

# Reflections of Privacy and Modesty Approach in Traditional Konya Houses

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## Article Info

## ABSTRACT

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Architecture as old as human history, is formed by the effects of physical (Topography, climate, local materials, etc.), cultural (family and social structure, customs and traditions, religious belief, etc.), economic and technological factors in the region where it is built. Religious beliefs, one of the cultural factors, have been one of the important factors contributing to the shaping of architecture by influencing the way of thinking and behavior of societies since the beginning of history. The religion of Islam also played an important role in the development of Anatolian Turkish architecture. The Islamic belief of the Turkish society living in Anatolia; not only did it cause the formation of religious architecture such as a kulliye, mosque and masjid, but also made important contributions to civil architecture. Especially in the formation of residential architecture, privacy, modesty, neighborliness etc. The reflections of the Islamic worldview are clearly visible. In this study, the effects of the values of privacy and modesty in the content of Islamic worldview on traditional Konya houses were examined and evaluated. For this purpose, 90 traditional Konya houses belonging to the 19<sup>th</sup> and 20<sup>th</sup> centuries, located in the historical city center of Konya province, were examined using photographic documentation and surveying methods. Eight of the houses examined were presented as examples in the study. As a result, although it was concluded that the traditional houses in the Konya region were shaped under Islamic factors in the historical process, it was determined that they underwent changes as a result of increasing westernization tendencies during the 20<sup>th</sup> century.

## Mahremiyet ve Tevazu Anlayışının Geleneksel Konya Evlerindeki Yansımaları

### Makale Bilgileri

### ÖZ

#### Makale Geçmiş

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#### Anahtar Kelimeler:

Geleneksel Konya Evleri,  
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İnsanlık tarihi kadar eski olan mimari; inşa edildiği bölgedeki fiziksel (Topoğrafya, iklim, yerel malzeme vb.), kültürel (Aile ve toplum yapısı, sahip olunan örf ve adetler, dini inanış vb.), ekonomik ve teknolojik faktörlerin etkisiyle oluşmaktadır. Kültürel etmenlerden biri olan dini inanışlar, tarihin başlangıcından bugüne kadar toplumların düşünce tarzı ve davranış biçimini etkileyerek mimarinin şekillenmesine katkı sağlayan önemli faktörlerden biri olmuştur. Anadolu Türk mimarisinin gelişiminde de İslam dini önemli bir yer teşkil etmiştir. Anadolu'da yaşayan Türk toplumunun sahip olduğu İslam inancı; sadece külliye, cami ve mescit gibi dini mimarinin oluşumuna sebebiyet vermemiş, aynı zamanda sivil mimariye de önemli katkılar sunmuştur. Özellikle konut mimarisinin oluşumunda mahremiyet, tevazu, komşuluk vb. İslami dünya görüşünün yansımalarının izleri net bir şekilde görülmektedir. Bu çalışmada; İslam dünya görüşünün muhtevasında bulunan mahremiyet ve tevazu değerlerinin, geleneksel Konya evleri üzerindeki etkileri incelenmiş ve değerlendirilmiştir. Bu amaçla Konya ili tarihi kent merkezinde bulunan 19. ve 20. yüzyıla ait 90 geleneksel Konya evi, fotoğraf belgeleme ve rölevo çalışmaları ile incelenmiştir. İncelenen evlerden sekiz tanesi çalışmada örnek olarak sunulmuştur. Sonuç olarak Konya bölgesindeki geleneksel konutların tarihsel süreç içinde İslami etmenler altında şekillendiği görülmekle birlikte, özellikle batılılaşma hareketleri sonucunda değişim geçirdiği tespit edilmiştir.

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## INTRODUCTION

The migration adventures of the Turks, which started from Central Asia, were instrumental in first adopting the religion of Islam and then reaching Anatolia and establishing a settled life. The Turks, blending the nomadic lifestyle and Islamic worldview they acquired before coming to Anatolia with Anatolian culture, they created a new lifestyle in the process (Küçükerman, 1978; Burkut, 2014; Dönmez, 2017). The residences created by this lifestyle are called "Turkish houses". Turkish House, is a type of residence that has been built with its unique understanding and characteristic features, has spread over three continents from Cairo to Damascus, from Skopje to Konya within the borders of the Ottoman Empire, and continued its existence in a wide geography until the 20<sup>th</sup> century (Eldem, 1954).

The Turks reflected the general characteristics of the tent architecture called "Yurt", which they used and developed during the migration movement, to the residential architecture they created when they settled down. Every room in traditional Turkish houses has been designed in a way that it can meet all the functions required for family life such as eating, sitting, sleeping and so on, just like in Yurts.

