Copying the Identity through Tourism Architecture: "Theme Hotels" in Antalya

S. Banu Garip[1], Ervin Garip[2]

Faculty of Architecture, İstanbul Technical University,
TURKEY.

[1] baseskici@itu.edu.tr, [2] ervingarip@gmail.com

ABSTRACT

Located on the Mediterranean Coast, Antalya is one of the most significant tourist destinations in Turkey. Tourism in Antalya began to improve in the mid-1980s and increased rapidly during the period 1990-2000. Following this period, the number of tourists visiting the region increased exponentially because of the growth of mass tourism, coinciding with drastic changes in the country's economic and political situation. Developments in Antalya's tourism sector have resulted in an increase in the investments in the region, as well as nearby sub-regions that have a large number of tourist facilities. Millions of tourists from around the world visit the region annually. Different styles have been determinant on tourism architecture in Antalya within different periods; international trends, local references and orientalist approaches were effective. Since the 1990s, "theme hotels" in the region are re-producing spaces as copied identities. This research examines these practices, looking specifically at six "theme hotels" and focuses on the larger environmental context to discuss how copying urban identity can lead to the creation of commodified images of place in Antalya.

Keywords: Theme Hotel, Tourism Architecture, Identity, Imitation, Globalization

INTRODUCTION

Since the early ages, humans have travelled to undiscovered regions of the world to have different experiences and discover new places. The earliest travelers were explorers; Marco Polo is an excellent example of one pioneer, as are numerous other explorer-traders of the New World (Murphy, 1985). In today's globalized world, distances can be traveled in shorter amounts of time, and the relationship between humans, place and time have been redefined because of developments in technology, along with the improvement of transport and communication systems. Murphy (1985) emphasizes an important treshold in flow of people that are traveling around the world; during the post-war period, tourism grew into a mass tourist industry; the industrial revolution brought about major changes in the scale and type of tourism development. The increases in productivity, regular employment, and growing urbanization gave more people the motivation and opportunity to travel and go on holiday. Today, in the age of communication and information, the number of travels to different parts of the world has increased, and movement between locations takes place rapidly as travellers seek to discover new places, cultures and lives.

The image of a region, an area, or even a city is a complex amalgam of its people, the ethnic mix that is contributing to or has contributed to its character, its architecture, its overall aesthetic appeal, its climate and its industry (Fisher, 1994). People go visit the Red Line and take a tour on the channel in Amsterdam, see the Eiffel Tower in Paris, visit Times Square or Central Park in New York, see the Red Square in Russia, go to Topkapi Palace and the Bosporus in Istanbul, take gondola ride in Venice, or visit a village set among vineyards in

Italy. In these travels, they experience every component that forms the identity of a place. What remains in the minds of the people after these experiences are memories as well as images of the architectural structures that are the most important, identifiable characteristics of a place.

Located in the south of Turkey, Antalya is a major tourism city that hosts domestic and international tourists from different regions of the world. Different factors can be listed attracting millions of tourists from a wide range of countries every summer. Murphy (1985) suggests that, motivation and perceived options build an image of each tourist destination; this image may be defined as the sum of beliefs, ideas, and impressions that a person has regarding a destination. According to Stabler (1988), images form part of the travelers' –that he defines as consumers- decision-making processes and influence the choices they make. With respect to recreation and tourism, certain general images might arise associated with expenditure, travel, excitement, hedonism, relaxation, and social interaction. More specific images related to particular countries or regions might include climate, landscape, culture, activities and facilities. As an emerging trend, "theme hotels" in Antalya offer a different motivation and perceived option as a new kind of experience along with the copied images of different places around the world. Visitors of the hotels are committed to experience artificial environments that are constituted of images belonging to elsewhere within Antalya's landscape, culture and climate.

