



Figure 1. Remainings of Kumköy sheds after the demolition. Source: Photograph by the author, January 3, 2025.

# WHO BUILDS (THE SHED) ON THE BEACH:

UTILIZING, INVADING, AND RESISTING  
ACTIVITIES ON THE COASTAL SPACE

AR2A011 Architectural History Thesis (2024/25 Q3)  
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Supervised by John Hanna

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# Who Builds (the Shed) on the Beach: Utilizing, Invading, and Resisting Activities on the Coastal Space

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## Key Words

*Beach Shed, Urban Tradition, Anti-Heritagization, Inter-Species Displacement, Fair Coastal Share*

## ABSTRACT

This research explores the evolution of beach sheds as a vernacular architectural form/relation near Antalya, tracing their transformation from unofficial recreation solutions to contested spaces during the process of gentrification and environmental politics. Emerging as a response to the modern urban need for leisure, the structures mediated relations between local communities and the coastal environment. The dynamic and volatile character of the beach sheds, -an adaptive and transitive typology-, underscores them as “wild cards” that reflect broader conflicts over the shifting socio-political context, from serving touristification to resistance against coastal gentrification.

The research problematizes the anti-heritagization and reinforcing touristic gentrification through nature conservation processes that have caused their decline in time, positioning the debate over the structures within the displacement paradigm of disadvantaged communities and various species. In looking at the materiality, spatiality, and public image of the beach shed during various periods, this research situates this custom as in constant negotiation with the use(r) and the environment. Ultimately, the continuous debate of the tradition suggests that their architectural and historical value surpasses nostalgia or denigration and offers new possibilities for interpreting and advocating for a “just and equitable share” of this shoreline.



Figure 2. Remains of Kumköy sheds after demolition, hotel strip and Antalya at the back. Source: Photograph by the author, January 3, 2025.

## INTRODUCTION

### What Lies “Underneath” the Beach

The sudden disappearance of a “thing: a beach shed” that collectively populated the seashore leaves a void in the host environment. This emptiness is nothing physical but the loss of the structure’s intangible essence, since the area’s fine sand surface is still filled with traces of the hostile erasure, scattering of the plastic and wood debris. What is left behind is trash, which is now trying to replace the former sheds, in contrast to the triumphally bright and bulky appearance of the tourist facilities at the back. The ambivalence of the scene becomes multiplied when the warning sign accompanying the beach entrance is added: Attention Caretta Caretta Nesting Area (Fig. 2).

Therefore beneath the surface, the beach covers a deeper struggle and tension: who has the right “to use” the coast and how should it be utilized? This disdained and long-standing debate may gain new nuances and insight if delved into the past of an underrated typology; the beach shed. Shifting focus from large-scale urban-environmental concerns to a seemingly neutral architectural object unravels new shreds of evidence of a history of bias embedded in the beach’s transformation. Ultimately, this subtle timber structure would light on broader themes of coastal gentrification, likewise, a beach shed once softly illuminated the dancing waves on a summer night.

## The Untold Story of a Despised Tradition: Beach Sheds

This research explores the genesis, formalization, transformation, and disappearance of a modern seaside tradition near Antalya: leisure by the sea and its typological expression, the beach shed. Examining this overlooked structure reveals broader patterns of social and interspecies displacement, as well as an unequal distribution of environmental and economic costs. Drawing on Ivan Gaskell's narrative lens of "history through things", the conceptual framework triggers the beach shed's potential to translate the relationships between social groups and various species over time.<sup>1</sup> The study inquires about changes in both use(rs) and form, unfolding how these sheds were assigned roles beyond mere habitation and material dictations.

The brief literature review "excavates the presence of beach sheds" in the works concerning coastal, urban, and touristic development of Antalya, through some exemplary academic and oral history research. Kapan, in his work, focuses on the relationship between tourism and urbanization in Antalya, providing the history of the city becoming a major tourism center of Turkey. He shortly mentions the Konyaalti beach sheds as an initial step of tourism initiatives for providing accommodation.<sup>2</sup> Although do not mention the beach sheds, Terzi and Yılmaz similarly study urban spatial growth and tourism activities on the coast triggered by geographical, economic, and social factors, by using measurable variables to propose future growth strategies.<sup>3</sup> Whether architectural and social or more technical, the majority of the works focus on the remarkable contribution of tourism to the urban development of the city. Research on the tourism sector alone is also quite common, yet in their work, Dogantan and Kozak concentrate on the history of temporary tourist accommodations and camping sites on the coast of Antalya, and how this mode of tourism is negatively affected by dense development resort hotels. They evaluate the beach sheds as the first local incidents of temporary residential structures on the coast, preceding the caravan tourism.<sup>4</sup>

On the other hand, Bölükbaşı Dayı investigates a broader context, the modernization process of Antalya through dualities of urban-rural and nature-built environment. Her study scope contains both the center and its hinterland, analyzing modern architectural, infrastructural, institutional, and cultural developments. Still, her analysis highlights the notable contribution of the built environment in the modern transformation of the city. She briefly views the beach sheds as part of early places for modern social life and one of the initial

1. Ivan Gaskell, "History of Things," in *Debating New Approaches to History*, ed. Marek Tamm and Peter Burke (Bloomsbury Academic, 2018), 217–246.

2. Kaan Kapan, "Turizm Faaliyetlerinin Şehirsel Gelişmeye Etkileri: Antalya Örneği" (PhD diss., İstanbul University, 2018), 66–73.

3. Merve Yılmaz and Fatih Terzi, "Characteristics of Spatio-Temporal Urban Growth Patterns Due to the Driving Forces of Urbanization: The Coastal City of Antalya, Turkey," *International Review for Spatial Planning and Sustainable Development* 8, no. 3 (2020): 16–33, [https://doi.org/10.14246/irspsd.8.3\\_16](https://doi.org/10.14246/irspsd.8.3_16).

4. Ece Doğan, Seher Gülenç, and Nazmi Kozak, "The Evolution and Transformation of Camping and Coastal Campgrounds in Antalya, Turkey," *Tourism Academic Journal* 65, no.1 (2017): 75–85.

architectural solutions for leisure and recreation.<sup>5</sup> Lastly, in his book based on observations, memories, and personal historical research, Cimrin aims to capture the local oral history of Antalya, harmonizing both the folkloric and modern urban stories. In his work, the beach shed tradition is narrated as an important urban value, that bore an essential sign of status and recreation at that time.<sup>6</sup> Different than all the other works, his direct observations and experience convey information on social life, architectural organization, and the development history of the custom through the most expansive visual archive available in the literature.

Despite their enormous fame from the 1950s to the 1980s -and the ongoing well-known disputes over surviving examples- the existing works illustrate that the beach sheds remain underexplored in architectural, material, and social studies. To address this gap, this research incorporates alternative mediums of sources, including sketches, interviews, visual analysis, image production, and searches through family and neighbor photo albums. Subsequently, the research simultaneously accommodates two narratives: a politicized history of an architectural typology and a personal story shaped with memory and meaning.



Figure 3. Daily life in Konyaaltı municipality sheds. Source: Photograph from the author's family photo album, 1975.

5. Esin Bölükbaş Dayı, "The Formation of a Modern City: Antalya, 1920s- 1980s" (PhD diss., Middle East Technical University, 2019) 128-134.

6. Hüseyin Çimrin, *Bir Zamanlar Antalya: Tarih, Gözlem ve Anılar: Yakın Geçmişe Yolculuk* (ATSO Press, 2007), 211-220.

## PHASE I: THE ALLY

### Genesis of a Modern Tradition: Make Your Own Summer House

How did “leisure and recreation”, an essential modern-urban need, emerge in a coastal city, where the sea was hardly viewed as a place for public social life? While the Sea Bath structures of Ottoman coastal cities date back to the 17th century, their program started to shift from a hygiene treatment to seaside recreation in the late 19th century. The state institutions highly standardized and controlled these structures, limiting the recreation into an isolated timber envelope.<sup>7</sup> The late Ottoman examples of Sea Baths, which continued till the early Republican times also in Antalya could be regarded as the first attempts to benefit from the waterside for socialization in the city. However, these structures had limited appeal and demand. A broader public interest in seaside recreation did not emerge until the 1950s when modern lifestyles became more widely adopted. At the time, a significant portion of the urban population still practiced semi-nomadic traditions, such as migrating to cooler highlands during the summer. However, this seasonal movement increasingly posed logistical and economic challenges.<sup>8</sup> Afterward, coastlines having cooler micro-climatic features appeared as closer and more attractive alternative spots for summer migrations or holidays.<sup>9</sup> As a result, the traditional oba—temporary sheds built for climatic needs—merged with the modern desire for leisure by the sea, giving rise to a new architectural and cultural phenomenon: the beach shed.

This new typology appeared across the region in the early 1950s, conjointly at multiple spots in the whole region (Fig. 4). Each time it emerged, the structural and architectural features, users, and micro-customs related to them differed. The sheds were simultaneously ubiquitous and elusive—constantly shifting in placement and number.<sup>10</sup> Thus, the history of the thing: the beach shed eventually demands a storytelling that is discontinuous, nonchronological, and even not coherent, that is open to expansion with new contributions. Among the many seasonal seaside settlements, two urban-adjacent examples are particularly significant. The Konyaaltı Sheds were notable for their structural diversity, organization, and level of acceptance. Meanwhile, the Kundu-Kumköy sheds, the only surviving example today, play a crucial role in the future of the tradition. This research examines both cases through five key aspects: architectural characteristics, collective performance, social organization, environmental relationship, and public perception.

7. Süleyman Beyoğlu, “Osmanlı Deniz Hamamları,” *İstanbul Üniversitesi Yakın Dönem Türkiye Araştırmaları Dergisi*, no. 5 (2004): 53–73.

