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Chapter 2

PLACES REPRODUCED BY IMITATION; THE EXAMPLE OF THEMED HOTELS

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1. INTRODUCTION

Before the Industrial Revolution, production is made individually. With the Industrial Revolution, standardization and serialization began in production. Thus, the goods, which were produced individually with the help of machines, started to be produced in a similar way as one another. As a result, when we come to the postmodern age, people have turned into consumers who wear the same clothes and use the same products. The society has become the same over the objects it produces and consumes, and people who have become consumers have abandoned their individual identities and become members of the society that are copies of each other. The similarity and sameness on products and individuals has also found a place in art. Reproduction of existing works of art has emerged with technological means. Artists preferred the way of 'reproducing' by copying instead of reproducing.

Building production was also affected by these developments. In fact, imitation in building production is not a new phenomenon. While creating spaces, people have always followed the traces of their predecessors. Sometimes this situation is encountered in the form of copying the same architectural element and sometimes in the form of interpreting a form. Especially in the 18th century, movements such as neo-classicism, which emerged as a reaction to different searches, are an imitation of the ancient architecture beyond its interpretation and even interpretation. However, in the 20th century, beyond the search for architectural aesthetics, social dynamics became a priority in the production of space. The changing understanding of urbanization and increasing housing demand after the Second World War, the mass production and prototyping motto of the Industrial Revolution, and economic expectations have been the determinants of space design. This period, supported by the discourses of modernity, led to the emergence of mass production spaces. These similar spaces have begun to evolve in a different direction with the changing user expectations and postmodernist movements over time. In the globalizing world, the concepts of time and space have undergone a change in meaning and have been played with perceptions of reality and truth. Users have begun to expect a space to satisfy their hedonic feelings beyond being functional, practical and aesthetic. The experiences of being different, living in a fantasy world by breaking away from their real time and place, being everywhere or anywhere while being somewhere, and being beyond time have given birth to the non-places of the postmodern age. Today's non-places (terminals, banks, hotels, shopping malls, etc.) are similar to each other all over the world and establish the same type of relations with the user with the same identities.

At this point, the act of imitation plays an important role in moving the non-places from one point to another. By imitating the ready-made images that have taken place in the user's memory, it brings a historical structure

and culture to this time, creates a new time and place for itself. It builds relationships with the user on ready-made images that it imitates. What is done here is actually the reproduction of an existing structure through formal and symbolic similarities.

The issue of imitation in design is a controversial and often accepted situation. However, while the production and acceptance of other products repeatedly shows the success of that product, this repetition in building production is perceived as a situation that reduces the value of the building (Güzer, 2007). Among contemporary structures, there is production by imitation. However, it is an architectural adaptation of a mass production model that is out there. Similar residences, shopping malls, hotels, architectural elements and equipment are the results of this model. However, the problem addressed in this study is the reproduction of an existing structure belonging to another time at this time. In both cases, an architectural space is produced by imitation. But in the first, function is important. There is also a similarity of function among similar forms. However, this is not possible due to the change in social life norms in imitation of historical structure. A connection cannot be established between the function and form of a space produced with this model, the space cannot find a place of its own in the place and time it is located, and rootless spaces with no context emerge.

Today, historical buildings are revived by being reproduced in many building types with different functions. This situation has been frequently encountered in consumption places such as theme and amusement parks, shopping centers and hotels in recent years. Shopping malls resembling a medieval forum, parks resembling Ottoman walls, hotels resembling palaces transform the concepts of historicity into consumption objects and acquire a theme for themselves. Examples of this are most common in hotels. Hotels, which are the most sought-after tourism venues with the changing understanding of travel in the postmodern era, apply to different themes in order to attract more tourists and to stand out in this competitive environment. Themed hotels take an object, idea or historical structure known to the general public as a concept, and apply this in a formal, functional or just business approach. The most common theme among themed hotels is the reproduction of a historical building. The delusion of being in the past and in a different culture is presented to the post-tourist through place.

2. THE CONCEPT OF IMITATION IN BUILDING PRODUCTION

As a word meaning imitation, trying to resemble a particular example means something made by analogy (TDK,2017). Imitation, which is seen in every field of production through repetition, standardization and serialization, is also encountered in building production.

With the imitation method, existing structures can be reproduced

completely, as well as partially the form and details of the original structure can be reproduced. The limit determined in the imitation method also determines the quality value of the reproduced structure.

Reproducing structures by imitation can be caused by different reasons. Producing tried and accepted structures that are appreciated by the society and presenting the identity values of these structures to the consumers are among the most important reasons. In addition to this, accelerating the design and production process, meeting the traditional expectations of the society and management organisms, searching for a market are other reasons for imitation (Güzer, 2007).