It is common that the tourism sector seeks to answer the question, "how can we make people happy and make them come back?" (Hess, 1997). Due to find answers, the global market for tourism has created increasing competition among destinations. Regions are employing different methods in competitive to attract tourists, catering to those touring with different motivations and hoping to attract people based on their perception of place. In the Antalya region, the attraction methods previously focused on physiologic and social motivations of the visitors. A new tendency started after the 1990s which can be explained by a new understanding of the tourism architecture. The importance of "visuality" and the competition among tourism destinations has led to the production of "theme hotels". According to Urry (1999), images of these places often look more realistic than the original. As an example, MGM Grand Hotel in Las Vegas in the Nevada Desert was opened by Walt Disney and is the first theme hotel in the world (Hess, 1997). Many hotels in this region were constructed at the same time, and Las Vegas soon became known for leisure and gambling tourism. Each hotel turned into a miniature city, next to others. "The Venetian" which imitated Venice, had more rooms than the total number of hotel rooms in entire Venice (Altun, 2005).

The phenomenon of "themed environments" is handled by a respectable body of literature in tourism and architecture, particularly discussing the "theme parks" as artificial environments. Nevertheless, little study has been done on "theme hotels" which have considerable importance within both fields. This research concentrates on the copying of architectural and urban elements that constitute urban space and identity through tourism architecture.

MOBILITY OF IMAGES IN A GLOBALIZED WORLD

"Today, building and architecture have become globally transportable". (King, 2010).

The emphasized statement of King can be discussed for many instances in architecture. According to Guggenheim and Söderström (2010), the architect may be seen as the archetypical cosmopolitan, bringing his or her expertise to places where they can find work and adapting their skills to local circumstances. On the other hand, today, it can be observed that there appears to be a common architectural language; similar projects are generated and constructed within different parts of the world that define the "international style". Today's

signature architecture seeks the same kind of close-circuit effect and product identification, and there are even examples of "franchised" architecture, commercialised projects by the globalized offices of signature architects which aspire to express a recognisable brand (Pallasmaa, 2011). "Symbolism" may help to sell products at one time or another, and when used this way the image serves the circuit of capital; similarly, the point of the images of iconic architecture in the global era is generally to persuade people to buy the buildings and spaces and lifestyles (Sklair, 2011).

As Pallasmaa (2011) suggests, our physical world, cityscapes, and natural settings as well as our inner mental landscapes are all colonised today by the image industry. Mc Neill (2008) notes that architecture today exists in a landscape of distorted perception, as fragments grasped in a backdrop to a television advert, seen from a tour bus, in a travel brochure and all too rarely in a contemplative state. Fame, fashion and reputation is thus subject to the materiality and mobility. Over the last few decades the term "iconic" has entered common usage for those in and around architecture, as Sklair (2011) suggests, it clearly means famous, at least for some constituencies; and second, it also involves a symbolic/aesthetic judgement. Iconicity, while it is not entirely a matter of image, clearly connects with the production and dissemination of images (Sklair, 2011). Particular building types, like Bilbao's museum, Sydney's opera house, Frankfurt's financial centre skyscrapers, invested with significant architectural and cultural capital are used to brand the city itself (King 2010).

King (2010) defines globalization over two ideas, the notion of "worldwide connectedness" and the "consciousness of the world as a single place". One of the most common consequences of globalization as King (2010) mentions, is that globalisation is predominantly an urban phenomenon and that cities worldwide are becoming increasingly alike. Besides all of these, owing to virtual networks and developing technology, people are getting capable of accessing to any information and images excessively. We live in an era that is characterized by a perpetual flow of information and images. As Pallasmaa (2011) suggests, in todays's world of mass consumerism, globalisation, worldwide economies and accelerated communication, we are ceaselessly bombarded by visual images. In this sense, theme environments as a new type of architecture offer a dream in an environment that is consist of copied ideal images and artificial identities. Such places which are defined as "theme environments" in literature offer users a fantastic world of dreams and entertainment within an idealized environment.

Copying the Identity and Theme Environments

> *"Dolly is the first mammal female sheep cloned from an adult somatic cell in laboratory environment using nuclear transfer technique in 1996. She is virtually genetically identical to a sheep born six years before she was"* (Klotzko, 2003).