The migration movement of the Turks, which started from Central Asia, was instrumental in getting acquainted with the Islamic faith before reaching Anatolia and quickly adopting the Islamic faith, which is suitable for their lifestyle.

When the Turks came to Anatolia, they left their nomadic life and started to build houses suitable for their own beliefs and cultural backgrounds. These houses have been shaped under the influence of the values of privacy, humility, neighborliness, public right and similar values that Turks have had in their spiritual world due to their religious beliefs. When the traditional Konya houses are studied, it is seen that the plan setup consists of layers of privacy, is limited in a way that respects public rights, is positioned in a way that does not block the sun and winds of its neighbors, and it is constructed simply and modestly within the framework of transience in the facade design.

Muslim Turks, whose understanding of privacy is at the forefront, they built houses by taking the example of "Helen" houses with columns and courtyards which had separate living spaces for men and women they encountered in Anatolia. This type of residence has been arranged according to the traditions, cultural background, belief, climate, topography, materials and socio-economic conditions of the Turks and has been the basis for the formation of the original Turkish House.

In this study, the reflections of the understanding of privacy and modesty, which contributed significantly to the formation of the Turkish house, on traditional Konya houses were examined. For this purpose, surveying and photographic documentation of 90 traditional Konya houses built in the 19<sup>th</sup> and 20<sup>th</sup> centuries, located in the historical city center of Konya, were carried out. Then, the concepts of privacy and modesty were discussed through obtained photographs, plan and facade drawings. Eight of the houses surveyed were presented as representatives in the study.

## METHOD

To be used in the study, eight traditional Konya houses located in the historical city center of Konya were examined and their images were compiled. A digital camera with 64 Mp resolution and 5.43 mm F/1.89 aperture was used in the field study. In addition, the plans, sections and views of the examined houses were obtained by making a literature study. The survey drawings of the houses, which do not have plans and views, were also made.

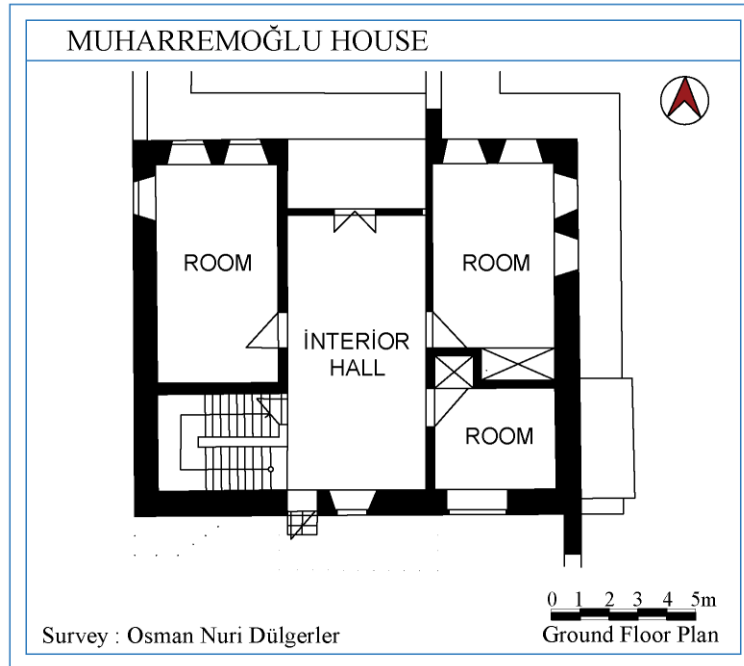
## Traditional Konya House Examples

### Muharremoğlu House (Mid-19<sup>th</sup> Century)



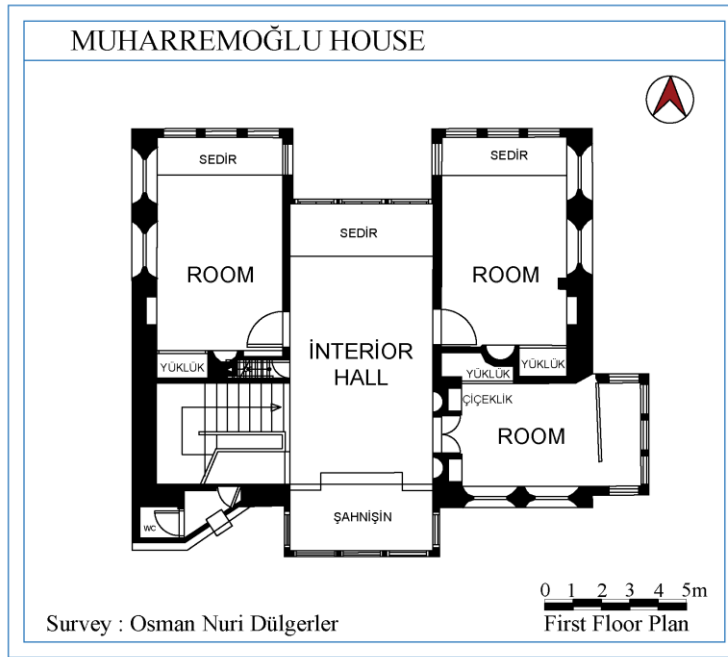
**Figure 1.** Muharremoğlu house (Karpuz, 2009), location (Island: 37508, Plot:3 (KKBS, 2023))

