internet, billboards, magazines, records and videos, which construct and reinforce that "gaze".

It has been argued by professionals that the problem which arises in attempting to define tourism, however, is not the distinctiveness of tourism but the difficulty of distinguishing tourism activities from other activities. In this line, E. Cohen argues that tourism is an “imprecise concept with blurred boundaries between tourist and non-tourist roles and with many intermediate categories” (Cohen, 1995, p. 14). Additionally, Cohen summarized seven distinctiveness of tourism travel discerning the tourist from other types of travellers;

- 1) *temporary*, to distinguish it from the permanent travel undertaken by the tramp and nomad;
- 2) *voluntary*, to distinguish it from the forced travel of the exile and refugee;
- 3) *round trip*, to distinguish it from the one-way journey of the migrant;
- 4) *relatively long*, to distinguish it from the trip of the excursionist or tripper;
- 5) *non-recurrent*, to distinguish it from the recurrent trips of the holiday house owner;
- 6) *non-instrumental*, to distinguish it from the travel as a means to another end of the business traveller, travelling sales representative and pilgrim;
- 7) *for novelty and change*, to distinguish it from travel for other purposes such as study (Cohen, cited in Ross, 1994, p. 4).

Tourism is essentially a modern, western phenomenon. Although travel for religious, cultural, educational and medical purposes, and even for entertainment, can be found throughout human history, it is precise that the motivations, roles and institutional structures of modern tourism “differ significantly from those of pre-modern and non western forms of travel, and are closely related to some other crucial characteristics of modernity” (Cohen, 1995, p. 12). These characteristics are summarized in Van Den Berghe:

Tourism is a product of modernity. Modernity produces homogenization, instability, and inauthenticity, and thus generates in the most modernized among us a quest for the opposite of these things. The tourist searches for authentic encounters with the other. At the limit, this makes anthropology the ultimate form of tourism (Van Den Berghe, 1994, p. 8).

Morley (1990), by proposing a model, makes the point that two immediately necessary foundational elements of a model of tourism are the “Tourist” and “Tour”, that is the person doing the travelling and staying and the destination, the organization and the facilities that are the experience of the tourist. In particular, it is evident that the ‘touristic space’ has a crucial place for the ‘Tour’. Morley further argues that the demand for tourism is a function of characteristics of the individual tourist such as their income, age, motivations and psychological make up, which will variously affect their propensity to travel for pleasure, their ability to travel and their choice of destinations (Morley, 1995, p. 23).

The demand has also stated to be the function of characteristics and attributes of the tourism destinations, their attractions, prices and the effectiveness of the marketing of the destination. Government policies and actions are able to encourage or discourage tourism demand directly and with intent, and indirectly through factors which are important to tourists, such as security. Morley believes that social factors can also have an effect on demand, for example through the attitude of the local inhabitants towards the tourists and the interest generated by the local culture. The demand then affects the tourism supply (Morley, 1995, p. 25-7).

In terms of the tourists, the supply may be expressed in stay durations (for example, bed nights), activities and resource usage of tourists (numbers of tourists, usage rates), satisfaction (ratings and return intentions) and spending (amounts of money). Facilities and services catering directly for tourists –hotels, restaurants, resorts, transport, etc. –are the most immediately affected by tourism demand and therefore the most generally considered aspects of tourism seen as an industry with its economic impacts. But as there are wider aspects to be seen and the environmental one is one of the most important among them.

3.1.2. A Brief History of Tourism

Until the fifteenth century, most tourism was not for sightseeing, but to encounter important people and civilizations and to visit sacred places. From the fifteenth century, European expansion was enhanced by cartographic and sailing technologies, and the rise of the merchant classes, while travel documents multiplied through the newly invented

printing press. According to these documents, from the mid-sixteenth century onwards, Northern Europeans regularly travelled to spas in their own countries, to centres of learning and to the ruins of the great classical civilizations. By the mid 1700s, the term tourist was coined to describe participants in such pleasurable, educational journeys (Graburn & Jafari, 1991). Taking two to three years at first, the tour gradually shortened as the number of tourists grew. The tourist (usually a young man) was accompanied by a tutor, and many of them wrote of their travels in memories, travelogues, or guide books.

In the nineteenth century, the Industrial Revolution and the social revolutions of imperialism brought social changes. Thomas Cook, an English Methodist reformer, used steam trains to take the urban poor to the countryside and to expositions and rallies. Realizing the commercial possibilities of mass tourism, he is credited from the modern tourist industry: travel agencies, reserved seats, booking hotels, accommodations classification, travellers' cheques, and comprehensive guidebooks. "Mass tourism thus became an international enterprise" (Ross, 1994, p. 9). However, the growth of tourism challenged with various technological developments, for example the growth of air-travel (Dann, 1995, p. 114). Transportation of people to far places, has increased rapidly, and has led to the consumption of a long-haul package holiday market. The character of travel begins to change explicitly in the mid-nineteenth century, with the success of Thomas Cook & Sons: mass production – railways and ocean liners –forwards "the decline of the traveller and the rise of the tourist" (Boorstin, 1964, p. 84-5).

The traveller, then, was working at something; the tourist was a pleasure-seeker. The traveller was active; he went strenuously in search of people, of adventure, of experience. The tourist is passive; he expects interesting things to happen to him. He goes "sight-seeing" (a word, by the way which came in about the same time, with its first use recorded in 1847). He expects everything to be done to him and for him. Thus foreign travel ceased to be an activity –an experience, an undertaking- and became instead a commodity" (Boorstin, 1964, p. 85).

Indeed the attempt to distinguish between tourist and real travellers is a part of tourism literature. Finally, as Culler states, since 1939 there is no more travel, only tourism; this is totally different. It can not be denied, however, that the modern tourist travel has spread in recent decades, virtually throughout the world. Third world societies are also

tourists in the western sense of the term. “These striking increases reflect the fact that many new tourist sites have been opened in the past couple decades” (Urry, 1990, p. 5). With the aid of these increases, hotel accommodation has also greatly increased. Urry states that after 1990s, “the motivations of tourism is turned out to be themed attractions, museums and conference centres”. These developments reflect “dramatic increases in personal travel” (Urry, 1990, p. 12). The concern in the changing motivations of pre-modern travellers who became modern tourists is related with the relationship between tourism and modernity. Of all the features, here, the principal question of the concern became that of the ‘authenticity’ of the tourist experience (MacCannell 1973, Cohen 1988); specifically, to what degree modern tourists are in quest of authenticity and, if they are, whether they are satisfied with the destination, the site of their experience, as the medium for the realization of the tourists’ motivations (Cohen, 1995, p. 12).

3.2. THE TOURIST

As *semiosis* is, indeed, the production and interpretation of signs. Because the meaning is produced by interpretation. In the context of tourism, then, decoder is stated to be the user of the touristic space. Indeed, the tourist is the one who is involved into touristic activity, who experiences touristic space. Therefore, the tourists, as voluntary decoders, should be defined.

3.2.1. Characteristics of the Tourist

3.2.1.1. Definition of the Tourist

In order to identify the characteristics of the tourists, it is essential to acknowledge on their distinctive characteristics that identify them among the other types of travellers and construct their gaze on touristic space. The construction of traveller typologies is not new for tourism researches. For example social science approach to tourism research repeatedly touched upon typological issues (Pearce 1982, Cohen 1988, Dann 1988). Each of these categories expresses a new definition of the tourist. Therefore, all of them are composed under the title of the ‘definition of the tourist’.

The Oxford Dictionary defines a “tourist” as “one who travels for pleasure or culture, visiting a number of places for their objects of interest, scenery or the like”. The word *tour-ist* is first appeared in print in 1800. At that time it had a technical meaning. The agricultural tourist took note of the size and composition of fields. Originally the term *tourist* was close to the current conception of the ethnographer. By the 1850s, the term had become to acquire the modern meaning of pleasure travel and by the turn of the century its implications were already quite negative. The changes in the word “appear to relate to the increasing accessibility of travel to ‘ordinary’ people” (Jules-Rosette, 1984, p. 2). Besides, the term ‘tourist’ is increasingly used as a derisive label for the ones who seem comfortable with their *inauthentic* experiences. Tourists present themselves at places of social, historical, and cultural importance.

Particularly MacCannell summaries the history of tourist’s definition as: “What begins as the proper activity of a *hero* (Alexander the Great) develops into the goal of a socially organized *group* (the Crusaders), into the mark of status of an entire social *class* (the Grand Tour of the British “gentlemen”), eventually becoming *universal experience* (the tourist)” (MacCannell, 1976, p. 5). Another definition can be recognised emerging in a series of definitions by bodies concerned with tourism data, a definition which, with some minor change, became that of the World Tourism Organisation (WTO) is:

The term international visitor describes any person who travels to a country other than that in which he has his usual residence, the main purpose of whose visit is other than the exercise of an activity remunerated from within the country visited and who is staying for a period of one year or less. This definition covers two classes of visitors: international tourist and international excursionist which may be defined as follows:

An international tourist is said to be a visitor in accordance with the above mentioned definition staying at least one night but not more than one year in the country visited and whose main purpose of visit can be classified under:

a- pleasure: holidays, culture, active sports, visits to friends and relatives, other pleasure purposes.

b- professional: meeting, mission, business.

c- Other tourist purposes: studies, health, pilgrimage.

An international excursionist is said to be a visitor in accordance with the above mentioned definition who does not stay overnight in the country visited (World Tourism Organization, 1986, p. 240; in Ross, 1994, p. 6).

3.2.1.2. Post-Tourist

The viewpoint of contemporary commentators upon the meaning and significance of current trends in tourism that are labelled as “‘post-modernism’ or ‘deconstructionism’ can not be underestimated” (Ryan, 1997, p. 5). It is an individual good, in the sense that tourists pursue the holiday for selfish reasons dominated by needs for relaxation, and many tourists do not question “the impact that tourism, as a phenomenon, creates” (Ryan, 1997, p. 5). This attitude may, probably, be a product of post-modern culture. In this postmodernist world, Urry notes, the tourist can play many roles in the guise of the ‘post-tourist’ (Ryan, 1990, p. 100).

Feifer (1985, p. 256) encounters that three actors characterize modern [post] tourists. First, there is no need to leave home to see many places of the tourist gaze. Television programmes about travel are notably popular. Thus, Urry comments; “the typical tourist experience is anyway to see named scenes through a frame such as the hotel window, the car windscreen or the window of a coach. But this can now be experienced in one’s own living room, at the flick of a switch” (Urry, 1993, p. 100).

The second dimension of being a post-tourist is that there is an awareness of choice. Feifer comments on how the post-tourist can manipulate the symbols and places of tourism, so that “the purchase of a replica of the Eiffel Tower becomes a parody of the kitsch that would not normally be purchased” (Feifer, 1985, p. 270). Whereas tourists travel for pleasure, the makers of tourist art work to enhance the travellers’ leisure activities. The immediate goals of the producers [encoders] and the consumers of tourist art [encoded system of touristic architectural space] are, therefore, quite different. J-Rosette states that the process of consumption is only one part of a complex circle of exchange that she calls the *tourist art system*. Within this system, touristic art is both an object with market value and a symbolic unit. For the tourist, “every object of interest constitutes a sign of cultural practices” (J-Rosette, 1984, p. 12).

The third characteristic of the post-tourist is “*ludic* involvement” (Feifer, 1985, p. 279). As a pleasure seeker and consumer of the unfamiliar and the exotic, the tourist is often viewed as “ill informed and gullible”. In contrast to the learned travellers of previous eras, the modern tourist appears to behave in a passive and superficial manner. However, Ryan states in contrast, that the tourist, in holidaying, is an important decision

maker in the process. “The tourist is not simply a passive consumer but a proactive partner. Different tourists possess different abilities to perceive what is, or is not, authentic, have different attitudes towards the importance of authenticity, and varying responses to initial disappointment” (Ryan, 1997, p. 7). The ethnic tourist, for example searches for authentic encounters with the ‘Other’ (Berman). The authentic here is the opposite of packaged commodities. This is what allows the tourist to administer labels of “fake” or “real” when in fact these are entirely subjective terms. The ethnic tourist wants to see peoples and places untainted by outside influences. This type of tourist is awarded some sort of purity medal; they are hailed as true adventurers conquering the great unknown (Van Den Berghe, 1994, p. 9). Consequently, all tourists want successful holidays, however they have defined ‘successes’. Motivations become goals, and hence behaviours are directed to achieve these goals.

3.2.1.3. The ‘Tourist Gaze’

As Urry declares “when we go away we look at the environment with interest and curiosity. It speaks to us in ways we appreciate, or at least we anticipate that it will do so. In other words, we gaze at what we encounter. And this gaze is socially organised and systematised as is the gaze of the medic” (Urry, 1990, p. 1). Urry, by giving great importance to gaze of tourist, presupposes that the gaze is directed to features of landscape and townscape which separate them off from everyday experience. Such aspects are viewed because they are taken to be in some sense out of the ordinary. The viewing of such tourist sights often involves different forms of social patterning, with a much greater sensitivity to visual elements of landscape or townscape than is normally found in everyday life.

It is quite clear that different tourists (identified by nationality, class, gender and so on) have quite different ways of seeing and evaluating tourist sites. These ways of seeing have changed over time, with the result that certain sites have become more or less popular places to visit. The gaze is constructed and reinforced, and will consider who or what authorizes it, what its consequences are for the ‘places’ which are its object. It varies by society, by social group and by historical period. Such gazes are constructed through difference. In this line, Urry identifies two key issues correlating with gender, generation and ethnicity of the tourists: “the social composition of fellow tourists and

the social composition those living in the places visited" (Urry, 1990, p. 6). These are important because of the way that most "tourist practices involve movement into and through various sorts of public space –such as beaches, shops, restaurants, hotels, pump rooms, promenades, airports, swimming pools and squares (and photograph and are photographed)" (Urry, 1990, p. 3). That is to declare, according to Urry, that different social groups expect to look at in different places; and in turn different expectations are held by different social groups about who are appropriate others to gaze at oneself (Urry, 1990, p. 140-141).

In particular, another description of Urry for the *tourist gaze* is worthwhile to mention here: "The tourist gaze is constructed through signs", and that "tourism involves the collection of signs". When tourists see two people kissing in Paris they capture in the gaze is 'timeless romantic Paris' (Urry, 1990, p. 3). When a small village in England is seen, what they gaze upon is the 'real olde England' (Urry, 1990, p.3). To gaze, therefore, according to Urry, presupposes "a system of social activities and signs which locate the particular tourist practices" (Urry, 1990, p. 2).

Consequently, there is no universal experience which is true for all tourists at all times. Rather, the gaze in any historical period is motivated in relationship with its opposite, to non-tourist forms of social experience and consciousness. Therefore, the design of touristic places for the 'tourist gaze' requires the understanding of these motivations of tourists that operates their experiences.

3.2.1.4. Tourist Motivations

The study of tourist motivations consists of the factors that are effective in tourists' behaviour to go on holiday and to prefer a specific place to visit. Burkart and Medlik (1981) have identified two fundamental motivations: The first is called 'Wanderlust'-the desire to exchange the known for the unknown, to leave things familiar and to go and see different places, people, and cultures or relies of the past in places famous for their historical monuments and associations or for their current fashions and contributions to society. The second is called 'Sunlust' –a type of travel which depends on the existence elsewhere of better amenities for a specific purpose than are available in the domicile; it is prominent with particular activities such as sports and literally the

search for the sun (Burkart and Medlik, 1981, p. 57). In addition to these motivations, according to Dann, one “already has a social position at home –but away from home one can pretend –be waited on –especially in developing countries” (Dann, 1977, p. 185). “The tourist can escape into a world of fantasy on holiday, and indulge in kinds of behaviour generally frowned upon at home” (Dann, 1977, p. 184-5).

Among the nine motives that Crompton identified to explain tourism motivation –seven classified as socio-psychological or push motives and two classified as cultural or pull motives. These motives are: “Escape from a perceived mundane environment; Exploration and evaluation of self; Relaxation; Prestige; Regression; Enhancement of kinship relationships; Facilitation of social interaction; Novelty; Education” (Crompton, 1979, p. 409). Crompton reported that these motives have been identified from a series of in-depth interviews (Crompton, 1979, pp. 418), Dann (1977) argued that much of the ‘so-called’ motivation research had not addressed the fundamental question –why do people travel? He stated that basically there are two factors or stages in a decision to travel: The first is the pull factors; those which affect where you travel given the initial desire to travel. They pull you to a given resort after you have been ‘pushed’ into wanting to travel (Dann, 1977, in Ross, 1994, p. 21). The second motive, Dann suggests, is effective in preference of travel, is pull factors; those which are stated as to make you want to travel (Ross, 1994, p. 21). The pull factors, then, are consequent on a prior need to travel. So the question what makes people travel can only relate to push factors.

Iso-Ahola emphasizes the ‘dialectical tensions’ between the factors that pull and push the tourist when writing: “tourism is a dialectical development process –individuals change through inner experience of contradiction and conflict... Tourism behaviour is a dialectical optimising process –it seeks to avoid and to acquire a new experience” (Iso-Ahola, 1982, p. 259). Thus an individual may seek personal rewards and wish to escape a specific environment; in this case the type of motivation that may be dominant as being ego-enhancement, an escape from personality, or an interest in aesthetics.

3.2.1.5. Tourist Experience

Tourist experiences involve some aspect or element which induces pleasurable experiences which are, by comparison with the everyday, out of ordinary. This is not to

say that other elements of the production of the tourist experience will not make the typical tourist feel at “home away from home” (Urry, 1990, p. 11). But potential objects of the tourist gaze must be different in some way or other. People must experience particularly distinct pleasures which involve different senses or are on a different scale from those typically encountered in everyday life. Urry’s identification the ways in which such a division between the ordinary and the extraordinary may be listed as:

1- Seeing a unique object, such as the Eiffel Tower, the Empire State Building, Buckingham Palace, the Grand Canyon, ...etc.

2- Seeing of particular signs, such as the typical English village, the typical American skyscraper, ... This mode of gazing shows how tourists are in a way semioticians, reading the landscape for signifiers of pre-established notions or signs derived from various discourses of travel and tourism.

3- Seeing of unfamiliar aspects of what had previously been thought of as familiar. One example is visiting museums which show representations of the lives of ordinary people, revealing particularly their cultural artefacts.

4- Carrying out familiar tasks or activities within an unusual visual environment. Swimming and other sports, shopping, eating and drinking all have particular significance if take they place against a distinctive visual backdrop.

5- Seeing of particular signs which indicate that a certain other objects is indeed extraordinary, even though it does not seem to be so. The attraction is not the object itself but the sign referring to it marks it out as distinctive (1990, p. 12).

The concept of ‘satisfaction’ refers to an evaluation of the experience when compared to expectation, or that which tourists believe to be important about their holidays. By this, as Ryan proposes, a learning process is involved. “Tourists learn in order to possess an expectation or an ability to evaluate places and events. Part of this learning is their own past experience of holidaying, but they also learn through other intermediaries, both commercial and informal” (Ryan, 1997, p. 53). The creation of expectations requires an identification and evaluation of what is deemed to be important. Importance, too, is a learnt variable, and the evaluative process is shaped by the social context of learning.

Thus, Ryan indicates that the socio-demographic variables like social class, occupation and life-stage are important in shaping the process of conceptualization that each tourist might use. While these variables form a backdrop to the decision-making process, of the

tourist, specific situational factors can also be important (past experience and knowledge, image on mind, etc). Such variables, according to Ryan, can be related to “life-stage, like the presence of a partner and/or children” (Ryan, 1997, p.54).

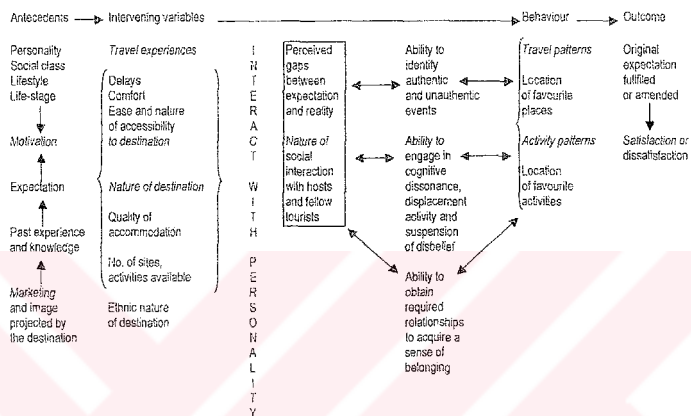


Figure 3-1 The Link between *Expectation* and *Satisfaction* (Ryan, 1997, p. 50).

In Figure 3-1 the feedback mechanism is implicated in that satisfaction derived from the holiday. It becomes a part of tourist's knowledge which could be incorporated in the next round of holiday-making. That feedback was based upon an assessment of whether original expectations were being fulfilled. However, the heart of the model, according to Ryan (1997, p. 52), lays in the perception and experience of place, and the interactions that occur at that place. “Different tourists possess different abilities to perceive what is authentic, have different attitudes towards the importance of authenticity, and have varying responses to initial disappointment” (Ryan, 1997, p. 53).

3.2.2. A Mode of Tourist Experience: quest for authenticity

The tourist experiences are sometimes regarded as quite unique or special. When touristic or leisure experiences are discussed, frequently more is being suggested than

simply the experience. Tourist experiences have been seen by Mannell and Iso-Ahola to have some special quality, that is, to be more than simply an experience accompanying travel or tourist behaviour. The search for the ultimate tourist experience has been described as a quest. According to MacCannell (1976) it is a quest for *authenticity*; Cohen (1979) calls it a quest for *centre*; Meyersohn (1981) suggests it is a quest for *meaning*; and Przecławski (1985) considers it a quest for *values* (cited in Ross, 1994, p. 11).

One of the earliest formulations of touristic experience is done by Boorstin (1964) who indicates that “contemporary Americans can not experience ‘reality’ directly but thrive on pseudo-events” (Boorstin, 1964, p. 124). Tourism is the prime example of these [pseudo-events] (Eco, 1986; Baudrillard, 1988). According to this understanding, the mass tourist who is isolated from the host environment and the local people, travels in guided groups and finds pleasure in inauthentic contrived attractions, gullibly enjoying the ‘pseudo-events’ and disregarding the ‘real’ world outside. Consequently, the images generated of different tourist gazes via advertising and media, come to constitute a system of illusions which provide the tourist with the basis of selecting and evaluating potential places to visit. Such visits, according to Boorstin (1964, p. 128), are made within the “environmental bubble” of the familiar American-style hotel which insulates the tourist from the “strangeness” of the host environment.