One of the consequences of the age of technology and communication is that everything, including living organisms, can be copied. By the time Dolly had cloned -in other words had copied-, the primary focus of attention has been on the applications and implications of this achievement on cloning human beings. Today, we live in an era in which cloning, imitation and relatively fake products look like the original. Born by cloning in 1996, Dolly is the most extreme example indicating to what extent this subject can be applied.

 "Copying" in the field of architecture has been discussed throughout time, and today, copying is quite common in applied structural environments, architectural projects and discourse as it is in the other fields. Aslan et al. (2012) notes that there are many types of referential interpretation in the field of architecture and are classified hierarchically as "imitation", "bricolage", "analogy", "interpretation", and "mimesis". Although there are no

certain distinctions between these terms, "imitation" can be considered as the term closest in meaning to copying. Discussions on the term "mimesis", which is fairly different from imitation, are traced back to ancient times in aesthetics history. Plato explored the idea of mimetic art in a theoretically extensive and probing manner, discussing themes and issues that had been voiced in various, but unsystematic ways in earlier Greek poetry and thought (Halliwell, 2002). According to the Plato's manifest *The Republic*, which introduced the term into literary theory over two thousand years ago, art "merely" imitates something real (Potolsky, 2006). Plato argues that art is an illusion and needs to be distinguished from truth and nature. The word "mimesis" originally referred to the physical act of miming or mimicking something (Potolsky, 2006). According to Melberg (1995), mimesis is always the meeting-place of two opposing but connected ways of thinking, acting and making: similarity and difference. Gebauer and Wulf (1995) notes that a spectrum of meanings of mimesis has unfolded over the course of its historical developement, including the act of resembling, of presenting the self, and expression as well as mimicry, imitatio, representation, and nonsensuous similarity. The accent may lie on similarity in sensuous terms, on a nonsensuous correspondence, or on an intentional construction of correlation (Gebauer and Wulf, 1995).

Aslan et al. (2012) define imitation as "a copy that totally or partially resembles an archetype that has been previously experienced and state that there is no inspiration from a direct copy and paste action". According to Rybczynski (2005), for most of the last 500 years, imitation was the sincerest form of architectural flattery; this pattern was established during the Renaissance when architects were trying to re-create the buildings of ancient Rome. Imitation architecture of today is similar. In the late 1960s, when architects were looking beyond modernism, Venturi began to look at architecture as a language of signs and symbols, looking at Las Vegas as a case study. In the 1960s, Venturi and Brown discussed the existence of an architectural communication. They suggest that communication gets ahead of space and that architecture transform into the symbol in the space (Venturi et al., 1977):

> *"The Miami Beach Modern motel on a bleak stretch of highway in southern Delaware reminds jaded drivers of the welcome luxury of a tropical resort, persuading them, perhaps, to forgo the gracious plantation across the Virginia border called Motel Monticello. The real hotel in Miami alludes to the international stylishness of a Brazilian resort, which, in turn, derives from the International Style of middle Corbu. This evolution from the high source through the middle source to the low source took only 30 years. Today, the middle source, the neo-Eclectic architecture of the 1940s and 1950s, is less interesting than its commercial adaptations. Roadside copies of Ed Stone are more interesting than the real Ed Stone." (Venturi et al., 1977)*

The gigantic Jerde or Disney-style resorts, like blockbuster summer movies, must not only merge resorts with theme parks, but also generate an enormous enclosure that simulates a world or a microclimate in Las Vegas (Easterling, 2005). Accoring to Cass (2004), Venturi certainly felt that modernist architecture had lost its ethical and social dimension, but he overestimated the social ethos evoked by the production of postmodern spectacle. The new corporatism made use of figural eclecticism, an ideal foil for all forms of Orientalism that assist tourists in the navigation of their own consumer desire (Cass, 2004).

Many hotels in Las Vegas now support a theme, such as ancient Egypt at the Luxor Hotel, the city and culture of Venice at the Venetian Hotel, ancient Rome at the Caesar's Palace Hotel, and natural wonders of the world at the Mirage Hotel, among others (Firat and Ulusoy, 2011). Every building of the Caesar's Palace Hotel in Las Vegas is an imitation of a historical building or environment; The Coliseum in Rome was imitated in the Plaza Building of the hotel, Neptunes Bar is another part of the hotel that looks like historical Roman and Greek

architecture (Aslan et al., 2012). Like many of the newest hotels on the Strip –Paris, the Venetian, the Bellagio, and Mandalay Bay- the management's ability to simulate famous forms of architecture and their environments, often at great expense, renders all forms of "real" travel superfluous; tourists need no longer be aliens in culturally "other" environments (Cass, 2004).

