

A HOUSE IN ANKARA ULUCANLAR DISTRICT IN THE CONTEXT OF TRADITIONAL OTTOMAN ARCHITECTURE



GELENEKSEL OSMANLI MİMARLIĞI BAĞLAMINDA BİR ANKARA ULUCANLAR MAHALLESİ EVİ

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ABSTRACT

In this article, the historical Anatolian Turkish houses, which have completed their development process in the Ottoman Empire Period have been examined. The plan types of these houses, which acquired their unique character in Anatolia and spread to geographies such as Balkans and Caucasus over time, have been examined in terms of architectural characteristics, construction techniques and decoration features and especially the historical houses built in Ankara, a Central Anatolian city, have been emphasized. In line with the data obtained on the subject, the historical house located in “*Ulucanlar Eryokuşu*” Street in Altındağ District of Ankara, on block no 2225 and parcel no 6 with door number 9/A has been selected as the case study. The selected sampling area has been examined in terms of the characteristics of the historical Ankara houses. The historical Ottoman-Turkish house has begun to disappear since the 20th century, so the number of these houses having survived until today is quite low. The purpose of this article is to examine and evaluate the characteristics of historical Ottoman-Turkish houses in Ankara and to clarify the subject through the sample house that still possesses these features and has preserved its originality to a great extent. With this study, it is intended to draw attention to the protection of historical Ottoman-Turkish houses that are few in number today.

Keywords: *Historical Ottoman Turkish house, Ankara, construction techniques, plan scheme, architectural characteristic*

ÖZ

Bu çalışmada Osmanlı Devleti Dönemi’nde gelişimini tamamlamış olan tarihi Osmanlı Türk evleri ele alınmıştır. Türkler Anadolu’ya geldikleri ilk dönemlerde fethettikleri yerlerdeki mevcut evlerden yararlanmışlardır. Daha sonra Osmanlılar, diğer alanlarda olduğu gibi konut mimarisinde de Anadolu’da buldukları ile kendi anlayışlarını sentezleyerek Osmanlı Türk evi dediğimiz konut tipini oluşturmuşlardır. Türk evi, ilk olarak kendine özgü karakterini Osmanlı Devleti Dönemi’nde Anadolu’da bulmuş ve zamanla Osmanlı sı-

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nırları içerisinde yer alan Balkanlar, Kafkaslar, Hazar Bölgesi ve Kırım'ı kapsayan, uygun yapı malzemesinin kolayca temin edildiği geniş bir coğrafyaya yayılmıştır. Çalışma kapsamında, Osmanlı dönemi Türk evleri plan tipleri, mimari özellikleri, yapım teknikleri ve süsleme özellikleri açısından incelenmiş ve özellikle Orta Anadolu'da Ankara'da yapılan tarihi evler üzerinde durulmuştur. Osmanlı Türk evinin gelişmesi ve yayılması özellikle 17. ve 18. yüzyıllara rastlamaktadır. Bu ilerleme ve yayılma 19. yüzyılda bile sona ermemiştir. Ancak 20. yüzyılda Osmanlı Türk evi ağır ağır gerilemeye ve yok olmaya başlamış olup günümüze kadar gelen tarihi Türk evi sayısı oldukça azdır. Bu makalenin amacı Ankara'daki tarihi Osmanlı Türk evlerinin özelliklerinin incelenmesi ve değerlendirilmesi ve bu özelliklere haiz, özgünlüğünü büyük ölçüde korumuş olan örneklem konut üzerinde konunun netleştirilmesidir. Osmanlı Türk evlerine ilişkin literatür taraması sonucu elde edilen veriler doğrultusunda Ankara, Altındağ İlçesi Ulucanlar Eryokuşu Sokak 2225 ada 6 parselde 9/A kapı numaralı tarihi ev çalışma alanı olarak seçilmiştir. Seçilen örneklem alan tarihi Ankara evlerinin tespit edilen özellikleri açısından incelenmiştir. Yapının mevcut durumu incelendiğinde tarihi Ankara evlerinin genel karakteriyle uyum gösteren özelliklerde, iç sofalı plan şemasına sahip olduğu ve birinci katta doğu ve güney yönlerdeki çıkma-cumbalarla ve giyotin pencerelerle cephenin zenginleştirildiği görülmüştür. Bodrum kat, zemin kat ve birinci kattaki oluşun yapının zemin kattaki sofa ile avluya açıldığı ve bahçeyle bütünleştiği görülmüştür. Tarihi Osmanlı Türk evleri için büyük önemi olan tavanların bu evde de önemli bir yeri olduğu ve yapıdaki süsleme öğelerinin ahşap elemanlarda (kapı, dolap, tavan vb.) ve üst kattaki tavanlarda yer alan sıva üzeri kalem işleri ile duvarlarda yer alan ahşap bordürler ve bazı duvarlardaki kalem işlerinde toplandığı görülmüştür. Yapıda yer alan sıva üzeri kalem işleri yapının tarihlendirilmesi açısından da önemlidir. Yerinde yapılan inceleme ve çalışmalar sırasında yapının ciddi bir bozulma sürecinde olduğu tespit edilmiştir. Taşıyıcı sistemde oluşan hasarlardan dolayı yapı yıkılma tehlikesi ile karşılaşmış ve mülkiyet sahibi tarafından yapının batı cephesinin ve kuzey cephesinin bir bölümü duvarlarının yenilendiği görülmüştür. Bunun yanı sıra yapının iki odasındaki süslemeli tavan göbekleri de kaybolmuş ve ahşap elemanlarda ciddi bozulmalar oluşmuştur. Geçmişe tanıklık eden bu yapıların korunması ve gelecek nesillere aktarılabilmesi için gerekli önlemlerin alınması ve restorasyonları için kaynak aktarılması gerekmektedir. Bu çalışma ile günümüzde az sayıda kalan tarihi Osmanlı Türk evlerinin korunması konusuna dikkat çekilmesi istenmektedir.

Anahtar Kelimeler: Tarihi Osmanlı Türk evi, Ankara, yapım teknikleri, plan şeması, mimari özellik

Introduction

Turks have benefited from the existing houses in the places they conquered in the early periods when they came to Anatolia. Later, the Ottomans created the type of residence what we call as Ottoman-Turkish house by synthesizing their own understanding of residential architecture with the understanding they found in Anatolia, as in other areas.¹ The Turkish house first acquired its distinctive character in Anatolia during the Ottoman Empire Period, and over time, it spread over a wide geography covering Balkans, Caucasus, Caspian Region and Crimea, where suitable building materials were easily obtained.² The development and spread of the Ottoman-Turkish house concept especially coincides with the 17th and 18th centuries. This progress and spread did not cease even in the 19th century. However, in the 20th century, the Turkish house concept started to decline and disappear slowly.³

Sedat Hakkı Eldem describes the Turkish house as a type of house that emerged within the borders of the Ottoman Empire, namely Rumelia and Anatolia, developed and lived for 500 years and has its own characteristics.⁴ Kuban (1976), on the other hand, defines it as a type of residence that has the shape and plan features in accordance with the life culture and customs of the traditional Turkish family and has responded to the needs of the Turkish people for long periods.⁵

The traditional Ottoman Anatolian house was usually single-floor. But as time passed, the number of floors increased. When it was single-floor it was located about 1.5-2 meters above the ground. In houses with several floors, the main floor was the top floor. The basement floor was used as a warehouse, barn, cart, stable or stony and its ground was usually covered with hammered soil or stone.⁶

Two main points were taken into consideration in the studies conducted on the plan types of historical Turkish houses. The first is the classification made by Sedat Hakkı Eldem according to the place of the “*sofa*”⁷ in the house. Accordingly, Turkish houses have been divided into four groups as houses without a *sofa*, houses with an outer *sofa*, houses with an inner *sofa* and houses where the *sofa* was in the center. The second is the classification made according to climate zones. In this classification, some researchers divided homes into three climatic zones, others into four or more zones.⁸ If we examine the classification made according to the place of the hall in the house:

1 Eldem, 1984, 19.

2 Cansever, 2002, 200-203.

3 Eldem, 1984, 11.

4 Eldem, 1954,11.

5 Kuban, 1976, 192.

6 Eldem, 1954, 12-13.

7 “*Sofa*” is the large place where room doors are opened in traditional Turkish houses.

8 Eldem, 1954, 24.

Plan type without a *sofa* (Figure 1): In this building type, which had the most primitive plan scheme, the rooms were arranged side by side. It is seen that this plan scheme was mostly applied in the southern and eastern regions of Anatolia. In the single-cell house type, which is the simplest form of this scheme, the room was opening to the yard.

Plan type with an outer *sofa* (Figure 2): The simplest and most original form of the plan with an outer *sofa* consisted of a row of rooms and a *sofa* in front of it. More economic and tidier plans were created by gathering rows of rooms around the *sofa* in an L or U shape. This type of plan was seen in a wide region around Anatolia.

Plan type with *sofa* in the center (Figure 3): The *sofa* was in the center of the house and surrounded by rows of rooms on four sides. The spaces left to save the hall from darkness formed the “*iwan*” between the rooms. This plan scheme was mostly applied in cold climates such as the North Anatolian Region and in large mansions and palaces in the cities.