The most significant challenge to Boorstin’s position is developed by MacCannell, who is concerned with the inauthenticity and superficiality of modern life. He quotes Simmel on the nature of the sensory impressions experienced in the metropolis: ‘the rapid crowding of changing images, the sharp continuity in the grasp of a single glance, and the unexpectedness of unrushing impressions’ by emphasizing that these are symptomatic of the tourist experience (MacCannell, 1976, p. 49). Although theorists have suggested the search for the ultimate tourist experience as a quest, little theory or research has been reported which identifies the basic dimensions of defining criteria of ‘authentic’, ‘meaningful’ tourism episodes. In this line, the tourist, for MacCannell, is a kind of ‘pilgrim, seeking authenticity in other ‘times’ and other ‘places’ away from that person’s everyday life” (MacCannell, 1976, p. 39). According to his theory, this quest for *authenticity* is a modern version of the universal human concern with the sacred.

Since MacCannell’s seminal work on the ‘Tourist’, the concept of *authenticity* has played a prominent part in tourism research (Olsen, 2002, p. 159). Many attempts have

been made to redefine the meaning of authenticity. The point here is to examine the factors that lead people to describe an activity or a set of activities as 'authentic' tourism or touristic experiences. MacCannell's notion of *authenticity* relies on the idea that modern society creates an alienation that results in a longing for experiences that might be labelled 'authentic' and that are sought in tourism. Moreover, it is commercialism and the tourist role in modernity that renders the tourist experience as *inauthentic*. In this particular sense, "authenticity is only achievable outside the realm of the tourist role" (Olsen, 2002, p. 160).

MacCannell (1999) introduced the *quest of authenticity* as the main motive for tourist experience. The longing of tourist for the authenticity was seen as a feature of the modern condition. The tourist as a metaphor in MacCannell's work refers to the Western middle class sightseer but is also regarded as a 'model' for 'modern-man-in general' (see Section 2.2.1). Here, modern condition is seen as a state of differentiation that creates a freedom which presupposes and creates risks, alienation and longing for stability. The necessary result of differentiation is alienation that has a consequence of longing for "wholeness and *authentic*" (Olsen, 2002, p. 161).

To Wang, while modernity has put an end to social authenticity, such authenticity can, in this perspective, only be regenerated in short periods in tourism. Implicit in Wang's statement are "bodily feelings of pleasure, relaxation, spontaneity, which presuppose a previous natural state, a golden age, a period before modernity" (MacCannell, 1999, p. 97) where people were at ease of themselves. Besides, the crucial point in MacCannell's explanation of tourist experience is the "conceptual distinction between a front-stage and back-stage" (MacCannell, 1999, p. 91). According to MacCannell;

This division into front and back supports the popular beliefs regarding the relationship of truth to intimacy. In our society, intimacy and closeness are accorded much importance: they are seen as the core of social solidarity and they are also thought by some to be morally superior to rationality and distance in social relationships and more 'real' (MacCannell, 1999, p. 94).

The division into these two spheres presupposes a previous stage where 'social authenticity' and 'natural sociality' had the hegemony on differentiation and distance in

social relationships (Wang, 2000, p. 68; MacCannell, 1999, p. 93). This previous stage is found in the past or among the 'other', or rather in the projections of our present, is what the tourists are looking for in their quest for authenticity. Moreover, MacCannell proposes that tourists "try to enter back regions of the places they visit because these regions are associated with intimacy of relations and authenticity of experiences" (MacCannell, 1999, p. 94). This is a part of a wider proposal for the arrangements of touristic spaces and will be explained in further sections of this study.

3.2.3. Tourist as Decoder

Tourism constitutes a collection of commonly understood and embodied practices and meanings which are reproduced by tourists through their performances. Besides the travel programmes, brochures, accounts and guidebooks are "a means of preparation, aid, documentation" and for tourists, "by following the 'norms, technologies, institutional arrangements and mythologies' which are instantiated in particular places and tours, tourists reconstruct tourism (Adler, 1989, p. 137). Additionally, Culler declares that tourists deal with everything as an instance of a cultural practice. This point of view, according to Culler, identifies tourism as "an exemplary case for the perception and description of sign relations" (Culler, 1981, p. 134). Therefore, it is evident that the tourist is a voluntary decoder partakes in the semiosis of touristic space. In Culler's words:

*Even tourists who take the most packaged package tours, who are indeed, as Ruskin predicted, sent from one place to another like a parcel, venture bravely forth from hotels in search of atmosphere and discover something which for them is unusual, authentic in its otherness, a sign of an alien culture-... And characteristically tourists emphasize such experiences -moments regarded as authentic -when telling others of their travels. The *authentic* is a usage perceived as a sign of that usage, and tourism is in large measure a quest for such signs (Culler, 1981, p. 131-132).*

These statements express the second stage of semiosis which suggests the transformation of the object's meaning -that was infused by the encoder leading to an exchange value- by the user (see Section 2.5). As a reference to Peirce's original

formula (see Section 2.2.1) ‘*a sign represents something to someone*’. MacCannell, by suggesting that ‘the tourist attractions are signs’ proposes a reformulation of Peirce’s formula in the context of tourism as follows;

[represents / something / to someone]	sign
[marker / sight / tourist]	attraction (MacCannell, 1999, p. 110).

MacCannell suggests that the first contact a tourist has with a sight [touristic space] is not the space itself but some representation thereof. In this content MacCannell adapts the term *marker* to mean information about a specific sight. The information given by a *sight marker* often amounts to no more than the name of the sight, or its picture, or a plan or a map of it. MacCannell defines his use of the term “*marker*” in the context of tourism as “any information about a *sight*, including that found in travel books, museum guides, stories told by persons who have visited it, art history texts and lectures, “dissertations” and so forth” (MacCannell, 1976, p. 110). Moreover, to distinguish between information found at its sight and information that is separated from its sight, he uses the terms *on-site marker* and *off-site marker*. MacCannell limits the use of marker as the information or the inscription written on its vehicle. In other words, that is the information given by the vehicle.

Sightseers [tourists] do not, in any empirical sense, *see* San Francisco. They see Fisherman’s Wharf, a cable car, the Golden Gate Bridge, Union Square, Coit Tower, the Presidio, City Lights Bookstore, Chinatown, and perhaps, the Haight Ashbury or a nude go-go dancer in a North Beach-Barbary Coast club. As elements in a set called “San Francisco” each of these items is a symbolic marker. Individually, each item is a sight requiring a marker of its own. There are, then two frameworks which give meaning to these attractions. The sightseer [tourist] may visit the Golden Gate Bridge, seeing it as a piece of information about San Francisco which he must possess if he is to make his being in San Francisco real, substantial or complete; or, the sightseer [tourist] visits a large suspension bridge, an object which might be considered worthy of attention in its own right. The act of sightseeing can set in motion a little dialectic wherein these frames are successively exchanged, one for the other, to the benefit of both: that is both San Francisco and the Golden Gate Bridge are felt to have gained a little weight in the act of looking at the bridge –or they are held to have been, at least to some extent, *meaningfully experienced* (MacCannell, 1976, p. 123).

Seen in this light, tourist attraction has triadic structure: a *marker* represents a *sight* to a tourist. A *marker* is any kind of information or representation that constitutes a sight as a sight: by giving information about it, representing it, making it recognizable, it marks something present or absent, as a sight for tourists. In MacCannell, the relationship of *marker* and *sight* is similar to Saussure's signifier-signified relationship. In this line, he identifies *sight* as signified and the *marker* as signifier. This relation may be illustrated as follows;

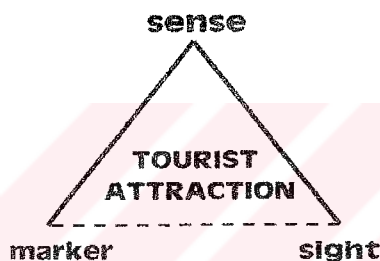
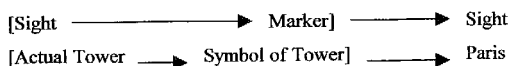


Figure 3-2 The transformation of Pierce's Triad of Semiotics into MacCannell's *sight-marker relationship*.

Not only do they create sights; when the tourist confronts with the touristic space, the markers remain surprisingly important: one may continually refer to the *marker* to discover what features of the *sight* are indeed significant; one may engage in the production of further markers by writing about the *sight* or photographing it; and one may compare the original with its reproductions. In each case, the touristic experience involves a production of or participation in a sign relation between marker and sight. MacCannell declares that the analysis of the touristic attraction presupposes the interchange ability of signifier and signified: "the Statue of Liberty, originally a marker –a sign welcoming travellers to New York –has become a sight; but as a celebrated tourist attraction it has become a marker, used on posters and travel displays as a marker for America as a country for tourism" (MacCannell, 1976, p. 159). For example The Eiffel Tower, a major touristic signified, represented by a variety of different signifiers, is itself a signifier which signifies "Paris", as seen below;



The arbitrary nature of sign, can be inferred, “prevents there from being a difference of nature between signifier and signified, so that not only may the signified marked by a marker prove to be another marker or signifier in its turn, but, and this is the less frequently recognized semiotic possibility a signifier may itself function as a signified” (Culler, 1981, p. 137). MacCannell’s front and back distinction demonstrates a relation with his semiotic structure. In their quest for authentic experience, tourists want to see inside of things, they suppose that the genuine structure, the real experience of authenticity exist behind the front regions that are called back regions.

3.3. TOURISTIC SPACE

After a detailed explanation of how tourists experience the touristic environment, this part of the chapter attempts to investigate on the site of their experience; called the ‘touristic space’. It has been explained that in semiosis messages pass back and forth between a producer –the ‘encoder’ and a user –the ‘decoder’. In the context of tourism, taking the ‘decoder’ as the tourist, then the ‘encoder’ comes to being as the producer(s) of touristic space. Therefore, it is relevant to presuppose that the touristic space is preceded by the intentions of the encoder. This constitutes an example to the conceptualisation of ‘first stage of semiosis’, discussed in Chapter II (Gottdiener, 1995, p. 180), that suggests the infusion of meaning by the producer leading to an exchange value to the user.

3.3.1. Architecture of Touristic Space

Given the emphasis on tourist consumption as visual, and the significance of buildings as objects upon which the gaze is directed, it is essential to consider changing patterns and forms that those buildings might take. Urry’s assessment on this topic is that the universality of the tourist gaze caused all sorts of places have come to construct

themselves as objects of the tourist gaze. Once people visit places outside capital cities and other major centres, what they find pleasurable are buildings and the interiors of the buildings which seem appropriate to place and which “mark that place off from others”. Therefore interior-architecture of tourism has to offer difference (Urry, 1990, p. 12).

The difference can be achieved by creating an image, a pre-conscious on user’s mind, which is identical among other examples. Whereas, “outside the major cities the universality of the tourist gaze has made most other places enhance difference through the rediscovery of local vernacular styles” (Urry, 1990, p. 13). These styles, moreover, convey particular histories. In other words, places indicate particular time or histories and in that process vernacular postmodernism is centrally important. Space in vernacular postmodernism is localised, specific, context-dependent, and particularistic –by contrast with modernist space which is “absolute, generalised, and independent of context” (Harvey, 1989).

The demand for creating a *difference* in tourism has taken various forms in the architecture of tourism throughout the last decades: the use of folkloric elements, vernacular architecture, historical quotations, etc. The initial intention of these forms in E. Akcan’s words, is: “to give an expression of identity, a sense of place to their architecture also manipulates in highly individual concerns and attempts to find a synthesis with cosmopolitan world culture” (Akcan, 1992, p. 80). The criticism of Akcan (1992, p. 88) on these examples that they are for the “consumption of receiver [user]” is an apparent attitude of contemporary architecture of tourism. She, by focusing on Turkish examples, calls this attitude as *exotic image* and declares that this image is “imposed in the current Turkish architecture of tourism, like in the case of *Club Aldiana* designed by Harun Özer” [Figure 3-3].

The general consensus of these criticisms can be summarised in Akcan’s words as “the exotic image imposed on the architecture of tourism today must be a prolongation of the consumerism” (Akcan, 1992, p. 90). In a similar sense, Urry (1990, p. 120) introduces after the modern “is what one could also term ‘consumerist postmodernism’”. This takes its cue from Venturi’s famous account *Learning from Las Vegas* (Jencks, 1972; Frampton, 1988). The Caesars’ Palace (see Section 2.2.2), in Las Vegas or Disneyland are evaluated as the “icons” of this architecture by Urry, which proudly celebrates commercial vulgarity (Urry, 1990, p. 121).

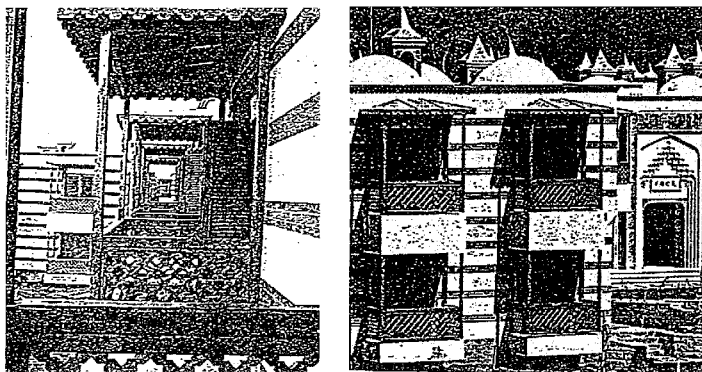


Figure 3-3 Club Aldiana, designed by Harun Özer (*Tasarım*, May/June, 1990. p.45-51).

According to this, art and life are fused or pastiched in the playful and shameless borrowing of ornamental style; previous elements of high culture are mass-produced, and no longer signify anything in particular. This is an architecture of spaces and appearances of playfulness and pastiche (Urry, 1990, p.122) (see Section 2.4). This study, particularly this chapter, while accepting this criticism pays attention to the unavailability of consumerism in today's world. The architecture of tourism has been already transformed itself into a commercial meta and advertisement pattern. Producers, as J-Rosette (1984, p. 14) declares, attempt to anticipate and manipulate the meaning systems of the tourists and other consumers in order to market their goods [facilities]. Seen in this light, the architecture of tourism is a kind of commercial "experience architecture" that unites media technology and advertisement narrative to offer a compelling new approach to the built environment.

This design orientation focuses on the experience of the 'guest' and highlights the potential for architects to integrate information and other forms of content into their design vocabulary. Experience architecture is influencing the development of retail and brand environments, entertainment destinations, museum and cultural attractions, and mixed-use urban centres. As a result, the values of experience architecture confront architects with issues of relevance and the ability of their work to communicate ideas and emotions. Thematic architecture with substance requires incorporation of deeper cultural and regional values into the design and the delivery of an imagery that

transports the client into the experience. The clients and other partners must be able to dream alongside the designer, who can help clients live their core values by putting design to work to create environmental experiences that enhance wellness, promote sustainability and inspire *authentic* communal activity. Of all features, architects now face the challenge of understanding how the growing “experience economy” with its intangible assets of pleasure and immersion, can be rendered into successful projects. In this perspective, the touristic space comes to being as a part of the tourist art system. Within this system, touristic space is both an object with market value and a symbolic unit. The social context of touristic architecture is closely tied to its cultural outcome-architectural object. Accordingly, J-Rosette (1984, p. 16), points out that “tourists seek to capture and reinterpret remnants of the past” and “life as it was.

In particular M. Schudson’s assertion is: “what may be essentially touristic is not a search for the authentic but a doubt that it can be found” (Schudson, 1979, pp. 1252-1253). Seen in this light, it can be understood why the references to past architectures have come to be used in much tourism architecture [Figure 3-4, 3-5]. In these examples, the reference is taken from the past architecture, in a form of a quotation. This is an embodiment of what Venturi states on the use of conventional elements such as quotations from past architecture. In *reproduction*, however, the case is different, in which the whole of the building is reconstructed in a new context.



Figure 3-4 A view from the façade of *Kapadokya Robinson Lodge*, designed by Tuncay Çavdar, and a view from its possible reference; *Babel Tower*, in Bruegel (Türk Serbest Mimarlar Derneği, 1999, p. 180).



Figure 3-5 A view from the entrance of *Aqua-park Hotel*, designed by Turgay Türkfiliz and a view of its possible referenc; *Likia Tomb*, in Kaş (Türk Serbest Mimarlar Derneği, 1999, p. 180).

3.3.2. Resort Development

In recent years, by the rise of mass tourism and the development of the alternative tourism types, resorts in particular sense become as destination by themselves. To clarify, tourists are not visiting another country or a specific city or holiday village, rather their initiate and finish in the limits of the resort destination. This emphasizes the resort hotel as a destination. Resort destinations has taken various forms according to the facilities they offer. This issue has been studied by many of the professionals of tourism industry (Lawson, Huffadine, Wolff, and Riewoldt). Indeed, the categorization that resort types is confusing, because most of the categories offer common facilities and the amenities that may require another category.

According to Huffadine, the subdivision of the resort destination are classified under *vacation resort* and *casino*. Large or small boutique resorts are distinguished “according to their main attractions and amenities. There is however, considerable type overlap, and new sports and technologies are continuously introduced into the overall concept” (Huffadine, 2000, p. 4). Specialized resorts, such as winter resorts add live entertainment and recreational opportunities to attract visitors. Golf courses and tennis courts have been added, owners are building shopping complexes with condominiums, restaurants, and performing arts centres.

The resort destination now includes many of the amenities that commercial business hotels traditionally provided. Conversely, other lodging types, which are being forced to compete for an increased share of the market, initiate a policy of expansion. Many have started to offer some of the facilities and amenities typical of a resort. City hotels have been renovated, and many have a spa and casino, while still promoting their proximity to theatres, shopping, historic buildings, and archaeology (Huffadine, 2000, p. 4).

Convention hotels are usually very large and specialized, providing several conference and meeting rooms, exhibition halls and other exhibition spaces, restaurants, health and fitness facilities, and retail stores. Many cities and states are constructing convention centres in quite exotic locations in order to attract a mixed business and vacation group, which will bring employment to the area. Large convention centres are considered as separate entities from hotels, as in Waikiki (Huffadine, 2000, p. 4).

Casinos usually conform to the description of a resort destination and may include several major amenities. There may be specialty restaurants, health spas, and lifestyle facilities, even a golf course, as well as the traditional gaming halls, restaurants, and accommodation. This resort type is rapidly expanding in popularity internationally, particularly in underdeveloped nations, as the profit potential is recognized and permission for gaming becomes more widespread (Huffadine, 2000, p. 5).

According to Lawson, hotels in resort destinations show wide diversity, responding to the tourist attractions of the locality as well as marketing requirements. The categorization of hotels include beach resorts, marinas, health resorts and spas, rural resorts and country hotels, mountain resorts, *themed resorts*, and all-suite resorts, as well as condominium, time-share and residential developments (Lawson, 1995, pp. 39-89). Resort themes come in many forms. They occupy a position somewhere on the continuum between the simple theme, based on a sport or recreational motif, and utterly bizarre.

3.3.3. Themed Resort Hotels

In *Capitalizing on Fantasy*, Véronique Vienne defines themed resort hotel as “unlike traditional hotel industry, which caters to travellers in transit” claiming that this resort

business is all about keeping people in one location. “Creating a *sense of place* –and selling it – is what resort [themed] development is all about. Developers leverage their resort to enhance the value of the land around it” (Vienne, in Wolff, 2001, p. 211). With respect to this, to have a ‘theme’ for a resort hotel distinguishes it among other examples. Theme emphasizes the resort as a ‘place’; thus to be expected to achieve the senses of that theme in its design.

Among the various forms of resort themes, the beach, marina, golf, and ski resorts inspire themes of the simple themes; motifs and shapes are utilized which are closely associated with particular sport. Local historical motifs, architectural styles, or unique varieties of wildlife are often indicated as concepts for the educational themes. The resort at Huis Bosch, Nagasaki, according to Huffadine, has an educational theme. The design of it “recalls a unique historic period in Japan that lasted from the seventeenth to the nineteenth century. During this period Japan adopted a general isolationist policy and all ports were closed to foreign trade. Dutch and Chinese traders alone were permitted by the government to develop a small settlement overlooking the town. Typical Dutch planning and architectural motifs, canals and locks, roof silhouettes, street proportions, and materials have been used in the design and construction of the resort, and Dutch architects were commissioned to ensure the *authenticity* of the final design.

“Disney’s theme parks and many casinos fall into the category of extreme fantasy and usually have little relation to either the local setting or reality” declares Huffadine (2000, p. 122). *Disney* is a familiar concept. Since 1990 these theme parks have been expanded to become distinct resort destinations. The Walt Disney World Resort in Florida is one new development of 457 rooms, which was opened in 1996. The Treasure Island Casino holds mock pirate battles on its surrounding moat twice a day; Merlin regularly slays a dragon in front of the Excalibur Casino; the New York, New York Casino –these are all fantasy examples in Las Vegas, called by Huffadine (2000, p. 122).

Apart from that, *The Palace of Lost City* [Figure 3-6, 3-7], a development of the firm WATG, a multi-amenity casino resort destination, established near the Botswana border in 1992 by Sol Kerzner, constitutes to be a particular example in which the a cult building from past is intended to be reproduced. “The developer wanted to create a luxury resort of great originality, and his architects proposed a *theme* based on a mythical

civilization, supposed to have vanished long ago, but leaving remains of a vast palace. The site chosen for development was an old and remote volcano crater, which had no special outstanding features and was covered with dense bush” (Huffadine, 2000, p. 122). The palace has 350 luxury quest rooms, a casino, several restaurants of different types, and a conference centre. Eight towers, with domes which dominate the façade, were created in pre-cast concrete, reinforced with glass fiber, ultraviolet-resistive. Plexiglas, and cold-cast bronze. “During construction, the new technologies were introduced into the region and have provided a new industry for local craftsmen” (Huffadine, 2000, p. 125).