The house, which is abandoned today, was built in the middle of the 19<sup>th</sup> century and repaired in 1894, according to the determinations of Mine Ulusoy and Osman Nuri Dülgerler. The building material and technique of the house are traditional. The traditional courtyard (Hayat) of the house is quite large (Figure 1).



**Figure 2.** Muharremoğlu house ground floor plan (Karpuz, 2009, redrawn)

However, traces of the traditional architectural elements of the kitchen, tandoor, caravan, barn, Selamlık (Hariciye) and Basement (Izbe) in the courtyard (Hayat) could not be reached today. Traditional elements such as, built-in cupboards, ghuslhane and similar (Çiçeklik) are placed in the rooms (Figure 3). It is thought that the room on the southwest of the ground floor was used as a selamlık (Hariciye).



**Figure 3.** Muharremoğlu house first floor plan (Karpuz, 2009, redrawn)

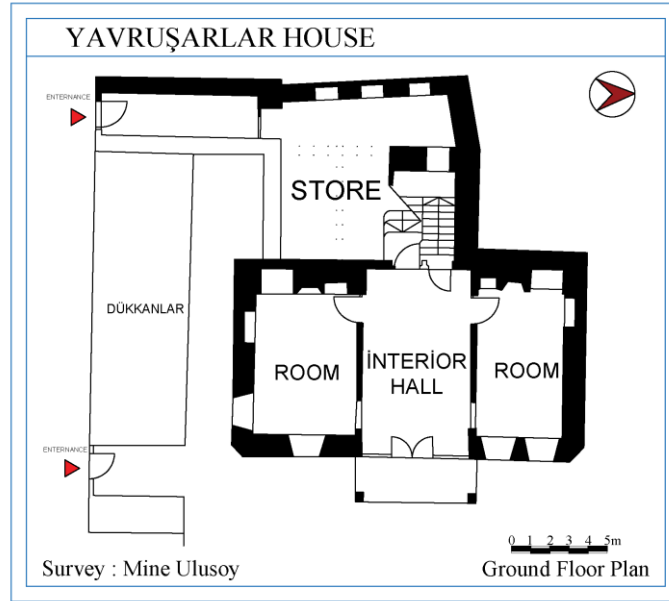
The facade composition, which is quite simple, is animated with two bay windows. The interior hall (Sofa) on the first-floor overflows on the south façade and creates a bay window (Figure 3). The main walls of the house were built using Sille stone in the masonry technique up to the basement level, and the outer walls above that level were built with mud bricks in the masonry technique. In the bay windows, the timberwork (Bağdadi) Technique was followed. Since the house was designed in a large courtyard, at a distance from the street, it was built in a way that does not block the wind and sun of its neighbor and provides family privacy. It has a low-rise plan in human scale.

#### Yavruşarlar House (Mid-19<sup>th</sup> Century)



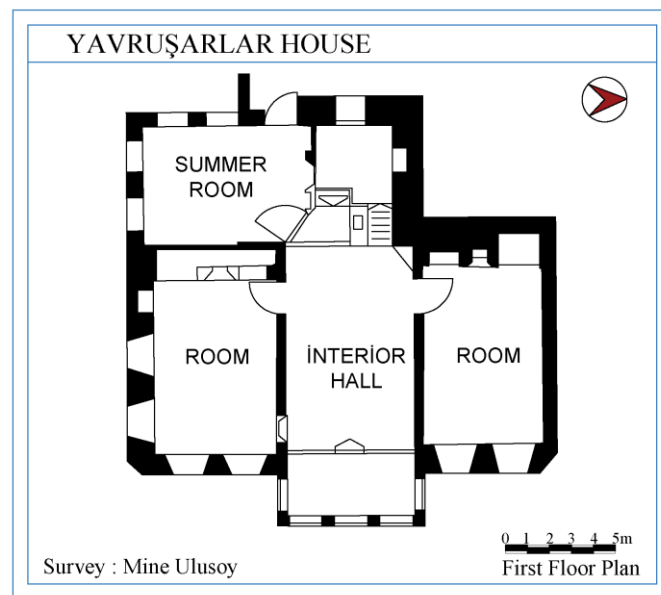
**Figure 4.** Yavruşarlar house (Karpuz, 2009) and location (not survived to the present day)

The entrance to the house, which has not survived to the present day, is provided through two separate doors on Karaman street. The first of these doors is the basement (İzbe) entrance of the house, and the second is the courtyard entrance. The entrance to the residential building from the courtyard is provided from the south of the house (Figure 5).