Plan type with an inner *sofa* (Figure 4): In this type, both sides of the *sofa* were surrounded by rooms. This type was also called “*cleft belly*”. One of the rows of rooms lined up on both sides of the *sofa* was smaller and thus the inner hall protruded a little. In this plan scheme, space was saved from the *sofa* area and outer walls. In addition, the contact between the rooms became easier.⁹ As can be seen in the studies on the traditional Turkish house, the plan type with inner hall was one of the plan types applied in Central Anatolia, especially in Ankara, Çankırı, Çorum, Yozgat and Tokat.

For the second type of classification, Kuban (1976) suggests seven separate regions based on climate, building materials and technique. He stated that the construction technique which is known as “*nogging*” in which the carrier system is wood and the interior is filled with mud brick and the basement floor is mostly composed of stone, extends from Sivas to the west and from the Inner Aegean to the northern slopes of the Taurus Mountains, and is seen in other regions and also in the Balkans.¹⁰ In addition to the technical and aesthetic features, it is seen that the Turkish-Islamic family structure and the position of the family in the society have been effective in the design of the building. The other factors that are thought to have affected the development of traditional Turkish house plan type are the economic and social conditions.¹¹

Although different types are observed in traditional Turkish houses located in different cities due to the obligation to comply with climatic conditions; there are some features that we encounter everywhere. Even in houses built far from each other, the plan seems to be generally the same.¹² When the Turkish house is examined, we can summarize the plan elements that stand out as follows.

9 Eldem, 1954, 25.

10 Kuban, 1976, 227.

11 Kuban, 1976, 197.

12 Eldem, 1984, 12.

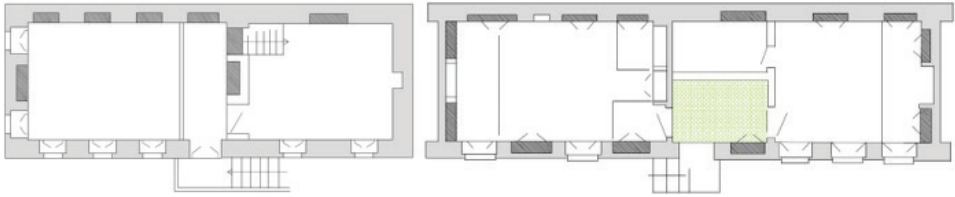


Fig. 1: Example for the plan type without a *sofa*. (Drawn using Sedat Hakkı Eldem's drawings)

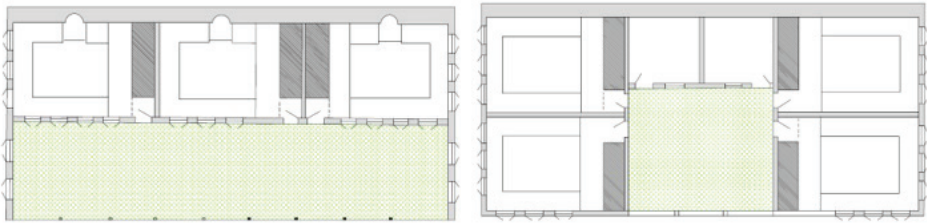


Fig. 2: Example for the plan type with an *outer sofa*. (Drawn using Sedat Hakkı Eldem's drawings)

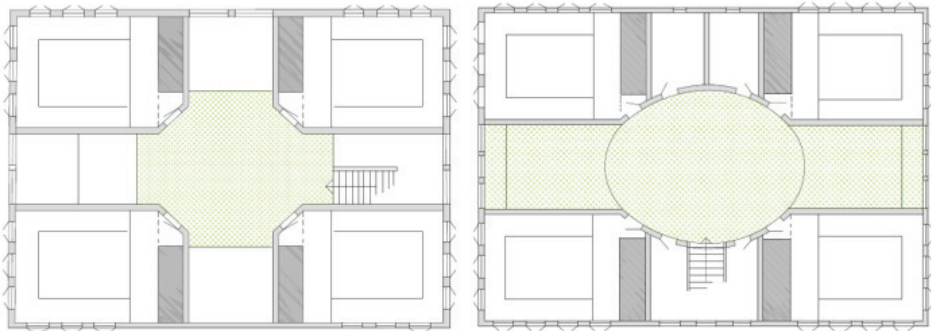


Fig. 3: Example for the plan type with *sofa* in the center. (Drawn using Sedat Hakkı Eldem's drawings)

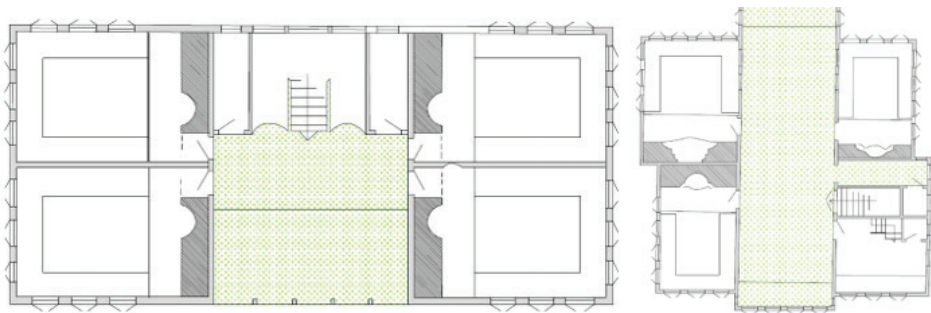


Fig. 4: Example for the plan type with an *inner sofa*. (Drawn using Sedat Hakkı Eldem's drawings)

Rooms: The “room”, which is a living unit that meets the basic needs of human beings, is the continuation of the nomad tent “*otag*”, both in terms of word origin and characteristics. The location and direction of the rooms, where activities such as sitting, eating, working, sleeping, take place affect the general planning of the house. In addition, there is a winter room and a summer room according to the sun and the wind.¹³ Another factor that has an impact on the plan of the building is the direction of the rooms. The size and location of the rooms also led to names such as the “head room”, “corner room” and “pavilion room”.¹⁴

Sofa: The common space between the rooms in the houses is called the *sofa*.¹⁵ The *sofa* which is the most important element of the house unites the rooms and affects the design of the house. The rooms open to the *sofa* and are connected to each other by the *sofa*. In addition, warehouses, toilets and stairs are also connected to the *sofa*. *Sofas* were places where crowded meetings and celebrations were held.¹⁶

Passages and stairs: Passages are usually the sections that connect two rooms. If the stairs that provide the connection between the floors are located in the hall, they do not have much effect on the plan scheme. But when they are located outside the hall and in a specific place then they affect the plan of the house.¹⁷

Chimney, roof, eaves and bay windows: These elements are integral parts of Ottoman-Turkish house architecture. Chimney is a construction element created by laying the surrounding of a gap at least up to the ridge level of the roof with stone, brick or mud brick so that the air and smoke in the furnaces of the buildings can be released to outside. The roof is a building element that protects the building from snow and sun, and its structure is made of wood and has a inclined surface. Tile or zinc is coated on the inclined wooden surface to prevent the building from getting water. The eaves, on the other hand, is the name given to the parts that extend forward from the roof in order to remove the rain and melting snow water from the roof. The upper floors of the building, especially the parts that extend outwards towards the street, are named as cantilevers or bay windows.¹⁸

In this study, traditional Ankara houses have been examined. In this context, the study of Mahmut Akok named “*Old Houses of Ankara*”, the Associate Professor Dissertation of Eyüp Kömürcüoğlu named “*Ankara Houses*”, the book of Orhan Cezmi Tuncer named “*Ankara Houses*”, the dissertation of Behiye Oğuz named “*Some Examples from Ceiling Decorations of Ankara Houses in 17th, 18th and 19th Century*”, the

13 Karpuz, 1996, 4.

14 Eldem, 1984, 15.

15 Göyünç, 1996, 264-267.

16 Günay, 1989, 119.

17 Eldem, 1984, 21.

18 Evren, 1959, 6-11.

dissertation of Hasan Yavuz named “*Ankara Houses; Hand Carvings on Wood*” and many other publications about Ankara houses have been reviewed.

Ankara houses in the 16th, 17th and 18th centuries were reflecting the general characteristics of Ottoman-Turkish house architecture. Within the scope of this article, Ankara houses have been discussed in terms of settlement features, plan schemes and plan elements, construction techniques and structural elements as well as architectural and decorative features. After scanning the literature and archives on the subject, the historical house located in “*Ulucanlar Eryokuşu*” Street in Altındağ District of Ankara, on block no 2225 and parcel no 6 with door number 9 / A has been selected as the study area and a field study has been conducted. The building has been examined in terms of the characteristics of the historical Ankara houses as determined according to the archive and literature scan. This article is important because the studied building has preserved its originality to a great extent and the number of examples among historical Ankara houses which has preserved its originality is very low. However, laboratory analysis of the materials used in the building (mortar, mud brick, brick, wood and original paint, etc.) could not be done, as permission could not be received from the owner of the building. In addition, some of the walls, which are thought to be hand-carved, could not be scrapped and inspected due to the lack of permission from the Ankara Regional Board of Cultural Heritage Preservation.