Today, structures reproduced by imitation mostly refer to historical structures. According to Harvey (2014), the reason for this situation is the effort to respond to the nostalgia motive of postmodernism. Individuals of the postmodern age yearn for the past and the traditional. Individuals who yearn for history are interested in recreated history and reenactments today. However, this form of imitation stemming from the longing for the historical is frequently criticized. Venturi (1966) reacted to the fact that today's functional aesthetic understanding of architecture is replaced by imitation architectural forms. According to him, modern architecture is trying to be symbolic by abandoning its function. Instead of gaining form and form according to their function, these produced spaces imitated the forms and forms of historical buildings and used the qualities of historical buildings as symbolic images.

In addition, there are opinions that imitation can be used in architecture. According to G. Lippold (1923), he is of the opinion that imitation can be based on form as a copy of the original structure as a whole or its details. Baudrillard (1982), on the other hand, approached imitation from a different perspective. According to him, in the postmodern era, the distinction between original and copy has disappeared and the effectiveness of imitations has begun. In this age, everything has lost its meaning, science and art are exhausted, everything has been tried and the end has been reached. Only pieces remained in the hands of art, and the postmodern era gave way to a period where production was replaced by playing with pieces. For this reason, imitation has been effective in every field as an obligatory and inevitable method.

Güzer (2007) also approached the issue of imitation with a critical eye. According to him, there is no pure originality in architecture. Each design connects with previous works. It is the concept of boundary that should be noted here. An important separator that distinguishes architectural works from other imitation works is the issues of place and context. The same work gains different meanings in different contexts. The quality of the relation of belonging established with the context reduces the imitation aspect of the structure.

There are different views on reproduction by imitation in architecture. In this sense, it would not be correct to characterize imitation as a completely negative concept. Imitation emerges as a method that needs to be considered within the context and place, has limits, and the rate of creativity and originality should be considered.

3. REALITY IN IMITATION: SIMULATION

While spaces are reproduced through imitation, they lose their authenticity, and this reality is repeated with different tools in the newly produced structure. In other words, the form and reality of the existing structure are simulated in this reproduced imitation structure.

Simulation is the creation of reality with models and indicators that have all the information of reality but are not real (Baudrillard, 1982). However, the aim of the simulation here is to hide the reality. Baudrillard said that simulation is not 'pretend', it is beyond that. E.g; Someone pretending to be sick goes to bed trying to convince people that they are sick. The person simulating the disease carries the symptoms of the disease. Thus, simulation emerges as a technique that destroys the distinction between real and fake, reduces the visibility of imitation, and allows the copy to go beyond the original.

Harvey (2014) stated that there is a time and place compression in simulated places. In these new consumption spaces shaped by global capital forces, the context and boundaries have disappeared, the sense of belonging has been destroyed, and global environments that construct a new world within themselves have emerged. Locality was created with simulations in these new consumption spaces. Locality has now turned into a concept that serves economic expectations as a consumption tool (Süer and Sayar, 2002).

Another quality lost in simulated spaces is the unity of form and content. While the forms are imitated in the simulated spaces, the content is trivialized. In these new formal pursuits without content, forms are reproduced by imitation, copied and repeated one by one (Dağ, 2011).

This change in spaces has also had an impact on society and culture. In the postmodern era, everyday culture has turned into a heterogeneous culture where the sense of reality has been lost and images and simulations have replaced it. Today, culture is created with signs and is shaped by an artificial, dull and depthless perception of reality. Everyday life and culture develop in a fictitious and fantastical confusion based on images (Featherstone, 1996). The resulting consumer society lives in the world of signs and images, and it becomes incapable of distinguishing between imitation and real, real and fake. Society tries to reach reality through these simulations, instead of reaching reality and perceiving it directly. In society, he is satisfied with the 'as

if' situation, such as culture and places, and he is satisfied with only as much reality as is presented to him.

Baudrillard criticized the loss of reality through simulation as the main disease of the postmodern age. According to him, in this age, people preferred to reproduce reality instead of producing. In fact, the situation of repeating this fact is due to the desire of society to reach the lost reality. For this reason, everything that society produces has hyper-real qualities. However, what he achieves cannot go beyond the gigantic reflection of reality (Baudrillard, 1982).

The first and most important example of simulated places is Disneyland. Disneyland was established in the USA in the 1950s and soon turned into the country's most important attraction. Disneyland is very important in that it reproduces images and signs by simulating and is a prototype of the space of the postmodern age (Gottdiener, 1997). In Disneyland, visitors experience rapid transitions between countries and worlds created by imitating important places that evoke countries, away from the reality of time and space. Here, real spaces are repeated over and over, resulting in a synthesis of virtual spaces where reality is simulated.