Another work by WATG architects, the Palace of the Golden Horses forms part of a resort market that is being developed at the Mines Resort City, north of Kuala Lumpur. The design of the resort is stated as unique according to usage of material and furnishing of interior spaces. “It incorporates nostalgic themes based on Malaysian architectural motifs in the Islamic tradition and a not- impossible historic background” (Huffadine, 2000, p. 125). The hotel is designed around a series of courtyards and sun-protected open spaces, in keeping with the tropical climate. “As the country’s first themed hotel, the Palace of the Golden Horses is a contemporary reflection of the British Colonial period” (Wolff, 2001, p. 214). The resort is surrounded by tropical landscaping and animal sculptures. True to its name the palace is “designed to be a palace in every respect. The architecture of the hotel is characterized by towers and domes that shapes unique guestrooms and provide multiple observation points overlooking the lake and surrounding hills” (Wolff, 2001, p. 215) [Figure 3-8].

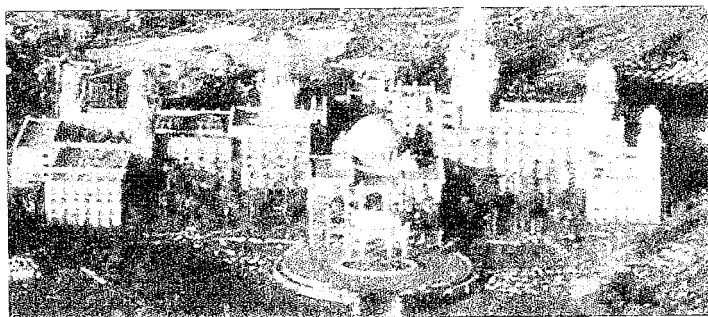


Figure 3-6 An aerial View, Palace of the Lost City, Courtesy Sun International, South Africa (Huffadine, 2000, p. 124).

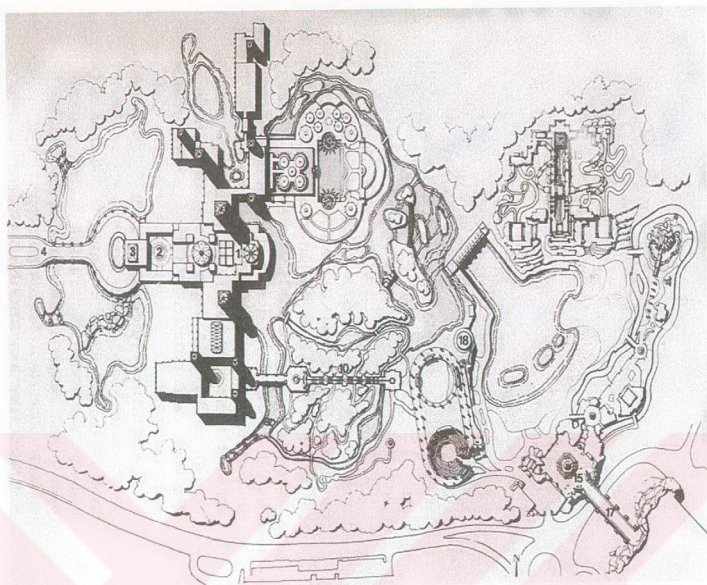


Figure 3-7 *Palace of the Lost City*, South Africa: plan. The 500-acre (203-hectare) site has an 18-hole golf course and three hotels with a total of 1000 guestrooms. Courtesy WATG Architects (Huffadine, 2000, p. 123).

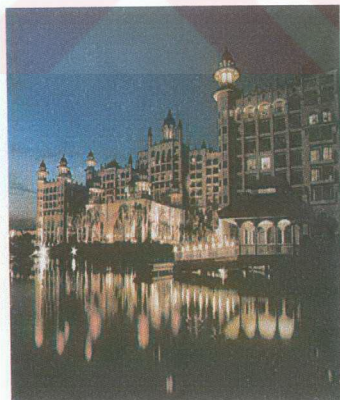
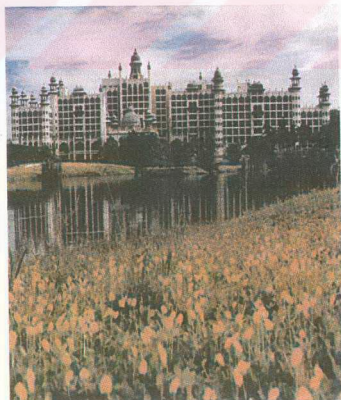


Figure 3-8 Views from the *Palace of the Golden Horses*, in Kuala Lumpur, Malaysia, designed and built by WATG (Wolff, 2001, p. 214).

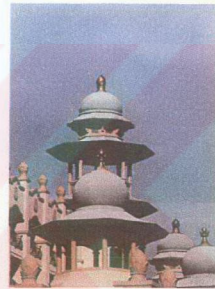
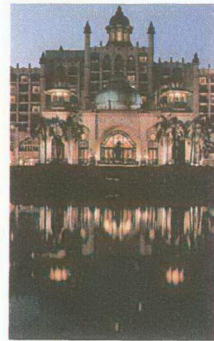
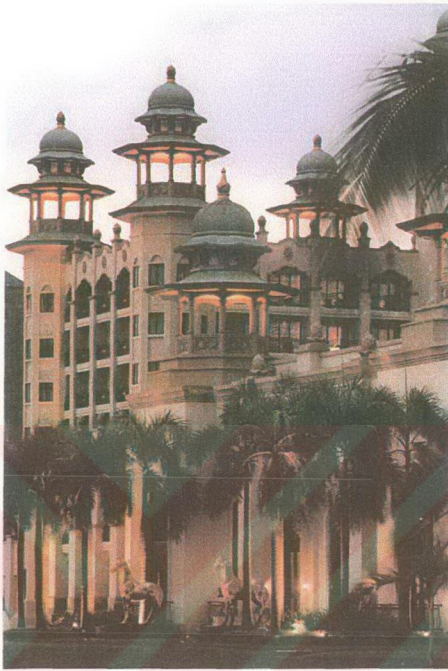


Figure 3-9 Views from the *Palace of the Golden Horses*. The Palace has 481 guestrooms, including 80 suites. Conference centre with two ballrooms, 518-seat auditorium, boardroom, 20 meeting rooms, business centre; eight specialty restaurants; landscaped pool; spa and fitness centre (Wolff, 2001, pp. 214).

“Malaysian influence can be seen throughout the hotel in the use of local flora and fauna, traditional textiles, and historic architectural features”(Wolff, 2001, p. 214) [Figure 3-9]. With these examples of WATG the reproduction of past architecture is overwhelmingly proliferated. This is a thematic attitude in which a building of the past – a myth- is chosen as a theme for the resort, and this choice is frequently a palace; a symbol of power. But, in this particular case, for the sake of touristic intentions they are not designed as centres of production or symbols of power but as sites of pleasure. Otto Riewoldt, in *New Hotel Design* defines the themes that reflect the latest developments in hotel design as “*ascetic modernism, nostalgic opulence, extravagant fantasy and exotic exclusivity*”. Drawing on these themes, according to Riewoldt, chains and independent

hotels have adopted individual design strategies to enhance their brand images in an increasingly global market place” (Riewoldt, cited in Wolff, 2001, p. 4).

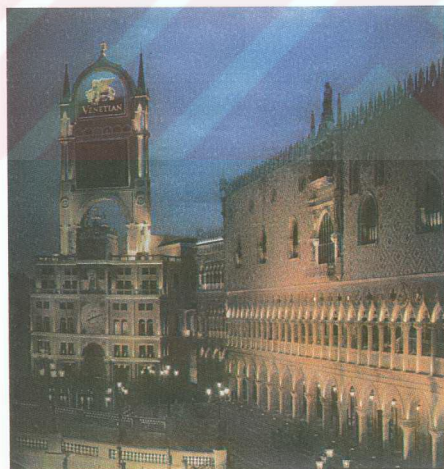
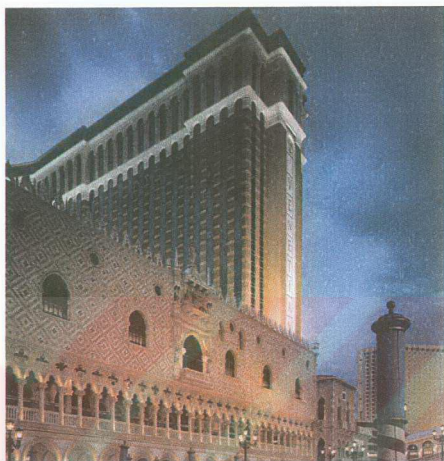


Figure 3-10 Views from the interior of Venetian Resort Hotel, Las Vegas, Nevada, USA, designed and built by WATG (Wolff, 2001, p. 112-113).

Moreover, Riewoldt informs that in recent years there has been a remarkable evolution in the design of hotels, with mainstream hotel chains rejecting characterless functionalism in favour of style-led individualism. “Predominant trends include a market improvement in the business sector hotel, the contribution hotels are making to the regeneration of urban spaces and the way in which contemporary hotel design is embracing the opportunities offered by ethno-cultural diversity” (Riewoldt, cited in Wolff, 2001, p. 4). With the aid of these intentions, there is a proliferation of themed resorts which are the examples of *spectacular spaces* and reproduction and the precedents of mega structures that Venturi (1977) suggests in *Learning from Las Vegas*.



Figure 3-11 View from the interior hall of The Venetian Resort Hotel, Las Vegas, Nevada, USA, designed and built by WATG designers [a ‘Venice’ themed resort] (Wolff, 2001, p. 114).

Wolff (2001, p. 110) defines the intentions in *The Venetian Hotel* –‘Venice’ themed resort- in Las Vegas as “to represent nothing less than a condensed version of that splendid Italian city”. The result is the “largest integrated trade fair, congress and hotel complex in the USA, created at a cost of nearly 3 billion US dollars –complete with full-size replicas of the Doge’s Palace, the Campanile and the Ca D’Oro, and a Rialto Bridge with a moving walkway leading to the car park” [Figure 3-10, 3-11].

It is so much published that WATG, as specialized in hospitality and leisure projects, has been on the leading edge of destination architecture for over half a century and developed an architectural language that infuses destinations with a promise of transformation for their visitors. By the light and reputation of it, there is a great increase in this kind of architectural firms that are designing and developing destinations for the expectations of the contemporary tourist. As the expectations has been identified as a quest for authenticity, the authentic value of these reproductions is questionable. Moreover, it is worthwhile to acknowledge the intentions of the developers of these examples. WATG, being the earliest and the most famous developer firm, is an appropriate example to be focused on.

3.3.4. Intentions in Themed Resort –Interior- Design

As a feedback to semiotic perspective, the developer of themed resort hotels posits as the encoder of the resort space. The term developer is frequently seen as the architectural firm that inhabits architects, interior architects, engineers, landscape designers, etc. Moreover, management takes a crucial role in this encoding process because of the specific requirements which have to be supported for the sustainability of the resort hotel. Therefore, the intentions in the design of the resort [hotel] comes to be an important quest as being the initiative conceptions towards the presupposed semiotic process.

It is explicit that for an ideal semiosis to take place in a space , to produce meaning, primarily there should be, initially, an intention to ascribe meaning. This part of the study, with respect to this assessment, presents a variety of quotations of the developers of resort destinations in order to highlight the themes and the intentions that construct contemporary themed resort -interior- designs. At this point, it would be telling to look

for the views of the developers of the *Venetian Hotel*, the most profound architectural firm among the resort developers, WATG (Wimberly Allison Tong & Goo). In this line, the senior leaders of the firm state that George ‘Peter’ Wimberly, the firm’s founder, has been creating architecture with a strong *sense of place* long before it was fashionable. Additionally, they are still heeding the principle of *cultural authenticity*. “We’re expanded the idea of ‘*sense of place*’ to include places that exist only in the *imagination*; *lost cultures* and *created myths* invite us to explore history as it might have been. ... We think of our job as not just designing buildings but as scripting *experiences*” (leaders of WATG, cited in Wolff, 2001, p. 2).

This statement expresses a reflection of Norberg-Schulz’s criticism of ‘loss of place’ refined as ‘sense of place’. Thus, this intention of WATG leaders may be translated as the recreation of the ‘sense’ of place that had been declared many times as lost. Moreover, the firm’s leaders refer, to the *paradigms of post-modern and modern movement* (see Section 2.2.2); the longing of contemporary people to the past times, lost cultures. Mary Scoviak (design editor for *Hotels* magazine, executive editor of *Hotel’s Investment Outlook* and author of *International Hotel and Resort Design*) declares:

Rejecting the idea that a hotel has to look functional to be functional, WATG has deconstructed the old notions about what made a hotel or resort popular and profitable. WATG stopped seeing architecture as a barrier and rethought it as a strategist interface between the world without and the world within. What WATG has taught guests, managers, and investors is that different is better, and that memorable is better still (Scoviak, in Wolff, 2001, p. 1).

The Disneyland Hotel in Paris Resort is defined as “the destination’s flagship resort” and “incorporates the entry gates to the Magic Kingdom in its design –a first for a Disney theme park”. The hotel is decorated in pastel shades, the spacious guestrooms incorporate Disney images throughout, such as on the tiled frieze in suite bathrooms (Wolff, 2001, p. 211) [*Figure 3-12, 3-13*]. The Disneyland Hotel at the Disneyland is designed by WATG, with the intentions of creating a ‘Disneyworld’ themed resort.

The investigation of the intentions of the resort developers may reveal the origins of the code, the context that the encoder uses in order to transmit messages of the space.

However, this can not be considered apart from the intentions of the ‘decoder’. In *Anatomy of Destination* by Michael S. Rubin (president of MRA International and chairman of MRA Eventures, specializing in entertainment-based development) admits this statement as;

In an age in which every place is electronically accessible but remote from our touch, we seek remote places that offer access to new perspectives, discoveries, and encounters. Creating a destination—a setting for leisure and renewal—is, therefore, a special kind of place-making. The destination is first and foremost an imagined place, an *ideal experience* we hope for in the future and cherish from the past. As an *ideal place*, the destination cannot simply be appreciated passively but requires participation in an experience that is, by definition, *transitory*. Physically and psychologically, the guest must leave a familiar world of routines to enter a *novel realm of discovery and renewal* (Rubin, in Wolff, 2001, p. 34).

Moreover, Sol Kerzner (chairman of Sun International Hotels Ltd.), in *The Ultimate Resort Experience*, states: “our role as resort developers is no longer as simple as providing services. It entails providing visitors with unique experiences that stimulate their senses and surpass their imaginations—whether in the casino or out by the pool” (Kerner, in Wolff, p. 5). Therefore, mostly the intentions originate from the possible imaginations of decoders of the space due to the foreseeing of the encoders. Wherever Calder, explains how the interior-architects worked with historians to *recreate* with *authenticity* the feeling of being transported to Venice, complete with hand-painted frescoes, canals, and gondolas (with singing gondoliers):

The Venetian is the first all-suites hotel on the Las Vegas strip; it is also the city’s first convention hotel complex. All of the 700-square-foot suites feature marble foyers, minibars, oversized bathrooms; and most have sunken living rooms. They are designed to cater to the business traveller, with three two-line telephones, a combination fax-copier-printer, and safes large enough to hold laptop computers. To build a replica of 15th. century Venice in record time, architects used 21st. century technology. Working with a large team of consultants from different disciplines and locations, the architects established an Extranet-based Project management system that served as a repository for the project’s documents and accelerated design and construction, in response to a very tight schedule” (Calder, *Authenticity is the basis for fantasy in this Venice-themed resort hotel and casino located in the heart of the glittery Las Vegas strip*, quoted in Wolff, 2001, p. 118).



Figure 3-12 *Disneyland Hotel* at the Disneyland, Paris Resort, designed and built by Wimberly Allison Tang and Goo (Wolff, 2001, p. 212).



Figure 3-13 View from the interior of a private room in *Disneyland Hotel* at the Disneyland, Paris Resort, designed and built by Wimberly Allison Tang and Goo. (Wolff, 2001, p. 213).

3.3.5. Semiotics of Touristic Space

The basic quest of the tourist in a touristic space is its authenticity. Therefore, to be fully satisfying the touristic space needs to be certified as authentic. Some attractions are seen authentic making up genuine structure, while others are placed in the realm of the spurious (MacCannell, 1976, p. 155). In MacCannell's words "Authenticity is simultaneously seen as constructed in a semiotic system" (MacCannell, 1976, p. 162). Consequently, the semiosis in touristic space, between the encoder and decoder would be defected in where the authenticity fails.

As MacCannell suggests in tourism places, between the front and the back there is a series of special spaces designed to accommodate tourists and to support their beliefs in the authenticity of their experiences (MacCannell, 1976, p. 98). Moreover, MacCannell constructs a parallel to commonsense division of Goffman who has described a structural division of social establishments into what he terms 'front' and 'back' regions. The front is the meeting place of hosts and guests or customers and service persons, and the back is the place where members of the home team retire between performances to relax and prepare (MacCannell, 1976, p. 102).

Examples of back regions are kitchens, boiler rooms, and executive washrooms, and examples of front regions are reception offices, parlours, and the like. Accordingly, "a back region closed to audiences and outsiders, allows concealment of props and activities that might discredit the performance out front. In other words, sustaining a firm sense of social reality requires some mystification". MacCannell's particular claim on "back regions" is that they are staged for tourists to enable them to feel as if they are penetrating beyond a false front; and he first introduced the definition 'staged authenticity'. Like Boorstin, however, MacCannell questioned the ability of tourists to actually encounter what is authentic in foreign cultures. The "staged authenticity" ends up undermining the tourist's goal: "The idea here is that a false back may be more insidious than a false front, or an inauthentic demystification of social life is not merely a lie but a super lie, the kind that drips with sincerity" (MacCannell, 1973, p. 599).

By '*staged authenticity*' MacCannell proposes that a number of stages are involved in the touristic space claiming that touristic consciousness is motivated by its desire for authentic experiences. The crucial point in MacCannell's proposal is that he suggests

that what is taken to be entry into a back region is really an entry into a front region that has been totally set up in advance for touristic visitation. In touristic space, he distinguishes six stages starting from Goffman's front through to the back regions. These stages, in MacCannell's words are:

Stage One: Goffman's front region; the kind of social space tourists attempt to overcome or to get behind.

Stage Two: A touristic front region that has been decorated to appear, in some of its particulars, like a back region: Functionally, this stage is entirely a front region, and it always has been, but it is cosmetically decorated with reminders of back region activities: "atmosphere".

Stage Three: A front region that is totally organized to look like a back region; this is a problematical stage: the better the simulation, the more difficult to distinguish from stage four.

Stage Four: A front region that is open to outsiders. It is the open characteristic that distinguishes these especially touristic spaces (stages three and four) from other back regions; access to most non touristic back regions is somewhat restricted.

Stage Five: A back region that may be cleaned up or altered a bit because tourists are permitted an occasional glimpse in.

Stage Six: Goffman's back region; the kind of social space that motivates touristic consciousness (MacCannell, 1973, p. 599).

According to MacCannell, the current development of industrial society is marked by the appearance everywhere of touristic space. This space can be called as 'staged set', a touristic setting, or simply a set depending on how purposefully worked up for tourists the display is. He suggests that the quest of authenticity is marked off in stages in the passage from front to back (MacCannell, 1973, p. 602).

3.3.6. The Encoder of Touristic Space

It is clear by now that the encoder presupposed for the touristic space –especially in the case of resort hotels- is the developer firm. That means a design of a resort space generates by co-operation among the staff of this developer firm. The staff consists of

architects, interior architects, landscape designers, product designers, engineers, etc. Most of the time, though not always, the owner of the site is the firm itself. In either case, when the owner is another entrepreneur, then the developer firm is engaged into the first stage of *semiosis* (see Section 2.2.4) that presupposes interpreting the intentions of the owner by the designers of developer firm. If the firm owns the site then the intentions are determined through the firm's strategies, the firm's image, previous works, etc. In addition to these intentions, the place of tourism is related with consumption, consumerism, advertising. The first is linked to industrial organisation; the industry has not only expanded but has also become attractive to large corporations, many of which have become both "horizontally and vertically fused", spilling from one part of the industry to others. This is especially relevant in the case of the package holiday market, where these corporations have become progressively involved in all parts of the tourist market, from retail outlets to hotels, etc.

None of the above shifts in the development of tourism would exist without the consumer. Various industries, e.g. the retail outlet, have to provide products that are attractive to the consumer. Transport methods have to provide a good service in order for the tourist to choose to travel with that particular company. Finally the tourist destination has to sell itself. Therefore, management plays a crucial role in identifying the intentions of the resort. Seen in this light, the encoder of the touristic space is more than just an individual designer, but a great variety of coding systems. This means, encoder is already precoded at the beginning of the codification. In order to be not so confusing it is relevant to feedback to Eco's usual communication model [Section 2-5, Figure 2-10], and to the transformation of the model to the communication of architectural space [Figure 2-11]. In this line, a proposal may be produced for the usual communication in touristic space, by benefiting from MacCannell's terminology and from the terms of *semiosis* [Figure 3-14].

Eco, claims that the designer's intention can have no bearing on the decoder's interpretation. Rather, decoders will employ a decoding system that is aligned with spatial practices of a specific time. When a touristic space is designed not for a single decoder but for a community of decoders, then the designer knows that s/he will be interpreted not according to his or her intentions. Therefore, it is crucial for encoder to construct the system of relationships according to its specific decoder. That reflects the preferences of the target profile for a touristic space is another code for the encoder.

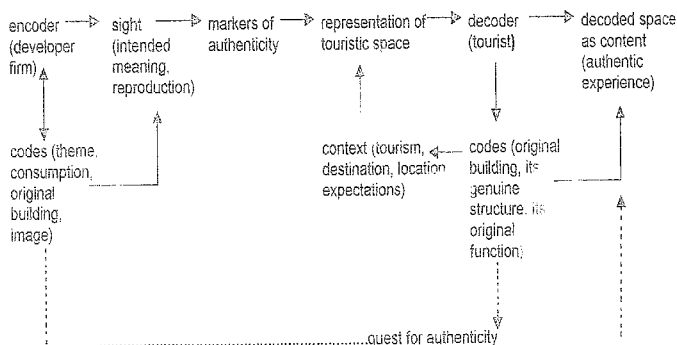


Figure 3-14 A Translation of Eco's usual communication model to communication of *touristic space* (themed resort) with its user (tourist).