1. Historical Ankara Houses

The construction date of Ankara and Ankara Castle is not known clearly. It is accepted that the Hittites used here as a military garrison due to the strategic location of the castle.¹⁹ In addition, it is understood from the prehistoric artifacts unearthed during the excavations in Ankara and its surroundings that Ankara was a settlement place even prehistory.²⁰ However, the first known history of the city and the castle begins with the Phrygians. The excavations around the city show that Ankara was an important settlement during this period. It is stated in various sources that Ankara’s first settlement was in the area where the Castle is located.²¹ The famous historian Herodotus writes that the King’s Road, which was used as an army, trade and postal route in the Persian Period, passed through Ankara. Therefore, the strategic importance of the location of the castle had increased.²² During the Galatians Period, Ankara was a fortress city surrounded by walls and at the same time the administrative center of the region.²³ The city, which was turned into a Roman province by Augustus in 25 BC, experienced its most brilliant period especially in the second century. It is stated that during this period, the city was settled on the plain on the skirts of the castle and that it expanded considerably in terms of area compared to

19 Erzen, 1946, 24.

20 Erzen, 1946, 26.

21 Erzen, 1946, 29.

22 Erzen, 1946, 32.

23 Erdoğan, 1998, 17.

the previous century and that it appeared to be an open city without a protective wall.²⁴ In this period, the city which was consisting of 12 tribes expanded and exceeded beyond the castle. It is known that 5 tribes lived in the castle and its surroundings. During this period, it is thought that the castle, which was damaged due to the wars with the Persian attacks, was repaired or rebuilt.²⁵ During the Byzantine period, the people left the plain part of the city and retreated into the castle due to the Sassanid attacks. The city was surrounded by an additional outer wall in AD 270 to protect it from enemy attacks. The materials of the buildings that were destroyed or abandoned in the city were reused for the wall construction.²⁶ The city of Ankara passed into the hands of the Seljuk State two years after the Battle of Manzikert (Malazgirt) in 1071. The city, which was captured by the Crusaders in 1101, was taken back by the Seljuks a few years later and has continued to exist as a Turkish city since then.²⁷ The city played an important role as a border city during the period when the Ottoman Principality was trying to establish political unity in Anatolia. The only thing we know about the spatial structure of Ankara from the end of the 14th century to the end of the 15th century is that the castle was used for accommodation and as military barracks, and that many mosques were built on the slope outside the castle as well as on the flat area that follows the slope. The most important event that took place in the castle during the Ottoman Period is that Sultan Bayezid was kept as a prisoner in this castle after the Ankara War. The names Inner Castle and Outer Castle were given in this period and repairs were made in the castle when needed.²⁸ During this period, the castle was used as a dungeon, like other Ottoman castles, or as a place where valuables and money belonging to the state were kept, and it has become a settlement place since the 16th century. According to the 16th century title deed registers, there were many houses in the castle.²⁹ The city, which sometimes stood out with its trade and sometimes its military identity, experienced its brightest period in the 16th century, when mohair production and trade increased and the population also increased accordingly. 6 neighborhoods, 5 Muslims and 1 Christian, were formed in the Inner Castle. These neighborhoods generally developed around a religious building and got their names from these buildings. It is known that there were richer people and more quality houses in the district where there was a dense housing.³⁰ Many engravings and paintings made in the 17th century describe the settlement in the Castle and Inner Castle. The oldest city plan of Ankara is the map drawn by Prussian Officer Baron Von Vincke in 1838 and the castle walls and inner castle settlement are clearly visible here (Figure 5).³¹ Natural disasters, famine and riots

24 Aktüre, 1981, 6.

25 Erzen, 1946, 57.

26 Aktüre, 1981, 7.

27 Gülekli, 1948, 46.

28 Aktüre, 1981, 18.

29 Göyünç, 1967, 71-75.

30 Güçhan, 2001, 126.

31 Eyice, 1971, 113.

worsened the physical condition of the city, which was affected by the negative state of the country that started to decline in the 19th century. In 1917, a great fire broke out in the area called Hisarönü, Hisaraltı and bordered by the Inner Castle and where the mansions belonging to rich non-Muslims were located. It is estimated that 1900 houses burned down in this fire.³²

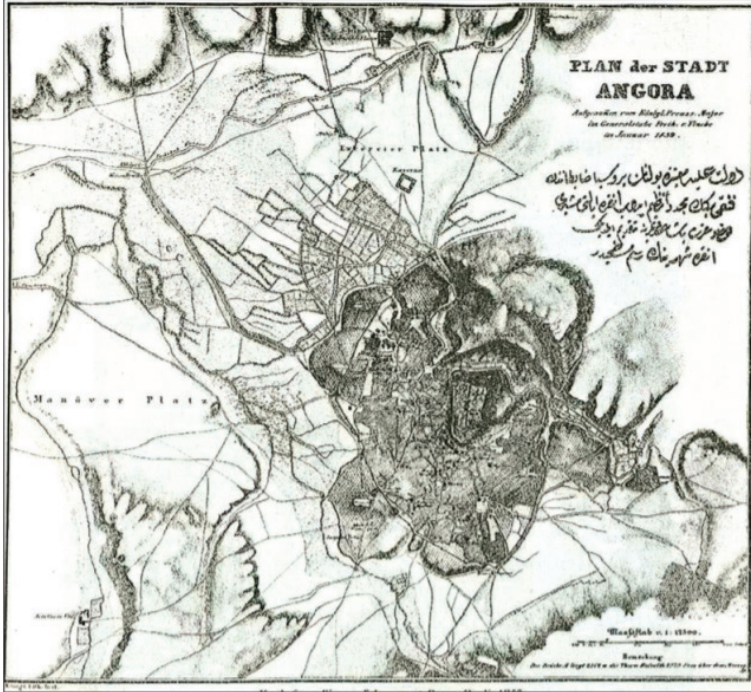


Fig. 5: Baron Von Vincke's map of Ankara dated 1839. (Eyice, 1971, Plate XLI)

In Ankara, it is observed that a settlement structure in which the streets were narrow and the houses were frequent has emerged due to the development of the settlement within the inner castle, which was a high and sheltered area inside the walls. In time, settlements that could not fit into the castle went out and spread towards the plain.³³ Ankara houses built in XVI, XVII and XVIII centuries reflected the general characteristics of Ottoman-Turkish house architecture. Ankara houses demonstrate the plan and structure characteristics that have been formed with the experience of many years according to climate and social life conditions.

32 Ministry of Culture and Tourism (1987). Ankara Castle Protection and Development Zoning Plan Project Specifications, Ankara.

33 Kömürcüoğlu, 1950,10-16.

When the historical Ankara houses that have survived until today are examined, it is seen that the building plans have been developed according to daily life and local materials were mainly used and these materials were processed with skilled labor. From this point of view, general characteristics of Ankara houses were examined under three headings: “Settlement Features, Plan Schemes and Plan Elements”, “Construction Techniques and Building Elements” and “Decorative Features”.

1.1. Settlement features, plan schemes and plan elements

The construction of the houses in a limited area around Ankara Castle caused a dense settlement. Narrow streets were formed between these dense buildings and thus a unique architectural order was established. Although the lands were not large enough due to the limited area, the garden or courtyard was definitely a part of each structure. The buildings, which rose on the narrow land, expanded in the form of protrusions on the upper floor and therefore both the living areas were expanded and suitable arrangements were made in the plans.³⁴

In Ankara houses, the principles of respect for nature, topography, local materials, value and proportion of human existence and compliance with urban identity are reflected in the fiction of the buildings. Nature, trees, water, landscapes and topography affected the house plans. The human factor ensured that the building design was not exaggerated, and that only what was needed was used where necessary and as required. Frugality inherited from their ancestors and religious beliefs prevented vanity and glory. These principles highlighted the local and cheap building materials. As a result of these, small houses and silhouettes have emerged, which were at peace with themselves, their neighbors and the inhabitants, also integrated with nature, open to view, did not overlap each other, simple, visible from outside and having accessible sizes.³⁵

It is seen that arrangements have been made to benefit from the view and the sun in the organization of the spaces. Houses were established in high areas to dominate the view while open and semi-open areas were created against the view. Ankara people who were bound to nature and did not want to stay away from it. Therefore, they placed the open *sofa*, which was an invention of Turkish people, in the place with the most beautiful view within the house. “*Hayat*” (*Life*) which was closely connected to this courtyard has been the most important and vital part of Ankara houses (Figure 6).³⁶

Another factor shaping the historical Ankara houses has been the climatic conditions. It is seen that the bedrooms are in the east direction to benefit from the morning sun. With its wide roof eaves, the buildings were protected from the heat of the steep summer sun and heavy rainfall in the winter.³⁷ The high temperature differences

34 K m rc ođlu, 1950, 6.

35 Tuncer, 2002, 38.

36 K m rc ođlu, 1950, 16.

37 K m rc ođlu, 1950, 18.

between seasons and the prevailing winds in the region shaped the design of the houses. To reduce the influence of the north winds, they built walls in this direction of *hayats*.³⁸

The plan scheme in Ankara houses is generally plain and simple. The *sofas* were passing between the rooms in some of the houses with outer *sofas* that were built in small numbers in the 17th and 18th centuries. The rooms were generally not lined up but often grouped freely around the *sofa* in different directions. In these houses, plan types with inner *sofas* were generally used.³⁹