Baudrillard (1982) describes Disneyland as a miniature model of America in which simulacrum layouts are intertwined. The credibility of the reality produced here is so high that American cities are starting to lose their own reality. The real and fake relationships between Disneyland and its surroundings begin to blur.

After the example of Disneyland, architectural spaces that serve economic expectations and social tastes have gradually turned into image spaces and become Disney around themes. All the negativities of the real city and the place were destroyed, and isolated and artificial barriers and spaces were started to be produced. In our age, cities and structures are rapidly multiplying around their reproduction by imitating existing cities and structures that have received the appreciation of the society by purifying them from their negativities.

4. THE EXAMPLE OF SPACE MADE BY IMITATION: THEMED HOTEL

In the postmodern era, where signs, imitations and simulations precede reality, spaces have also lost meaning. Today, spaces have started to have the characteristics of a multi-consumption space. Many places such as shopping malls, closed housing estates, airports, recreation and parking areas are transformed into machines that serve consumption and are designed to attract more consumers. One of the places most affected by this situation is hotels.

Hotels are places where consumers can spend their free time and where the dominance of the entertainment industry is felt the most. Today, different spatial ways have been used in hotels to attract visitors. Looking at the examples in the world and in Turkey, similar trends are seen in hotel design. In these new hotel approaches, we come across simulated spaces that imitate real spaces.

Not only spaces, but also employees and employee-consumer interaction are simulated. In the postmodern society, tourists do not perceive the real thing as beautiful, and find hotel spaces that are reproduced artificially and hygienically attractive (Ritzer, 2011). In these hotels, the perception of locality that the tourist expects from the real place is presented with images. The architect is interested in producing decor, not building, that meets this expectation. Thus, in these new spaces produced, tourists experience the feeling of being nowhere but everywhere while they attain the locality they desire (Süer and Sayar, 2002).

These hotels, produced by imitation, are shaped around a certain theme. A historical building, events and forms in the memory of the society, interesting and fantastic fictions are among the main themes of the hotels.

The thematization approach not only affects the form of the building, but also shapes the hotel as a whole, from business and concept understanding, promotion and advertising, food menus to interior arrangements.

Themed hotels should create a fascinating and eye-catching theme in order to attract the attention of tourists. According to Pine and Gilmore (1999), themes should be created according to five basic principles.

• A new spatial reality that is far from the reality of daily life should be created.

• Intensive usage areas should provide users with different time, place and subject experiences.

• Time, space and subjects should be designed in a consistent integrity within the themes created.

• In order to increase the effectiveness of the theme, more than one place should be created in a place.

• The business approach should be in line with the theme.

These spaces, which are incompatible with their surroundings, also contain contradictions within themselves. Themed hotels are consumption places where concepts such as history, time and locality are quickly spent (Akkaya & Usman, 2011). While the spaces in themed hotels serve consumption, they are also consumed visually. In addition to being consumed visually, places are also consumed literally. What users initially find meaningful in the space

(history, environment, etc.) loses its meaning over time and is consumed (Urry, 1999).

The space, which is complex in themed hotels, lacks the concept of time. The place is hardly perceived by the users. The venues are not arranged according to the needs, but according to the visual games that will affect the users. This visual game state created in themed hotels is expressed and can be easily read when viewed from afar (Eco, 1991).

5. EXAMPLES OF HOTELS CREATED BY IMITATION OF HISTORIC BUILDINGS: TOPKAPI PALACE HOTEL

Within the scope of the study, Topkapı Palace Hotel, which is an imitation of Ottoman Architecture in Antalya, is discussed. As a result of the interest attracted by Topkapı Palace Hotel, which was opened for the first time in 1999, two hotels with a similar concept were built on the same coastline. (Figure 1). It has reproduced architectural spaces and forms as faithfully as possible and made them suitable for use by tourists. This building was chosen as an example in the study because of its obvious similarities to the typical themed hotel logic and historical buildings.

Venezia Palace   WOW Kremlin Palace   WOW Topkapı Palace

Fotoğraf: Medi Mimarlık

Figure 1: Location of Topkapi Palace Hotel and other themed hotels

Topkapi Palace Hotel was built by MNG Holding in 1999 in Antalya. It was designed by imitating the Topkapi Palace, which belongs to the Ottoman Empire period and is very important in terms of historical tourism today. It is also the first theme hotel in Turkey.

The general appearance of the hotel is an imitation of the palace. The façades, motifs, reinforcements, colors and shapes constantly refer to the Topkapı palace images. Although there are differences in the details, the general appearance gives the user the illusion of being in Topkapı Palace. Many of the hotel's venues are replicas of the palace's venues (Figure 2). In addition, business elements such as the clothes of the employees, the food menu, the names of the rooms also refer to Topkapı Palace.