**Figure 5.** *Yavruşarlar house ground floor plan (Ulusoy, 2007, redrawn).*

The residence, which is isolated from the street front, is designed entirely facing the courtyard with its bay window and dense windows on the east side (Figure 4). There are cupboards, built-in cupboards and similar (ağzı-açık, aynalık) traditional items in the rooms (Figure 5-6). These wooden elements attract attention with their simplicity. While the toilet in the house is planned in the courtyard, there are ghuslhane in the rooms for washing (Ulusoy, 1992; Karpuz, 2009).



**Figure 6.** *Yavruşarlar house first floor plan (Ulusoy, 2007, redrawn).*

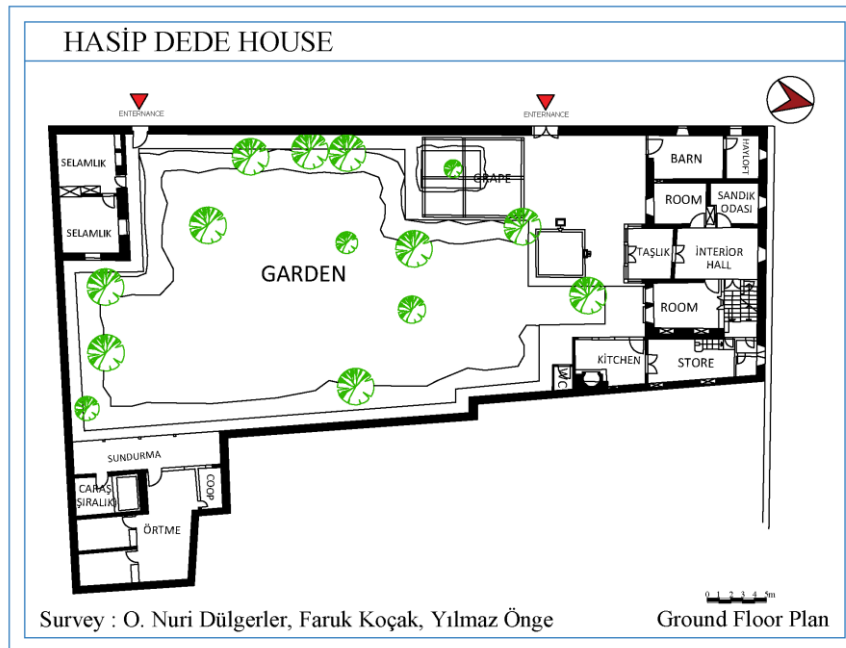
It is thought that the shops located in the courtyard of the house were previously used as a selamlık. Stone material was used for the walls built up to the basement level, and mudbrick material was used for the upper levels. The bay windows were built in timberwork (Bagdadi) Technique. The house is designed to provide introverted privacy in a courtyard isolated from the street. The residence was built in human scale with two floors. There is a gushlhane in the rooms to meet the need for cleaning.

### Hasip Dede / Fuar Dedeler House (Late 19<sup>th</sup> Century)



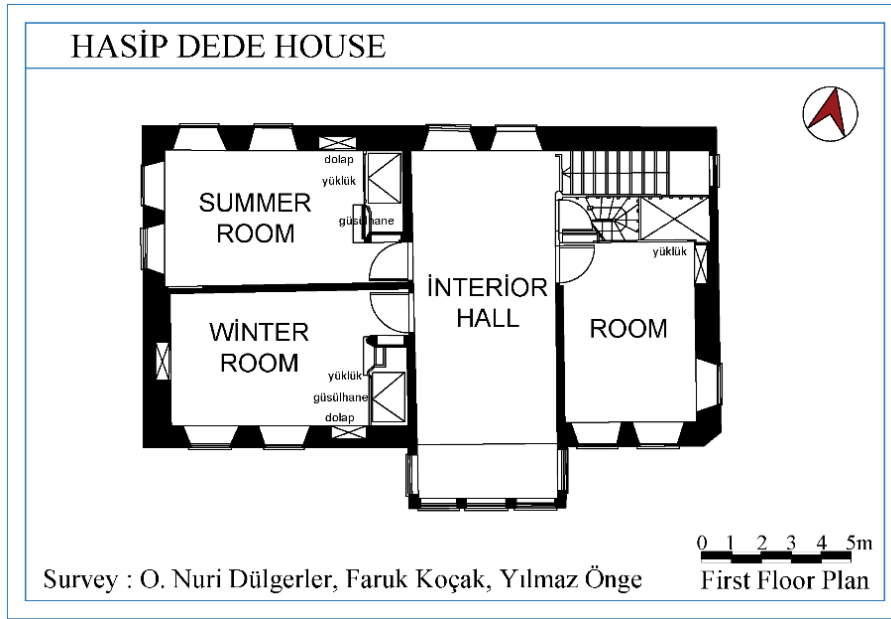
**Figure 7.** Hasip Dede / Fuar Dedeler house and location (Island: 456, Plot: 186 (KKBS,2023)).