The yard means an open, private piece of land of the house with a limited perimeter. In a traditional Ankara house, the yard was the first important open space from outside to inside. Surrounded and isolated from the common areas of the city, it was a safe and aired private area that absorbs the heat of summer, cold of winter as well as snow and rain.⁴⁰ Historical Ankara houses were entered from the yard and these areas were open. There were toilets, *dibek taşı* (mortar stone), butler and groom's room, barn and storages, if any, in the yard which were separate from the building. Usually kitchens were located here. Yards were covered with soil or stones and were therefore called stony grounds.⁴¹

Ankara houses consisted of winter and summer sections. Winter section was the part where the family lived in the cold months. These sections, which formed the lower, suspended or middle floors of the house, had low ceilings, thick walls, built with stone or mud brick. They had small window and door sizes to preserve the heat, and floors and ceilings were insulated against cold. Inside these rooms were wardrobes, cupboards, stove and bathing cubicle.⁴² There could be closed winter barns or open animal shelters on the lower floors. There were barn benches in the form of a small room next to the stables. In addition, there could be supplies or ware storages and servant rooms. The ceilings of



Fig. 6: A fine example of “hayat” in “Demirfirka” Neighbourhood “Doyran” Street (Tuncer, 2002, 53.)

38 K m rc ođlu, 1950, 18.

39 Karaađ, 2017, 60.

40 Tuncer, 2002, 47.

41 K m rc ođlu, 1950, 46.

42 K m rc ođlu, 1950, 46.

these rooms were lower than the upper floors. There was a bathing cubicle and kitchen in the lower floors. The upper floor was divided into residential areas.⁴³

The yard was directly connected to the *hayats* (open sofas) or *sofas* facing the view. A wooden staircase with first steps made of stone led to a covered terrace or *hayat* (open hall). Higher sections called *Seyregah* (*tahtseki, zigah*) resembling a balcony and partially sheltered were located in the *sofas* or *hayats*.⁴⁴ From this hall with a rich ceiling, you could pass to the summer rooms. The rooms were generally bright and spacious places with high ceilings. The most important of these rooms was the guest room and this room was called “*Divanhane*” in Ankara. These rooms usually had a stove with plaster decoration and cupboards on both sides.⁴⁵

Ankara houses were generally not separated as two different buildings for men (*selamlık*) and women (*harem*). In small houses, the divan room allocated for the male guests was considered as men’s section (*selamlık*). The flooring on this section was usually covered with baked brick. The windows, which were larger than the winter sections, were covered from the outside to create shade against the sun rays. Most of the two-layer windows on the upper parts were slightly smaller and had plaster sections and colored glass.⁴⁶ The rooms were usually in two parts, and in their entrance there was a doorstep (*sekialtı*) for shoe removal (for servants), which was usually wooden, and there was the upper step (*sekiüstü*) (separated by railing or poles), which was one level higher than the step and usually covered with bricks. There were low cedars for seating. The facade of the *divan* rooms, which were generally located on the street, was enriched with cantilevers and corner windows called Şehnişin (Şahnişin). These cantilevers were a general feature of Ankara houses.⁴⁷

1.2. Construction techniques and building elements

In most of the attempts on classification of traditional houses in Anatolia, construction techniques and materials have been one of the major items. Especially the classification in relation to regional characteristics mainly depend on the abundance of material. The climatic conditions, flora of the region, technical limitations and traditions are counted as the factors influencing the choice of construction material and techniques.⁴⁸ The materials used in the construction of traditional Ottoman-Turkish houses were changing between the regions and this has led to a diversity in house architecture. The geological structure and vegetation of the regions enabled the use of materials such as wood, stone and mud brick and created a wide range of construction techniques in

43 Akok, 1951, 4-5.

44 Akok, 1951, 4-5.

45 Kömürcüoğlu, 1950, 47.

46 Kömürcüoğlu, 1950, 50-51.

47 Kömürcüoğlu, 1950, 55.

48 Asatekin, 1994, 74.

different regions.⁴⁹ Wood, mud-brick and stone materials were used in Aegean, Marmara and Black Sea Regions as well as in the area within the borders of Sivas, Elazığ, Malatya, Burdur, Antalya and Konya provinces.⁵⁰ It is seen that mudbrick was generally used as the construction material in the Central Anatolia Region as it was difficult to supply stone and wood materials. It is also seen that stone was mostly used in the Eastern and Southeastern Anatolia Region due to the easy supply. It has been determined that stone was widely used in houses located within the Marmara Region and especially around Çanakkale.⁵¹ Wood, on the other hand, is abundant in forested areas such as Bolu, Kastamonu, Rize and Trabzon, which receive a lot of rainfall. Wood stacking method was applied here. The wooden frame (skeleton) construction method has been encountered in other regions of Anatolia, in the Balkans and Islands. A stone wall with wooden beams was applied on the lower floors, and a wooden frame system on the upper floors. Mud, brick, crushed stone filling, cane-stalk, nogging and plasterboard (*bagdadi*) were also used between the wooden frame. For example, there were examples in Ankara where the brickwork was shown on the outside and the inner face of the wall was plastered. Plastering inside and outside wooden laths (*bagdadi*) and ventilating the space between them with inlet-outlet holes was a common method in high humid and temperate climates. This method provided a perfect insulation even in very thin walls.⁵²

The basic building material in the Central Anatolia Region was mud brick and this has been an important factor in the formation of the building system in the region. Except for the settlements on the border of Northeast, North and West Anatolia where timber houses were more common, the houses were built with a masonry system using mud brick or stone material. Timber houses, on the other hand, were built with masonry mud brick in the lower floors, while the upper floors were built with wooden frame and mud brick filling between them.⁵³

Although the same general construction system was used in the city of Ankara and its surroundings, which are located in the inner part of the region, a concept called Ankara house has emerged due to the original building elements. The upper floor bay windows (*cumba*) were assembled on the consoles created by placing thick and square sectioned studs on top of each other, and the bay windows created with this method gave the house a sort of originality.⁵⁴ French archaeologist and traveler Charles Texier states that there were 6600 houses and 70 mansions in Ankara in the 19th century and mud brick was mostly used as the building material in these houses and roof cover was composed of tiles.⁵⁵

49 Demir, 2006, 163.

50 Deniz, 1992, 37.

51 Kafescioğlu, 1949, 8.

52 Bektaş, 2020, 58-69.

53 Çobancaoğlu, 1988, 11.

54 Arseven, 1983, 552.

55 Texier, 2002, 468-470.

The foundation walls of Ankara houses were made of stone. The stone lattice height was changing according to the condition of the land and there were also houses that were directly settled on the rock.⁵⁶ There are examples in which the stone walls continue up to the first floor, as well as examples where the stone lattice ends at the plinth level and the floor continues with mud brick. In this system, wooden beams were used every 1-1.5 meters. There are also examples where the corners of the building were cut at an angle of 45 degrees to regulate the street relationship. Thus, the roads that were left narrow actually took a shape that was suitable for people and vehicles to pass through. The upper floors, on the other hand, were built with a wooden frame system in which mud and brick were used. It is seen that the brickwork was made in plain lattice in classical houses and patterned to form motifs in some appropriate places, and it was started to be used obliquely after the 18th century. It is understood that the bay windows (*şanhişin* or *cumba*) which were made to obtain useful spaces on the upper floors, were created by the overlapping of smooth and thick wooden beams.⁵⁷

The flooring construction in Ankara houses is wooden. The beams were tightly spaced and were of appropriate size according to the load they carry, and they were round or properly sawn timbers depending on the importance of the place where they were used. Between or above the beams there is a 8-10-cm thick layer of clay for insulation purposes (*bulgurlama*). The floor covering is wooden or brick. The floors of the winter rooms, the above step of the upper rooms, some special parts of the *sofas* and the cedars were generally wooden. Fire brick flooring was used in the summer rooms and in the hall. Bricks are generally square or hexagonal and their thickness is 3 cm. Brick plates were generally placed on the clay layer (*bulgurlama*) with mortar.⁵⁸

In old Ankara houses, the roofs are usually wooden and covered with tiles. Roof work was done with a method called notching in the form of a roof truss, as well as there are ones made similar to a drop roof. The eaves are quite wide and their ceilings were usually made by covering the upper and lower rafters with wood. There are *yelkovan* on the sills on the eaves to prevent the tiles from slipping.⁵⁹ However, there are almost no examples of these *yelkovan* that have survived until today.