8. Bölükbaş Dayı, “The Formation of a Modern City,” 128–134.

9. Doğanatan et al., “The Evolution and Transformation of Camping,” 75–85.

10. Mehmet Cem Özdemir, interview by Kaan Özdemir, March 4, 2025.

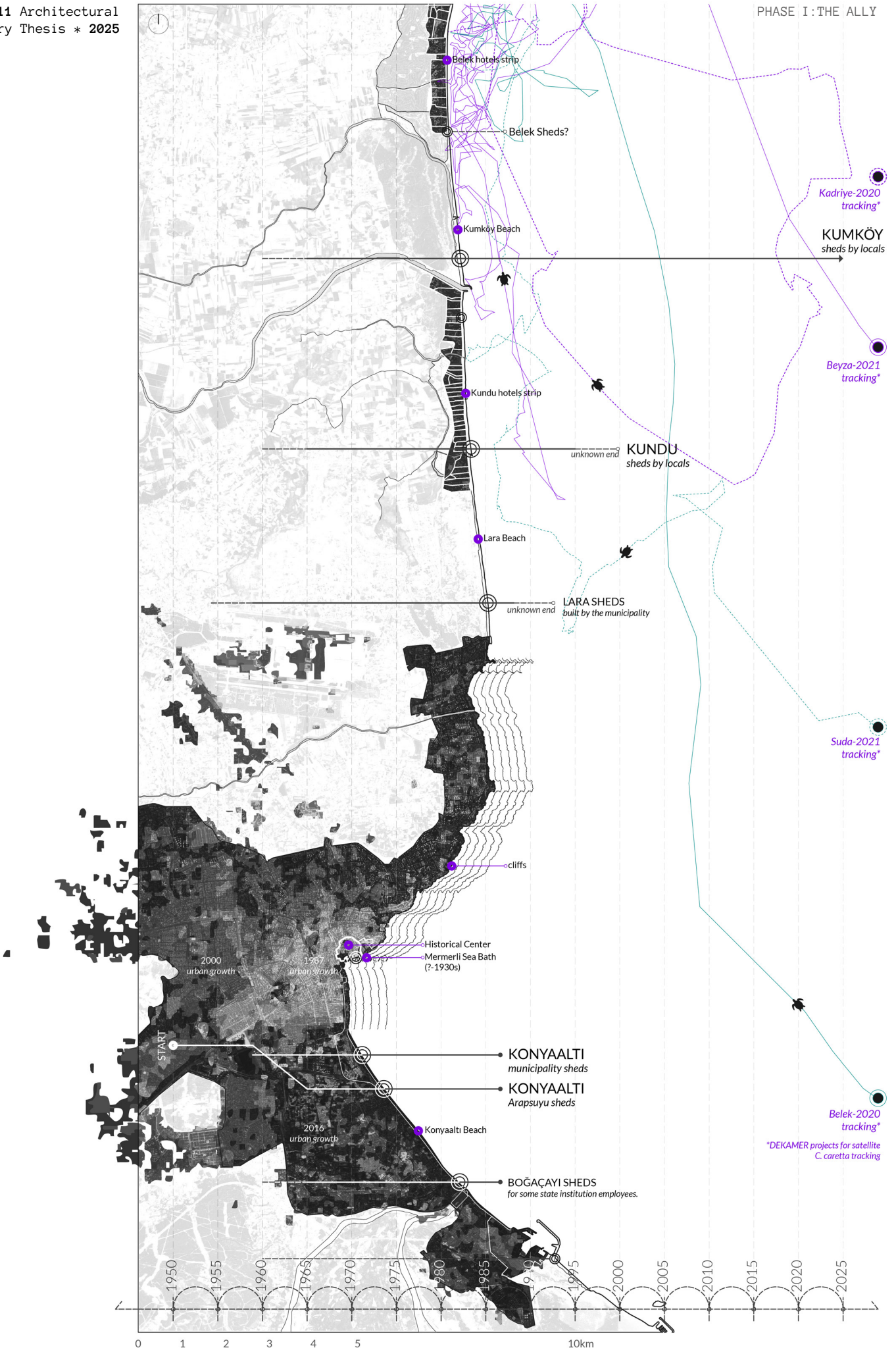


Figure 4. Beach Shed Emergence on the Coasts of Antalya: A Timeline. Mapping produced by the author, Google Earth image used as base, 2025.



Figure 5. Early sheds on Konyaaltı Beach. Source: Photograph from Hüseyin Çimrin Archive, between 1950 and 1957. Circulated on open-access social media platforms.

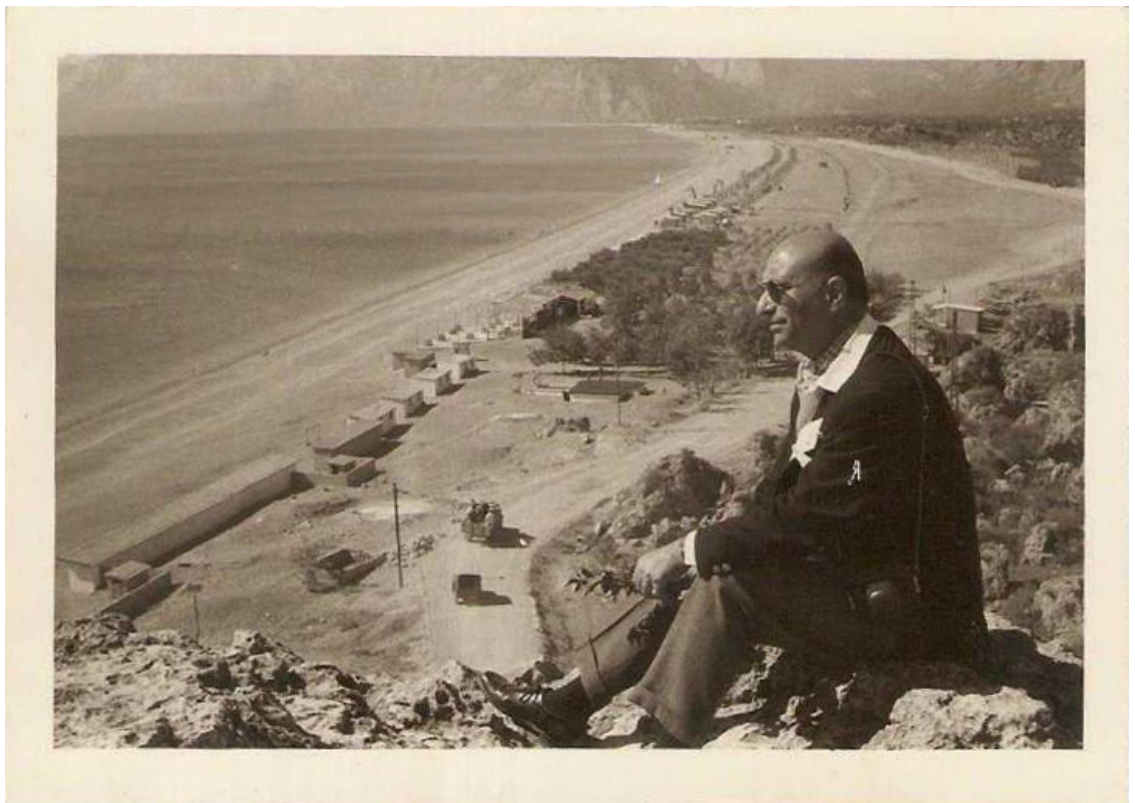
### Konyaaltı Beach: The First Formation

Konyaalti Beach, the closest shoreline to the city center of Antalya lying on the cliffs, became an incubation site for initial beach shed formations. The first sheds spontaneously appeared between the early 1950s and 1957, alongside the city's westward expansion route yet they were not widely regarded as a "modern trend" by the city's residents.<sup>11</sup> Constructed from a basic frame made of tree branches and covered with straw mats, the sheds resembled tent-like enclosure, serving for storing belongings and offering limited privacy. They were densely clustered on the part of the beach nearest to the cliffs. The new road -Varyant- provided direct access, allowing oba users to commute daily between the city and the site. Placement near the water was probably for escaping from ownership problems that could arise if they were built further inland, where soil and a small forest began (Fig.5). Available knowledge about the early Konyaaltı sheds is based on a limited number of photographs and personal recollections. However, a turning point came in the late 1950s when local authorities and the city's elite recognized the "potential" of these structures, marking the beginning of a new phase in their evolution.

11. Çimrin, Bir Zamanlar Antalya, 211-220.



**Figure 6.** Concrete sheds on Konyaaltı Beach. Source: Photograph from Hotel Antalya, Catalogue of Preliminary Design Project, by Altuğ Çinici, Behruz Çinici, Orhan Berk, Salt Research Archive, June 1, 1976.



**Figure 7.** Ongoing construction of the first Konyaaltı municipality sheds. Source: Photograph uncredited, September 24, 1960, <https://www.kitantik.com/sozluk/search/d?cid=&q=konyaalti&searchType=rootProduct&page=1&fs=t>

### **Standardization: From a Necessity to a Conquering Tool?**

In 1956, the first concrete beach sheds were constructed exclusively for the mayor and some high-ranking local government officers.<sup>12</sup> These structures were located near the cliffs and separated with greenery from the rest of the beach, marking a significant departure from earlier examples. For the first and only time, the sheds featured concrete load-bearing walls, a single-pitched timber roof, and proper windows with frames and glass. A year later, in 1957, municipal intervention significantly altered the beach's use, creating a duality in shed typologies and user groups (Fig. 7). Two distinct forms emerged: regulated,

12. Çimrin, *Bir Zamanlar Antalya*, 211-220.



Figure 8. Standardized Konyaaltı municipality sheds. Source: Photograph from Barış Eraškin Archive, 1978. Circulated on open-access social media platforms.



Figure 9. Informal Arapsuyu sheds. Source: Photograph from Barış Eraškin Archive, late 1970s or 1980s. Circulated on open-access social media platforms.