It is identified, then, that the semiotic system in tourist space is the production of meaning between the encoder and decoder occurs at the core of the quest for authenticity, and benefits from the content of the theme that is chosen. The name encoder evokes that there is a precoded system (by markers) and a tendency to decode (by identifying sights) it. The 'encoder' can be defined as the constructor of this codification. That means there are codes to be codified by the 'encoder' due to the characteristics of the chosen theme. So that, the 'encoder' is a portion of a whole in this determines the code and represents it to the (decoder). Encoder makes start the spatial communication process by transmitting its messages by the channels of space. Indeed the space, by itself, is the medium inhabiting the supplementary channels in it. The encoder thereby helps to impose the limits of the system.

3.4. DISCUSSION OF CHAPTER III

The 'demand for meaning' emphasized in Chapter II that requires re-conceptualisation of the built environment in order to 'heal the split between thought and feeling' is also a concern in the case of tourism. Finally, all the consequences of the people's relationship with modernity make him to confront with a quest of an '*authentic relationship to a meaningful environment*' which was an explanation of the term 'feeling' (Giedion). The

content of Chapter III is an endeavour to demonstrate how the intentions and motivations in tourism architecture are generating a particular case. The significance of MacCannell on this that he points on the “notion of a society displaced by modernity from its historical and cultural roots” (MacCannell, 1976, p. 82). This apparently reflects Levi Strauss’s opinion that “any myth represents a quest for the remembrance of past things” whilst augmenting the ‘mythical nature of tourism’ (Levi Strauss, 1963, p. 204). This mythical nature of tourism has apparent influences as an element of the desire of expressing an identity that intends to be memorable.

Chapter III presented a various examples of this influence which led to representations of authenticity through reproduction. Claiming that contemporary people searches for authenticity “in past times”, then the recent intentions of tourism industry generates an attempt correspond to this quest. In practice, the ultimate extreme examples are presented as the reproductions of past architectures under the name of themed resort hotels. The origin of the building is chosen frequently among the ones which became a ‘myth’ all over the world. This is defined as ‘the ‘exotic image’, ‘mythical nature’, ‘vernacular’, ‘eclectic’ or ‘staged authenticity’, ‘simulation’, by different view points. However, a part from design problems, in this case, the reproduced building, as an architectural object is presented for the gaze of tourist that means it is reproduced in a new context, to a new user. This needs a new arrangement of the design to fit to the new context and to new user. To reproduce history in architecture of tourism –a space that constitutes a pattern of ‘consumption’- is to produce new meaning to history in contemporary context by using its specific character of communication with its user.

As it is declared in many of the accounts of professionals that “tourist experience everything as a sign of itself”, and the touristic space has to be designed according to the characteristics of the experience of tourist, then the touristic space presents a challenging semiotic system. Seen in this light, they are encoded in order to lead to a representation that is ‘*authentic*’. At that point, Barthes’ statement on ‘reader’ is worth to take attention: “The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination” (Barthes, 1977, p. 23).

The authenticity that the tourist seeks for may seem at one level to be “an escape from a code”, but the authentic is always marked, requires a mark to be constituted as authentic.

Therefore, the evaluation of decoder is more complex than the problems of authenticity and reproduction. The question, in this perspective is: What factors lead people to describe an activity or a set of activities as authentic experience? Are these personal definitions similar to those of tourist operators or researchers? Are authentic touristic experiences leisure activities? Which characteristics of space are marked as authentic by the tourist? How do tourists, in particular, define ‘authenticity’? By this, the spatial consequences of semiosis and consequently the way meaning challenges and produces itself among the encoders and decoders in the realm of resort interiors can be identified.

CHAPTER IV

CASE STUDY

4.1. INTRODUCING THE CASE STUDY

The case study includes a survey that is designed within the theoretical framework which is discussed throughout the previous chapters. This phase of the study is concentrated on the case of themed resort hotels in Türkiye which happens to be an example of *reproduction*. Therefore it constitutes a case for the special type of themed resort hotels that was introduced in *Section 3.3.4*, in which a building of past architecture is rebuilt in contemporary context. The significance of this case is that the original building still exists as a product of ‘tourist gaze’ in its original settlement, in Istanbul, Türkiye. This constitutes an important concern in the search of ‘authentic experience’ of tourists with the touristic space.

Throughout the phases of the case study, the subject: *semiosis of the touristic space* will be analysed through the author’s direct experience, through interviews with designers, managers, staff of the hotel, through the informal interviews with tourists, and cognitive maps drawn by tourists. The analysis by the author demonstrates a backdrop for the subject in order to introduce the context that it belongs to. This kind of analysis will constitute a base for introduction of codes of the subject. According to the model of usual communication of touristic space with its user, proposed in *Figure 3-14*, codes and the context construct the system in which the encoder and the decoder are in relation with. Seen in this light, the first phase of the case study presents an analysis of the case subject that introduces the context.

In the second phase, as initiator of the semiosis, the intentions of the encoder will be examined with the aid of the interviews done with the members of the encoding system. The final phase of the case study will demonstrate the ways in which the encoded

system is decoded by the tourist. This will be evaluated by the aid of the informal questionnaires and interviews done by the tourists and by the analysis of the cognitive maps drawn by the tourists.

4.2. FIRST PHASE: CONSTRUCTING THE CONTEXT

Turkiye is introduced with themed resort hotels by the firm MNG Holding A.Ş-Targem Group. MNG-Targem is one of the biggest architectural firms in Türkiye, whose headquarter office is in Ankara. As a family company, it is directed by an individual entrepreneur, *Mehmet Nazif Günel*, whose initials constitute the name of the firm. The firm, among the other building products, has a great amount of tourism products; holiday village, boutique hotel, a tourism school and even an airport that is specialized for only MNG visitors.

Apart from that, the firm has a TV channel, called 'TV 8' for the firm to make commercial advertisements of its products. In particular, the case study will be focused on one of the examples of MNG-Targem Group in tourism architecture, a chain of resort hotels which is presented by the name 'World of Wonders' (WOW). The 'WOW Resort Hotels', besides other establishments of MNG Holding, consists of, yet, three themed resort hotels: Topkapı Palace Resort, Kremlin Palace Resort and Bodrum Resort.

In particular, the scope of the case study is one of the oldest one: Topkapı Palace Resort Hotel (TPRH). The choice of TPRH is due its being the oldest one among the examples of themed resort hotels in Türkiye. Indeed, the location of TPRH is a crucial concern in selection. TPRH is located on the coast of Kundu which is a village of Aksu, Antalya. Antalya is situated in the Mediterranean region of Türkiye and has become one of the most preferable destinations of Türkiye among the others. Because of its climate, most of its towns (Kaş, Kemer, Kalkan, Fethiye, etc.) have become holiday villages responding to different expectations of the tourists from all around the world.

The Coast of Kundu Village is significant as being the only touristic establishment in Aksu, composed of five themed resort hotels, labelled as 'Realm of Palaces' located along side each other: Kremlin Palace Resort Hotel (KPRH), Topkapı Palace Resort

Hotel (TPRH), Venezia Palace Resort Hotel (VPRH) and Green Palace Resort Hotel (GPRH). The relationship of their locations with each other, with the sea and with the village is simply illustrated in *Figure 4-1*. In the illustration; (C) presents construction of ‘White House Palace Resort Hotel’, -currently under construction- one of the other product of MNG-Targem, therefore one of the rings of the chain of ‘WOW Resort Hotels’. Apart from that, (A) and (B) are stated as ‘WOW Resort Hotels’ respectively, where (D) and (E) are products of different firms.

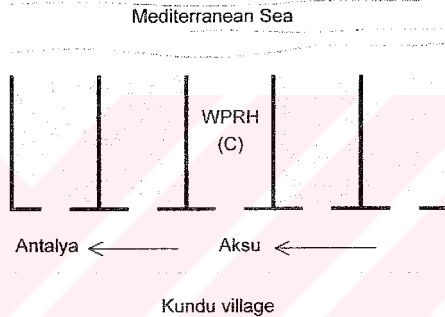


Figure 4-1 The Illustration of the locations of five themed resort hotels in Kundu, in Aksu, Antalya

As can be seen in *Figure 4-1*, the resort hotels are built side by side. This is not to mean that they are not separated; indeed each constructs its boundary that can be defined as ‘hard’ or ‘soft’ to use Trancik’s terms (see Section 2.1.1). From the road (represented with arrows pointing the way to Aksu, then to Antalya), in front of the palaces the separation of the outer boundaries is explicit. Indeed each resort hotel have its *marker* (MacCannell, 1976) (see Section 3.2.3) on its outer facade indicating the name of the palace and its emblem [*Figure 4-2*], [*Figure 4-3*]. This information is given on sight; therefore, in MacCannell’s semiotic fiction they constitute the *on-site-markers* (see Section 3.2.3). Indeed, the emblem comes to being as a *symbol* (see Section. 2.2.2) in terms of semiotics. The emblem used on the façade of the outer boundary of the Resort Hotel with an inscription as ‘Venezia’ on it, symbolizes the city ‘Venice’.

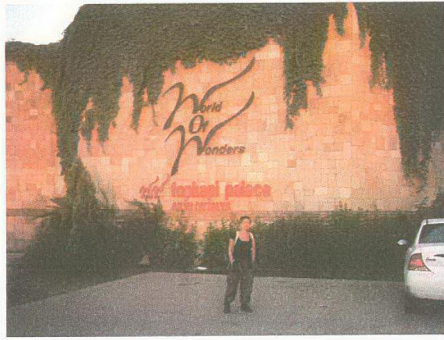


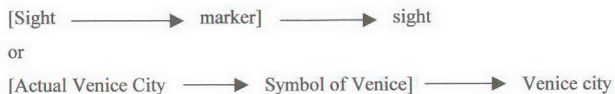
Figure 4-2 A view from the outer façade of TPRH, Kundu, Antalya, 2003.



Figure 4-3 A View from the outer façade of VPRH, Kundu, Antalya (presenting the emblem), 2003.

Other than that, depending on the individual's knowledge and past experience, this marker can make sense as an icon (see Section 2.2.2) of the *Venetian Resort Hotel* in

Las Vegas (see Section 2.1.2 and 3.3.3). Moreover, the transformation here, as formulated in MacCannell (1976, p. 132) (Section 3.2.3) is;



A capture from the interior of any of the resort hotels however represents another experience in which from any perspective there is a view of the other ‘palaces’ [Figure 4-4, 4-6]. Especially, a look from the beach of any of these resort hotels demonstrates the inter-penetration of their views [Figure 4-5].

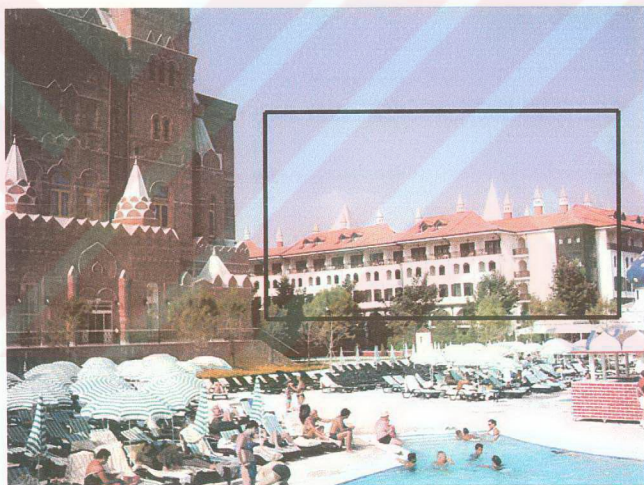


Figure 4-4 A view from the interior of KPRH demonstrating the penetration of TPRH buildings into the view of KPRH, 2003.

Beginning with the initial establishment TPRH and the proliferation of the other establishments near by, the Kundu village had to confront with change. As an advertisement pattern, this change is represented with a *metaphor* (see Section 2.3.2) as the ‘Realm of Palaces’, in where out of the limits of these ‘palaces’ the genuine structure

of the village, the life of natives goes on as usual. But, the outcome of this local population from these establishments has an economic feature.

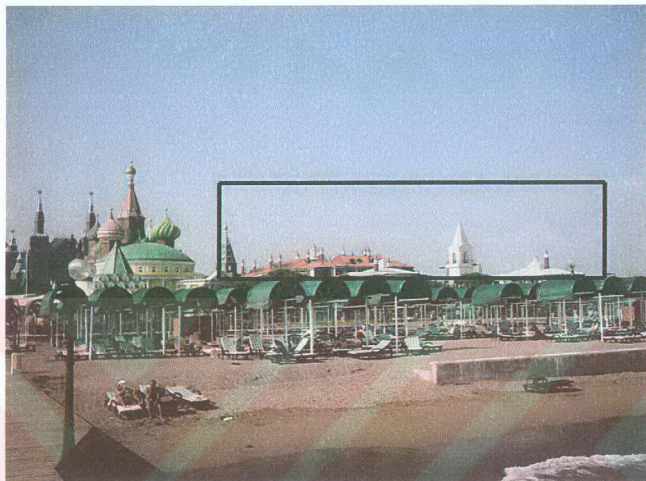


Figure 4-5 A view from the beach of KPRH demonstrating the penetration of TPRH and VPRH buildings into the background of KPRH's view, 2003.

Because the %80 of individuals who are the locals of Kundu village have as the employees of the themed resort hotels; in other words, they are the 'servants of the palaces'. This demonstrates an initial example to MacCannell's distinction of front-back stages (see Section 3.3.5). Being the servants of palaces all day, the locals go back to their home in their ordinary clothes and turn back to their genuine structure of village life. Their appearance in the interior of the resort is an element of the front stage [Figure 4-7] and their appearance on the way home is a real back stage [Figure 4-8]. This back stage can never be encountered by the visitors of the resort, because it occurs out of the boundaries of the resort hotel. This kind of a view can only be captured during such research which requires experiencing the outside of the limits of the resort hotel. This is done for the aid of this case study, because the outside of the boundaries of the resort hotels consist a part of its environment, in semiotic terms a component of its *context* (see Section 2.2.2).

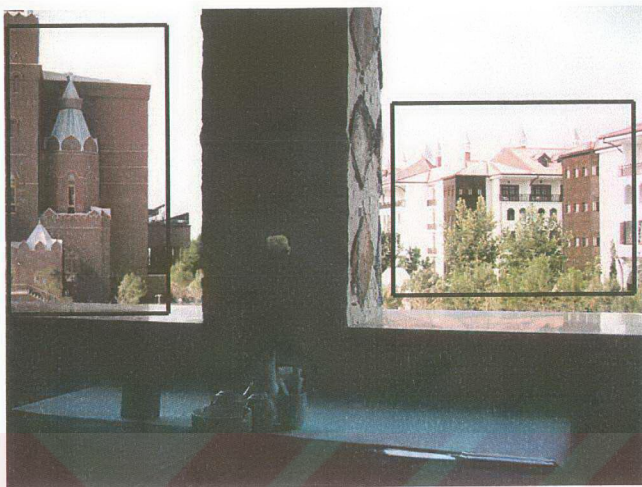


Figure 4-6 A view from the interior of a restaurant in KPRH, from where both the TPRH buildings (at the right side of the column) and KPRH buildings (at the left side of the column) can be seen, 2003.

Thus the environmental elements constitute one of the patterns of the context. This generates a gradual outcome for the locals of the village; as being mega structures the resort hotels inhabit a great number of employees. With the aid of this, the locals became convenient with the changing feature of their village. Their celebration is represented *iconically* on the signs of taxicabs [Figure 4-9], in which each resort hotel is decreased to its most *iconic* value as a representation and became a part of a whole concept: 'Realm of Palaces' –another component of the context that TPRH is involved.

This example is interesting as an interpretation of the contemporary palaces, without including any information that they are hotels or holiday centres. It has no sign that expresses a holiday activity: any trace that one can swim or have sun-bathing along side a pool with swimwear on. This represents an example of *off-site marker* (see Section 3.2.3) in MacCannell's semiotic proposal. Indeed, a taxi-sign consists of markers of sights; in which there is an element used for each resort. For TPRH the element is the representation of the entrance door of the original Topkapı Palace. This is one of the structural elements of the building, which is called 'index' (see Section 2.2.2). Similar

indexical elements are used for both KPRH and WPRH (White House Palace). The representation provides information about both geographical space and architectural space of the palaces. A gaze on this *marker* would assist tourists [decoder] in orienting themselves at the ‘Realm of Palaces’.



Figure 4-7 Views from *front-stage*, presenting locals as elements of front-stage, interior of TPRH, 2003.

MacCannell identifies the elementary material of first contact recognition as an *off-site marker* that is carried to the sight by the [tourist] and a clear view of a substantial sight. (MacCannell, 1976, p. 121). That is what he means by *sight-marker-sight transformation*, in which tourists seek to identify themselves with a sight by sacralizing one of its markers. In Figure 4-9, the dominance of the figure ‘man on a gondola’ used as the sign

of Venezia Palace Resort Hotel, the motivation of tourist would be: ‘man on gondola’ in reality, not the replica of Venice city.



Figure 4-8 An example for *real back-stage*, 2003.



Figure 4-9 A view from a *sign* on a *taxicab* in Kundo Village, Antalya, 2003.

To illustrate this with the example TPRH, if the name ‘topkapı palace’ is taken as [A], original Topkapı Palace or any palace is taken as [B], the inscription ‘topkapı palace’ under the image that represents TPR in taxi-sign is taken as [C] and the origin of the image (entrance door of Topkapı Palace or of any palace, with two towers) as [D] then matrix will be as follows:

	MARKERS	SIGHTS
SIGHTS	[A]	[B]
MARKERS	[C]	[D]

First [A] displaces [B] as the object of the touristic recognition, [D] displaces [A] sight. Only [C], and [B] have singular status in this set of relationships, the former as marker, the latter as sight. [A] and [D] at once both markers and sights. This is an example of the domination of sight by its marker which MacCannell further calls as ‘double identification’ (MacCannell, 1976, p. 124).

The TPRH is one of the ‘Realm of Palaces’ and constitutes one of the rings of ‘WOW Resort Hotels’ chain, whereas ‘World of Wonders’ is involved in the *content* of ‘Realm of Palaces’. This is to be interpreted, metaphorically, as the *World of Wonders can be found among the Realm of Palaces*, which is a forceful claim to realize. In respect with the theories of MacCannell, in which he suggests that modern people seek for authenticity in the ‘past times’ (see Section 3.2.2, 3.3.3, and 3.3.5) the interpretation seems charming. Indeed, in the inner relations, WOW and Realm of Palaces are presenting two different advertising patterns. WOW Hotels Sales and Marketing Coordinator Vadi Karatopraklı declares that their aim is to “reconstruct seven Wonders of World in Antalya, and the forthcoming one will be Egyptian Pyramids”.

The off-site marker on a street sign [Figure 4-10] marks TPRH as one of ‘WOW’; the inscription ‘topkapı palace’ is the only common element with the previous marker on taxi-sign. Then the emblem of WOW with the aid of the inscription ‘topkapı palace’ as [E] acts as the marker of the image of original Topkapı Palace on the taxi-sign [F]. When the very outer boundary of the TPR is encountered, a replica of the image on the taxi-sign, then the clear view of substantial sight is completed [Figure 4-11]. This time [F] displaces [C] and [E] and [D] have singular status former as marker (MacCannell, 1979), latter as sight:

MARKERS	SIGHTS	
SIGHTS	[C]	[D]
MARKERS	[E]	[F]



Figure 4-10 A view from a street sign, an off-site marker for TPRH, KPRH, VPRH, and GPRH, Aksu, Antalya, 2003.

This very front façade, outer boundary or the entrance door of TPR has typical similarities with the others nearby. Having two towers at each sides and a huge entrance door connecting with the surrounding walls of each sides. The walls are above the eye level that do not give chance to gaze into interior. Standing in front of this door is being in the geographical space (see Section 2.1.1).

Whenever this outer boundary between geographical space is overcome, there exist a series of interior spaces, beginning from the very public-interior to the most private interior. Another common feature for the palace resorts in Kundu Coast is that each resort represents an attempt of *reproduction*, which was discussed Section 2-4 as a mode of archisemiotic space. Seen in this light, reproduction evokes the quest for authenticity. In this particular sense, 'Topkapı Palace Resort Hotel' by its name, directly signifies the original *Topkapı Palace* in İstanbul, Türkiye that became a *myth* of the Ottoman Period; 'Kremlin Palace Resort Hotel' signifies the *Gremlin Palace*, in Moscow, Russia that is a *myth* all around the world also; White House Palace Resort Hotel is a direct expression of the original building in Washington D.C., U.S.A., and lastly Venezia Palace Resort Hotel by its name may mark a *Venetian palace* or The Venetian Resort Hotel in Las Vegas, U.S.A., which represents the Venice City.

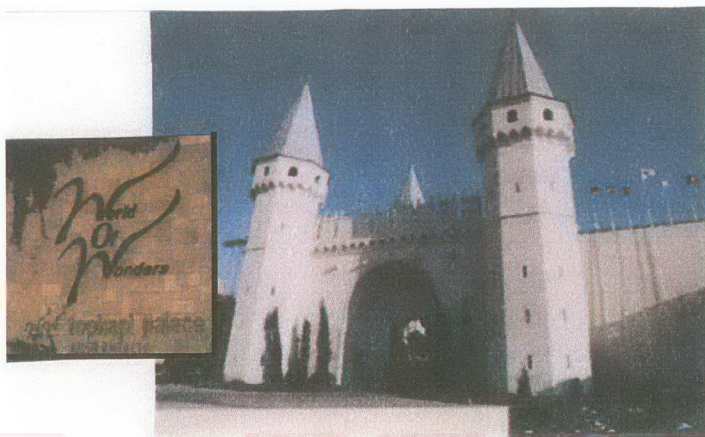


Figure 4-11 The Main Entrance of TPRH, a replica of Babus-Selam Door in İstanbul (Hotel Brochure, 2003).



Figure 4-12 View from the Main Entrance of KPRH, a replica of the Revival Door in Moscow, (WOW Presentation CD, 2003).



Figure 4-13 View from the interior towards the *Main Entrance Door* of VPRH, 2003.

Therefore, their authentic value depends on their representation of the sights –that their names signify– of the markers. Consequently, reproduction constitutes a ‘code’, indeed an ‘architectonic code’ that is a system of relationships that transmits itself from the material formation and the forms by spatial elements (see Section 2.2.3). In particular for TPRH, it constitutes a *symbolic* and a *reference* code in Barthes’ definitions of the codes.