1.3. Decorative features

The people of Anatolia paid great attention to aesthetics in addition to meeting their various needs such as shelter and protection while building their houses. They took the decoration details into account in almost every part of their houses. They reflected their culture and lifestyle on their weavings, metal works and ceramics as well as on the houses they built and created beautiful examples in terms of aesthetics.⁶⁰ Ottoman-Turkish

56 K m rc ođlu,1950, 57.

57 K m rc ođlu, 1950, 57-60; Akok, 1951, 5.

58 K m rc ođlu, 1950, 63-64.

59 Akok, 1951, 6; K m rc ođlu, 1950, 78-80.

60 K c kerman, 1973, 135.

house decoration has emerged in two ways. The first of these are the decorations on the walls connected to the building elements and they appear in the form of stone and brick lattices, corner bevels and joints. The others are the ornaments on architectural elements and they are seen in the decoration and lattices on the ceilings and cabinets. In addition, these decorations manifest themselves in plaster and wooden niches and especially in the woodwork of cabinet doors. Unlike the simplicity outside the buildings, the ceilings are quite flamboyant.⁶¹

The mosques, baths, bazaars and houses constituted the most important part of daily life and social life in the Ottoman Empire. Houses were of great importance due to the conservative family life and the place of women in social life. This lifestyle and geographical factors have affected the plans, materials and decorations of the houses. It is observed that particular attention was paid to the decoration of the “*divanhane*” and bridal rooms. Wooden, plaster, hand-carving and painted embroidery were the most striking ones of these decorations. Wall paintings began to be seen after the second half of the 18th century. First seen in the harem of the Topkapı Palace, the wall paintings later spread to Anatolia and the Balkans.⁶²

The ceiling has a different place in historical Ankara houses. The size and decorations of the ceilings are proportional to the size of the room, *sofa* or balcony where they are located. The sill, floor and the core, which is usually protruding from the floor that make up the ceiling were decorated with motifs of different subjects with appropriate techniques. The ceiling decorations are in harmony with the decorations in the room and other parts of the house. Different motifs were applied on the ceiling sills, covers and the core. In addition, there is no repetition in these patterns and motifs.⁶³

As stated by various researchers, Ankara houses are quite plain on the outside, but inside, especially the ceilings are full of decorations. In addition, decoration is seen on doors, windows, cabinet doors, shelves and other wooden parts. There is a dense decoration especially on the wall opposite the main bench in *divanhane*.⁶⁴ Geometric and floral motifs were used extensively in the decorations of Ankara houses. Carnations, hyacinths, tulips, roses, pipes, dahlias and stylized leaves are seen as the main floral motifs.⁶⁵

Early period floral decorations in Ankara houses are generally made up of *hatais*. Since the 16th century, floral objects have been stylized realistically and applied on the decorations. In the 17th century, naturalistic floral motifs increased, and in the 18th century, floral paintings or flower miniatures were used in floral decorations.⁶⁶ Beginning

61 Küçükerman, 1973, 148-162.

62 Karaaslan, 2016,14.

63 Yavuz, 2014.

64 Arseven, 1973, 64-70.

65 Akok, 1951, 9; Kömürçüoğlu, 1950, 107; Arseven, 1973, 115.

66 Oğuz, 1992, 40.

from the 19th century, decorations in the form of wall paintings began to replace hand-carved works. Wall paintings were used in religious and non-religious places in parallel with the applications in Europe since the 18th century. These paintings were made with the depth and shadow given by various tones as in the oil paintings, or they were interpreted as paintings of the compositions that were based on lines with solid colors. Wall paintings first emerged as a new type of Turkish architectural decoration around the palace in Istanbul and then in Anatolia.⁶⁷

2. Examination of the historical house in Ankara Ulucanlar District: Sadık Arslan House

The historical house in Ankara, “*Altındağ*” district, “*Kale*” neighbourhood, block no 2225, parcel no 6 with door number 9/A has been determined as the study area under the scope of this article (Figure 7-8-9). The real estate in question is located on *Eryokuşu* Street (Figure 10), which connects *Ulucanlar* Street to *Atpazarı* Street and belongs to Mr. Sadık Arslan. The building, which is not in use today, is important in terms of maintaining the characteristics of historical Ottoman-Turkish houses. The building was chosen as the sample area as it has preserved its original plan scheme, the original carrier system and materials to a great extent. The house reflects a remarkable originality with its wooden and hand-carved ceilings. The building, for which there is no definite information about its construction date, is dated back to



Fig. 7: View of Sadık Arslan’s House from Ulucanlar Street and Eryokuşu Street.
(By Karakuş, 2020)

67 Özkeçeci ve diğerleri, 2018, 218.



Fig. 8: East and south facade drawings of the house.
(Drawn by using Nazlı Keçeci's drawings, 2020)



Fig. 9: East facade and south facade of the building (By Karakuş, 2020)

the end of the 19th century, taking into account the plan type and features, and the hand carved and ceiling decorations which have been started to be applied in the last period of the Ottoman Empire. The building was registered with the decision of the *Immovable Cultural and Natural Heritage Higher Board of the Ministry of Culture and Tourism*, dated 10/07/1986 and numbered 2458. In this study, the building has been evaluated in terms of settlement features, plan scheme, construction technique and structural elements as well as architectural and decorative features.

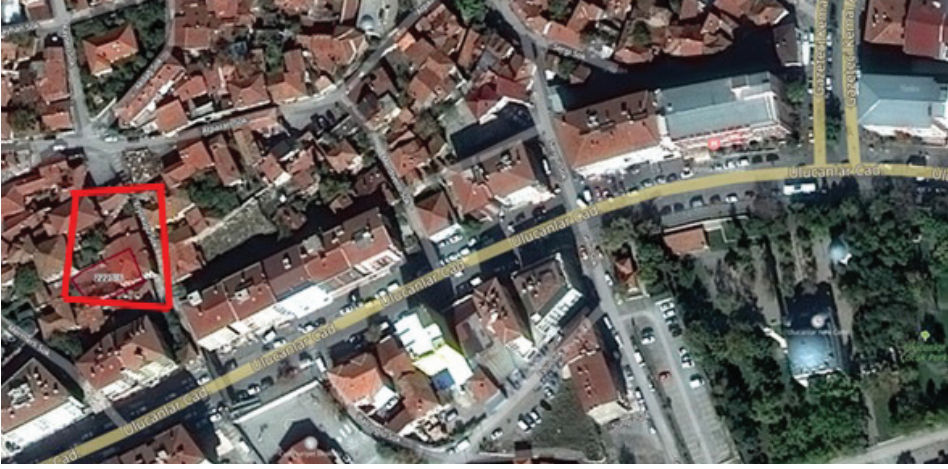


Fig. 10: Location of the building. (Google Earth, 2020)

2.1. Settlement features, plan schemes and plan elements

The building consists of a basement, ground floor and a floor above it. Three sides of the building are open and it is adjacent to the neighboring building on the north facade. The main entrance of the building is provided by a stone staircase from the east facade (from *Eryokuşu* Street) (Figure 11-12). The building has a large garden in the west direction and this garden is accessed from the hall on the ground floor. There is a door on the south facade of the building that provides access to the basement floor. On *Eryokuşu* Street, first the elevation is raised to the building entrance level with three stone steps, and an additional iron door is reached (Figure 13). Later, you reach the decorated entrance door in a deep niche with six stone steps and enter the ground floor hall (Z02). There is a window and railings above the wooden entrance door. The protrusion of the *sofa* (109) on the first floor has created an eaves over the main entrance in the lower floor. The building has a second entrance at the end of the same facade, but in the present situation it is covered with bricks (Figure 13). The garden located in the west direction of the building is accessed through a door opening from the *sofa* (Z03) on the ground floor. The wooden door that provides access to the basement floor on the south facade of the building is accessed by means of stone steps and a sloping road located in the backyard. There is a 1-meter wide narrow road between this building and the neighboring building. This narrow distance was further reduced by the protrusion of two rooms (Z04 and Z06) at the ground floor level. On the north facade, the building is adjacent to the next two-floor building and this facade is completely blocked.

In terms of the building plan scheme, the building largely coincides with Sedat Hakkı Eldem's (1954) plan type scheme with inner hall (Figure 14). In addition, we see the protrusions of the rooms, which are a general feature of historical Ankara houses and which are generally located on the street. These rooms are also enriched with corner windows.

Fig. 11:
Site plan. (Drawn by
using Nazlı Keçeci's
drawings, 2020)

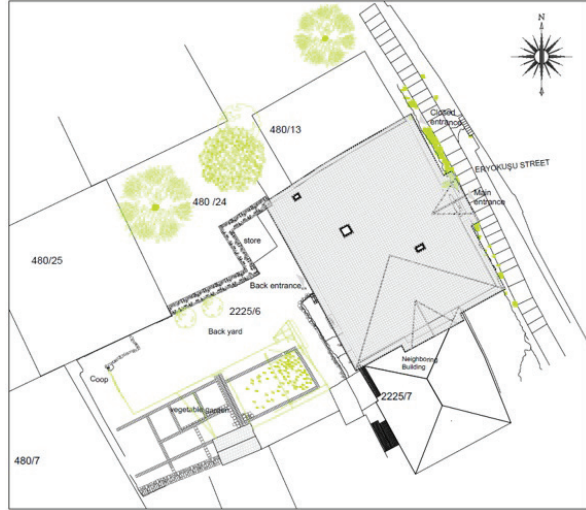


Fig. 12:
The house and adjacent
buildings. (Drawn by using
Nazlı Keçeci's
drawings, 2020)



Fig. 13: The main entrance (harem) door of the building and door of the men's section (selamlık) that was closed. (By Karakuş, 2020)