Figure 10. Beach sheds around Boğaçayı or Sarısu. Source: Photograph uncredited, July 20, 1964, <https://www.modamuzayede.com/urun/911742/fotograf-1964-antalya-konyaalti-obalari>

seasonally rented municipal sheds and the continuation of self-built straw sheds constructed by locals.

The municipality sheds must be understood within the broader context of Antalya's first major efforts at touristification in the late 1950s and early 1960s. The official opening of the Konyaaltı municipality sheds on June 25, 1957, followed by the opening of the city's first tourist hotel, Teras Hotel, on November 6, 1958, was no coincidence.<sup>13</sup> These municipal regulations and standardizations had two interconnected consequences: the monetization of the coast and the introduction of modern service infrastructure. While this shift subtly displaced earlier shed users, it also increased demand among the middle class, diversifying interactions along the shoreline.

However, the municipal sheds initially failed to attract the expected level of interest—not all 50 units were rented. In response, in the summer of 1960, German tourists were invited to stay in the sheds for free, an initiative that reportedly heightened public interest in both standardized and straw sheds.<sup>14</sup> Ultimately, the oba was employed as a tool to tame the coast for urban settlers, but was it merely an instrument of adaptation, or did it serve a more profound purpose? Why were these structures chosen to utilize the beach? How did the dynamic interaction between the environment and community, first give birth to architecture and then cause the interdependent transformation of all?

### **Thriving on the Beach: A Celebrated Urban Custom**

After surveying the establishment of the tradition, the research continues with interpretations based on user memories of the architectural and social organization. The “golden era” of Konyaaltı sheds, spanning 1970 to 1980, provides a compelling period for analysis due to its sophisticated socio-spatial organization. Still, applying this analysis to all periods would be misleading. This part relies on interviews with my family members, particularly my father and grandmother, who stayed in the municipality shed between 1974 and 1982. Sketches and personal photographs from family and friends play an important role in the story as well.

#### *-The Architecture of Obas-*

The municipality obas were simple yet functional structures. They had a timber frame with 10 cm × 10 cm primary posts and 10 cm × 5 cm secondary joists and were constructed on a leveled gravel base with a subbasement concrete slab. White-painted timber weatherboards covered the facades, leaving tiny openings that let light and air in. Their timber-clad gable roof, had similar gaps, making

13. Kapan, “Turizm Faaliyetlerinin Şehirsel Gelişmeye Etkileri,” 66-73.

14. Çimrin, *Bir Zamanlar Antalya*, 211-220.



**Figure 11.** Konyaaltı municipality sheds, the open space between the A and B rows. Source: Photograph from Author's family photo album, 1970s.



**Figure 12.** Konyaaltı municipality shed, number B32's porch. Source: Photograph from Author's family photo album, 1970s.



**Figure 13.** Girls posing in front of a B row Konyaaltı municipality shed, on its extended porch. Source: Photograph from Author's family photo album, 1980s.



**Figure 14.** Daily life (chess play and TV) in Konyaaltı municipality sheds. Source: Photograph from Author's family photo album, 1970s.

them permeable to both air and water. The basic rectangular layout of each oba included a kitchen, a bedroom, a wet space at the rear, and a porch at the front. The entrances to the rooms were from the porch, except for the bathroom which was accessed inside the kitchen. Windows were straightforward openings without glass, fitted only with timber shutters. The porch was the central space, usually furnished with a couch and a dining table. Curtains provided shade and privacy to the patio, especially at night, as sleeping on the couch outside was popular among the users. These repeating features remarked a variation of the tradition, regulated enough to be called a typology.<sup>15</sup>

### -Spatial Organization & Hierarchy-

The obas were lined up in four rows labeled A, B, C, and D, with A closest to the sea and D bordering the parking and road area at the back (Fig.15). While Row A had unobstructed sea views, B was preferred for its direct beach access. Each row had minor structural differences—C-row sheds were slightly larger, while A-row obas had raised porches due to the sloping terrain on the front line (Fig. 16). Despite their standardized framework, customization was common. Some residents expanded their porches, covered roofs with materials like onduline membranes, roof tiles, or rubber cloth, or installed additional windows and plants.<sup>16</sup> This resulted in a surprising architectural diversity within a supposedly uniform typology. However, placement within the rows also reflected social hierarchy. The first few concrete-built obas were near the cliffs, reserved for government officials. Further along, a few more rentable concrete sheds were available, while the wooden sheds -described above- dominated the rest. The farther from the cliffs, the lower the perceived status, extending to the Arapsuyu sheds, which marked a transition to “informal” structures.

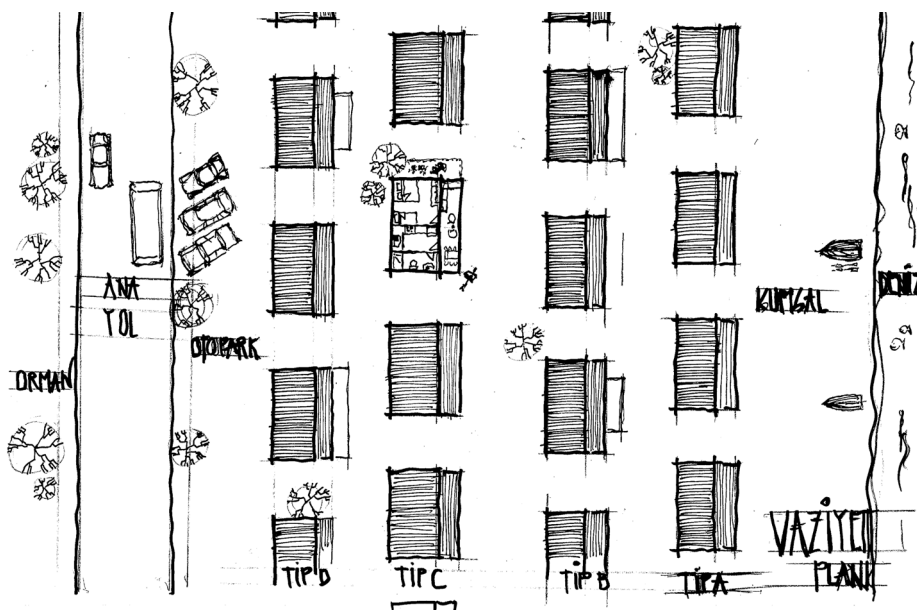


Figure 15. Typical Site Plan of Konyaaltı municipality sheds. Source: Sketch produced by former resident architect M. C. Özdemir, March 4, 2025.

15. Mehmet Cem Özdemir, interview by Kaan Özdemir, March 4, 2025.

16. Mehmet Cem Özdemir, interview by Kaan Özdemir, March 4, 2025.

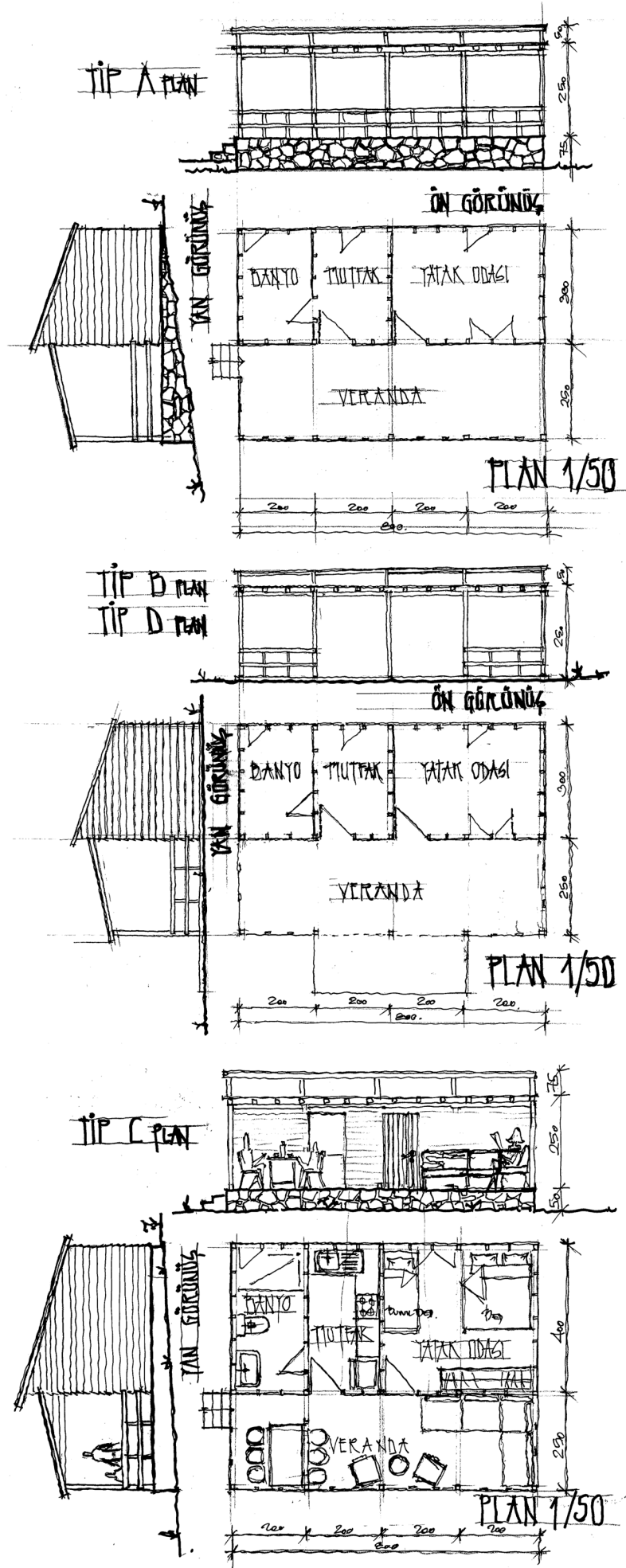


Figure 16. Typical Plans of A, B, C, and D versions of Konyaaltı municipality sheds. Source: Sketches produced by former resident architect M. C. Özdemir, March 4, 2025.