The house was expropriated by Konya Municipality in 1985 and It was restored by O.N. Dülgerler (Karpuz, 2009). The garden walls join the main walls of the house after wrapping the parcel in four directions (Figure 7). The entrance door of the building opens to the courtyard (Hayat). In its courtyard, there are vineyards, various trees, vegetable growing areas and sitting places in the pool, as well as a Kitchen, tandoor, wc, çarış and coop.



**Figure 8.** Hasip Dede house ground floor plan (Aygör, 2015, redrawn).

Selamlık (Hariciye), consisting of two rooms in the courtyard, is planned as an independent section in the southwest corner of the courtyard (Figure 8). The facades and interior parts of the house are designed quite simply. Inside the rooms, there are wooden cabinets such as ghuslhane, closet and similar. On the first floor, the bay window of the inner hall towards the courtyard (Hayat) dominates. The three-sided bay window rests on two wooden pillars (Figure 9). The ground floor windows of the street façade in the north are kept small and narrow.



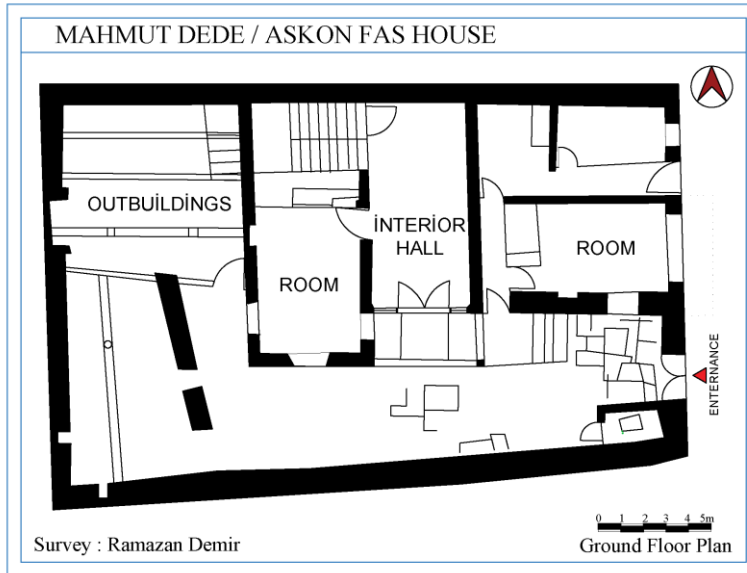
**Figure 9.** Hasip Dede house first floor plan (Aygör, 2015, redrawn).

Load-bearing outer walls of the main space and outbuilding are built with rubble stone up to the basement level. The facade walls of the buildings are connected with wooden beams using adobe material in masonry technique. The house is designed to turn inward, so as not to block the wind and sun of its neighbors, and to ensure the privacy of the residents, thanks to the high courtyard walls that enclose all four sides. The Selamlık (Hariciye) built to host the guests and the main residential building where the households live are isolated from each other and privacy is provided. Aesthetic concern on the façades has been tried to be produced not with decoration but with structural form. The private rooms on the ground floor facing the street do not have windows opening to the outside (Figure 8).