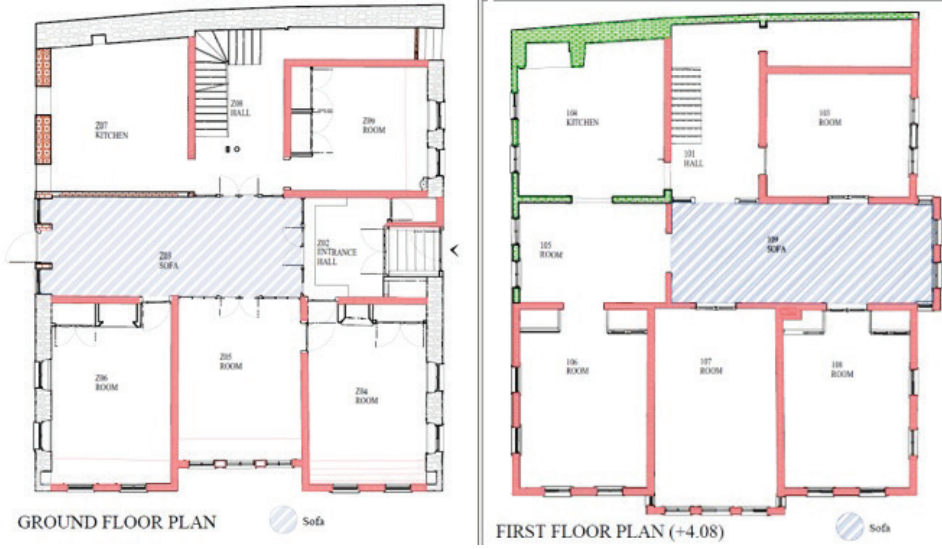


Fig. 14: Ground floor and 1st floor plan schemes of the building. (Drawn by using Nazlı Keçeci's drawings, 2020)

The basement floor (Figure 15) of the building, which is thought to have been built as a mansion, has an exit from the side facade to the street, and the staircase that connects the basement with the house has an exit to the kitchen, so this floor is thought to be reserved for the mansion workers. In addition, this floor was used as a wood / coal bunker and warehouse as a general feature of the historical Ottoman-Turkish houses. One part of this floor is accessed from the stairs in site Z08 on the ground floor, and the other part is through a wooden door on the south facade. When you descend from the ladder in site Z08, you reach the coal bunker B01. In the current state of the building,



Fig. 15: Basement floor plan. (Drawn by using Nazlı Keçeci's drawings, 2020)

only the warehouse B02 can be accessed from the site B01. It was found that a gap in one

wall was covered with bricks and the passage to the site B05 was blocked. The wooden door on the south facade is the second entrance of the basement floor and the entrance to hall B05 is through this door. From this location, the sites B06 and B04, which are thought to be used as rooms, are accessed. From the room B04, the site B03 is accessed through an arched doorway, which is a small space that is thought to be used for storage purposes.

The ground floor of the registered building (Figure 16) has a plan with an inner *sofa* and exit is made to the garden from the sofa through the door that is located opposite the entrance. Although it is not seen very often in historical Ankara houses, it is understood that the building was planned in two sections for men and women. There are transitions from the ground floor hall (Z02), which is entered through the decorated entrance from *Eryokuşu* Street, to the toilet (Z01), the room (Z04) and the *sofa* (Z03), which seems to have been built later. From the *sofa* (Z03), which can be reached with two steps from the hall Z02, the rooms Z05 and Z06 as well as the site Z08, where the staircase connecting to the first floor is located, can be reached. There are two windows on the west side of the *sofa* Z03 and an additional wooden door that leads to the backyard. Entrance to the site Z04 is possible both from the entrance hall Z02 and the room Z05. Room Z05 is entered from the *sofa* and *sofa* has a door leading to room Z04. The room Z06 is entered from the *sofa*. This location is thought to be a bedroom. The entrance to the site Z07 is from the hall Z08, where the stairs are located. It is thought that the original status of this site was a kitchen. There is a small door that provides access to the basement from this place. The site Z08 is the hall where the stairs leading to the first floor are located. The site Z09 is entered through this hall. It is thought that the site in question was a bedroom. The site Z10 is the hall where the second entrance door, which was closed later, was opened. One of its walls is adjacent to the neighboring building on the north facade. The other wall is the wall of the room Z09. Its walls are completely blocked. The space where the entrance door was removed had been built with bricks.

When you go up the stairs, you reach the hall (site 101) of the first floor (Figure 17). It is thought that the site 102, which opens to this hall, was used as a teahouse serving the men's section. The entrance to the site 103 is through a single-winged wooden door from hall 101 and a double-winged wooden door from *sofa* 109. It is thought that the site 104 is a continuation of the kitchen downstairs. There is a stove in the place. From this location, there is a passage to room 105. It is thought that the site in question was used as a passage area. The entrance to room 106 is from site 105. It is thought that this area was used as a bedroom. The entrance to room 107 is from *sofa* 109. It is thought to be a living room because the door wings of the site are glass. Due to the fact that it is between two rooms, the site, which has only one exterior facade, has formed the bay window (*cumba*) in the south direction. The entrance to room 108 is from *sofa* 109 and it is thought that the place was used as a bedroom. When you go upstairs, first of all the passage is provided to room 101 and from there to *sofa* 109. From this site, passage is provided to all surrounding sites. The *sofa* forms the bay window (*cumba*) by making a protrusion.

Fig. 16:
Ground
floor plan.
(Drawn by
using Nazlı
Keçeci's
drawings,
2020.)

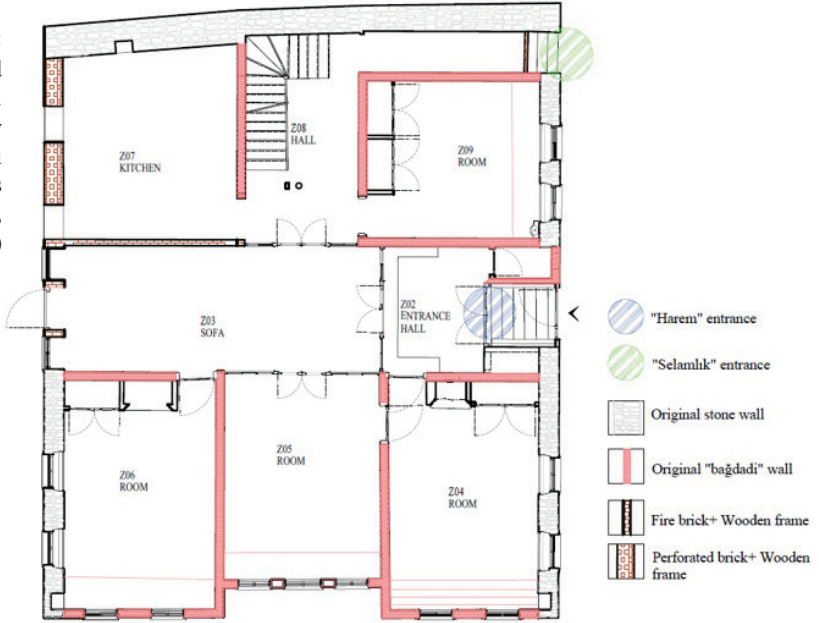


Fig. 17:
First floor
plan. (Drawn
by using Nazlı
Keçeci's
drawings,
2020.)



(+4.08)

2.2. Construction technique and building elements

The outer walls of the building are 50-60 cm thick on the basement and ground floor. The basement and ground floor were built of stone material up to a certain level and there are wooden posts at regular intervals. The walls of the first floor, which is a mudbrick filling between wooden frame, are approximately 20 cm thick. It is seen that the left part of the west facade, which is in danger of collapse due to neglect, has been renovated with perforated brick material (Figure 18). The protrusions in the west and south directions on the ground floor are carried by wooden consoles. The floor and roof construction of the building is wooden. The walls are plastered both inside and outside.



Fig. 18: Internal and external views of the renovated walls. (By Karakuş, 2020)

The walls on the basement floor are completely built of stone and the thickness starts from 60 cm. A large number of wooden pillars extending from the ceiling to the ground are observed in the woodshed B01 (Figure 19). In the sites B01 and B02 (storage), the floor is earth filled and there is no ceiling cover. Therefore, wooden ceiling beams appear. Wooden beams and stone lattices are seen on the walls without plaster. The floors of the sites B05 and B06 are covered with additional concrete. It is seen that the original wooden ceiling was covered with plywood in the sites B06, B4 and B03. The walls in these areas are painted on plaster. It was determined that the wood works and windows were damaged and the window gaps were covered with wooden plates in the sites B05, B06 and B04.



Fig. 19: Wooden pillars and stone walls in site B01. (By Karakuş, 2020)

On the ground floor in the sofa Z03, mud brick fillings between wooden frames are seen on the two walls whose plaster was removed (Figure 20). The floors and ceilings of the sofa Z03 and sites Z04, Z05, Z06, Z08 and Z09 are wooden. Three walls of the site Z07 have been renovated with bricks between wooden frames. On the wall, which is thought to be original, there is a wooden frame and mud brick fillings in between. The site Z07 does not have a floor cover, but the ground is earth filled. There is also no ceiling cover and wooden ceiling beams can be seen from below (Figure 21). Non-plastered outer walls of the site Z08 have wooden beams and stone and brick material. The floor in site Z10 was covered with tile material in the following periods (Figure 20). There is also no ceiling cover here and the wooden ceiling beams are also visible from below.