Figure 2: Topkapi Palace Hotel General View

The entrance door of Topkapı Palace Hotel is the same as the 2nd entrance door (Babü's Selam) of Topkapı Palace. This door is currently the most used and known by tourists. It represents the first acceptance in both venues. The 3rd courtyard gate of the palace (Babü's Sade) is the same as the lobby entrance gate. This door provides the entrance to the submission room in the palace. In the hotel, this door provides access to the lobby. Both doors represent similar functions such as welcome, accept and meet. In this respect, the imitations made here are seen in functional similarity as well as form.

Architectural spaces have been imitated as well as architectural elements. For example; The main kitchen of the Topkapi palace was imitated. This place, which serves as the 'Hünkar Restaurant' in the hotel, has been compared to the architectural features and decoration of the original building. The 3rd Ahmet fountain, which belongs to Topkapı Palace, has been reproduced by imitating it as the "Lalezar Bar" in the hotel. In this fountain, sherbet was distributed to the soldiers after the war to celebrate the victory. A similar function, the act of drinking, has also been imitated. In both examples, functions as well as place are imitated.

The Hagia Irene Church, located in the 1st courtyard of the Topkapı Palace, was reproduced by imitating it exactly. Its function in the hotel is a bar and a disco. Similarly; The 'Justice Tower', built for the security of the palace, was imitated exactly in the hotel. The function of this place in the hotel is the observation tower and the wine house. The places of worship and security in the palace have been transformed into eating and drinking places in the hotel. As can be seen in the examples of these two spaces, the architectural spaces are imitated exactly, but the functions are completely different (Table 1).

ORIGINAL BUILDING	IMITATE BUILDING
Babü's Selam	Hotel entrance
Babü's Sade	Lobby Entrance
Palace Cuisine	Hunkar Restaurant
3. Ahmet Fountain	Lalezar Bar

| Hagia Irene Church | Dome Bar&Disco |
| The Justice Tower | Cruising Bar |

Table 1: Topkapi Palace and Topkapi Palace Hotel- imitated and reproduced spaces

While imitating the places between the hotel and the palace, connections are established through function. However, spaces have been designed with functions that did not exist in the past and are needed today. While designing these spaces, it was seen that the imitation method was used with decoration and name similarity. For example, the equipment, colors and motifs used in meeting and ball rooms remind the general texture of the palace. Apart from this, an architectural style that serves the function, independent of the palace architecture, is seen in today's hotel services such as hotel rooms, entertainment venues, children's clubs (Figure 3,4).

Figure 3: Topkapi Palace Hotel rooms

Figure 4: Topkapi Palace Hotel children's activity areas

6. CONCLUSION AND EVALUATION

The effects of modernism and the mass production approach it brought with it also showed its effect in architecture. The fact that the spaces produced by mass production did not attract the attention of the users and the desire of the architects to produce a new space led to some searches. However, here, many architects preferred to interpret the old through imitation and simulation instead of producing something new. It has tried to attract the attention of the user in an easy way by using iconic designs and different themes. The

desire of postmodernism to reinterpret the old has also supported this mode of production. With globalization, such structures have begun to be seen all over the world. Spaces, where the place and function lose their importance, have become preferable. A hotel can offer its user the illusion of living in a palace in the 15th century. All this approach of timelessness and spacelessness has transformed today's spaces into places that are non-place. This new world created is real but far from the truth, it is a fictional world. The reason behind the user's preference for this placeless/fictional place is his curiosity and longing for the past. The user, who sees the familiar images (which are the most historical ones) in his memory, prefers such places with the instinct of nostalgia. These spaces are spaces that are reproduced by imitating historical structures.

This design method is encountered in many different building typologies. Public buildings, shopping malls, residences, parks can be reproduced based on a historical theme/structure. Tourism structures are also the most common typology. The post-tourist's desire to experience and escape from reality encourages the architect to produce themed hotels in hotel design. Historical buildings are transformed into tourism commodities and marketed.

Topkapı Palace Hotel, which was examined within the scope of the study, is a themed hotel produced with this understanding. It offers its users the illusion of living in a palace during the Ottoman period. While doing this, he copied the architectural space and elements. Some spaces and elements are imitated while functions are imitated. However, many imitations remained only formal and lost their functional meaning. The similarity between the functions remained superficial and the depth of meaning could not be established. The forms and functions of the past have been tried to be adapted to the needs of the present. However, this did not provide adaptation, and the relationship of the building with its location disappeared. It is not only related to the place but also to the period in which it is located. Themed hotels have thus turned into places that are out of place and timeless. This typology, which could not exist neither in the past nor today, cannot produce a context and does not contribute to the practice of architectural production, but on the contrary harms it.

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