**Mahmut Dede / Askon Fas House (Late 19<sup>th</sup> century)**

**Figure 10.** Mahmut Dede /Askon Fas house and location (Island: 5204, Plot: 16 (KKBS, 2023)).

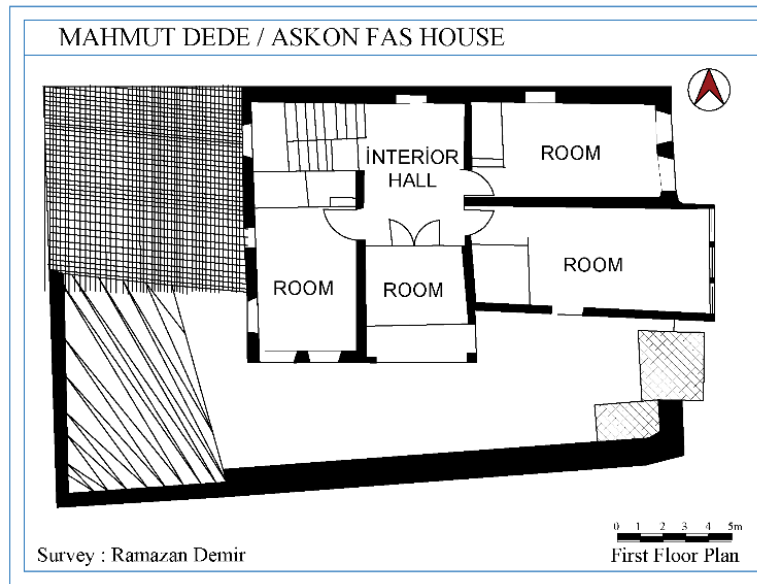
The residence is built on two floors over the basement (Figure 10). There is a door opening to the courtyard (Hayat) on the street front (Figure 11). Its courtyard is small and includes an outbuilding, barn, kitchen and toilet. The traditional Selamlık (Hariciye) of the house does not exist today. It is thought that the ground floor room was used as a selamlık room before.



**Figure 11.** Mahmut Dede / Askon Fas house ground floor plan (Büyükşahin Sarımkaya, 2018, redrawn).

The basement floor (izbe) is included in the planning. The house is designed quite plain, both inside and out. In the rooms, traditional elements such as ghuslhane, built-in wardrobes, wooden sills and similar elements (ağzıaçık, çiçeklik) are used (Figure 10-11). The house has two bay windows. The hall bay window above the entrance of the house is one-way two-sided, and the room bay window on the street front has one-way and three-sided. Timberwork (Bagdadi) technique is used in bay windows.





**Figure 12.** Mahmut Dede / Askon Fas house first floor plan (Büyükşahin Sarımkaya, 2018, redrawn).

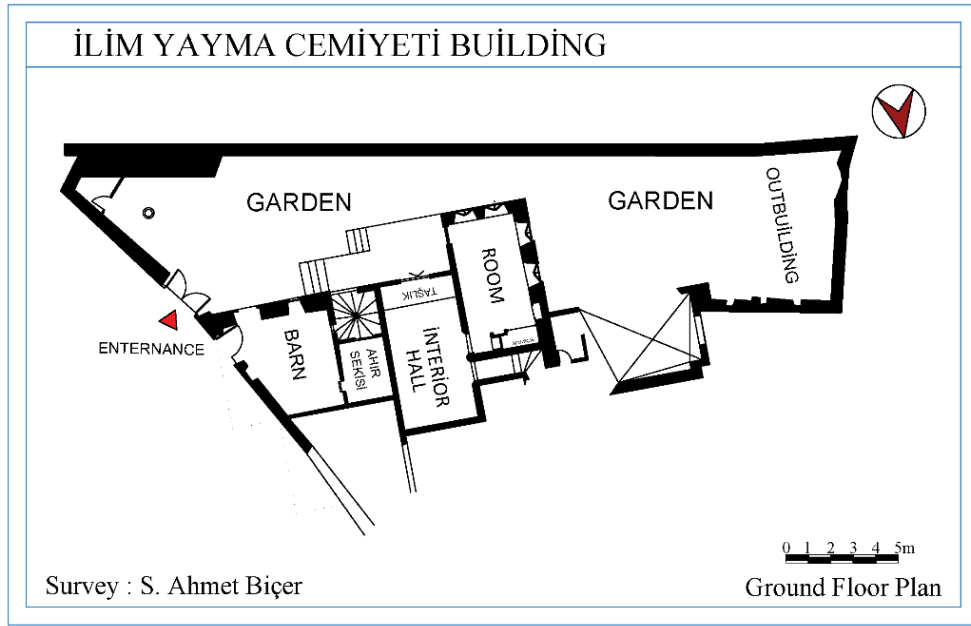
The house is built in masonry technique with rubble stone until basement level, and so is the foundation, the wooden skeleton is filled with mudbrick material and built in a semi-carcaass system. The house is built in a low-rise and very simple manner. In general, it is possible to say that housing planning has an introverted character to protect the privacy of the household.