Apart from that, the resort hotels in Kundu Coast have another common point; serving as ‘all inclusive’. ‘All inclusive’ means, everything is included to the price, so that after the reservation done, the visitor of the resort hotel should not pay for anything during his holiday inside the boundaries of the resort. However, TPRH presents itself as ‘maximum inclusive resort hotel’ that is a marker of ‘more than all-inclusive’. Besides, KPRH serves as ‘royal class’ that explicitly is a marker of ‘more than maximum inclusive’ and signifies a sense of ‘novelty’, ‘prestige’ those confine with the *sight* ‘palace’. Consequently, serving ‘all-inclusive’ constitutes another ‘code’ for TPRH in particular. It constitutes a *proairetic code* in Barthes’ terminology (see Section 2.3.4).

Another common feature is analysed in the site plans of the resort hotels. It is probably because of the requirements of all-inclusive hotel, similar type of space forms are

consisted the interiors of the resort hotels. The spaces expresses a complex of architectural objects, each emphasizing a spatial character of image, generating different orientation in action. The architectural objects, as *indices* of the contents of original building, with their specific relationships with each other constitute the interior space of the resort hotel. In general, all the resort hotels settled on a rectangular site plan, by orienting their outer facades to the main road [Figure 4-14, 4-15].

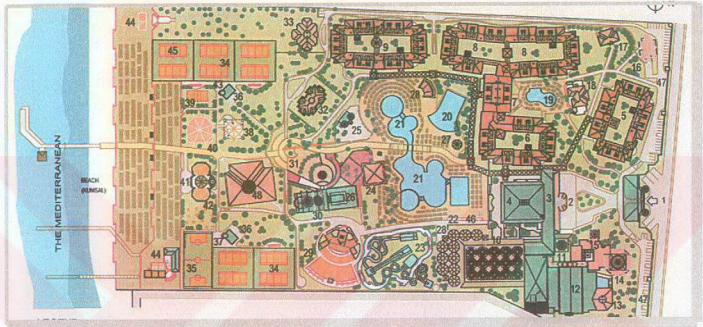


Figure 4-14 An illustrative site plan of TPRH (Hotel Brochure, 2003).

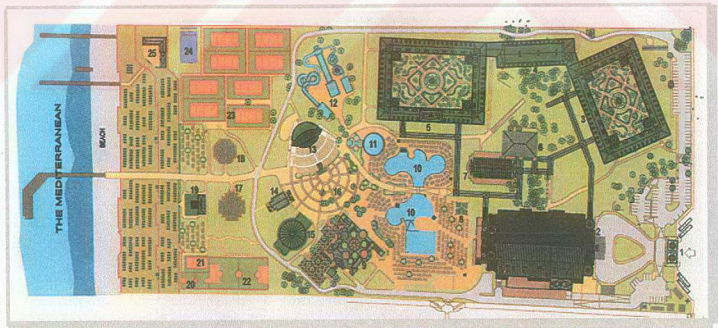


Figure 4-15 A illustrative site plan of KPRH (Hotel Brochure, 2003).

In each resort hotel there is a two-levelled entrance. In TPRH, for example, after one enters into the main entrance door (*Babus-Selam Door*), first view confronts is a façade

of another main building facing to entrance area that is the lobby –reception building a replica of the *The 'Arz' Room* in original Topkapı Palace in İstanbul, and there are room blocks penetrating to that entrance area. The same arrangement can be traced in both KPRH and VPRH also. In VPRH, the second level entrance is constructed as the replica of *The San Maria Church* in Venice [Figure 4-16], whereas in KPRH it is the replica of the *The Museum of History* in Moscow [Figure 4-17].



Figure 4-16 The Lobby Building in VPRH, second level entrance, a replica of *The San Maria Church* in Venice, The figure presents the view seen after entering from the Main Entrance seen in Figure 4-13, (2003).

Each of the resort hotels define a ‘centre’ at the very central area of the site in which the main pools are placed and it is surrounded with social spaces (café, bar, restaurants, room blocks) generating ‘hard’ or ‘soft’ spaces according to the characteristics of their boundaries (Trancik, 1986). This central area is defined by either with a direct reference to original building or communicates in a connotative level. In KPRH it is defined with direct reference to the ‘original’ as *Red Square*; in VPRH it is also defined with a direct reference as *San Marco Square*. Besides in TPRH it has a connotative level; it is defined as ‘Village Square’ that makes cultural sense to native Turks.

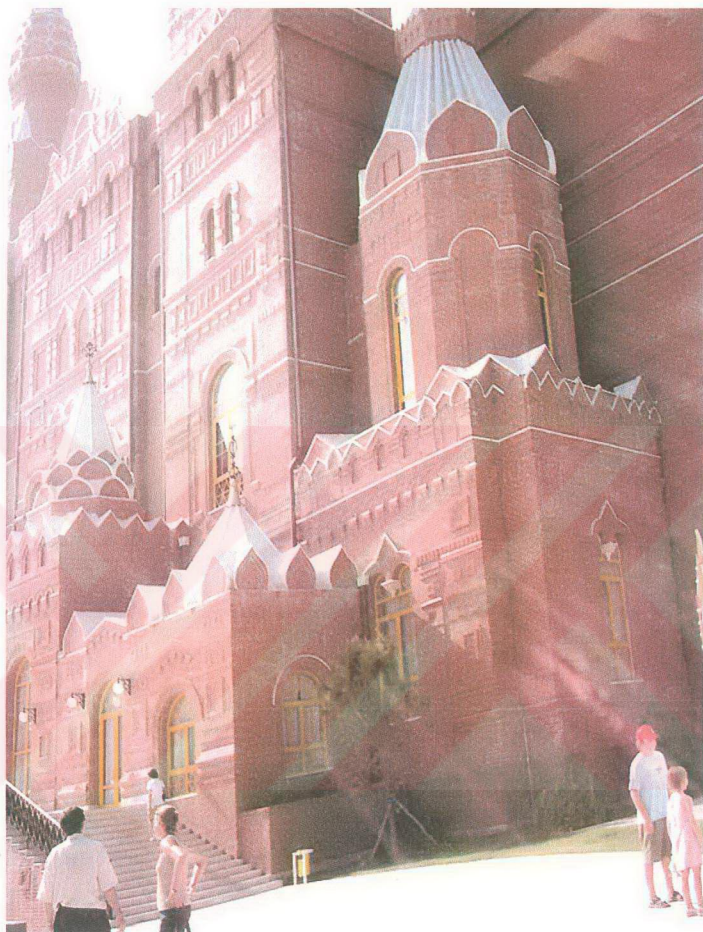


Figure 4-17 Lobby Building in KPRH, second level entrance, a replica of *The Museum of History* in Moscow. The figure presents the view from the interior of KPRH, (2003).

Moreover, in each one of the resort hotels there is a replicated building that may be defined as *landmark* (Lynch, 1960). In KPRH, the building as proposed to be a *landmark* is the replica of *The St. Basil Cathedral* in Moscow, which functions as a restaurant; in TPRH, the landmark building is to be the replica of *The Justice Tower* in

Istanbul, functioning as a bar; finally in VPRH, a replica of *The Campanile Tower*, which is specialized for honeymoon couples by housing special rooms for them, demonstrates another example for the *landmark* [Figure 4-18, 4-19, 4-20].



Figure 4-18 *The Justice Tower*, TPRH.

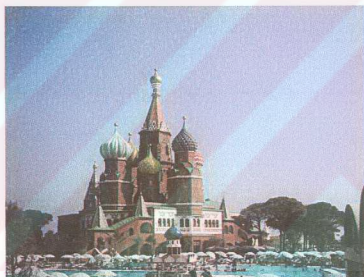


Figure 4-19 *The St. Basil Cathedral*, KPRH.



Figure 4-20 *The Campanile Tower*, VPRH.

TPRH and KPRH have more common elements with each others as being the rings of 'WOW Resort Hotels'. Besides their similar site plan, the components of their compositions are akin to each other also. This means, other than the basic requirements both two resort hotels accommodate representations of a landmark building, paths defined with the *icons* of domes, and a *centre* defined with a main bar and a several social public spaces around it, and furthermore a tent to serve for traditional foods, being the most typical space definition in both TPRH and KPRH. In TPRH the tent is called the *Sultan's Tent* as a marker of Ottoman Empire where in KPRH the tent is called the *Tsar's Tent*. The Tent defines an *edge* in the composition of the resort interiors, in which it is located at the most closed place to the beach [Figure 4-21, 4-22].



Figure 4-21 Views from the exterior and the interior of the *Sultan's Tent* in TPRH.



Figure 4-22 Different views of the *Tsar's Tent* in KPRH.

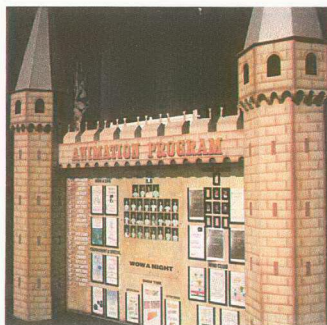


Figure 4-23 An information board, icon of the Babus-Selam Door, TPRH.

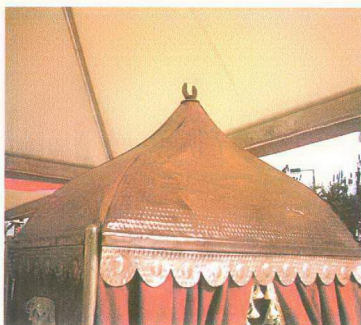


Figure 4-24 A cover of a service-table, an index of the St. Basil Cathedral, KPRH.

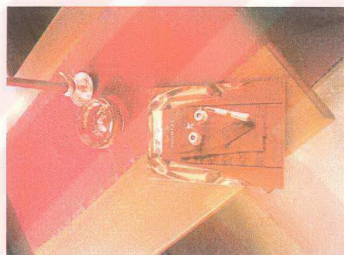
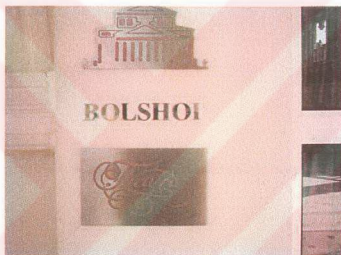


Figure 4-25 Examples of the decorative elements, markers of the buildings in KPRH.

A consequent common point can be defined in the details of the furnishings where the sign value of the 'theme' is expressive. The details in furniture designs, visual elements, verbal representations, product designs constitute a continuum on the gaze of tourists.

These elements consist of various markers such as icons, indices, symbols, etc. concretize as decorative units by marking the facades or organic elements of the architectural composition [Figure 4-23, 4-24, 4-25]. The materials used in framing of the sign tablets used as place-markers in each resort hotel represent the same usage in material with a slight difference in colours and forms.

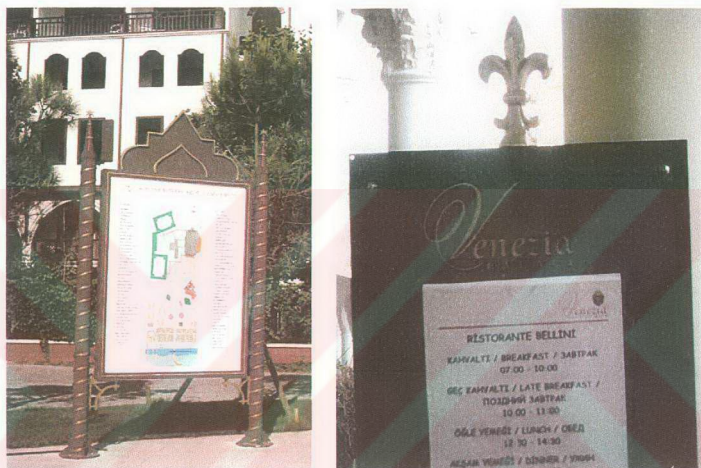


Figure 4-26 Views from the information signs used in KPRH and VPRH. A Focus on the symbolic characters of the formal and textual elements.

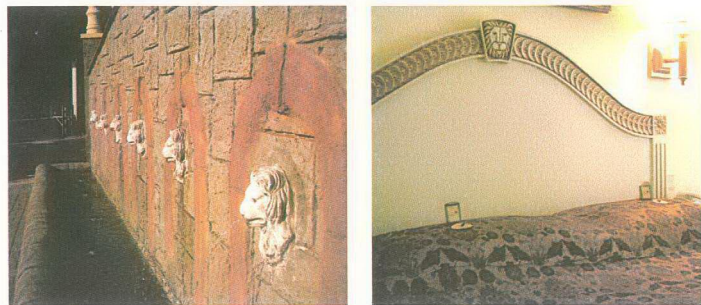


Figure 4-27 Views from the main entrance and from the room of VPRH expressing the various usages of the image, an icon.

Moreover, the character of the letters on the signs marks represents the image of the KPRH in connotative level as being a royal class resort hotel [Figure 4-26].

The analyses above deconstruct the inner relationships and characteristics of the context that TPRH is involved. The images taken from the examples other than the TPRH demonstrate the aura that TPRH is a part of. Indeed the common features that are interpreted with the aid of site plans, photographs and detailed views emphasize the character of a language that a resort hotel -themed as a 'palace'- uses to transmit its messages. Therefore, this kind of an initial interpretation generates a useful backdrop for deeper interpretations.

As to concretize these interpretations, it is powerful to suggest that the resort hotels of 'WOW' have a prototype site plan which is evident in each. What a different theme adds to a proto-type resort hotel of 'WOW' may be the decoration of inner spaces, costumes of specific types, surface treatments and specific material usage in products and the specified activities which are the mediums of the theme –the code. With the aid of these, the resort hotel may represent a system of relationships with the channels of spatial opportunities.

This point of view is a kind of an echo to Venturi's 'decorated shed' in which the case of an anonymous Venetian hotel is decorated as the celebration of symbolism and this attitude is called by Venturi as a *surface treatment* (see Section 2.4). The depth of the analysis done until this point in this case study is not enough to call TPRH as a 'decorated shed' yet. It needs deeper analysis.

4.3. SECOND PHASE: INTENTIONS OF ENCODER

The second phase of the case study presents the outcome of the interviews conducted with the encoder of the Topkapı Palace Resort Hotel (TPRH). The significance of these interviews is to be acknowledged on the intentions of the encoder in order to analyse them in the contents of the further phase of the study. The encoder of TPRH, besides the designer involves other members of tourism industry, those who have different inputs to the representation of the hotel. For this aid a variety of interviews is done by the author.

4.3.1. Interview I

The first interview is conducted with the director of the MNG-Targem Project Group, architect Serdar Canoğlu, on 12 July, 2003, in his office, in the MNG headquarters, in Ankara. Canoğlu was asked by the author a series of open ended questions concerning the design intentions in Topkapı Palace Resort Hotel project to detect any intended meaning. To give a brief result of the interview, the intentions in the design of Topkapı Palace Resort Hotel project declared, in sequential order, by S. Canoğlu are:

To satisfy the expectations of the visitors.

To achieve a difference in form.

To achieve a 'difference' by the choice of the model for the theme.

To make visitors feel like holidaying in a palace for the sake of the theme.

To create authenticity.

To create a place in which the dimension of time disappears.

To create a surprising place; a place like in 'Alice in Wonderland'.

To achieve a holistic concept of theme.

Canoğlu explains his viewpoint by the analogy 'a place like Alice in Wonderland' in harmony with WOW concept. "Although the locations of the two resort hotels near by are just a coincidence, the end is a very exciting experience. To gaze on the *St. Basil Church* while drinking your coffee at the *Lalezar Bar* is a very surprising experience and gives a sense of 'Alice in Wonderland' (Canoğlu, 2003). This experience is further described as 'authentic' by Canoğlu who defines authenticity as the main concern of the firm's intentions.

Moreover, Canoğlu informs that in order to end up with an authentic design there had been researches in original site with professionals for a long period of time. In addition to this, they intended to reflect the theme to management concepts also; especially to the costumes of the staff. Besides indicating these main intentions during the interview, Canoğlu also stated some of the problems during the construction:

The constraints and requirements of the international standards of a 5 star hotel

The difficulty of achieving continuous theme appearance starting from entrance throughout most of the interiors because of the financial problems.

Technical problems with air conditioning and lighting fixtures.

Canoğlu, by emphasizing financial insufficiencies during the construction process of TPRH, points on the requirements of international standards. Because they are supposed to obtain the qualities of a 5 star hotel, they could not go further more than arranging private rooms with modular system furniture. However, he indicates that they have made their best in stylizing the Ottoman figures on curtains of the rooms. Moreover, he states that they attempt to recreate the Ottoman styles in the decoration of interiors.

In addition to that negativity, he admits that creating authenticity is not possible in such maximum-inclusive hotel. He mentioned on an example in the lobby entrance in which the replica of *Soğukçeşme* Street is rebuilt, they had to have illuminate that street by spots by which he is not in comfort with. To a question about the scale problems of the replicas, he responds that they have had to do this way, because the original scale did not fit with the intended function. Moreover, Canoğlu states that they used symbolic elements which are: *III. Ahmet Fountain* [Figure 4-28], *Soğukçeşme* Street (originally it is not located inside the limits of the palace, but according to Canoğlu “a Topkapı Palace can not be imagined without a *Soğukçeşme* Street”) (Canoğlu, 2003), and the square with pool in front of the Revan Pavilion the *Sadırvan* in lobby [Figure 4-28, 4-29].

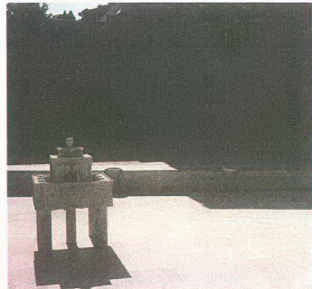


Figure 4-28 *III. Ahmet Fountain and the Revan Pool, symbolic elements, TPRH:*

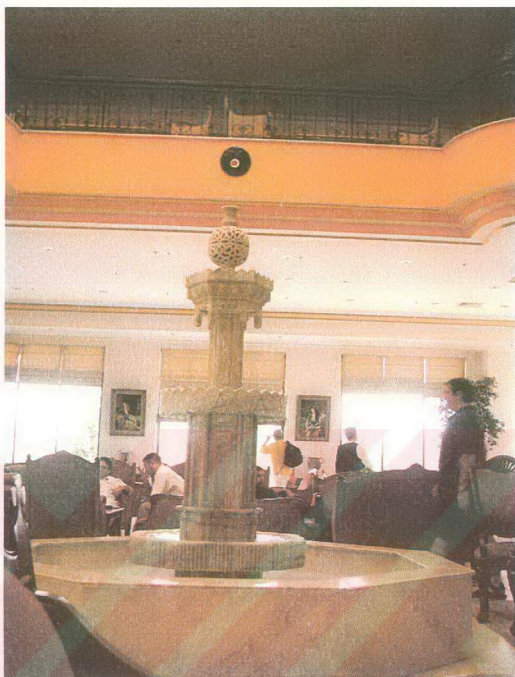


Figure 4-29 The Sadırvan, symbolic element, TPRH.

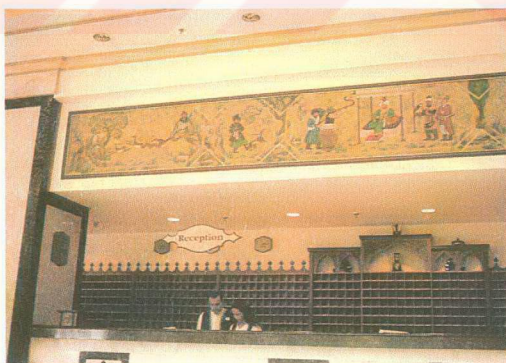


Figure 4-30 The stylized figures of Ottoman Relieves, symbolic element, reception area, TPRH.

Finally, to a question about the dislocation of the replicas, Canoğlu suggests that Topkapı Palace has originally faced with many changes for many reasons, therefore the site plan could not have been directly replicated. Finally, Canoğlu points out that the rooms of TPRH will be revisioned in decoration in the forthcoming year by means of an authentic decoration. This is an interesting indication: revision is the natural feature of interior design, but if the theme of TPR demonstrates a particular period of time with its markers, it does freeze the meaning conveyed through the interior appearance of its concrete design. In this case, when meaning ascribed to the space, challenges and changes its form and may lead to deeper interpretations. How, then, the *authenticity* of the changing forms of a representation can be sustained is a crucial question.

4.3.2. Interview II

The second interview is done with the Ass. General Manager of TPRH, Kurtuluş Gülşen, in his office at the mezzanine floor of the Lobby building, inside the TPRH, in Kundu village, in Aksu, Antalya, on 13 July, 2003. A series of informal questions is asked to K. Gülşen by the author. The results of the interview according to responses of Gülşen may be summarized as follows;

A theme for a resort hotel means ‘a difference’.

The most effective motivation for the choice of holiday destinations is the children of 12-17 year’s old. Therefore, TPRH give particular emphasis on this motivation. For between 0-5 year’s old children, the hotel is priceless. Besides, WOW hotels are known as ‘Children Friendly Hotels’ in foreign countries.

The concepts of the management are based on hospitality and the satisfaction of the visitors.

The theme of the TPRH is ‘respectfulness to heritage of the world. This reveals the concept of the WOW Resort Hotels in general.

The most authentic activity in TPRH is the Turkish nights that is organized in every Monday evening. Organization represents a variety of Turkish traditions, celebrations, authentic clothes, craftsmanship, folkloric dances, foods, deserts.

‘Topkapı Palace’ is a symbol of ‘İstanbul’. The ‘Topkapı Palace Resort Hotel’ symbolizes a ‘palace life’. Therefore, the name of the places in the TPRH are the same with the originals.

4.3.3. Interview III

The third interview is conducted with the Operation Director of the TPRH; Kader Şanlıöz in her office inside the Topkapı Palace Resort Hotel, in Kundu village, in Aksu, Antalya, on 15 July, 2003. A series of formal questions is asked to her by the author. The main purpose of the questions is to investigate the visitor profile of the hotel; the expectations and satisfactions, therefore to be informed on their priorities. As being the operation director Şanlıöz is the very first person in TPRH who is informed about a satisfaction or an dissatisfaction. A summary of the interview is as follows:

Tourists prefer TPRH because of comfort, luxury, and experience of history.

The aim of TPRH as management to make best for visitor's comfort. Thus, TPRH offer qualified services that visitors can only imagine in a 'palace'.

The theme of the TPRH is 'maximum inclusive the same as a palace'.

'Maximum inclusive' includes everything except the telephone calls and cloth-washing. It includes various numbers of restaurants and bars, many sports activities, animation. Restaurants are not self-serviced. Mini-bars in rooms are included also.