According to Ritzer and Stillman (2001), a postmodern world is characterized by the disappearance of originals and the increasing preeminence of inauthentic copies. Urry (1999) suggests that postmodernity involves three series of processes: visualization of culture, the collapse of permanent identities, and the transformation of time. Identities are the source of meaning (Castells, 2004), and meanings are tied to environment as information. Symbols or images are increasingly consumed along with copied identities in theme environments. In fact, people become so accustomed to dealing with simulations that they begin to lose a sense of the distinction between the original and the simulation, the authentic and the inauthentic (Ritzer and Stillman, 2001).

The phenomenon of people visiting, enjoying and appreciating themed environments, recognized by many astute observers of contemporary culture, has resulted in a respectable body of literature (Firat and Ulusoy, 2011). Milman (2010) notes that in today's theme parks and attractions, hotels, restaurants and other recreation, and tourist facilities, theming is reflected through architecture, landscaping, costumed personnel, rides, shows, food services, merchandising, and any other services that impact the guest experience. Firat and Ulusoy (2011) define themed environments as spaces that are patterned to symbolize experiences and/or senses from a special or a specific past, present, or future place or event as currently imagined.

Theme environments offer visitors a fantastic world of dreams and entertainment. Theme hotels as a type of theme environments often lack a concept of time and place. Defining these hotels as "non-place" speaks to their contradictory relationship with time and history (Akkaya & Usman, 2011). Stating that these hotels should be defined as "fictional spaces", Akkaya and Usman (2011) suggest that what are consumed are actually the concepts of history, time and locality. As long as tourism is based on the emotion of satisfaction, theme spaces will be used as an important way of marketing.

THEME HOTELS IN ANTALYA

Tandogan (2002) states that the "Side Tourism Development Project" (1969) was the first step towards opening Mediterranean coasts of Turkey to mass tourism and began to be implemented in 1972. The "Southern Antalya Tourism Development Project" is considered the second most important step toward pioneering the development of tourism in Turkey (Tandogan, 2002). After these projects, tourism infrastructure in Turkey began to develop in the mid-1980s and accelerated in the 1990s. Since 1985, foreign capital for tourism investments has increased, and the number of accommodation facilities and their capacities has significantly increased due to incentives provided in the same period and following years (Altun, 2005).

Located along the Mediterranean coast, Antalya is one of the major tourism centers of Turkey. Tourism in Antalya showed a rapid development in 1990-2000 period when the number of tourists increased from 1.7 million to 3.2 million. This tendency of rapid development continued in the years that followed and the number of tourists was 6 million in 2005 (Altun, 2005). Although Antalya tourism experienced harsh conjunctural changes due to the intensity of mass tourism, today, these numbers increase incrementally (Table 1). The region mainly attracts tourists from Germany, Russia, United Kingdom, Bulgaria, The

Netherlands, Georgia, France, USA and in recent years has began to host substantial number of tourists from East countries such as Iran and Syria (Turkish Statistical Institute [TSI], 2012). These developments in tourism sector in Antalya have increased investments in the region and resulted in formation of sub-regions consisting of a wide number of tourism facilities. These regions constitute a significant place in urban structure of Antalya. While internationalist tendencies were previously effective in the formation of tourism architecture in Antalya, the use of local references and search for identity gained prominence in recent years (Altun, 2005).