### İlim Yayma Cemiyeti Gençlik Merkezi (Early 20<sup>th</sup> Century)



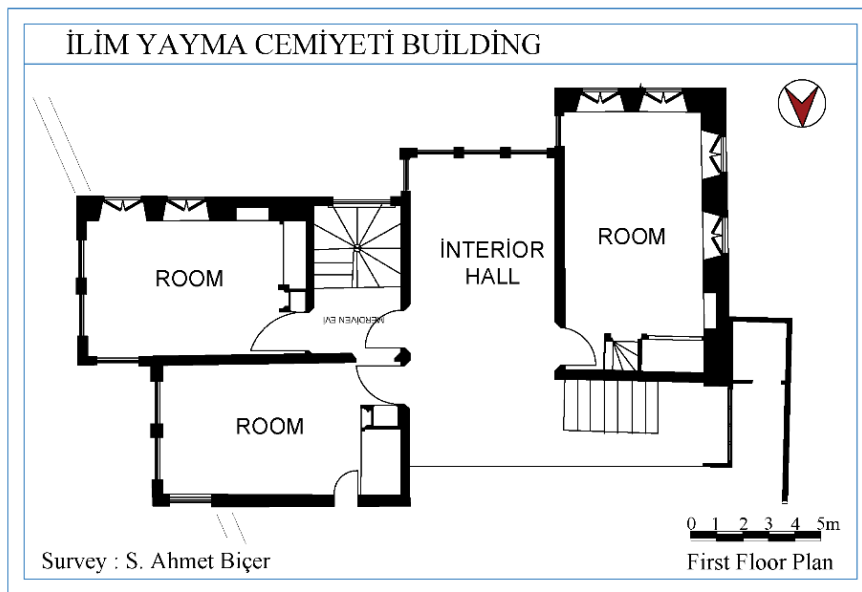
**Figure 13.** İlim Yayma Cemiyeti building and location (Island: 42, Plot:65 (KKBS, 2023)).

The entrance to the two-storey house is from the high courtyard wall on the east side of the Street (Figure 13). There are various outbuildings, toilet, kitchen and tandoor in the courtyard (Figure 14). The house, which has a warehouse on the basement floor and a barn on the ground floor, does not have a selamlik (Hariciye) section (Aygör, 2015). There are traditional wooden elements such as built-in wardrobes, niches, closets, gushlane in the rooms (Figure 15).



**Figure 14.** *İlim Yayma Cemiyeti building ground floor plan (Aygör, 2015, redrawn).*

The building, which does not have a good many decorations on its facades, has gained dynamism with bay Windows. In order to improve the geometry of the first-floor rooms on the east façade facing the street, two miter room bay windows were planned (Figure 13). The sofa bay window, located at the main entrance and carried by wooden poles, is the element that puts its weight on the facade composition. Due to the location of the inner sofa, the side rooms were gradually moved in and out. Thus, movement and flexibility were added to the façade arrangement (Figure 13).



**Figure 15.** *İlim Yayma Cemiyeti building first floor plan (Aygör, 2015, redrawn).*

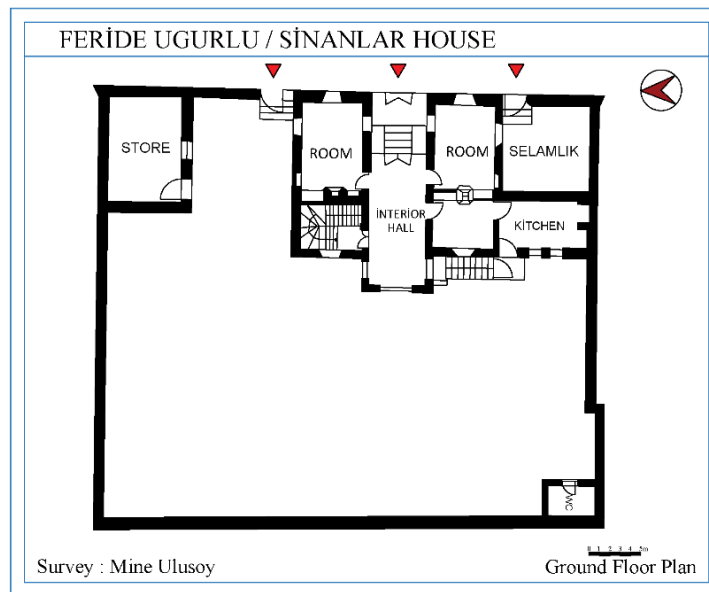
The ground floors of the house were built using adobe material using masonry technique, while the first floor was built entirely using timberwork (bağdadi) technique. During the restoration works, the residence was rebuilt with reinforced concrete material. The residence is designed with low floors in accordance with the human scale. In general, it is seen that the house was built with an inward-looking design approach, surrounded by a courtyard wall, in order to protect the privacy of the household. Although there are decorations in places in the interior parts, the building is quite plain inside and out.