Figure 17. Konyaalti municipality sheds. Source: Photograph from Author's family friend, late 1970s or 1980s.



Figure 18. Konyaalti municipality sheds. Source: Photograph from Author's family friend, late 1970s or 1980s.



Figure 19. A weekend night gathering with neighbors, Konyaalti municipality sheds. Source: Photograph from Author's family photo album, 1975.

### *-Community & Competition Through “Play”-*

Social interactions within the shed community, as narrated in the interviews, followed a distinct pattern. Children are naturally divided into three “districts” based on locations—from the cliffs to the Mehmet restaurant, from the restaurant to Şaşkın Bakkal, and from there to the Arapsuyu sheds. Daily play was district-based, but annual events brought all children together. One such event was the bicycle race organized by Şaşkın Bakkal on the stabilized soil roads between the rows. Winners were rewarded with free snacks and drinks. Another major event was the Corn Cob Fight, a twice-yearly battle where children gathered as many corn cobs as possible and threw them at opposing teams on the beach, ending only when one team managed to capture the other’s leader.<sup>17</sup> Notably, commercial spaces -common places of a restaurant and a grocery store- acted as invisible borders, composing the children’s territorial divisions. However, these barriers dissolved during beloved competitions, that united different groups of children through play. Children were reflecting on the social differences more directly, whereas status-based differences remained implicitly among the vivid life of the beach sheds.

### *-Arapsuyu Sheds: The Informal Continuation-*

Oral narrations depict the Arapsuyu obas starting beyond the municipality sheds and following a more spontaneous, self-built tradition. These structures lacked formal service infrastructure and were built with found materials around them, such as wood scraps, tree branches, straw mesh, or cardboard. Many were built by renting land from local villagers and providing water from hand-dug wells. Unlike the standardized counterparts, Arapsuyu sheds varied significantly in form; from simple tent-like structures of straw or cardboard to structures of elevated timber platforms with porches and bedrooms. As opposed to ordered municipality versions, the “temporality” of these shacks was a primary difference since they were usually dismantled before the autumn due to their structural ephemerality. Although Arapsuyu was highly popular, its sheds were derisively referred to as “cardboard sheds”, with pity, reflecting a social divide between formal and informal beach communities.<sup>18</sup> Yet, despite their precarious construction and lack of municipal regulation, they persisted for nearly three decades (1960–1987), serving as an enduring testament to the demand of all social classes for seaside recreation.

17. Mehmet Cem Özdemir, interview by Kaan Özdemir, March 4, 2025.

18. Lale Özdemir, interview by Kaan Özdemir, April 2, 2025

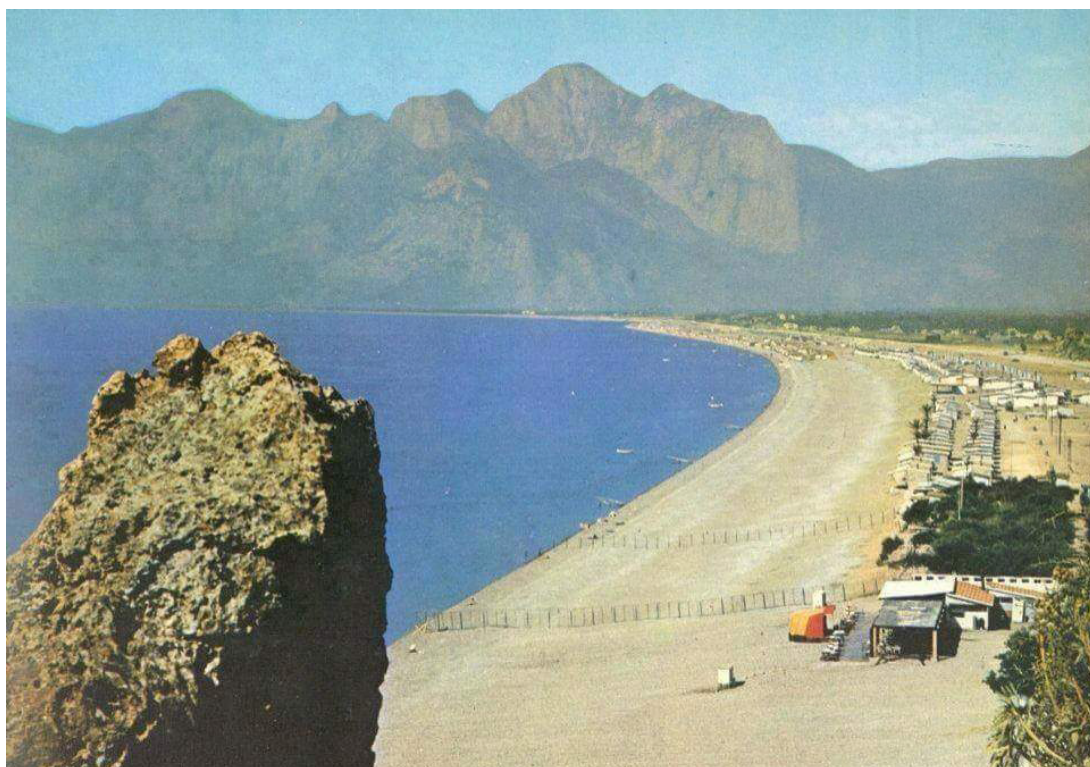


Figure 20. Konyaaltı Beach in the summer, both the municipality and Arapsuyu sheds visible. Source: Undated historical photograph without author information, around 1970s. Circulated on open-access social media platforms.

### Disappearance: An Ambiguous “Retirement” to the Sheds

The story of Konyaaltı Sheds illustrates how an indefinite typology emerged from a reciprocal and evolving relationship between the environment and its builders. As philosopher Gilbert Simondon argues in his reflections on technicity, the conventional notion of form as active and matter as passive fails to account for the environment as a network of relations, generating new modes of interaction when organisms engage with it.<sup>19</sup> As discussed in *The Space of Technicity*, this concept extends beyond understanding “modes of relation” as mere material responses to human-environment encounters, which is a technical tool. Instead, it encompasses and consolidates social, environmental, and technological forces with the capacity to transform one another. Following this connection, the three agents—environment, social structures, and technology—do not remain static but undergo mutual transformation. Theorist and physicist Karen Barad explains this generative codependency with the term “intra-action”. Unlike “interaction,” which presupposes separate entities existing independently before coming into contact, intra-action recognizes that entities emerge from and are shaped by their relations. So, things do not precede their relationships but become materialized within the contact.<sup>20</sup>

19. R. Gorny et al., eds., *The Space of Technicity: Theorising Social, Technical and Environmental Entanglements* (TU Delft & Jap Sam Books, 2024), 1-20, <https://doi.org/10.59490/mg.95>.

20. Karen Barad, “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,” *Signs* 28, no. 3 (2003): 801-831, <https://doi.org/10.1086/345321>.

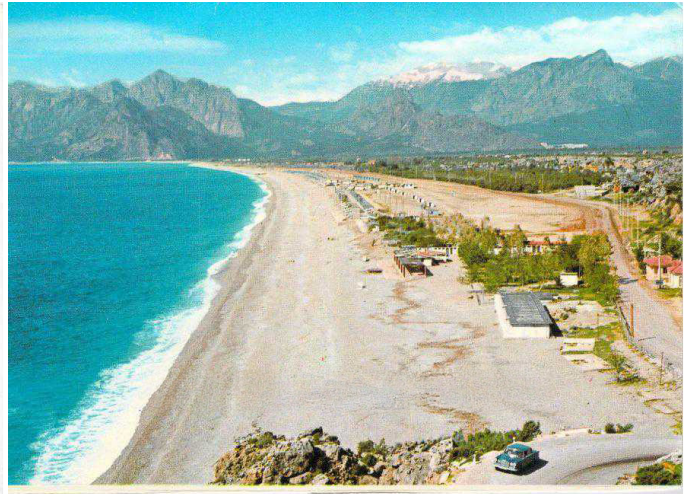
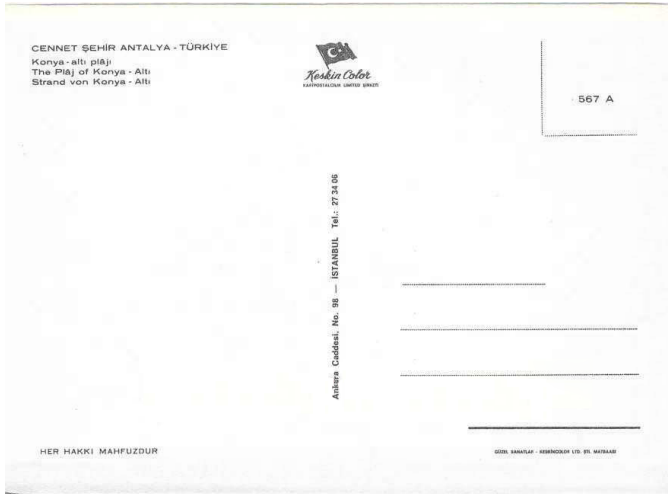


Figure 21. Konyaalti Beach and the municipality sheds. Source: Keskin Color Postcards, date unknown. <https://www.kitantik.com/sozluk/search/d?cid=&q=konyaalti&searchType=rootProduct&page=1&fs=t>