Wooden beams and bricks are visible on the walls facing the north facade of the hall 101. The walls of the site 102 facing north and east are non-plastered and wooden beams and bricks are visible. The walls of site 104 are also non-plastered and wooden beams and bricks are visible (Figure 21). The floor of site 101 was covered with tiles of different colors in the following periods. There is no floor cover in the sites 102, 104 and 105 and the ceiling beams of the lower floor are visible (Figure 21). The floors of the sites 103, 106, 107, 108 and 109 are wooden. The ceilings of the sites 101, 103, 105, 106, 107,



Fig. 20: Brick wall between wooden frames and original mud-brick wall in site Z03 and cement tile covering in site Z10. (By Karakuş, 2020)



Fig. 21: Ceiling beams in site Z07 and renovated wall and floor beams and the original mud brick wall at the edge of the stairs in site 104. (By Karakuş, 2020)



Fig. 22: Wooden piles in the ceiling of the sites 103 and 105. (By Karakuş, 2020)

108 and 109 are plastered, and wooden beams are visible at the bottom of the sections where the plaster was removed (Figure 22). It is seen that the ceilings of rooms 102 and 104 are wooden.

2.3. Decorative features

As can be seen in the general characteristics of the historical Ankara houses, the decorative elements of this house were also concentrated on wooden elements and ceilings. In addition, the wall decorations of the Ottoman Empire starting from the 19th century are also seen here. It was observed that the decorated ceiling hubs of the *sofa* Z03 and the room Z05 were missing (Figure 23). In her dissertation named “Some Examples from Ceiling Decorations of Ankara Houses in XVII. XVIII. and XIX. Centuries”; Behiye Oğuz shared the photographs of the ceiling hubs which were taken in 1987. Drawings were made in line with these photographs (Figure 24-25). The ceiling of the room Z06 was decorated with wood carving, painting and *çitakari* and it has survived to the present day (Figure 26-27).



Fig. 23: Slatted wooden ceilings of the sites Z03 and Z05 and the location of the missing hubs. (By Karakuş, 2020)

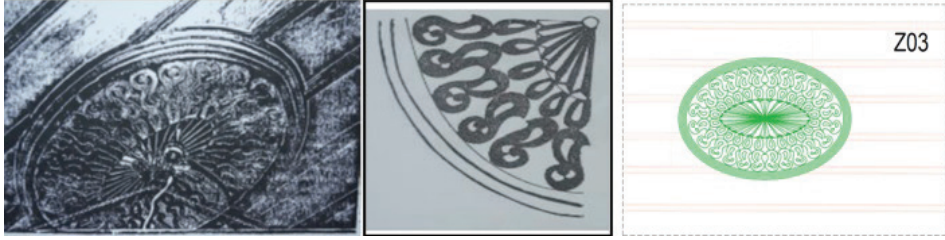


Fig. 24: Ceiling decorations identified by Behiye Oğuz in site Z03 and the drawing made using these decorations. (By Karakuş, 2020)

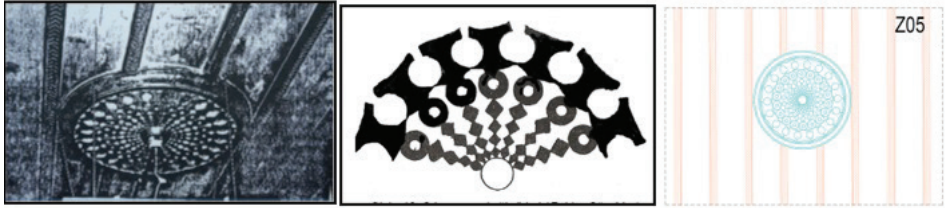


Fig. 25: Ceiling decorations identified by Behiye Oğuz in site Z05 and drawings made using these decorations. (By Nazlı Keçeci, 2020.)

Behiye OĞUZ (1992) states the following about this house:

“The sofa ceiling is 400 cm wide and 700 cm long and it was photographed and examined on 30.10.1987. This ceiling was detected in the building located at the address ‘Ulucanlar, Akbaş Neighborhood Eryokuşu Street No:9/Ankara’. It has been repaired and still preserves its robust properties. It was decorated with geometric and rumi elements. Technically, engraving, çitakari, metal casting, painting, cutting-graving methods were used. It is made of walnut wood and is varnished. Metal cast lamp hook was used as the decoration element. As for the paint, brown color was used on the ground and brown, blue, dark and light pink colors were used in the details.”⁶⁸

The piles of the wooden ceiling of site Z05 were also decorated in herringbone motifs, and the surface was painted with oil paint. Behiye OĞUZ said the following about the ceiling of this place: “It is 400 cm wide and 500 cm long. It has been repaired and still preserves its robust properties. It was decorated with geometric and symbolic elements. Technically, engraving, çitakari, metal casting, painting, cutting-graving methods were used. It is made of walnut wood and is varnished. In addition, original paint was used. The brown, light pink and blue colors were used in the decorations. The floor of the ceiling was divided into curbs and a round core was placed in the center. Herringbone motif is also seen in the strips surrounding the curbs. This time, a composition extending

68 Oğuz, 1992, 53-54.

from the outside to the inside was included in the hub. Three types of decoration are seen from the center to the outside respectively. The first one is the diamond slices that consist of four rows and grow outwards. In the second row, there are circle motifs in a single row and in the last row there are motifs called “eli belinde”.



Fig. 26: Ceiling detail in site Z06 (By Karakuş, 2020)

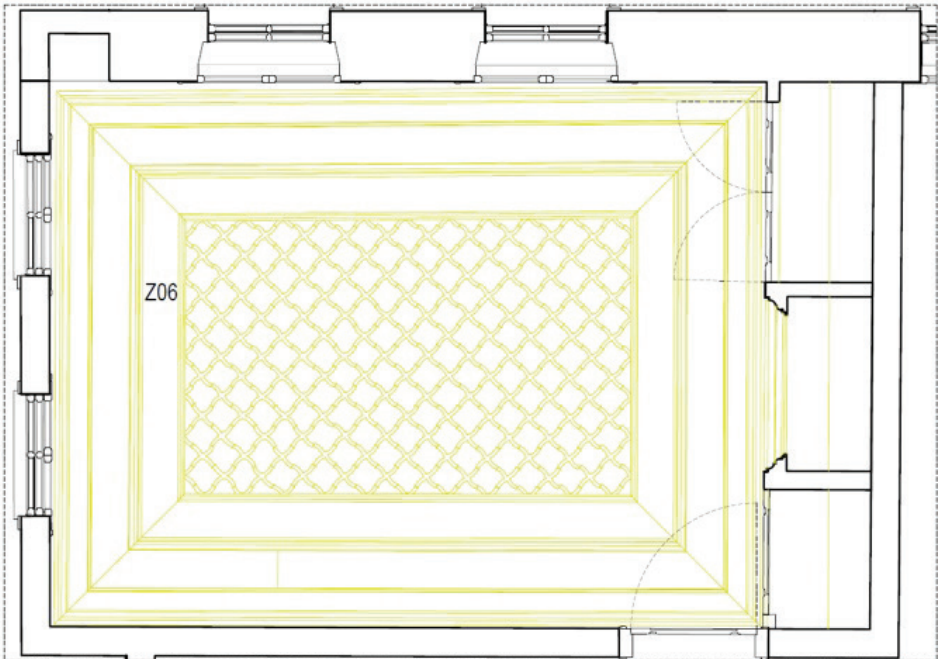


Fig. 27: Ceiling drawings in site Z06. (By Nazlı Keçeci, 2020.)

There is a timber bench in front of the window in site Z04. In addition, on the wall where the entrance door is located, there is a window overlooking the entrance hall and a cupboard with two doors used as a closet (Figure 28). There is a timber bench trace in front of the window and a wooden window and a closet on the wall where the entrance door is located in the site Z06. Besides, there is a wooden niche with two sections in the wall facing the west facade. There is also a timber bench trace in front of the window in the site Z09. There are two wooden cabinets on the wall where the entrance door is located. On the first floor, where the entrance door of rooms 106 and 108 is located, there are two wooden lockers, one of which was used as a closet and the other as a bathing cubicle (Figure 29).