General atmosphere of the hotel is celebrated by the visitors in general. But in specifically, Sultan's Tent, Seyir Bar, Lalezar Bar, Saray Muhallebecisi, Sofa Café.

The features that are included to management concept from the theme of Topkapı Palace Resort Hotel as the costumes of the staff, the celebrations including authentic instruments and costumes in welcoming the special visitors, Turkish nights.

Working in such a resort hotel is a different experience. It is an educative place. It can respond to the quests of the ones who are in search with history, past times or with Ottoman Period. Tours are organized every Thursdays by the guided tour operators that involves visiting all the spaces of the Palace Resort.

The frequently asked questions by the visitors are about the originality of the buildings. Some VIP visitors come to search at what level the resort is analogous to the original Topkapı Palace. The hotel is like a museum for most of the visitors. The visitors questions appropriateness of the new functions of the original places (for example Aya Irini church functions as a disco [Figure 4-31], the Lalezar Bar [Figure 4-32] originally was a fountain) The visitors are difficult in personality because of their higher expectations. But still TPRH manages to satisfy these expectations with the aid of the 'all inclusive' qualifications.



Figure 4-31 A view from the interior of the replica of Aya Irini Church (Disco), TPRH:



Figure 4-32 A view from Lalezar Bar at night, the Main Bar, TPRH.

4.4. THIRD PHASE: EXPERIENCE OF DECODER

The final phase of the case study aims to investigate the legibility of the intended meanings and the encoding system. For this purpose, a series of informal questionnaires is done with 150 tourists who were making holiday in TPRH, at the time period between 13-19 July, 2003. All the informal interviews are conducted in the interior of the TPRH, especially in public spaces: Sofa Café, Sultan's Tent, lobby, *Saray Muhallebecisi*, *Lalezar Bar*, etc. The questions asked to tourists are categorized in four groups. The following sections introduce these categories, by illustrating the common responses to the questions.

4.4.1. Personal Characteristics of Tourists

The first group questions consist of such demographic questions to demonstrate the respondents' personalities, life-stages, lifestyle, social-classes, which are the characteristics that affects tourists' motivations (see Section 3.2.1.5). The outcome of the informal interviews is listed below, in order of frequency of the different responses:

Table 4-1 The distribution of Respondents by gender:

Item	number of respondents
Male	75
Female	75

Table 4-2 The distribution of Respondents by age:

Item	number of respondents
Between 18-30	72
Between 31-50	54
Between 12-17	16
Between 51-65	8

Table 4-3 The distribution of Respondents by education:

Item	number of respondents
University	72
High school	48
Master/ PhD Degree	22
Primary or secondary School	8

Table 4-4 The distribution of Respondents by *nationality*:

Item	number of respondents
Turkiye	70
Israel	30
Russia	10
Germany	7
Netherlands	7
Belgium	5
Lebanon	3
USA	3
Bulgaria	2
Kazakhstan	2

Table 4-5 The distribution of Respondents by *occupation*:

Item	number of respondents
Professional (architect/engineer/musician/lawyer/teacher/musician)	52
Manager	51
Student	18
Housewife	7
Other	22

Table 4-6 The distribution of Respondents by their *duration of stay*:

Item	number of respondents
One week or more	90
Less than one week	60

Table 4-7 The distribution of Respondents by their *accompanied*:

Item	number of respondents
With family	74
With husband/wife	26
With friend(s)	23
With girl/boy friend	17
With sister/brother	8
For honeymoon	5
Alone	4

The tables above demonstrate that the population of female and male is same. Secondly, it can be detected from the *Table 4-2* and *Table 4-3* that a great number of respondents are adults, ages between 18 and 50, and graduated from at least high school. Moreover, *Table 4-4* illustrates that the majority of the respondents are from Türkiye, but the

number of respondents from Israel are not negligible. Furthermore, the distribution by occupation indicates that the majority of the respondents work as managers or professionals (lawyer, engineer, architect, and banker). A part from that, the two tables below illustrated demonstrate the distribution of respondents according to their duration of stay, and their accompanied person;

All these responses are useful to identify the nature of the holiday that respondents are in. The time period that they arranged for holiday and the people accompanying them are the criteria in their experience during holiday. The results of *Table 4-6* represents that the duration of stay for the most of the respondents is one week or more (at most, one respondent indicated as three weeks). Therefore, TPRH can be taken as a destination by itself; they begin and ends their holiday in TPRH. Other than that it is claimed by Ryan (1997, p. 59) with whom the respondents are holidaying with is very important. This has effects on the socialization, and being aware of the environment.

In this light, the tables above show that the most amount of the respondents are holidaying with their family or with one of the members of their family. This forwards TPRH as a centre of family-holiday at the first sight. It can be detected that the amount of the respondents who are holidaying with their friends are rare, then this detects TPRH is not chosen for fun-holidays. Another point to mention in above questions is the amount of respondents whom holidaying with their wife/husband and the ones on honeymoon: the number of these categories make relevant to describe TPR as a centre for sex-holiday.

4.4.2. Tourists Expectations from the Holiday

This group of questions are to examine the respondent's understanding of holiday, their expectations from a holiday period, their expectations from a destination and particularly from TPRH, the effects of marketing, advertising projected by the destination on the tourist, their knowledge about the place, their pre-conscious about (see Section 3.2.1.5). TPRH. Indeed these are the motives that shape their expectations from TPRH: Pull and push motives that make someone to escape his/her daily environment to gaze upon a different place (see Section 3.2.1.4). For this case, tables cover the frequently given responses to the questions stated above the tables:

Question: 'What, in general, do you expect to be in a resort hotel?'

Item	number of respondents
To be comfortable	101
To be clean	85
To be luxurious	64
To be full-serviced	63
To be different	61
To have sports activities	50
To have landscape in	47
To be authentic	40
To be cheap	25
To be popular	16

Question: Have you ever stayed in one of these hotels?

Item	number of respondents
Bodrum Resort (Bodrum)	36
Magic Life World (Kemer)	29
Disneyland Hotel (Paris)	27
Kremlin Palace(Antalya)	23
Venetian Hotel (Las Vegas)	7
Kaya Hotel (Ürgüp)	7
Berçeste Hotel (Assos)	5
Otel Tropicana (Antalya)	2

As Ryan states these motives come from the individuals' past experiences, then transferred into expectations from a different place. The results demonstrate the priorities of the tourists in TPRH: *comfort, hygiene, luxury, and service-quality*. But beside these, the amount of responses who indicated 'difference' is worth to take attention in relation with the amount of the responses 'authentic'. This result identifies the definition of *difference* as 'authentic', wherever 'to experience landscape or sports activity' is possible outside the authentic spaces.

The former question has a crucial place in detecting the choice criteria of the respondents. The hotel names of the specific hotels are given to respondents in multiple choice format. The common point of these hotels is that they all have a tendency of 'theme'. The most indicated one 'Bodrum Resort' demonstrates an interesting result as being one of the 'WOW Resort Hotels' like Kremlin Palace. This hotel has a theme of

the town 'Bodrum'. But the choice may be done because of the company's name, since another ring of 'WOW Resort HOTels' is in the list and its indication points 23 respondents which can not be neglected. Besides, the amount of the indicators of 'Disney' themed Disneyland Hotel and Magic Life Hotel with 'Hawaii' make relevant to emphasize the value of 'theme' in destination choice.

Question: From which channel have you informed about TPRH?

Item	number of respondents
Travel agency	56
Media (internet, TV, travel magazines, brochures, etc.)	47
By friends	39
Past experience	14
Other (being a staff of MNG)	3

Question: After you informed, how was the image of TPRH on your mind?

Item	number of respondents
An enjoyable place	62
A luxurious place	61
A fantastic place	55
A different place	35
An authentic place	31
A playful place	30
A modern place	18
A nostalgic place	11
A postmodern place	2

The above questions demonstrates the dominance of the marketing and image projected by the destination. Indeed, TPRH has a wide network of advertising and marketing. TPRH has its own travel agencies named as BENTUR in all around Türkiye and around world. Moreover, it presents itself by commercial advertisements by their TV channel. Besides, the amounts of the indications of past experience are worth to mention since TPRH has been operating for five years yet. As an information channel 'friends' is another indication that can be evaluated as past experience. This, consequently may evaluate TPRH as a destination that is satisfying. Moreover, the results of the former question are appropriate to evaluate the nature of expectation that the image of TPRH creates on the

tourist. According to the responses the number of the ‘luxury’ indications, that might be an outcome of ‘all-inclusive hotel’ service, is worthwhile. But the crucial point in the responses is the adjectives that are used to sign the atmosphere or the aura of the hotel: ‘different’, ‘authentic’, ‘playful’, and most significantly ‘fantastic’. These adjectives, to refer to MacCannell, Urry, Cohen, Culler, evoke the definition of ‘post-tourist’ or the quests of contemporary people (see Section 3.2.1.1 and 3.2.1.2).

Question: Why did you prefer to make holiday in TPR?

Item	number of respondents
Because it is all inclusive	53
Because it is a themed place	47
I wondered Topkapı Palace	46
Because it is one of WOW hotels	33
I wonder about Turkish culture	31
Because is very popular	25
Because I like Antalya	11
Because there is no room in Kremlin Palace	6

Moreover, as can be detected in the second table explicitly, besides the unavoidable place of all-inclusiveness, ‘theme’ of the hotel can be evaluated as the most indicated feature. This may identify the visual representations of TPRH by media as the markers of authenticity that signify its sight; Topkapı Palace; and which is indicated also as the signifier of ‘Turkish culture’.

4.4.3. Spatial Experience of Tourists

The questions in this group, specified on space quality of TPRH, are significant for the scope of the study. The questions asked to respondents are to examine the place of the ‘theme’ in the experience of respondents. As Ryan indicates, in *Section 3.2.1.5*, the perceived gaps between expectation and reality can be obtained from the ability to identify *authentic* and *inauthentic* events, and ability to obtain required relationships to acquire a sense of belonging. Besides, the questions in this group are to investigate the place of the spatial recognitions and to find out the *markers* of authenticity for the

tourists. This group of questions is crucial, because their evaluation will be done to mark out a space in the interior of TPRH as the 'most authentic space' which fits with the 'theme' of *Topkapı Palace*.

Question: Have you ever been in the *original* Topkapı Palace?

Item	number of respondents
I have been there	75
I have seen in photographs / in movies	35
I have no idea	30
I have read about it	5

Question: If yes, did you need to *compare* TPRH interiors with the *original* TP?

Item	number of respondents
No	74
Yes	65

Question: If yes, can you indicate their *similarities/differences*?

Item	number of respondents
There is only similarity in appearance	28
The location of buildings are false	21
Materials don't represent the period	16
There are buildings are strange to palace	15
Landscape/green area is different	14
There are differences in dimensions	13
Panorama of hotel is different from the palace	13
There is no difference	5

According to the results of above questions, most of the respondents have knowledge about the original building of *Topkapı Palace*. But half of the population's responds to the second question can be either interpreted as an uninterested to TPRH's authentic value or an -already- acceptance of its authenticity. It is worthy at the moment, to emphasize on the ones that are interested on its authentic value. The indications to above question explicitly present the ability of half of the respondents to identify *authentic* and *unauthentic*. It is detected that majority of the respondents recognize dislocations, the differences in material formations, indifferences. But, the important point in here is to detect the elements from which they recognize these.

Question: 'In where' do you feel yourself while you are in TPRH?

Item	number of respondents
In a 5 star hotel	54
In Topkapı Palace	24
In a modern palace	23
In Turkey	23
In a palace	21
In İstanbul	20
In a 'place'	17
In nowhere	7

Question: 'In what time' do you feel yourself while you are in TPRH?

Item	number of respondents
In holiday time	91
In the past	27
Between past and future	25
At the future	3

Question: 'Do you feel the same time in every space in the TPRH?

Item	number of respondents
No	75
Yes	66

Question: 'If No, then in which spaces you feel this change of time?

Item	number of respondents
In Sultan's Tent	23
In pool	23
In my room	22
At the beach	21
In Aqua-Park	17
In lobby	7
In Sofa Cafe	5

According to the responses to above four questions it is detected that the tourists in TPRH experience different time periods in different spaces of its interior. These spaces change according to the responses of the first question. The indication in first question as '5 star hotel' corresponds to 'holiday time' in second question and to 'Aquapark' in the last question.

Question: In which space of the TPRH have you most enjoyed to spend time?

Item	number of respondents
At and near pools	93
At beach	61
In Sultan's Tent	54
In Aqua park	38
In disco	33
In main restaurant	32
In Sofa Cafe	20
In Kırathane	18
In lobby	17
In Turkish Bathroom	16
In room	14
In Saray Muhallebecisi	13
In Italian Restaurant	8
In tennis court	5
In Grand Bazaar	3
In Wine House	2

Question: 'Which one of the space is most authentic for you to fit with a palace?'

Item	number of respondents
Lalezar Bar / point	24
Sultan's Tent	17
Lobby	15
Main Restaurant	15
The Main Entrance Door /exterior view /architecture	12
Aya Irini Pavillon	7
Sofa Cafe	5
Seyir Tower	3
Everywhere	2
Landscape	1
Hallways with columns and domes	1

The results of above two questions point out the space around the pools which is called the 'village square' as the most –yet- authentic place for the majority of the visitors of the TPRH. Moreover, respect to the majority of the responses it is enlightened that the respondents' most favourite place is the bar around the central pools; The *Lalezar Bar* the main bar of the TPRH, defined as 'authentic'.

Question: 'By which qualities it represents authenticity?'

Item	number of respondents
Its decoration	51
Costumes of staff	51
Its facade	48
Its entrance	47
Its wall treatment	44
Its high ceiling	27
Its information sign	26
Its colors	20
Its products (foods, ...)	18
Its furniture	15
Its lighting quality	15
Its panorama	14

Question: 'How do you feel yourself in that authentic space?'

Item	number of respondents
Isolated from daily life	55
Felt that I am in Turkey	40
Forgot the time	29
Felt a 'sense of place'	27
Felt I belong to there	18
Felt like I am in a movie	7

Question: 'Is there a meeting point that you meet with friends in TPRH?'

Item	number of respondents
Lalezar Bar	28
Pool /Relax Pool /Bridge	13
Lobby /Lobby Bar /Reception	14
Kiraathane	7
Sultan's Tent	6
Disco	4
Sofa Cafe /Relax pool	3
Room	2

The secondly most indicated space marks out the 'Sultan's Tent'. The responses put forward spatial elements: decoration, entrance, façade, wall treatment, colour, high ceiling, etc. Apart from that the costumes of the staff is detected as an effective element

in constructing the *authentic* scene. Other than that, the indications on the ‘sense of place’ and ‘sense of belonging’ are very crucial in the concern of this study: to feedback to Norberg-Schulz declaration of ‘sense of place’: a space composed of meaningful places (see Section 2.2.1).

4.4.4. Holiday Experiences in Topkapı Palace Resort Hotel

The questions in this group are to examine the ways and which the respondents define their consequent experience of their holiday in TPRH. The significant point is the respondents are asked to define TPRH by using spatial interpretations.

Question: How can you define TPR as a space definition?

Item	number of respondents
A holiday village	80
A theatre stage	22
A town	15
A city	14
A hotel	14
A house	6

Question: How can you describe the theme of TPR?

Item	number of respondents
An authentic decoration	39
A model	26
Revitalization	20
A fake Topkapı Palace	20
A representation	20
A reproduction	17
A perfect replica	11
A real Topkapı Palace	8

Question: Would you prefer to come here again? Why?

Item	number of respondents
Yes	97
No	40

According to the indications the interior space of Topkapı Palace Resort Hotel, as a is revealed as a *representation*. This can be evaluated as; the tourists are aware of its decorative value but intends to experience it as original.

Yes, because of	number of respondents
Its beauty / nostalgia & attractive atmosphere	35
Authenticity / originality /historical	29
Full service / comfort / hospitality /friendly	25
Fun / facilities	14
Good for children	3
Honeymoon again	1
Sun	1
No, because of	number of respondents
Seek for new places / new theme (Kremlin)	16
Bad quality of reservation / service	8
Atmosphere is ruined by the people / too crowded	5
Expected more	3
Too big place (for children)	1
Expensive	1

Question: What do you think this holiday have added to you?

Item	number of respondents
I acknowledged Turkish culture	37
Nothing	31
It changed my holiday understanding	30
I develop an interest in history	21
Other	21

These interpretations are the outcome of the satisfaction or dissatisfaction; whether the “original expectation fulfilled or amended” (see Section 3.2.1.5). To evaluate the above two categories, there appears the satisfactions which are, in most , directly related with the space design quality; authenticity, nostalgia, history, etc. Specifically, nostalgia has become generalised by the twentieth century and attracted the interest of many fields. What made this transition possible, according to L. Hutcheon (*Irony, Nostalgia and Postmodern*) was a shift in site from spatial to temporal.

4.4.5. Defining Authenticity

In this last group of the questions the respondents are asked to define their understanding of *authenticity*? Although the above responders demonstrate that not every tourist is necessarily in search of *authentic* traces of Topkapı Palace in the resort hotel, but definitions show that quest for *authenticity* is not the seek for original every time. MacCannell ascribed the authentic to objects, other times, and places, as it were an essential feature of these and not an idea in contemporary Western culture. Moreover, MacCannell (1999) introduces the quest for authenticity as the main motive for tourism. In line with that, the longing for *authentic* was seen as a feature of the modern condition. The idea of the authentic implies a vocabulary that presupposes that the original is better than its counterpart, the copy (Olsen, 2002, p. 162). For MacCannell (1999) the authenticity is found in the periods before modernity (see Section 3.2.2).

1st group definitions of 'authenticity' as *difference*:

- *Different
- *Original: not ordinary
- *Different as being out of time
- *Something that has a typical characteristic of itself
- *Different: interesting
- *Traditional and Cultural
- *East
- *Food, color, building, music
- *Something original and different from the rest
- *Clothes
- *Beautiful / Special
- *Antique / Historic place
- *Like Ephesus Antique City
- *Local
- *Cultural
- *Belongs to oriental culture
- *Folkloric
- *To feel like in a Turkish Palace

The crucial question is how do people themselves think about objects as *authentic*? The aim is to understand the different meanings of *authenticity* as employed in experience.

The answer is that the ideas of *authenticity* are heteroglot. Freeing the concept of *authenticity* from the object and situating it in the meaning making process in the present presupposes that authenticity is no longer seen as a quality of the object but as a cultural value constantly created and reinvented in social processes (Cohen, 1988, p. 374).

The definitions of authenticity by the tourists are appropriate to categorize in degrees as: different, real, counterfeit, copy. Indeed, it comes to being as the degrees of the copy in most cases. First group of definitions are listed below. They, in general, constitute a apprehension of *difference* from authenticity and they also identify difference by giving examples: Topkapı Palace, Ephesus, food, clothes. As can be understood from the definitions, the intentions in *difference* has a variety of different view points. The most explicit common point for the intentions can be detected as 'culture'. This identifies the quest for *authenticity* as a quest in something that has a cultural value; which is defined in words: local, cultural, and traditional. The specific one is that the 'different' and 'cultural' is defined as 'East'.

2nd group definitions of 'authenticity' as the degrees of *reality*.

*Real

*Something original and not fake

*Just Real

*Close to reality

*Honesty to reality

*Similar to real thing

*Realistic

*Belongs to original place

A secondary group is detected that define *authenticity* by using the word 'real' or 'reality'. The search for real in something that has authentic value is not every time for original reality, rather it seems satisfactory to experience something that seems realistic. This point of view emphasizes the character of post-tourist that is called *ludic involvement* by Urry (see Section 3.2.1.2). Indeed this second group definition demonstrates degradation in the concept of reality. In this forth category authenticity is emphasized as a new construction but a re-construction of the past. This means that it has a complete and immaculate simulation of as it once was, as original opposed to a copy, as credible and convincing today.

3rd group definitions of 'authenticity' as *copy*:

- *Appropriate to its original
 - *Copy from original
 - *Copy of the real thing
 - *Something that is just like the real culture
 - *Something that reminds its original
 - *Something that looks like its original
 - *Like its original
 - *Something that does not destroy its normal.
 - *Copy of an original
 - *Honesty to its genuine
 - *Reminds its genuine / appropriate to its genuine
 - *Similar in decoration
 - *Something that is a copy of something without any change
 - *Reviving culture as close as possible to reality
 - *Gives feeling that accommodates with its surroundings
 - *Nearly regular, equal
-

4th group definitions of 'authenticity' as *past*:

- * Something that reminds past
 - *Something that reminds past as being a part of oriental culture
 - *Something very old and without any difference from original
 - *Something from past and need to remind something
 - *The history in today
 - *To enlighten our past
 - *Something that makes past alive
 - *To feel history in today
 - *Have an appearance of past
 - *Belongs to the past times
 - *That evokes the life-style of past: Anatolia
 - *Something that has a relation with past
 - *To keep historical monuments
 - *To be connected with historical pattern
 - *To experience history
 - *The reflection of history in a modernized form
 - *The one that is a heritage of the past and revitalized in today
 - *A design that revitalize the past
-

Therefore, they are in a quest of the markers of the past in which they will evaluate the authenticity of the reconstruction as being signifiers of their sight. However the third group definitions demonstrates a relevant example to this, in which the definition of authenticity is emphasized as a 'copy' of the original. Each definition in the third group constitutes a *signifier* to an original *signified*. This expresses the place as a representation of something else. This can be formulated in marker-sight relationship of MacCannell as;

The original —————> copy of the original —————> authentic (copy)

As can be detected from the above definitions authenticity is recognized as mostly as a counterfeit to an original one. Consequently, there is a forth group of definitions detected from the responds of the tourists in TPRH, which can be evaluated in the limits of third group with a slight difference that distinguishes it from it: it is the emphasis on 'past' or history. The definitions point out a counterpart, a copy by giving reference to past. These definitions indicate a counterfeit to the real thing in which the tourists are in search with the markers of original to name it as *authentic*.

4.4.6. Evaluation of Cognitive Maps

In this section the visitors of TPRH is asked to draw a sketch of TPRH interior, indicating the spaces that they pass through beginning from the outer entrance of TPRH to their private room, and also by indicating the location of their room on the sketchy map. Among the drawn sketches, the most used image is examined as the icons of the architectural forms 'vault', 'dome' and 'towers' at the very front entrance of the TPRH. Majority of tourists symbolized the main entrance of Topkapı Palace Resort Hotel (TPRH) by drawing an icon of the off-sight markers which was used on the taxi-sign (see Section 4.1.1).