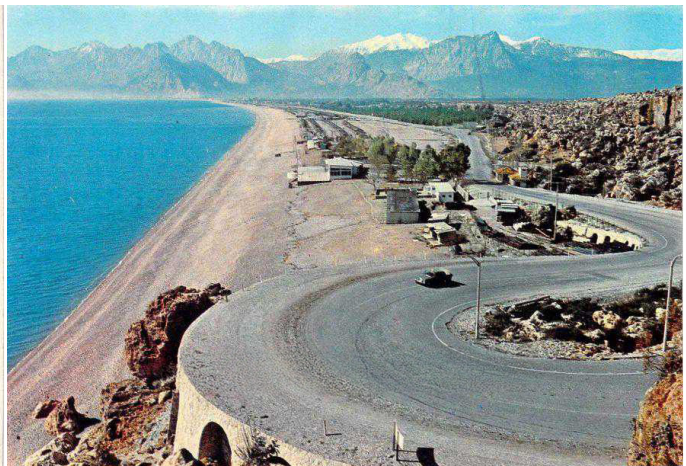
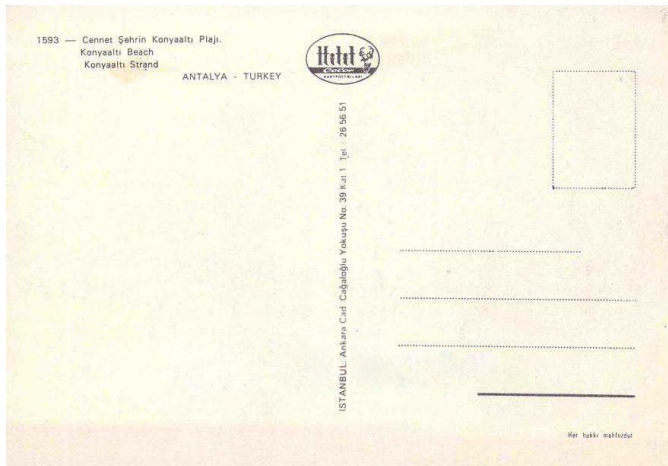


Figure 22. Konyaalti Beach and the municipality sheds. Source: Hitit Color Postcards, date unknown. <https://www.kitantik.com/sozluk/search/d?cid=&q=konyaalti&searchType=rootProduct&page=1&fs=t>

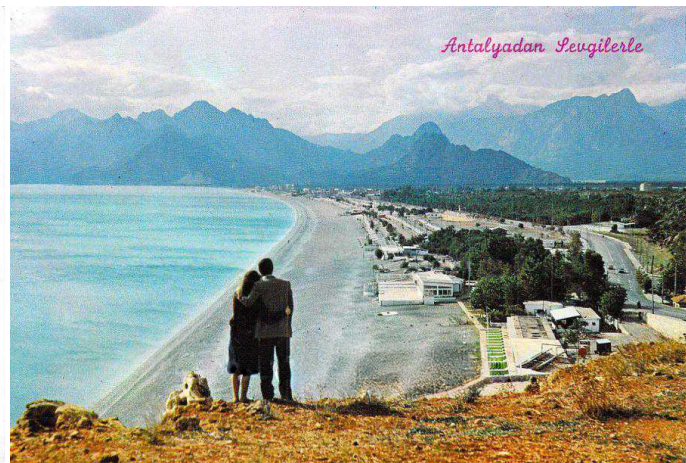


Figure 23. Konyaalti Beach and the municipality sheds with the caption "We celebrate your new year and wish you a peace and success with our respects, Yılmaz Family;" Source: Antalya Color Postcards, date unknown. <https://www.kitantik.com/sozluk/search/d?cid=&q=konyaalti&searchType=rootProduct&page=1&fs=t>

Similarly, the beach sheds can be regarded as a form of technicity—an interplay between natural and socio-political conditions and the individuals or communities negotiating their presence. This perspective provides deeper insight into the emergence of these structures and the various ways they were deliberately chosen as tools for engaging with the beach -whether for monetization or communal use. Lacking a fixed typology with predetermined spatial characteristics, the sheds materialized existing socio-environmental dynamics in their most direct form. The ever-evolving relationships on the beach shaped their form and organization, making them highly adaptable -responding more swiftly than other architectural options. In this sense, beach sheds can be seen as environmentally constructed and embodied relations.

In 1987, following extensive debate, the municipality ordered the demolition of all oba structures on Konyaaltı Beach. By then, the sheds had already fallen out of favor among the middle and upper classes, and their removal did not spark a strong impact on collective urban memory, which always glorifies the golden days but rarely acknowledges their evaporation.<sup>21</sup> Thus whether their disappearance was “forced” or “silent” remains ambiguous, it is clear that the vanishing of the tradition was a result of shifting relationships with the sea rather than direct intervention. These immediate forms of seasonal accommodation -beach sheds- were no longer aligned with the intensifying process of touristification and gentrification that followed the start of the neoliberal government in 1987. While the sheds vanished from Konyaaltı, their struggle to persist now as an increasingly underrated medium continued on other beaches.

## PHASE II: A CURSE

### An Undesired Re-Emergence: A Threat to Nature or Tourism?

The second chapter investigates another beach that provided a home to the oba tradition: Kundu-Kumkoy. This example is unique since it is/was the only collectively surviving case of beach sheds today. However, their rediscovery after years of neglect sparked controversy and a different public perception. First, these discussions will be documented mainly through media coverage. Then, the structures will be analyzed architecturally to trace the roots of their denigration. Finally, the current disdain towards tradition will be examined through the concepts of anti-heritagization, popular vernacular, and green gentrification, positioning these structures within broader socio-material processes.

In 2018, after a long period of obscurity, the beach sheds resurfaced in local and national news. Initially, media representations were neutral, marked by a curiosity about how these shacks—”known as the address of a free vacation,

21. Lale Özdemir, interview by Kaan Özdemir, April 2, 2025

located right by the sea and neighboring five-star hotels”—continued to exist. Until 2020, the Kumköy sheds remained a recurring topic. Interviews with current users portrayed the practice as a longstanding local tradition for families from Aksu and nearby villages seasonally migrating to build temporary wooden structures.<sup>22</sup> This custom of at least 40-50 years old was even praised during the COVID-19 pandemic as a “natural” and effective way of quarantine.<sup>23</sup>

However, starting in 2020, the media narrative shifted. The sheds faced growing criticism for generating excessive waste in winter and being perceived as “ugly.”<sup>24</sup> In 2021, the beach—specifically the section with the sheds, not the hotel-occupied areas—was designated a first-degree nature protection area due to endangered sea turtle nesting.<sup>25</sup> Following this decision, the obas were increasingly depicted as opportunistic squatters exploiting the beach while disregarding environmental concerns. In 2022, the municipality scheduled two demolition attempts, though neither was carried out. By then, shed users were accused of “invading” the beach with makeshift, illegal structures.<sup>26</sup> Environmental organizations also entered the debate. DEKAMER<sup>27</sup> and EKAD<sup>28</sup> warned of potential harm to sea turtle eggs due to overpopulation. In response, local villagers established the Kumköy Protection, Development, and Preservation Association to address accusations and organize sustainable living on the beach.<sup>29</sup>

The association relocated some sheds too close to the nesting area and initiated preservation efforts. Despite these actions, negative portrayals of the tradition intensified remarkably, followed by the municipality’s decision to demolish them in November 2024.<sup>30</sup> But why did the structures that had been there for decades “re-emerge” in 2018 in local media with intense scrutiny? How did the architecture of the shacks and the presence of other actors on the beach, shape these accusations? And to what extent were these claims justified?

22. Hasan Demirbaş, “Denize Sıfır Oba ve Çardak,” *Hürriyet*, July 29, 2018, <https://www.hurriyet.com.tr/gundem/denize-sifir-oba-ve-cardak-40881045>.

23. İbrahim Laleli, “Koronavirüs Sonrası Gittiler, Yüzlerce Kişi Kasım Sonunu Bekliyor,” *Hürriyet*, September 27, 2020, <https://www.hurriyet.com.tr/ekonomi/koronavirus-sonrasi-gittiler-yuzlerce-kisi-kasim-sonunu-bekliyor-41621693>.

24. “Lüks Tatilin Bedavaya Sunulduğu Çardak Kent Çöplük Oldu,” *Hürriyet*, November 25, 2020, <https://www.hurriyet.com.tr/seyahat/luks-tatilin-bedavaya-sunuldugu-cardak-kent-copluk-oldu-41670347>.

25. “Antalya Serik ve Aksu Kumköy Mevkii Deniz Kaplumbağaları Üreme Alanı Tescil İlanı,” *T.C. Çevre, Şehircilik ve İklim Değişikliği Bakanlığı*, March 8, 2021, <https://tvk.csb.gov.tr/antalya-serik-ve-aksu-kumkoy-mevkii-deniz-kaplumbagalari-ureme-alani-tescil-ilani-duyuru-414533>.

26. “Çardak’lar Doğaseverleri İsyan Ettirdi,” *Lider Gazete*, January 4, 2022, <https://www.lidergazete.com/cardak-lar-dogaseverleri-isyan-ettirdi-h150568.htm>.

27. Sea Turtle Research Rescue and Rehabilitation Center

28. Ecological Research Association

29. Osman Çaklı, “Antalya Kumköy’de Yapılaşma Caretta Carettaları Tehdit Ediyor,” *Gazete Duvar*, January 3, 2022, <https://www.gazeteduvar.com.tr/antalya-kumkoyde-yapilasma-caretta-carettalari-tehdit-ediyor-haber-1547811>.

30. Çelik Çelikyaman, “Denize Sıfır Çardaklar Yıkımı Bekliyor,” *Haber Denizde*, May 12, 2022, <https://www.haberdenizde.com/denizde-gundem/denize-sifir-cardaklar-yikimi-bekliyor/>.



Figure 24. Empty Kundu beach sheds on a winter day. Source: Photograph from Author's family photo album, 1970s.