Table 1. Number of the arriving foreigners visiting Antalya in 2008-2012 (TSI, 2012)

Number of the Arriving Foreigners Visiting Antalya	
Year	*Number of Foreigners*
2008	8.544.653
2009	8.241.964
2010	9.163.883
2011	10.274.037
2012	10.075.506

In a period that coincides with the period when Dolly was cloned, "Topkapi Palace" Hotel was opened by a world-famous resort hotel chain in 1999 and started a new trend in tourism architecture in Antalya. The concept of "theme hotels" emerged as an approach that can address different motivation and perceived options, and this concept has gained widespread use as tourism architecture and as a marketing strategy. This approach brought a different dimension to tourism in Antalya. Within theme hotels, it is possible to be in Antalya geographically – and simultaneously at Istanbul Topkapi Palace or in Amsterdam artificially.

Figure 1 presents the replacement of urban identity through tourism architecture. The tourists staying at a hotel located in Antalya can take a photograph as if they are in front of Concubines (Cariyeler) Pool in Topkapi Palace. Urban identity and images transform into symbols. An architectural communication exists rather than just the buildings and their functions. In essence, architectural spaces take shape through commodified images.
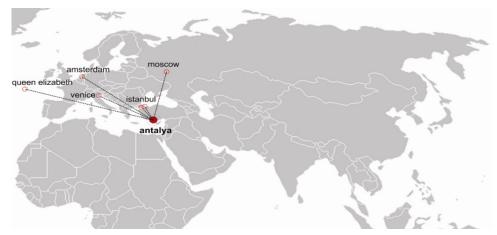

Figure 1. Replacement of urban identity through tourism architecture in Antalya

"Topkapi Palace Hotel" was the first hotel constructed in the Kundu region of Antalya, which used Topkapi Palace as a theme, a palace that has a profound place in the history of Ottoman Empire. The theme was developed on the concept of living and feeling as if in a palace (Figure 2a). Committing to the experience of how it feels to live in the palace while time travelling into the past among historical fabrics, including the imitations of The Tower of Justice, the specific architecture of the Palace Kitchens, Haghia Eirene Church, the "III. Ahmet" Fountain that is originally located in "Sultan Ahmet" Square, Government Gate, "Revan" and "Mecidiye" Chalets, Concubines (Cariyeler) Pool, "Sepetciler" and "Gulhane" Palaces in this hotel landscape, creates the copied identity of Topkapi Palace that is originally located in Istanbul (Figure 2b). The guests staying in this hotel experience imitated spaces of the palace through various defined leisure activities, while at the same time enjoying the sea and sun and natural environment of Antalya. This creates the experience of an unreal context that can be defined as being nowhere:

> "Stay in the Harem, have food from Palace Kitchens and Haghia Eirene Church, drink tasteful wine at the Justice Tower, taste your delicious Ottoman desert flavoured with rosewater at Mecidiye Chalet" (Topkapi Palace Hotel Advertisement [TPHA], 2014).

After the opening of Topkapi Palace, Kremlin Palace Hotel (Figure 2c) was opened in 2002 and Venezia Palace Hotel (Figure 2e) was opened in 2003 in Kundu region of Antalya, which used to be a swamp area until recently. Originally, Red Square, which meant to serve as Moscow's main marketplace, has been converted to a landscape of leisure and activity within the theme hotel where St. Basil's Cathedral and Moscow State Historical Museum serve to give the atmosphere and meaning of being in the Red Square while swimming in the sea or pool in a climate never experienced in the real Moscow (Figure 2d).

> "We built Kremlin Palace inspired by its original in Russia to give you a chance to feel the magnificent atmosphere and discover the home of the Russian Czars. Your journey through history will start from the "Gate Of Resurrection" (Kremlin Palace Hotel Advertisement [KPHA], 2014).

Venezia Palace Hotel was constructed by copying Saint Mark's Basilica in Piazza San Marco, Doge's Palace, Campanile Tower, Rialto Bridge and Caffé Florian, the coffee house situated in the Procuratie Nuove of Piazza San Marco, which makes the visitors experience Venice, which is one of the most popular tourist destination in the world (Figure 2f). Similar with the examples of Kremlin Palace and Topkapi Palace, the square which exists in the "real" time and space here has turned into a site of entertainment and activity within a created artificial and imitated environment. In order to make a sense of experiencing the real space, the most important components that form the identity of Piazza San Marco were used as images and symbols that copied and pasted to the architectural space.