More significantly, most of the sketches describe the central pool area as the centre of their orientation. In these examples, the most dominant figure of the cognitive map is the circular forms that symbolize the forms of pools, but they are used both as the markers of restaurants and the lobby building. In particular sense, the sketches do not express a map value, indeed they have a depth of perspective, attempt to include all the elements

of the site. In the very former example [Figure 4-33], sea-umbrellas come to being as markers of the domes of the other buildings: main restaurant, Lalezar Bar, etc. There is a connection in the representation of the dome over the Grand Bazaar and the domes that are drawn near the room-block. With the aid of its three-dimensional expression, the map represents metaphorically, a *conventional town image*.

In the second example [Figure 4-34], there is an attempt to centralize all the buildings around the square where the pools are located. This is a reflection of the gaze that is seen from along side the pools. One can view surrounding him/herself a series of surfaces which are the markers of the *Harem* buildings in original Topkapı Palace in İstanbul. Through such an example, it could be detected that the form of the roof of *Justice Tower* is a dominant element in all composition; even used to symbolize the surrounding of *Lalezar Bar*. The significance of this example is it expresses a sequence of boundaries from the *Entrance Door* and finishing with the *Lalezar Bar*.

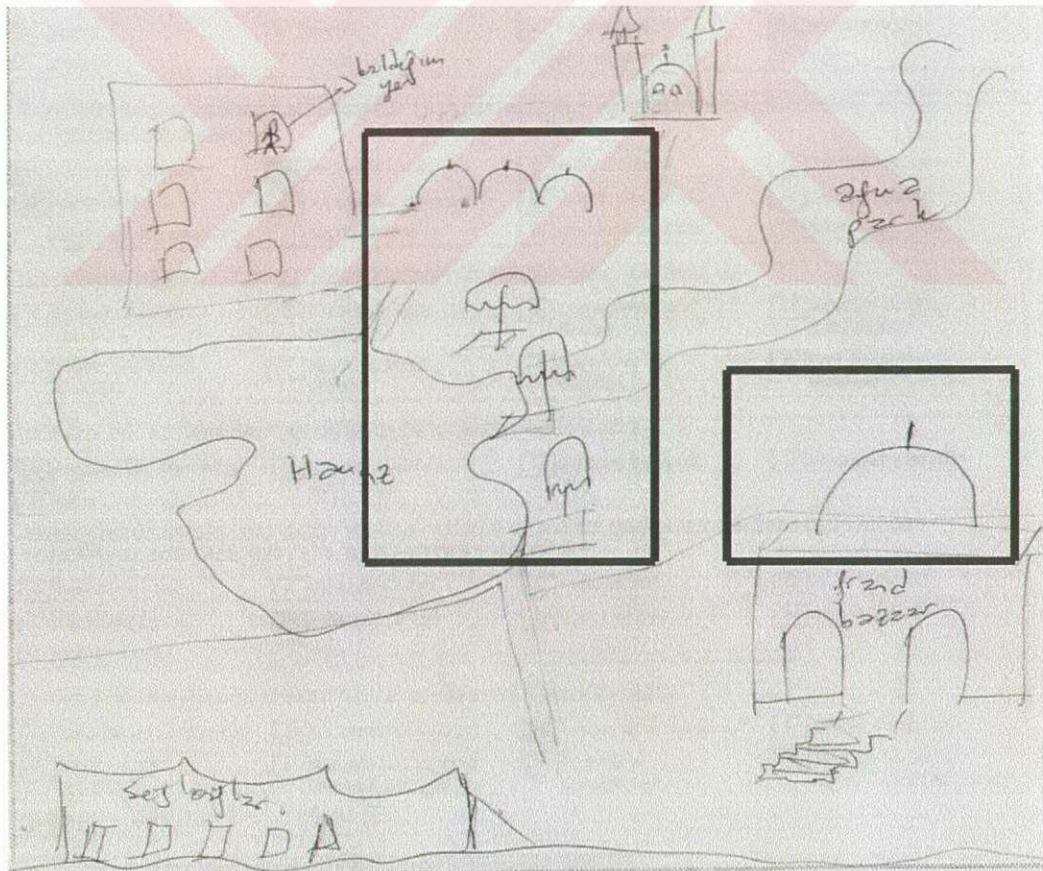


Figure 4-33 An example of the cognitive maps (scanned from original, 2003).

The boundaries represented by the lines defining the exterior spaces of TPRH, *Soğukçeşme Street*, Reception area and the Lobby; furtherly opens to the central square consists of pools, Aqua-park and the *Lalezar Bar*. The end of the whole space could be detected as the *Lalezar Bar*. In this example the *Justice Tower* is open to interpret as a landmark, *Lalezar Bar* as the edge, the bridge and walkways -represented with arrows on- are the *paths* and the pool area is the *centre* of the interior of TPRH [Figure 4-34].

In other examples, in Figure 4-35, the form of tower can be detected in the representations of *Justice Tower*, *Sultan's Tent* and for the the *Main Entrance Door* again. The representation of the edge of the interior of TPRH in these examples is the beach, the *Sultan's Tent* or the Amphi-Theatre, while the landmark is still the 'Justice Tower' (*Adalet Kulesi*). There is no difference in the representation of the *Babus-Selam Door*. To generalize these examples, the explicit images that are used in the cognitive map drawings, namely the dome and tower; which are the markers of TP buildings.

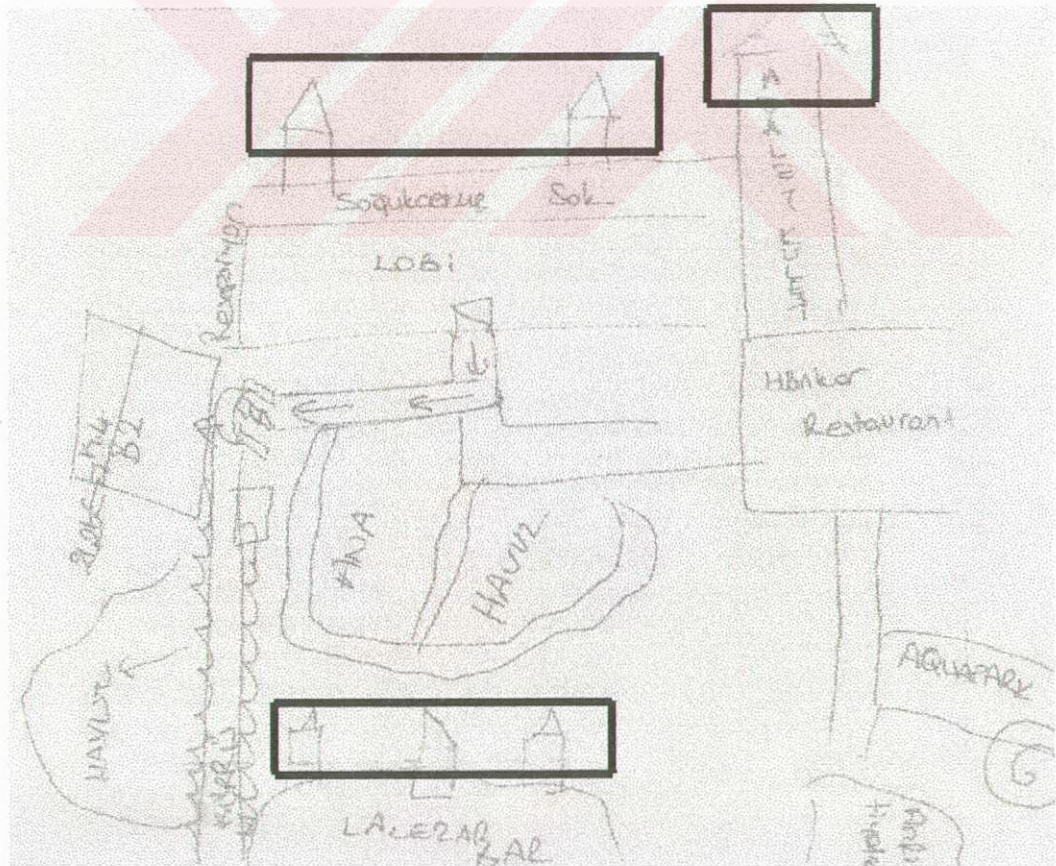


Figure 4-34 Example of cognitive maps (scanned from original, 2003).

In particular, the example in *Figure 4-36* is a pleasant representation that decreased all resort interior into one object and arrange the letters of the word 'Palace' as a part of this representation. This is significant as being a *signifier* in the form of an *index* or a *symbol*. Thus, among the other similar examples, this may be given a particular importance that expresses the most *connotative* sense for representing the authenticity of TPRH. Indeed, this selected example is drawn by a retired chemist from Kazakhstan who indicated that the most authentic space in TPRH is the *hallways with columns and domes*.



Figure 4-36 An example of cognitive maps (scanned from original, 2003).

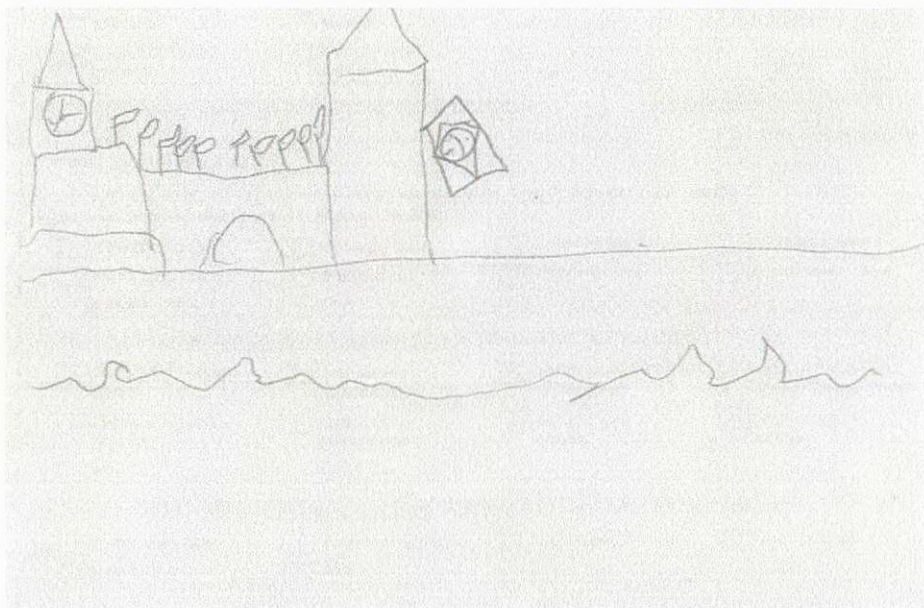


Figure 4-37 An example of cognitive maps (scanned from original, 2003).

The latter one, *Figure 4-37* is another analogous attempt that decreases the TPRH into a single object, with the curvilinear lines on it creates a *marker* of a ‘palace near the sea’, which signifies a palace in which there can be a holiday activity. This drawing, with the flames between the towers marks a Palace Resort Hotel, and the iconic image of ‘Justice Tower’ (*Adalet Kulesi*) at the left side marks TPRH.

4.5. DISCUSSION OF CHAPTER IV

Chapter IV consists of a case study on *Semiosis of Resort Hotels*; the case Topkapı Palace Resort Hotel (TPRH). Initially, the case study constructs a context to TPRH in which it is identified as being a part of the Turkish Tourism establishments, as being a destination of Antalya, a ring of the chain of *WOW Resort Hotels* of the firm MNG, and consequently as being one of the initial example of the themed resort hotels in Kundu Coast under the name of ‘Realm of Palaces’. With the aid of this contextual characteristics TPRH constitutes an appropriate destination for the analysis of the ‘semiosis of touristic space’, in practice.

The analysis of site-plans and the general interior design of the four resort hotels on Kundu Coast demonstrate that TPRH constitutes a part of a whole system; which is composed of themed resort hotels. The theme of these hotels is marked by the visual elements as street-signs, emblems, taxi-signs, advertisements: palace. The word ‘palace’ signifies a building type from the past with connotations of luxury and power. In particular, palace is a *code* that has its inner relationships in its content. In other words, it is a symbolic code: ‘lays the groundwork’ for a ‘symbolic structure’, is a reconstruction –a representation of original *Topkapı Palace*, in İstanbul.

Besides, there is a proairetic code; ‘the code of actions and behaviour’ by which becomes a touristic space. Both of them may constitute a *reference* code; ‘the knowledge or wisdom to which it continually refers’ (Barthes, 1968). It is analysed that all of the four resort hotels use the same language in using the *hermeneutic codes*; ‘all those units whose function it is to articulate in various ways a question’ (Barthes, 1968) by which the markers of *authenticity* are articulated in space organization, and the *semic codes*; ‘the unit of the signifier which creates or suggests connotations’ (Barthes, 1968).

To feedback to the usual *communication model* proposed for the semiosis of touristic interior space, there are encoders (resort developer) and the codes, the message (sight) and the markers of authenticity at the one side of *semiosis*. The intentions of the developers of the TPRH, according to the results of the interviews have common features with the intentions of the developers of the firm WATG: the most commonly indicated intention is 'authenticity'. Moreover, the decoder (tourist) represents the other side of semiosis in touristic spaces, in relation with the decoded space as content (experience of authenticity) and the codes (semic, reference, symbolic, etc.), and also the context that shapes the expectations of the decoder from this kind of space.

For the second part of semiosis, the initial scope of the informal interviews is to define the expectations of the visitors from TPRH, indeed, to obtain the tourist profile of TPRH. Making this kind of informal interviews intend to make users to mark out the interior space(s) that are recognized as most authentic to their gaze. With the aid of either individual interviews, it is understood that mostly Turkish population of TPRH quest for the originality of the buildings. The foreigners do not. Thus, their markings on the authentic space included either aqua park and beach. Consequently, the result of informal interviews marks out *Lalezar Bar* and *Sultan's Tent* and the *Kiraathane*, as the most authentic spaces in TPRH [Figure 4-38]. To make a sub-discussion on this case study will be relevant by the contribution of this kind of a result.

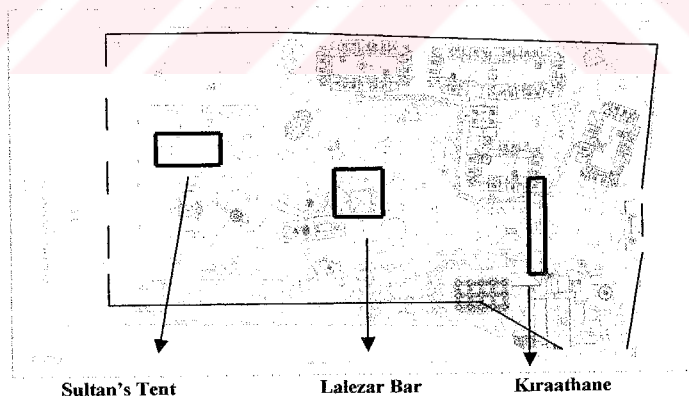


Figure 4-38 An Illustrative site-plan of TPRH showing the locations of *Lalezar Bar*, *Sultan's Tent* and the *Kiraathane* in TPRH interior (Hotel Brochure, 2003).

By this, an analysis on these spaces (Lalezar Bar and Sultan's Tent) will demonstrate the spatial consequences of the archisemiotic system in the interior of TPRH. The first emphasis will be on Lalezar Bar. In original Topkapı Palace in İstanbul, it was built by *Sultan III. Ahmet* in 1728 and called as *III. Ahmet Pavilion*. It is indicated that the pavilion was a product of the period that the styles of Western Art is transmitted into Ottoman Art. In TPRH this fountain is reconstructed in original scale and functions as the 'Main Bar' (Müller-Wiener, 2001, p. 518).

As TPRH is taken as a total 'interior space' limited with its outer boundaries, the *Lalezar Bar* exists as an element of one of the complex architectural objects of the interior. Among the other categories of space definitions that TPRH consists of, the *Lalezar Bar* belongs to the category of 'interior public space'. Within this space definition it represents a 'hard space' (a supplementary open space) –in Trancik's definition- that is 'identified with walls and produces fundamental activities in its volume; and an 'interior public space' that includes the space that *Lalezar Bar* serves, furnished with sitting units and tables, as a *soft space* and defines the boundaries of *Lalezar point*.

Moreover, the elements that represent the *authentic* value are indicated in the interviews namely, as the facade, decoration, costumes of the staff. With the aid of the views in *Figure 4-39* one can analyse these indications on the *Lalezar Bar*. In the first view, the *Lalezar Bar* appears with its landscape elements which represent the 'Stage One' (MacCannell, 1973); Goffman's front region. In the second view, an exterior view of the *soft* and *hard* spaces of the *Lalezar Bar*, it appears still as the first front stage. The third and forth views consist of the views that may demonstrate the most extreme examples of front stage: the materials used on the façade in order to replicate the original Pavilion are not treated according to their genuine functions, but they still have three dimension to represent the appropriate texture. The inscription on the façade is the first recognized and indicated *on-site marker* repeated on all four sides of the hard space; which mark it as an authentic sight. But a closer glance on the façades, reveals an other inscription underneath, which contains the translation of the first one into Turkish. In the fifth view, the front stages overcome and there appears the interior of the hard space. This might be an example of 'Stage Two' (MacCannell, 1973). In respect with MacCannell's definition it is "decorated to appear, in some of its particulars, like a back region, but functionally it is cosmetically decorated with reminders of back region activities".



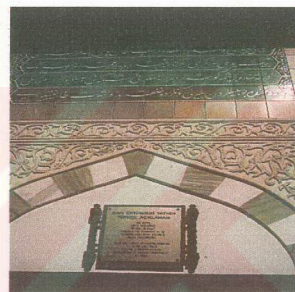
1



2



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4



5

Figure 4-39 Exterior and interior views from the *Lalezar Bar*, TPRH, 2003.

Indeed, the markers of a pavilion on the façade have no reference to interior of the space. The costumes of the staff represent a sense of a marker in appearance, but when they are gazed together with the display units of the drinks –without having any markers to a style of Ottoman Pavilion- the interior transfer itself to ‘Stage Five’ (MacCannell, 1973) that is a back region that “may be cleaned up or somewhat altered because tourists are permitted an occasional glimpse in”.

Apart from the *Lalezar Bar*, the *Sultan’s Tent* is an other space in TPRH interior that is indicated as ‘authentic’ by the respondents. The *Sultan’s Tent* is partly different from *Lalezar Bar* as being an element which is not directly belongs to the original Topkapı Palace in İstanbul. Therefore, its value of *authenticity* depends on individual backgrounds. Thus, the indications in the questions on spatial experience as ‘sense of place’, ‘belonging’, ‘feeling of Türkiye’, ‘forgetting time’ are relevant to analyse on this space. *Sultan’s Tent*, however has a sense of soft public space because of the character of its boundaries that define its ‘walls’, but precisely occurs as an interior space with a defined volume.

Consequently, it has the potential to transfer itself into a ‘place’, as Norberg-Schulz suggests in which a meaningful relationship is conveyed. The views from the interior of the *Sultan’s Tent* in *Figure 4-40* present views that represent the spatial consequences of the intended theme: ‘authenticity’ of a palace space. The *marker* of a *Sultan’s Tent* seen from exterior, represents its sight ‘honestly’ in the interior space also. The use of colourful fabrics hanging from the ceiling, the upholsteries of the sitting units and tables and the dome-shaped roof are the markers (signifiers) constitute a series of first level signifiers (volume, forms, rhythm, colour, texture, etc.) Apart from that, the costumes of the serving staff and their performance (preparing and serving a traditional Turkish food) are not as staged as in the *Lalezar Bar*: because they are local people.

The *Lalezar Bar* and the *Sultan’s Tent* are the most used spaces because of their functions. Besides, the *Kıraathane* constitutes a space which is more transitory but a part of the most initial front stage because of its location. It is constructed to give an appearance of a street in the interior space, namely the *Soğukçeşme Street*. The characteristic styles of Turkish houses can be recognized on the façade views. The meaning intended in TPRH, as partially Canoğlu indicated (see Section 4.2.1), is to give the impression of original geographic space.

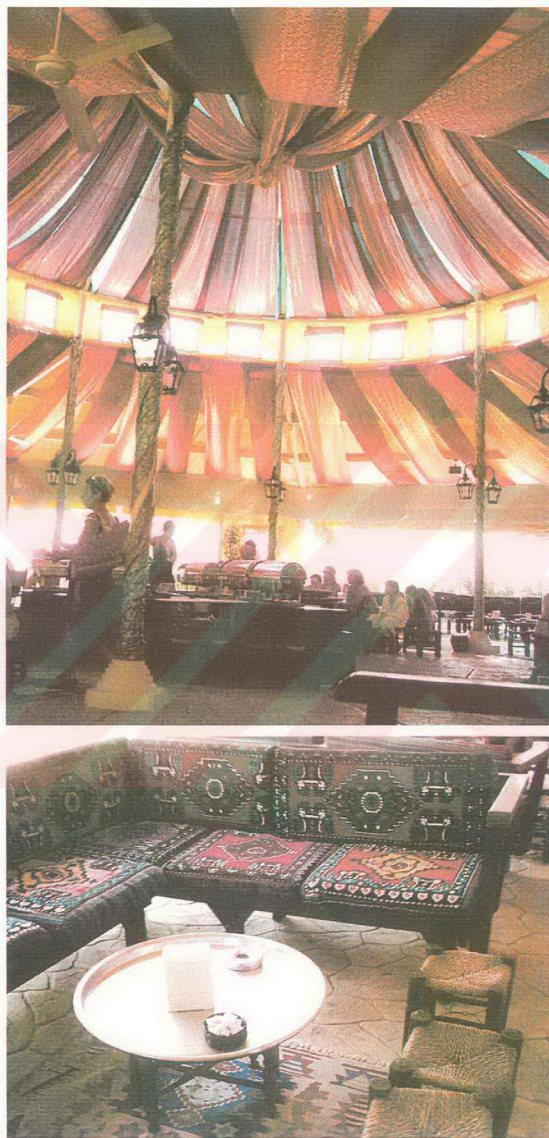


Figure 4-40 Views from the interior of Sultan's Tent , TPRH, 2003.



Figure 4-41 A view from *Kiraathane* towards *Soğukçeşme* Street, TPRH, 2003.