### Formal, Material, and Organizational Characteristics

The “re-emergence” of the shacks was not physical but representational. A photograph from the early 1980s captures the Kundu sheds, suggesting that these structures did not carry negative connotations—on the contrary, their presence was worth having a “memory” in front of it (Fig. 24). Compared to the non-standardized Konyaaltı obas of the same period, many of these wooden structures were more complex. Unlike seasonal sheds that were dismantled during the off-season, Kundu obas remained standing year-round, making them vulnerable to wave damage. Consequently, they were often elevated on timber posts. Like their contemporary Konyaaltı counterparts, these structures featured a porch facing the sea and enclosed spaces at the back, facilitating natural airflow beneath their timber roofs. Unpainted timber weatherboards repurposed as railings for the elevated deck and intuitively placed wooden bracings by local builders contributed to their distinct architectural character. Kumköy’s 2020s examples are architecturally analyzed, as a portion of Kundu shore, to understand how these structures’ images transformed.

The Kumköy beach, characterized by fine sand, remained largely untouched by pavement or landscaping. The absence of formal planning led to an arbitrary distribution of elevated sheds. However, the limited availability of clean water outlets from the village subtly influenced their placement. The sheds were constructed with simple wood frames on wooden piles, with floors made from MDF or OSB chipboard panels—often in various colors and sizes, indicating the



Figure 25. A Kumköy beach shed. Source: "Sahile kurulan obalar kaldırıldı," *DHA*, September 16, 2019. <https://www.hurriyet.com.tr/seyahat/sahile-kurulan-obalar-kaldirildi-41329880>



Figure 26. A Kumköy beach shed. Source: "Koronavirüs sonrası gittiler!" *Hürriyet*, September 27, 2020. <https://www.hurriyet.com.tr/ekonomi/koronavirus-sonrasi-gittiler-yuzlerce-kisi-kasim-sonunu-bekliyor-41621693>



Figure 27. A Kumköy beach shed. Source: "Denize sıfır ücretsiz tatil," *Hürriyet*, September 15, 2018. <https://www.hurriyet.com.tr/galeri-denize-sifir-uccretsiz-tatil-40956905/2>

use of repurposed materials. The space beneath these raised structures was frequently used for storage, either for daily objects or water tanks. The sheds were enclosed with patchwork-like coverings, typically made from repurposed linoleum-plastic membranes of discarded advertisements, providing shade and privacy. Since these sheds were meant to be used seasonally -and dismantled- they were neither technically sophisticated nor architecturally refined.

Despite every beach shed had its unique features, some common traits existed. They all had a large porch, typically occupying the largest portion of the floor. This porch, surrounded by rails and curtains, was the central component, offering a continuous sea view and fresh air. Although these terraces were heavily furnished, the sandy spaces between the sheds remained free of personal objects, indicating a relatively limited expansion of private domains. These in-between spaces were often used as parking areas since the sheds relied on vehicle batteries as power supply, whereas recently solar panels were becoming more common (Fig. 25, 26, and 27).

From this formal analysis, two key distinctions emerge between the early and contemporary shacks. At the building scale, while the fundamental structure and form remain largely unchanged, materials have shifted to an abundant composition of wood and plastic scraps. The second major difference lies in spatial distribution. Whereas earlier sheds scattered around the entire beach, recent examples are confined to a small unclaimed portion of land between hotels, causing high density and greater environmental pollution. These two factors -material transformation and spatial compression- contributed to the negative public perception and subsequent destruction of the structures.

### **Denigration: Anti-Heritagization of the Popular Vernacular**

The final “abomination” towards the shacks should be seen as an outcome of a process. Actors and their method of denigration could perform a crucial role in reclaiming the tradition in the future. A counter-attack to understand and possibly defend the beach shed tradition then might be to question its value as a heritage. Although it’s viewed as a temporary “invasion”, could this tradition be regarded as a modern vernacular value?

First, the evaluation criteria for vernacular approaches need to be clear. Scholar Camille Wells argues even in 1986, that the pre-industrial, more humane, and noble depiction of the concept was charged with romanticism and nostalgia. At this point, “vernacular architecture has become, for many scholars, less a kind of building than an approach to looking at buildings.”<sup>31</sup> This approach, then should be inclusive of all common buildings, transforming in a dynamic cultural process, that views vernacular architecture as a matter of “hybridity” of the

31. Camille Wells, “Old Claims and New Demands: Vernacular Architecture Studies Today,” *Perspectives in Vernacular Architecture* 2 (1986): 1-10, <https://doi.org/10.2307/3514311>.

accumulation of collective change over time.<sup>32</sup> So, embracing the impure and unstable character of the popular vernacular as a method of living, not the forms themselves could be the first principle.

The criteria to ascribe a thing as vernacular by Kingston Heath similarly focuses on the change that causes crossing a vernacular threshold. A work or regional condition could be considered vernacular if it demonstrates a clear departure from previous norms, adapting to new local phenomena.<sup>33</sup> This shift occurs when a distinctive architectural or cultural response moves beyond individual creativity -rather than a singular anomaly- and is collectively adopted by a significant portion of a community that reflects a shared, evolving tradition. The second principle, then could be the collectively produced character of the custom, which is emerged, revisited, and adjusted after changing circumstances in the milieu. A solid role of the environment either natural or social to engage with the tradition stands as another core aspect.

In light of these discussions, the thing -beach sheds- stands as a vernacular tradition. Yet, one of the primary critiques directed to the oba structures was being materially non-traditional and trash, thus aesthetically unpleasant. This judgment would be found “unfair” by Marcel Vellinga because the essential feature of the vernacular, being dynamic and flexible for adaptation to local cultural and ecological circumstances is equally relevant for new material and formal expressions.<sup>34</sup> Lastly as the third principle, the adaptation ability of vernacular, making the traditions always contemporary rather than a past dream, enables the penetration of new techniques, materials, and customs.

As discussed previously, the sheds should be regarded as a relation -technicity- through which the environment and other actors equally interact.<sup>35</sup> The change in the materials of Kumkoy sheds was a result of a change in the relationship between the environment and the community, and the actors themselves. Similarly, philosopher Brian Massumi argues that, unlike self-enclosures, form emerges as a co-dependency from a shared field of relations. The raw material of architecture is not the form but the “generative deformation”.<sup>36</sup> The Kundu region is now a semi-urbanized agricultural land, whose people also work for the tourist facilities. Within the “generative field” that forms the sheds, locally available materials are industrial and construction scraps, ranging from plastic to wood by-products. However, the indistinguishable reliance on organisms and the milieu in architectural production must be perceived beyond input-output misconception. Some certain availabilities do not dictate a specific construction method and form.<sup>37</sup> The process of finding the built form contains accidental and

32. Kingston Wm. Heath, “Assessing Regional Identity amidst Change: The Role of Vernacular Studies,” *Perspectives in Vernacular Architecture* 13, no. 2 (2006): 76–94, <https://doi.org/10.2307/20355385>.

33. Heath, “Assessing Regional Identity,” 76–94.

34. Marcel Vellinga, “The Inventiveness of Tradition: Vernacular Architecture and the Future,” *Perspectives in Vernacular Architecture* 13, no. 2 (2006): 115–28, <https://doi.org/10.2307/20355388>.

35. Stavros Kousoulas, *Architectural Technicities: A Foray Into Larval Space* (Routledge, 2022), 1-18, <https://doi.org/10.4324/9781003278078>.

36. Brian Massumi, “Sensing the Virtual, Building the Insensible,” in *Couplets: Travels in Speculative Pragmatism* (Duke University Press, 2021), 283–300, <https://doi.org/10.1215/9781478021964-014>.

37. Kousoulas, *Architectural Technicities*, 1-18.



Figure 28. Kumköy sheds, in constant transition, as residues of the generative field. Source: Google Street Views from 2020, captured by the author, April 2025.



Figure 29. Kumköy sheds, in constant transition, as residues of the generative field. Source: Google Street Views from 2020, captured by the author, April 2025.



Figure 30. Kumköy forest as a part of the generative field limiting the formation of the sheds. Source: Google Street Views from 2020, captured by the author, April 2025.



Figure 31. Kumköy sheds, in constant transition, as residues of the generative field. Source: Google Street Views from 2020, captured by the author, April 2025.

arbitrary constraints such as taste, function, choice, and cost.

The built physical form with its everyday “impurities” which appear static to some extent possesses traces of “residues” result of the transitional process. This means the form is actually a variation, and these signs of transitive residues bear the potentials for change.<sup>38</sup> Economical or opportunity-wise unavailability of certain “natural” materials like the precedent examples used, could not be the reason for condemning aesthetic qualities. This approach omits the socio-economic consequences of years-long gentrification and unfair share of the beach. The creative merit or the valuable residue of the Kumköy variation of beach shed typology, hidden under the scraps, is their mutual relation with the sea and the ability to form a community, not the current relative beauty that is transitional.

Building upon this position, the next step is to search for how denigration was performed. If this tradition is also a local heritage, the arguments on the limits of heritage ethics and apprehending heritage with adverse connotations, by archaeologist and anthropologist Lynn Meskell may provide sufficient perspectives. She argues that rather than implementing the framework of universal rights on the heritage-related overlapping systems of dispossession, inequity, and tensions over rights should be handled through “more cosmopolitan concern for enhancing human capabilities.” This approach could be extended to encompass other species and the environment.<sup>39</sup> The discussions around whose right to preserve or end a tradition might be further challenged with the concept developed by Meskell: negative heritage. The dissonant heritage starts to be mismatched with the changed norms or sites and triggers intervention. The notion operates between two poles based on contextual dynamics: transformation and erasure.<sup>40</sup> For the case of Kumkoy, eradication of the structures was not a mere deconstruction but a process to convert the perception of the typology to abstain and disdain. To expand the term negative heritage to emphasize the process, years-long attempts to defame the tradition may be referred to as “anti-heritagization”. Lastly, the underlying motivations for the destruction of heritage need to be clarified. While some heritage and its related memories have been violently erased to show power, others have been lost to economic development. Heritage is often the first target in efforts to erase a group’s customs, preventing them from sustaining their past and shaping new collective memories.<sup>41</sup> Therefore it should be speculated whether the anti-heritagization of the beach sheds was solely executed to eliminate discomfort on the gentrified beach, or it was an attract to silence a flourishing demand for a coastal share?