> "We moved the copy of San Marco Avenue in Venice to Kundu in Antalya" (Venezia Palace Hotel Advertisement [VPHA], 2014).

Instead of being representations of a reality, today's forceful imagery creates its own reality that is often more "real" than the existing physical and human worlds (Pallasmaa, 2011). Existing as a perfect copy of Amsterdam's architectural identity, buildings and landscape of Orange County Resort Hotel in Antalya imitates the image of a glamorous city. The city of Amsterdam, which has a unique character with its architectural and geographic characteristics, is a popular tourist destination around the world. Amsterdam generally reminds many people of narrow and identical facades of buildings above the canal, bicycles, bridges, the Red Line and photographs taken in at least one of those locations (Figure 3b). Orange County Resort Hotel, which is a hotel introduced as "Amsterdam of the

Mediterranean" in 2005 to its guests (Orange County Hotel Advertisement [OCHA], 2014), has been established on the coast of Kemer with a theme inspired from Amsterdam and the fishing village of Volendam (Figure 3a). The architectural configuration is based on the Dutch architecture of the 16th century. Together with the copied images of the physical figures, another dimension, the city life-the experience of being in Amsterdam- is intended to be included within the hotel landscape as well. For instance, "The Red Light" district, a famous area in Amsterdam, has been reanimated in Orange County Hotel in order to present the experience of Amsterdam's nightlife.
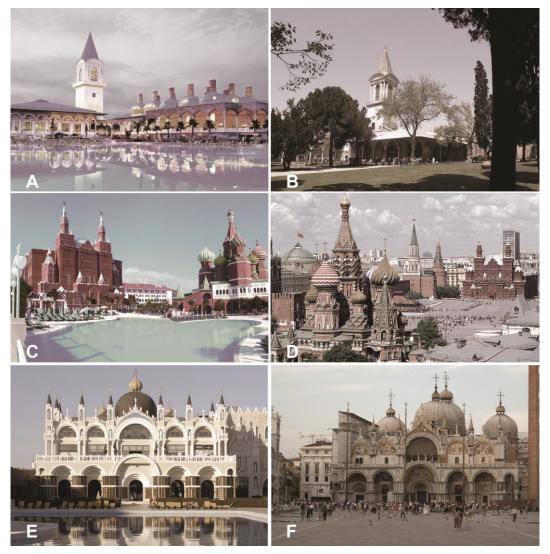

Figure 2. (a) Topkapi Palace Hotel in Kundu, Antalya (TPHA, 2014). (b) Topkapi Palace in Istanbul, Turkey. (c) Kremlin Palace Hotel in Kundu, Antalya (KPHA, 2014). (d) Red Square in Moscow, Russia (Moskova-Kizil Meydan, 2010). (e) Venezia Palace Hotel in Kundu, Antalya (VPHA, 2014). (f) Saint Mark's Basilica, Piazza San Marco in Venice, Italy

The duality of "sailing on the sea" and "being on the land" is a critical point within the example of Queen Elizabeth Elite Suite Hotel Spa in Antalya (Figure 3c). The theme which is used imposes the attractiveness of the sense of sailing on the sea to an architectural structure which is entirely settled on the land. The hotel is located in the Göynük district of Kemer county of Antalya and was constructed in 2007 as an imitation of the original Queen Elizabeth Transatlantic Ship (Figure 3d). Located between the mountains and the Mediterranean beaches, the hotel offers the opportunity to experience a holiday as if staying in a cruise ship anchored to the land. By means of copying a large cruise ship's image and

pasting to the hotel building, customers are offered an artificial experience of sailing on a sea while having the opportunity of using the facilities involved within the local natural environment.