Fig. 28: Timber bench and the cupboard used as a closet in room Z04. (By Karakuş, 2020)



Fig. 29: Wooden closet and bathing cubicle in the sites no 106 and 108. (By Karakuş, 2020)

There are straight-lined wooden borders on the interior walls of the sites Z04, Z05, Z06 and Z08 (Figure 30). There are traces that are thought to be hand carved on the walls of the site 103. It is seen that hand carving and frescoes were applied on the plain plaster of the ceiling of site 105 (Figures 31-32). Especially flowers, leaves, branches and roses were used as floral elements that have an important place in Turkish decoration

Fig. 30:
Wooden wall
border of
the sites Z04
and Z05. (By
Karakuş, 2020)



Fig. 31:
Ceiling
decorations of
site 105. (By
Karakuş, 2020)

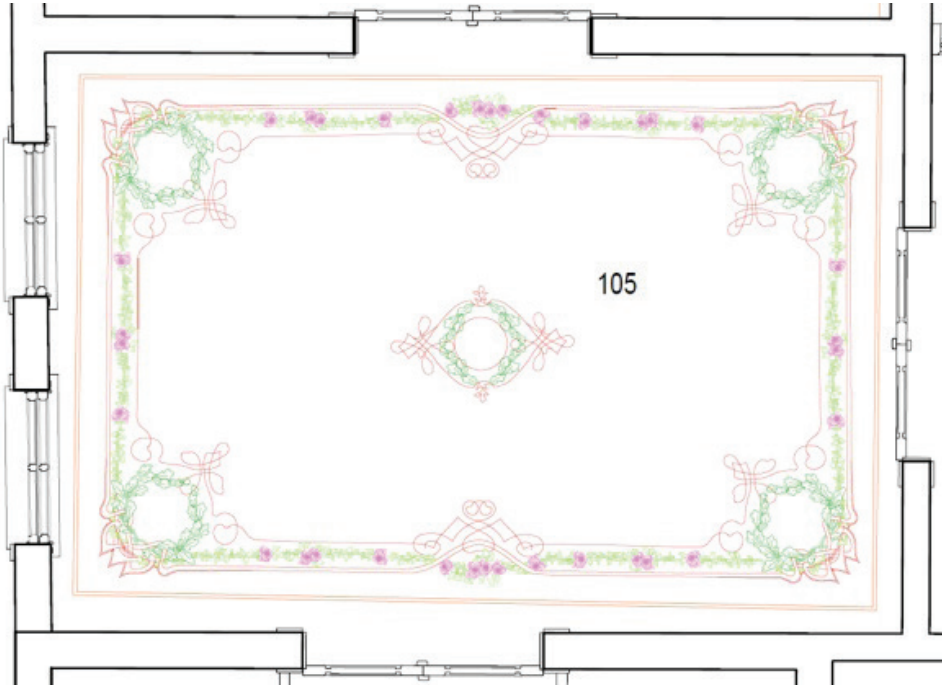


Fig. 32: Ceiling decorations of room 105. (By Nazlı Keçeci, 2020.)

art. In addition, a linear motif was made in the middle of the ceiling to form a core and leaf figures were embroidered inside. The frescoes, on the other hand, were applied to the four corners of the ceiling, inside the leaves and branches, as a picture containing the sky and forest view. However, some of the hand carving works in the building were damaged in a small fire. The beauty and holistic structure of the hand carved works and frescoes are seen where the ceiling is not burnt and the plaster is not removed. It is thought that there were hand carved works and fillets on the walls. On the walls of the site 106, there are wall borders and various wall decorations created by combining many different small geometric motifs, applied with straight-line painting and printing method in different colors (Figures 33-34). It is understood from the plasters that the walls of the room 108 were also carved in the form of wallpaper, as in the room 106. It is also thought



Fig. 33: Ceiling decorations of site 106. (By Karakuş, 2020)



Fig. 34: Wooden cabinet and border detail of site 106. (By Nazlı Keçeci, 2020.)

that these hand carved works have a different pattern on the top. On the ceiling of the *sofa* 109, hand carving was applied on the plaster (Figure 35-36). Rumi figures and geometric motifs, which have an important place in Turkish decoration art, have been applied to cover the ceiling of this site. Wall decorations created with straight-lined paintings in different colors on the walls of this site, which are in common with the sites 101, 105 and 107, have been preserved until today.



Fig. 35: Ceiling and wall decorations of site 109. (By Karakuş, 2020)

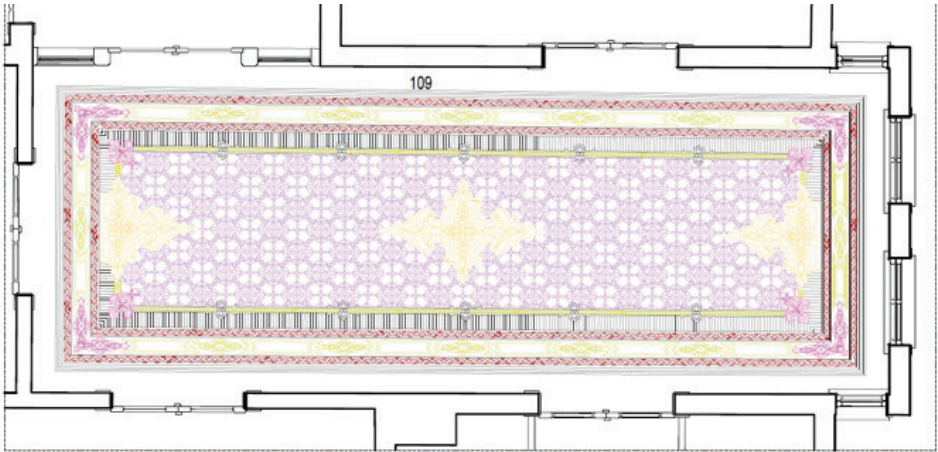


Fig. 36: Ceiling detail of room 109. (By Nazlı Keçeci, 2020.)

The original decorations on the wooden door frame while passing from the site 101 to the *sofa* 109 draw a remarkable attention (Figure 37). A flower motif and a set of straight lines were carved on each side plate of the wooden door frame, and a diamond segment on the top plate. All motives on one surface of the frame were also embroidered on the back side as well. It was determined that there were double-wing wooden doors at the entrance from the site 105 to all three sites 104, 106 and 109, but these could not be preserved and only wooden frames remained. It can be seen that the double-wing



Fig. 37:
The wooden entrance door and details of the site 109. (By Karakuş, 2020)

decorated entrance door of site 106 was removed and only its frame was preserved. It has been observed that the double-wing decorated entrance doors and vaults of sites 107 and 108 are still preserved. It can also be seen that the double-winged wooden entrance door of the *sofa* 109 was removed and only the door frame was preserved and there were glass panels on both sides of this frame.

There are two windows on the west facade of the *sofa* Z03. There are four guillotine windows on the two exterior walls of the site Z04. There are three guillotine windows on the only outer wall of the room Z05 facing south. There are four guillotine windows on the two walls facing the exterior facade in site Z06. There are two guillotine windows on the front wall of the site Z08. There are two guillotine windows on the wall of the site 103 facing the front facade. There are two guillotine windows on the west facade of sites 104 and 105. There are four guillotine windows on the two walls of the sites 106 and 108 facing the exterior facade. In addition to the three guillotine windows, one of which is arched, on the south facade of room 107, there are two small bay windows on the sides and likewise in addition to the two guillotine windows in the east direction of the *sofa* 109, there are two bay windows on the sides.



Fig. 38: Wooden guillotine windows and fence details of the building. (By Karakuş, 2020)

Conclusion

In this article, the architectural characteristics, features in terms of art history and structural elements of traditional Ottoman Ankara houses have been discussed. Within the scope of the article, the traditional Ankara house with door number 9/A located in Eryokuşu Street in Altındağ District of Ankara has been studied. When the current situation of the building is examined, it is seen that it has the features that are compatible with the general character of historical Ankara houses. It has been observed that the building had a plan scheme with an inner hall and the facade was enriched with cantilever-bay windows and guillotine windows on the first floor. It has been observed that the building consisting of a basement floor, a ground floor and a first floor opens to the yard through the hall on the ground floor and is integrated with the garden.

It has been determined that the basement and ground floor of the building, which is similar to the other examples in Central Anatolia, were built with stone material up to a certain level and the upper floor was built with mud brick between wooden carcasses. It was observed that wood was used both as a carrier beam and as a coating in the floors of the building. It has been observed that the ceilings, which are of great importance for historical Ottoman-Turkish houses, have an important place in this house as well and the decoration elements in the building are composed of the hand carving works on wooden elements (door, cupboard, ceiling, etc.) and on the plaster of the ceilings in the upper floor as well as on the wooden borders on the ceilings and some walls. The hand carving works on plaster is also important in terms of dating the building.

The building, which is not in use today, is important in terms of maintaining its historical traditional Ottoman Anatolian house characteristics. The building has a remarkable originality with its wooden and hand-drawn decorated ceilings. The building, which was dated to the end of the 19th century by considering the plan type and features and the surface hand-drawn ornaments and ceiling decorations that started to be applied in the last period of the Ottoman Empire, is very important in terms of preserving the original plan scheme, original carrier system and materials of this period to a large extent. Because of these features, it is very important to protect these structures.

During the on-site examinations and studies, it was determined that the building was in a serious deterioration. The building faced the danger of collapse due to the damages in the load-bearing system and it was seen that a part of the walls in the west and north facades were renovated by the owner. Besides, the decorated ceiling cores in two rooms of the building are missing and serious damage has occurred in the wooden elements. For this reason, the building needs to be restored immediately. However, it was learned that these works could not be done due to financial difficulties. It is necessary to take the necessary precautions and allocate resources for their restoration in order to protect these structures that bear witness to the past and transfer them to the future generations. In addition, the study conducted within the scope of this article should also be carried out in every part of Ankara and the documentation of these buildings, which are of great value for our country, should be completed as soon as possible.

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