38. Massumi, “Sensing the Virtual,” 283–300.

39. Lynn Meskell, “Human Rights and Heritage Ethics,” *Anthropological Quarterly* 83, no. 4 (2010): 839–59, <https://doi.org/10.2307/40890841>.

40. Lynn Meskell, “Negative Heritage and Past Mastering in Archaeology,” *Anthropological Quarterly* 75, no. 3 (2002): 557–74, <https://doi.org/10.2307/3318204>.

41. Veysel Apaydin, “The Interlinkage of Cultural Memory, Heritage and Discourses of Construction, Transformation and Destruction,” in *Critical Perspectives on Cultural Memory and Heritage: Construction, Transformation and Destruction*, ed. Veysel Apaydin (UCL Press, 2020), 13–30, <https://doi.org/10.2307/j.ctv13xpsfp.7>.

## A Cover for Demolition: Reinforcing Gentrification Through Greening

After examining the first pretext for the denigration, blemishing the reputation of beach sheds through aesthetic accusations and anti-heritagization, the second one proposed a greater challenge. The final unnegotiable excuse for the violent erasure of the beach sheds was density-related pollution and natural habitat conversation. For the sake of healing a natural environment for sea turtles caused the relocation of locals from the protected area, thus without its environment, termination of the tradition. However, this conservation-induced eviction intensifies the social justice issues while trying to solve ecological problems. The concept of “green-induced displacement” stands as an internal paradox of capitalist urbanization, that enhancing environmental quality often leads to market-prioritized dynamics that result in the displacement of vulnerable communities.<sup>42</sup>

Although it is not an urban environment introduced with new “greenery” resulting in gentrification, Kumkoy Beach undergoes a similar process. To reinforce the exclusivity of already gentrified parts of the coast, the gaps of intrusion are tried to be secured by limiting human activities. Borrowing the theoretical framework from green gentrification, the concept could be extended to include displacements urged from guarding and widening gentrification through natural habitat conservation. Nevertheless, the enlarged concept of gentrification through greening requires unified approaches, searching how could ecological and social justice be merged and pursued intersectionality. There is a growing discourse on an integrated “socio-ecological justice” framework that considers both human and non-human rights simultaneously. The division between “green gentrification” and social justice literature limits the potential for addressing environmental and social inequalities in a relational and interdependent way. So, “justice for marginalized humans and non-humans cannot be disentangled.”<sup>43</sup> Anthropologist and social scientist Gregory Bateson affirms the eco-mental interdependence of the self, the collective, and the environment. He underlines that “becoming free at the expense of enslaving ecological modes of existence, becoming empowered at the expense of weakening our shared environments are all misguided approaches.”<sup>44</sup> Accordingly, an interdependent system of the organism, technicity, and the environment cannot be perceived or intervened individually.

To handle the discussion socio-ecologically, not only the selected “outcomes”; density and trash but also the “whole process”; coastal gentrification, should be investigated. The unfair share of the beach -the environment- also alters the

42. James J.T. Connolly, Isabelle Anguelovski, and Emilia Oscilowicz, “Greening without Displacement,” in *Toward the Next Mode of Practice for Climate Urbanism: Understanding and Preventing Greening-Induced Displacement* (Lincoln Institute of Land Policy, 2023), 24-32, <http://www.jstor.org/stable/resrep53637.7>.

43. Harold N. Eyster, Mayra I. Rodríguez González, and Rachelle K. Gould, “Green Gentrification & the Luxury Effect: Uniting Isolated Ideas Towards Just Cities for People & Nature,” *Ecosystems and People* 20, no. 1 (2024): 1-15, <https://doi.org/10.1080/26395916.2024.2399621>.

44. Gökhan Kodalak, “Gregory Bateson, Distributed Mind, and Cybernetic Ecology,” in *The Space of Technicity: Theorising Social, Technical and Environmental Entanglements*, ed. R. Gorny et al. (TU Delft & Jap Sam Books, 2024), 95-116, <https://doi.org/10.59490/mg.95>.

relationship with the coast and starts to put extra leverage. Yet, the entrapped beach sheds between the rows of hotels may be the key to mediating inter-species justice against segregative actions. In the end, the search for affordable means of the modern need for recreation is a solid demand, which caused the genesis of the tradition in the first place in the 1950s.



Figure 32. Coverage examples for Kumköy sheds. Source: Google Street Views from 2020, captured by the author, April 2025.

## PHASE III: ELUSION

### Destructing the Shed: A New Transformation to a Resistance Tool?

The coverage of the sheds becomes a striking architectural aspect since the repurposed linoleum or plastic coats reveal deeper contextual contradictions (Fig. 32). For instance, one of the sheds was covered with an old advertisement cloth featuring a huge question mark, and the municipality's logo on it. This coincidence may symbolize the failure of the local government to regulate and protect a highly gentrified seashore. Similarly, another shed was covered with an advertisement, partially revealing a golden logo saying "deluxe hotel" ironically. A structure that embodies fair coastal share and a marginalized tradition is tragically wrapped with old advertisements for the industry that threaten its presence.

The uneven power relations between the groups -exemplified by the architectural element of the plastic coverage- led to the demolition of the Kumköy beach sheds (Fig. 33). On 20 November 2024, as it was declared before by the municipality, the demolition crew approached the site. Yet, some residents of the sheds had already blocked the road with their diagonally parked trucks to cut the access. After hours-long debates with the major, no consensus was achieved and after the demolition of three structures, the destruction

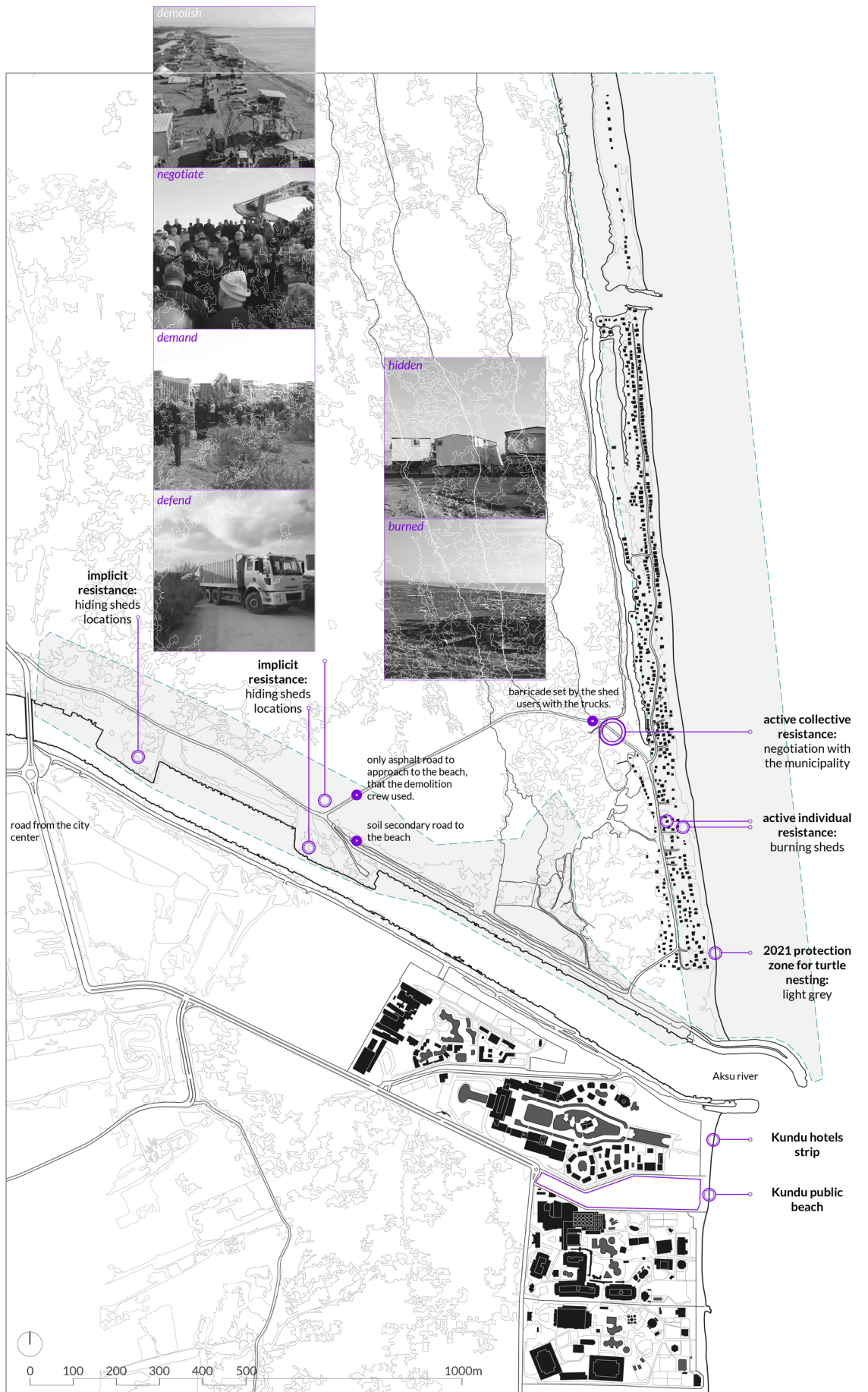


Figure 33. "Kumköy Coast Relations, Residents and Relocations on the Demolition Day." Mapping produced by the author, 2025. Images used for collage: (left), <https://www.dha.com.tr/foto-galeri/cardaklarin-sahipleri-direndi-tilan-hikayesine-donen-yikim-yine-ertelendi-2535310/1>, (right) Photographs by the author.