In 2009, Mardan Palace Hotel was opened in Kundu region. The hotel gives a possibility to experience the artificial Bosphorus (Istanbul) in Antalya. Imitations of "Dolmabahce" Palace (which served as the main administrative center of the Ottoman Empire from 1856 to 1922) located on the European coastline of the Bosphorus, "Kuleli" Military High School located on the Asian coastline of the Bosphorus, Maiden's Tower (Kız Kulesi) (Figure 3f), which is a significant landmark within Bosphorus, and an imitation of Leonardo da Vinci's unbuilt bridge for Galata at the Golden Horn connecting the two sides of the pool constitutes the hotel's themed environment. The main pool of the hotel settlement was formed in the shape of Bosphorus. The iconic posture of the historical Maiden's Tower of the Bosphorus was copied and pasted to the hotel landscape and here is a landmark of an imitated environment. As a brand new landmark within an artifical environment, it serves as a restaurant with seven stories for the hotel guests (Figure 3e).

Figure 3. (a) Orange County De Luxe Hotel in Kemer, Antalya (OCHA, 2014).   (b) Amsterdam in The Netherlands ('Amsterdam'da Konutlar', 2013). (c) Queen Elizabeth Elite Suite Hotel Spa in Kemer, Antalya. (d) Queen Elizabeth Ship ('RMS Queen Elizabeth', 2014). (e) Mardan Palace Hotel in Kundu, Antalya (MPHA, 2014). (f) Maiden's Tower in Bosphorus, Istanbul-Turkey (Wallpapers Galaxy, 2014)

Names given to places or certain landmarks are verbal expressions of their identity; the question of what a building is called, how it is imagined, and how invested with a unique, culture-specific meaning and spoken of in the local setting, belongs to the realm of ethnosemantics (King, 2010). Commonly, theme hotels copy the names along with the images of the original urban space to strengthen sense of being within "other" space. The exact names of the originals were used for hotels such as "Topkapi Palace Hotel", "Venezia Palace Hotel", "Kremlin Palace Hotel", "Queen Elizabeth Elite Suite Hotel Spa" in Antalya. With reference to the examples of theme hotels located in Antalya and other cities around the World, it can be executed that visiting Antalya or any place is becoming a relative experimentation within themed architectural environments which can be defined as collections of "other" places'.

EPILOGUE

"Copying" in the field of architecture has been a critical point throughout time, and has been discussed through various relative terms. Today, as we live in an era in which technological developments and innovations give an opportunity to perfect imitation and even cloning humans, discussing the terms "copying" and "imitation" become more critical. Within the fields of architecture and tourism, theme hotels have brought a new circumstance in terms of spatial experience with their mode of marketing and imitated architectural manifestations that are their most dominant characteristics. One of the most remarkable consequences to discuss is that copied identities and formed artificial spaces bring to experience different places located in different geographies at the same time in an artificial environment.

According to Pallasmaa (2011), the image has changed the ways we experience the world and communicate about it. As a reflection in architecture, theme hotels copies images and use them as a new, duplicated environmental language. The efforts on creating image in tourism architecture have been practiced in Antalya by means of different approaches in the past periods. As Beyhan and Unugur (2006) mentions, since the early stages of the development process of Antalya as a tourism region, different horizons have been determinant on tourism architecture. Within different periods, international trends, local references and orientalist approaches were effective on the created images (Beyhan and Unugur, 2006). According to Acar and Erinsel Onder (2006), today, on account of the technological development, 'local condition and specialities' are ignored and a global architectural understanding has appeared in Antalya. In parallel, theme hotels have emerged as a sign of a marketing demand in Antalya. It is apparent that the examples of defined artificial environment are based on a single theme such as reconstructing an Ottoman Settlement, a Seljuk Caravanserai or an identical popular tourism destination of the World; however, some represent mixed themes of orientalist architectural elements in new buildings.

Today, it is observed that the approach on generating themes that offer experiences of a fantastic context is applied not only in hotel buildings but also in large-scale residential projects in Turkey. The residential settlements imitated or were inspired by Ottoman and Turkish vernacular houses; at the present time, certain projects with themes such as "living in Istanbul but in Venice" or "in any part of Istanbul but in Bosphorus" are offered. Similar examples are observed in different parts of the world such as America, Egypt and China, using different themes. The fact that similar tendencies become widespread indicates the importance of discussing the issue in the fields of architecture. In an architecture formed by imitating already existing architectural buildings and historical elements in fictional spaces, there will be no need for architectural design.

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