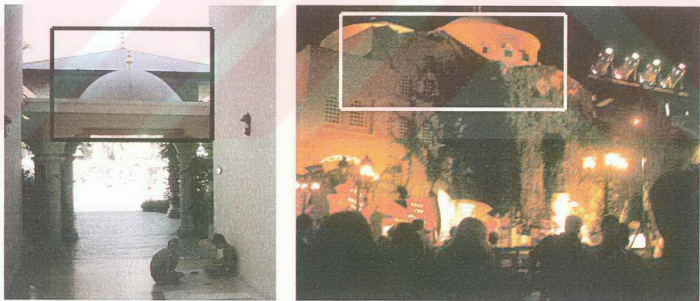


Figure 4-42 Views seen through the *Lalezar Bar*, TPRH, 2003.

Thus the *Kiraathane* as an element in the view of the *Soğukçeşme* Street is a marker of old İstanbul [Figure 4-41]. The products (Turkish café with special Turkish deserts) served in this space and the costumes of staff complete the scene; for the definitions of authenticity as *past*. With the semi-open boundaries of *Kiraathane* it exists as ‘an

interior space in interior [space] –which is staged as an exterior space (*Soğukçeşme Street*). The decorative elements in this space are appropriate to the indications of the respondents as authentic: the pattern of the upholstery in sitting unit, the use of carpet as floor finishing on wooden parquet and the wooden-carvings on the window cover, the use of copper on the surface of tables, etc. This view consist the first stage of, wherever its serving area is open to gaze as a second stage: decorated as to be gazed as a back stage but originally a front stage.

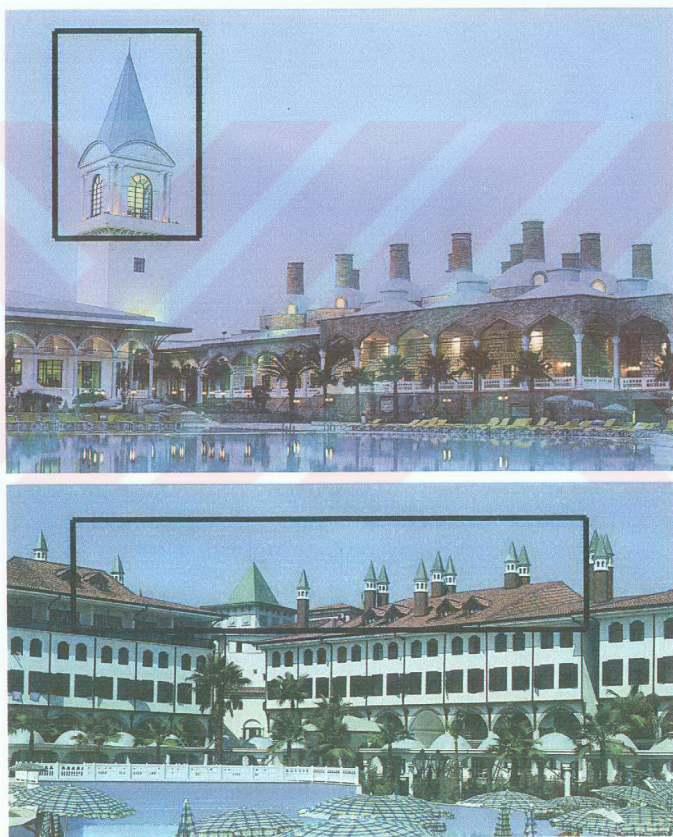


Figure 4-43 Views seen through the *Lalezar Bar*, central square, TPRH, 2003.

With the aid of these analysis it may be proposed that the spaces which have been indicated as the most *authentic spaces* in the interior of TPRH are consist of the spaces of front stages (MacCannell, 1973). This assumption can be supported with the originals of the images which are frequently used in cognitive maps. This is to propose that the domes and the towers in TPRH used in cognitive maps may be evaluated as a summary of the 'text of the interior public spaces of TPRH'. To clarify, *Figure 4-42 and 4-43* demonstrate the views that can be seen from the *Lalezar Bar*, the *Kıraathane /Soğukçeşme Street* and from the *Sultan's Tent*.

CHAPTER V

CONCLUSION

Space is a unit and collective manifestation of our mind, our way of life, our organizational formation, our practice, and also our imaginations. It is because of this nature space becomes interpretative. As well, it might be appropriated as the means of reuniting ‘thought’ and ‘feeling’. With respect to Giedion’s definition of ‘feeling’, the authentic relationship of human being with the space can be constructed with creating “meaningful places”. Norberg-Schulz defines the ‘loss of place’ from this perspective. One way of my suggestion would be to stay away from the ‘frozen’ meanings; as in the case of ‘themed’ attractions.

A space always exists as a representation. Hence, intentionally a proposed meaning can be conveyed through space. In the technological and functionalist context of modern movement meaning was an expression of this content and a sign of the intellectualism. Moreover, what the modernism criticizes is the logical and arbitrary relationship between the user and the space at that period, therefore they asked for colourful connotations. Besides, postmodernism consist of figures instead of forms and types, and form-meaning relationship instead of form-context relationship.

Quotations from ‘the past’, typological references can be taken as the forms of meaning ascription to a space, and by this way they become ‘signs’. Consequently, these signs are attributed to connotations besides their functional meanings. Thus, connotations, denotations and multi-levelled meanings lead to deeper interpretations. The meaning produced by the given sign varies according to the context that the sign occurs and in accordance with the nature of the reader. But a one levelled meaning would not lead to various interpretations.

Meaning ascription seems relevant to the characteristics of postmodernism that intends to construct an emotional affect on the user. These intentions let to the replacement of

architectural form into shape by the aid of the use of conventional figures, styles. Here, the shape, instead of creating new meanings, turns out to be an effort to stabilize the meaning. This kind of a meaning ascription to a space is a usage of used languages of previously produced meanings, although demonstrates a rich composition of forms. They would seem as an expression of an ideology rather than an authentic usage of a reality. The 'reproduction' introduced in previous chapters is a represents an example to this kind. Among the various theories discussed in this study, I consider my own stand in calling these kinds of replicas as "decorated shed" (Venturi). Partially, Topkapı Palace Resort Hotel represents an example of this, and a frozen meaning.

However, such a study that requires a deep analysis of these kinds of spaces is done in order to investigate the place of them in architectural discourse. As stated throughout the chapters, to reconstruct a building out of its time is to ascribe a new meaning to the original one. In this light, Topkapı Palace Resort Hotel can produce meaning attributed to the original building, not for itself. The endeavour in this study is to analyse the challenging of meaning in the realm of these replicas, focusing on the experience of the user [reader]. This kind of analysis could not been accomplished without the assistance of semiotics field.

The contemporary trends in the design of touristic interior spaces provide significant guidance and enlightenment of semiotic studies. The examples of resort hotels built by WATG as a worldwide firm and the examples of the resort hotels built by the firm MNG as a Turkish firm generates a particular challenging example to this semiotic illumination. The conditions of modernity produced, 'placelessness' as the result of 'uniformity', 'universality', 'homogenization', 'instability', 'inauthenticity'. Consequently, the placelessness that people came across reveals a *loss of meaning* in the relationship with their built environment and an intention to find a place that communicate with themselves meaningfully.

This meaningful communication is what makes a space *different* from others, marks it as identical. Therefore, tourism generates a worthwhile research area in understanding the forms of meaning that contemporary people look for in the places they visit. During a visit the information a tourist collects shape his/her image of the place. Thus the image a touristic space in its design is crucial due to the meaning conveyed through it by the visitors. However, to repeat the words of Urry 'the universality of tourist gaze caused all

sorts of places have come to construct themselves as objects of the tourist gaze". Hence, the meaning ascription to places in means of its spatial design, generally, does not consider the appropriateness of the function.

Apart from that the definition of *place* seems significant for the concerns of touristic space. As every society communicates architectonically, touristic space represents an example of intentional meaning production. Between the 'encoders' and 'decoders' the produced meaning may be called as the 'sense of place'; as the encoder intends to create a 'place' for its visitor, whereas the 'decoder' tries to find out a place that s/he belongs to. Therefore, both parts look for the signs of 'place'. Besides, the interior space is highlighted as manifesting the character of *place* by having its identical boundaries. In this light, the elements of interior space express characteristics of 'place' in means of their different levels of signifiers. Since the interior is a space within space the emphasis is given to the boundaries of it. It is highlighted that the *hardness* or the *softness* of the boundaries of the interior space distinct its level of being exterior or interior or in between. The relation of these with its user is related with the feeling of *closeness* that has a crucial role in the experience.

Therefore it has been a medium for sociological, anthropological, geographical studies in defining their concepts. This expresses the space as a medium of communication as declared by Jencks, Broadbent, N-Schulz, Preziosi, Eco, etc. This is to state that a space can be a medium to a transmission of ideas, ideologies, thoughts and feelings. As an example to this, one of the most explicit characteristics that after modern movement-functionalism put forward to the concepts of architecture, in particular to the concepts of space is the *intention of meaning*. The intention of meaning is declared as the reason of the contemporary people in search for the reality. The term 'place' is highlighted for this concern; in which it is claimed that the meaningful experience of people with their built environment is due to the transformation of the space for them into a 'place'. Calling a space as *place* is to construct a meaningful relationship with that space in means of values, cultural products and social attachments.

These are to be achieved by the arrangements of built environment in a way that it embodies "visual expressions" to the intended meanings. Norberg-Schulz '*symbol-milieu*' as being the composition of a system of relationships is a kind of proposal *authentic relationship of people to a meaningful environment*. Moreover, it is

highlighted, with various examples of *post modern* approaches of architecture, that the intentionally uses of meaning as a design element is to re-construct a '*sense of place*' which was claimed as 'lost'.

What is detected from above explanations is the reconstruction of the sense of place is to construct an 'authenticity' in the relation between the space and its user which requires a system of relationships that generates meaning. This is the origin of archisemiotic studies in which architecture is taken as a communicative medium with its characteristic language and presupposes that it is precoded. This study introduces 'semiosis' as the space of 'meaning production' in which two parts are distinctive: the encoder and the decoder; which constructs a formula to understand the communication in architectural space. The encoder as being the designer of the space, is introduced as the initiator of the first stage of the semiosis, by expressing the intentions [of meaning] as an encoding system; whereas the decoder, as being the user of the space, is demonstrating the second stage of semiosis.

In this system, as adapted from the usual communication model of U. Eco the encoder sends messages of the encoded system by the channel of spatial elements with the aid of architectonic codes which involves a system of relationships in itself. At the other side of the system, the decoder receives messages by decoding the encoded system with the aid of the codes and the context that the space belongs to. Within this system of transmission the space design constitutes the medium between the addresser [encoder] and the addressee [decoder]. The whole system is defined as 'archisemiotic space' which has to encourage possible decodings and challenge different interpretations.

Reproduction is another concern in the choice of tourism field as the reconstruction of past architecture became a preferable destination among the contemporary tourists. For this, the study claimed that to reproduce a building from past -which has its particular meanings in its original context- in a new context is to ascribe new meanings to it. Thus analysis of a reproduction in the context of contemporary tourism needs to identify the characteristics of its specified encoder and decoder. With the aid of defined semiotic triad the study presents a documentary to analyse the characteristics that the parts of the archisemiotic system demonstrates itself in the context of tourism. The analysis on both sides demonstrated that the theories of tourism relatively construct its basis on the tourist (the individual who travels for his/her pleasure) and the tour (the destination, the

services prepared for the tourist). In this light, the encoder is identified as a part of the tour: the touristic space and the developer of the touristic space; and the decoder as the one who experience the touristic space: the tourist

The analysis on the tourist showed that s/he represents an ideal case for to be the decoder who is defined as an 'unsung army of semioticians all over the world' by Culler. Moreover, the experience of the tourist with touristic space is formulated by MacCannell in sight-marker-sight relationship. It is detected that the theories on the tourist represents a common point with the theories indicated in the discussion of architecture; in which the prior motive of the experience of post-tourist is identified as 'the quest for authenticity' (MacCannell, 1976). The explicit experience of this quest of the tourist is defined by MacCannell as to intention to overcome the front regions of touristic space in order to experience authenticity in the back regions.

A part from that, the analysis on the touristic space, in particular the themed resort hotels, as in the proliferated examples of WATG firm, and its encoder demonstrated that the prior intentions that constructs the contemporary tourism architecture is based on the concept of 'authenticity' and 'sense of place'. This is to enlighten the bridge between the concepts of architectural interior space and the concepts of touristic interior space. It is also demonstrated that the themed resort hotels by housing all the functions of spaces in its interior and generates interiors within interiors defining different levels of spaces in it; as a composition of architectural objects for the tourist gaze. Indeed, the formulation of this is done by MacCannell as 'staged authenticity' which demonstrates a basement for archisemiotic space for reconstruction in tourism context.

These analysis consequently leads to a claim that the intended meaning in contemporary touristic space, in the case of reconstructions, is 'authenticity'. Therefore the focus of the study is oriented itself on these touristic interior spaces in which they are encoded in order to lead to a representation that is authentic. Seen in this light, what how the tourists receive these messages of authenticity is a crucial point. As can be seen from the results of the interviews conducted with tourists in TPRH meaning of *authenticity* challenges and produced in the experience of the touristic space. This is pointed out in four levels in which the authenticity is apprehended as 'difference' of something. This difference, on the other level, is apprehended as the levels of reality—beginning from the original real and ends with the 'honesty to reality'. In the further level, the authenticity

is apprehended as the 'past' in which the original is stated as existing in the past and has reflections in today. That presupposes that there is an original one which is better. In consequent level, the apprehension of authenticity is defined directly as copy, a counterpart to the original one.

Therefore the better the quality of replica the more convincing its *authenticity*. The proliferation of markers frames something as a sight for tourists; the proliferation of reproductions is what makes something an original, the real thing: the original of which souvenirs, postcards, statues, etc. are reproductions. But the semiotic process at work has a curious effect: "the proliferation of markers or reproductions confers an authenticity upon what may at first seem egregiously inauthentic" (Culler). Boorstin and his like assume that what is reproduced, represented, written about, is inauthentic while the rest is authentic: tourists pay to see tourist traps while the real thing is free as air. But the "real thing" must be marked as real.

By the definitions it may be claimed that the 'other' or 'another place' becomes the counter-concept to modernity and is inscribed with the authenticity for which tourists search. This forwards a question that whether the concept of authenticity is a socially constructed concept that is not given but 'negotiable'? (Olsen). Is the concept authenticity not seen as the quality of the object/space, but as a cultural value created and reinvented in social processes? Do the contemporary intentions in touristic interior spaces produces new meanings to the concept of *authenticity*? These questions encourage a further detailed research on the analysis of the concept of authenticity and its changing meanings throughout the architectural history in relation with the changing expectations of people in their search for the meaning of spaces they experience.

In the analysis of the case study in TPRH in Kundu Coast of Aksu in Antalya, my claim on what the resort hotel represents is an exemplary case for the 'staged authenticity' of D. MacCannell and also for the 'decorated shed' of Venturi, and moreover for the 'space of appearance' of G. Baird. When taken as one of the components of *WOW Resort Hotels*, it demonstrates its characteristics of 'decorated shed': because of the detected common site-plan with the other components of WOW Resort hotels.

The difference between them is the selected theme which is a myth building from the past architecture. That enlightens the resort as the shed and the decoration of it as the

surface treatment that gives its meaning. Other than this, it demonstrates *space of appearance* by having the decoration that give the sense of palace spaces although used for purposes of consumption. The *staged authenticity* is detected in TPRH by the aid of the interviews with encoder and the decoder.

In the TPRH, it is analysed that the spaces which are most authentically experienced are the ones which constitute the public interior spaces. The character of the authenticity of these spaces is identified by the tourists achieve the effects of spatial elements on the recognition of authenticity. It is detected that the on-site and off-site markers which are the signifiers of the sight Topkapı Palace at different levels –symbol, index, icon– demonstrates a symbol-system that was suggested in the ‘symbol-milieu’ of Norberg-Schulz. It is detected by the assistance of cognitive maps also that the image of the interior of TPR constructed on tourist’s mind is composed of these markers that are used in repetition on the surfaces of surrounding facades in interior public spaces.

This is to declare indeed the dominance of authority that consists a part of encoder: the management strategies. Because the activities and facilities are organized by the management throughout the day to make the tourist stay away from the private room, it is analysed that these interior public spaces tend to communicate more meaningfully. Besides the private rooms are designed as according to the standards of a five-star hotel. According to this, the concepts of management plays an important role in the construction of authentic atmosphere in the interior design of the resort hotel, orienting the fronts and back stages according to the intended experience of authenticity for the tourist. Indeed the costumes of staff, the visual documents (signs, food menus, inscriptions, etc.) and the products are involved as the interior design element which is totally transforms the interior space into a theatre stage.

Within this system, the TPRH is both an object with market value and a symbolic unit. It is a medium through which various cultures come into contact with each other and are transmitted and preserved. For the tourist every object, including architectural object, of interest constitutes a sign of cultural practices. Thus the producers of these objects attempt to manipulate meaning systems of the tourists. Therefore the touristic architecture mirrors the tourists’ expectations and reveals the developers’ perceptions of what tourists want. Consequently, the developer and the tourist, can be translated as the

encoder and the decoder create equally contrived meanings for commonplace objects and events.



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APPENDIX I

Below is the document of the interview that is conducted with the Ass. General Manager of TPR, Kurtuluş Gülşen on 13 of July 2003 in Topkapı Palace Resort Hotel, in Kundu village, Aksu, Antalya (see Section 4.3.2);

Author: What is a theme?

Gülşen: A difference.

Author: what aspects are affecting in choosing a holiday destination?

Gülşen: The children especially 12-17 years old. They are hyperactive teenagers which are the most powerful motivators of the family. Therefore we emphasize on this motivation. At the moment there is 457 children in hotel. WOW hotels are famous as being 'Children friendly hotels' in foreign countries. Because between 0-5 years old children, the hotel is priceless.

Author: What are the concepts of your management?

Gülşen: If a visitor comes to TPR for the first time the s/he is a consumer. If s/he comes second time then s/he is guest. If s/he comes third time then s/he is a privilege. Give organize them parties, celebrate their birthdays, and such days. For example, in Israel WOW hotels is famous as 'leave your wallet at home' in particular, most of the population of the hotel consists of Israelis.

Author: Can you describe the theme of TPR?

Gülşen: A respectfulness to the heritages of the world. In fact, Mehmet Nazif Günal was on a trip with American entrepreneurs one day. They entered together into the Harem Building. Then one of the entrepreneurs said: "Woow! The sultans have made themselves a hotel!" After this, M.N. Günal had the idea of building up a hotel in the building of Topkapı Palace.

Author: Can you tell about the authentic features of the TPR?

Gülşen: The Turkish nights that is organized at every Monday evening is very important. The organization represents various of Turkish traditions, celebrations, authentic clothes, craftmaships, folkloric dances, foods, deserts. It takes tourists to reach to restaurant 45min. because of their gazes on these pseudo-events.

Author: What is Topkapı Palace for you?

Gülşen: İstanbul

Author: Do you have the original names of the buildings that TPR houses?

Gülşen: From the entrance, Babus-Selam -Kızlar Ağası (each of them is the same), then Soğukçeşme Street, then The Arz Room, Sultan Ahmet Çeşmesi, Aya İrini, Lalezar Bar, Revan Pavillion, then Sepetçiler Pavillion, Gulhane Kasrı, ...etc.

Author: What TPR symbolizes for you?

Gülşen: A palace life.

Author: Thank you very much.

APPENDIX II

Below is the document of the interview that is conducted with the Operation Director of the Topkapı Palace Resort Hotel; Kader Şanlıöz in Topkapı Palace Resort Hotel, on 15 July 2003 in Kundu village, in Aksu, Antalya.

Author: Why do tourists prefer TPRh?

Şanlıöz: For history, for confort and for luxury. As a result of the good advertising system and working with best tour operators.

Author: What do you aim as a management system?

Şanlıöz: For us, visitor is the 'sultan'. We aim to welcome them and make them confort with the luxury that they can only imagine in palaces. Baccause of this the services are appropriate to palace quality.

Author: How can you describe the theme of TPRh?

Şanlıöz: As maximum inclusive as a palace.

Author: What is maximum inclusive?

Şanlıöz: Except the telephone calls and cloth-washing everything is included. It includes various numbers of restaurants and bars, many sports activities, animation. Restaurants are not self-served. Mini-bars in rooms are included also.

Author: What is included to management concept from the theme of TPRh?

Şanlıöz: The costumes of the staff, the celebrations including authentic instruments and costumes in welcoming the special visitors, Turkish nights.

Author: According to your weekly and daily questainnaires which space in TPR is the favourable one?

Şanlıöz: General atmosphere of the hotel is celebrated by the visitors in general. But in specifically, Sultan's Tent, Seyir Bar, Lalezar Bar, Saray Muhallebecisi, Sofa Café.

Author: Have you ever faced with any complaints on representation of the theme on the atmosphere of the hotel.

Şanlıöz: yes, they frequently asked how can a church [Aya İrini] functions as a disco. I explained to them that Aya İrini in its contemporary context houses art exhibitions, concerts, shows, and such kinds of cultural activities rather than religious functions. Therefore we organize dance shows, animations, concerts in Aya İrini, besides its being a disco. And they also asks for the Lalezar Bar that has an inscription in arabic language on its façade decoration, although it serves alcoholic drinks. But when they gaze on the other inscription written in Latin alphabet under the arabic one; they understand that the inscription is giving information about the builder of this establishment; Mehmet Nazif Günel and the company MNG and points the date of the establishment. As originally Lalezar Bar was fountain at the central square serving both four sides, its replica has a great authentic value, in which it is situated at the central square and serving drinks from four sides of it.

Author: How do you feel while working in TPR?

Şanlıöz: I feel different. It is an educative place. It can respond to the quests of the ones who are in search with history, past times or with Ottoman Period. I even could not learn this much about Ottoman Period and Topkapı Palace. We organize tours every Thursdays by the guided tour operators that involves to visit all the spaces of the Palace Resort. Visitors ask frequently questions about the degree of originality of the buildings. Some VIP visitors come for just to search at levels the resort similar to the original Topkapı Palace. Here is like a museum for most of the visitors. A part from that they are difficult; because their higher expectations. But still we have wider limitations to satisfy them. I am very grateful working in here.

Author: Thank you very much.