was postponed.<sup>45</sup> Together with the resistance, a new narration proposed by the locals during the violent discussions needs further attention: “The hotels are the actual illegal buildings!” After nine days, the demolition vehicles were accompanied by police forces to guarantee the order. This time, only a few residents withstood the destruction by burning their sheds and preventing the fire from being extinguished as a protest.<sup>46</sup>

The described events unfold a transforming relationship between the environment and the shack users. The beach, is now a thing to defend for, not a granted land from their ancestors. Under these updated different circumstances, what is the potential of the sheds to evolve into technicalities of resistance, as in the case of burning? According to Bateson, “idea, in its most elementary sense, is synonymous with difference.” He clarifies them as “relational differences harmonizing intrinsic and extrinsic modifications.”<sup>47</sup> The fundamentally changed relations on the beach, then could create the “idea” but how does an idea capture the power to be realized? When it transcends the individual’s mind and reorganizes the milieu? Simondon defines this new phase of technicity as an “invention” creating new linkages through structural differentiations between the environment and organism, rather than following the already established predefined steps. When the introduction of a new phenomenon, a difference, is introduced in the coastal space, the existing methods to pursue the tradition may start to fail. If this situation is accompanied by an invention as an enhancement for functioning in the milieu, not only does the environment transform but the “creative process” reshapes the individual’s mind.<sup>48</sup> The beach shed then, needs to be re-invented, a jump in the regular evolution, that is not necessarily morphological but essentially relational, to continue existing in the system. Therefore, the idea of insisting on sharing the beach, as a multidimensional differentiation, has not transformed the beach sheds into an invention for resistance yet, but signals for this alteration are purposefully available.

### What Lies “Underneath” the Beach: Displacement & Homogenization

The opposing “ideas” to evacuate the beach for further gentrification and resisting to continue the tradition are produced as an unfinished, and compound linkage between the local disputes and global streams. To expand the analysis one scale further, the whole coast as the environment, needs to be briefly analyzed in how gentrification and eviction took place under global constraints. To achieve this, Marxist geography theories and decolonial Indigenous discourse could provide a foundation. This adaptation guides the perception of the

45. Alparslan Çınar, “Çardakların Sahipleri Direndi, Yılan Hikayesine Dönen Yıkım Yine Ertelendi.” *DHA*, November 20, 2024, <https://www.dha.com.tr/foto-galeri/cardaklarin-sahipleri-direndi-yilan-hikayesine-donen-yikim-yine-ertelendi-2535310/1>.

46. “Antalya’da 5 Yıldızlı Otellere Komşu Çardaklar Yıkıldı.” *Turizm News*, November 27, 2024, <https://www.turizmnews.com/antalya-da-5-yildizli-otellere-komsu-cardaklar-yikildi/33536/>.

47. Kodalak, “Gregory Bateson,” 95–116.

48. Gilbert Simondon, “Conclusion,” in *Imagination and Invention*, trans. Joe Hughes and Christophe Wall-Romana (University of Minnesota Press, 2022), 185–92, <http://www.jstor.org/stable/10.5749/j.ctv2gs4gn4.10>.



Figure 34. A Kumkøy sheds with wheels hiding in the forest after demolition. Source: Photograph by the author, January 3, 2025.



Figure 35. Remainings of Kumkøy sheds after demolition, forest and Belek hotel strip at the back. Source: Photograph by the author, January 3, 2025.



Figure 36. A Kumkøy sheds with wheels hiding in the forest after demolition. Source: Photograph by the author, January 3, 2025.



Figure 37. Kumkøy Pinus pinea forest. Source: Photograph by the author, January 3, 2025.

gentrification of the natural local commons as a type of “colonization”.

Private property performs a key role in the complex intersections of colonialism and capitalism, notably as they are unveiled in “settler spaces” -tourist facilities- through gentrification. Gentrification functions within inseparably unstable markets of land, which also operates on an international domain, supported by tourism and transnational investments.<sup>49</sup> Embedded in Marx’s “primitive accumulation theory”, gentrification historically reflects the displacement of communities and limiting their access to critical resources through the process of “enclosure”. Nicholas Blomley describes the struggle against gentrification as a clash between opposing perceptions of property: Indigenous -local community based- and capitalist ownership claims. The alienation and the commodification of the land are fundamental attributes of the capitalist private property system which erodes alternative property relations that are “socially-reproductive labor that is not profit-producing, but community-sustaining.”<sup>50</sup> In the end, diverse forms of commons are “homogenized” for the sake of gentrification. Different ways of interacting with the sea, based on share and coexistence for all species are restricted and limited to commodified beach clubs or standardized public facilities. Eviction takes place for local communities, pine forests, sea turtles, and their alternative environmental relations in the end.

This “homogenization of relationships” seems to be invisible in Kumköy, especially on the architectural scale. Besides, the assimilation and eviction of diverse relationships of being on the coast still could be visually and architecturally divergent. The concept of “homophily” by scholar Wendy Chun provides a critical perspective to approach this dichotomy. She defines “homophily” in communication and technology systems as a deliberate attempt to create segregated neighborhoods based on similarity to increase searchability and predictability. Once divided into clusters, the individuals are turned into “neighborhoods”, fostering similarity to make disruptions impossible in the echo chambers.<sup>51</sup> Then, ease of control through similarity becomes the method and target to execute gentrification.

The architectural homophily may become illusive on the surface. The lavishly kitsch and varied facades of the Kundu hotel strip, and the playful master plans of secluded tourist “neighborhoods” seem not homogeneous. Compared to the tourist facilities, the adjacent Kumköy sheds imply a repeated pattern of positioning on the beach and a similar architecture. Still, the infertile homogeneity that stimulates eviction is not about the design but capsulated in the relations within the reciprocal connectedness with the environment and other organisms. The hotel strip is a relation-wise dead zone. Homogenized, strictly controlled, and pre-curated activities freeze the possibilities and evolution of being present on the coast. The users or any intrusions have

49. Liza Kim Jackson, “The Complications of Colonialism for Gentrification Theory and Marxist Geography,” *Journal of Law and Social Policy* 27 (2017): 43–71, <https://doi.org/10.60082/0829-3929.1266>.

50. Jackson, “The Complications of Colonialism,” 43–71.

51. Wendy Hui Kyong Chun, “Homophily, or the Swarming of the Segregated Neighborhood,” in *Discriminating Data: Correlation, Neighborhoods, and the New Politics of Recognition* (MIT Press, 2021), 69–99, <https://ebookcentral-proquest-com.tudelft.idm.oclc.org/lib/delft/detail.action?docID=6748994>

extremely limited access to interfere with the milieu. The forcefully frozen relations are purged into selective and manageable options, decreasing the capability to adopt environmental changes. On the contrary, although no current state of the ever-changing character of sheds should be evaluated as ideal, the structures exemplify spontaneous and dynamic ways of existing. Through relational diversity and unpredictability, precautions for social and inter-species segregation could be built, as well as to fight against sameness in the built environment.

### **Activating an Alternative Past for “Place-Based” Futures**

How does a local architectural tradition survive in a gentrified land? As discussed, a vision for the future requires reinventing the custom when encountering existential crises. However, the debates around anti-heritagization and aesthetic appeal demonstrate how the “past” is told plays a crucial part. Geographer and social scientist Doreen Massey discusses the identity construction of a place through traditions in the past, present, and future. She argues that a “place-bound” identity tries to freeze an “original” state of a tradition, although a “place-based” lens does not project tradition as something to maintain or lose. The character of the place is forever unachieved and inevitably bonded to time. Whereas that place also hosts disputes on its past to claim a future. Whichever history becomes dominant, that past of place could kept frozen through some form of power relations.<sup>52</sup> In this way, the residues of the temporal, and uncertain character of places could transcend the enveloped and static histories if they cut constructed bounds with place and become place-based fluidities. So rather than fearing losing the tradition, positioning yourself in the space-time with “your” story would be the first step to activate suppressed alternatives.

## **CONCLUSION**

### **The Beach Shed: A “Wild Card” to Attribute Meaning**

The history of the tradition seeking new urban recreational spaces near the sea has undergone numerous transformations. The beach shed was the physical response to this new communication between the locals and the sea as a collective act of sharing. By tracing the evolving perception of the beach shed, once praised, now disdained, the research uncovers its transitional and active role in attributing service value to the beach. This perspective ascribes agency to the structure itself, allowing its past to be told within the context of ongoing spatial and social conflicts.

52. Doreen Massey, “Places and Their Pasts,” *History Workshop Journal*, no. 39 (1995): 182–92, <http://www.jstor.org/stable/4289361>.



Figure 38. Remainings of Kumköy sheds after demolition, forest and Belek hotel strip at the back. Source: Photograph by the author, January 3, 2025.

Their physical discontinuity and purposeful modifications enabled the beach sheds to flexibly re-emerge with “adaptation and exaptation” multiple times after destructions, facilitating a spatial negotiation between opposing actors. This “rebellious” compliance is central to understanding the untold story of their assemblage. Over time, these structures adapted to diverse roles ranging from standardized tools for utilizing the beach to resistance against coastal gentrification. Thus, the beach shed was an unknown or an unpredictable factor, like a wild card that can be used instead of any other. Due to its ability to instantly reflect the very nature of the negotiation between the environment and opposing groups, this “wild card” appeared, transformed, diminished, and remerged multiple times on different coasts unpredictably. Beyond shifting forms and functions, their meaning also evolved. Most recently, efforts to evict the sheds through anti-heritagization and green gentrification have broadened the discourse to include all types of displacement, including non-human species. With their newfound potential, the tradition could be equipped as a resistance medium for “just coastal share”, implying the story of the beach sheds is far from over and calls for further research in the future.

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