### Feride Uğurlu / Sinanlar House (Early 20<sup>th</sup> Century)



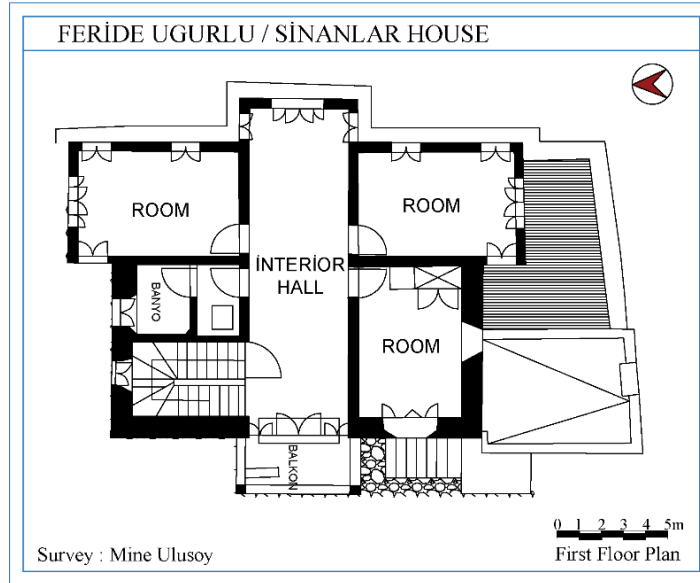
**Figure 16.** Feride Uğurlu / Sinanlar house and location (Island: 5160, Plot: 32 (KKBS, 2023)).

Access to the residence is provided by three doors on the street front (Figure 17). The first of these doors opens to the courtyard, the middle one opens directly to the house, and the other opens to the selamlık (Hariciye). In the courtyard of the house, there are elements such as a water well and an ornamental pool.



**Figure 17.** Feride Uğurlu/Sinanlar house ground floor plan (Ulusoy 2000, redrawn).

Traditional building elements, barn, çarş, tandoor are not available today. Although domestic wooden elements (aynalık, ağzıaçık ) such as cupboards, are encountered in the house, which was built under the influence of the 19<sup>th</sup> century European architecture, it has been observed that there are very few and even some rooms do not exist at all (Karpuz, 2009). The facade of the house is animated with bay windows. Apart from the hall bay window in the main direction, the residence has a unique appearance in Konya with its two symmetrical room bay windows on the side facades (Figure 16-18).



**Figure 18.** Feride Uğurlu / Sinanlar house first floor plan (Ulusoy, 2000, redrawn).

What is effective in the emergence of this view is the view of the bay windows covered with a gable roof belonging to them and stuck to the main roof (Figure 16). With its many bay windows and window openings on the first floor, it is seen that the house is in an arrangement directed towards the street (Karpuz, 2009). As a result of European architectural influences, it is seen that different kinds of decorations are made especially on the street facade.

The load-bearing walls of the house are built using masonry in areas where rubble stone is used, and nogging (Hımış) technique in areas where mud brick is used. The interior walls are filled with brick material between the wooden frames in the nogging technique. In the bay windows, the timberwork (bağdadi) technique is seen.

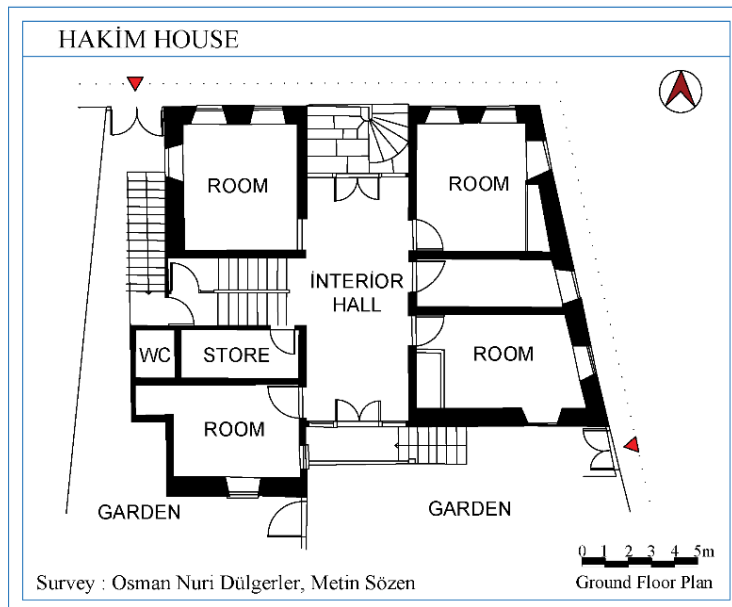
The Selamlik section (Hariciye) of the residence, which was designed as low-rise in accordance with the human scale, is kept separate from the main building and the privacy of the residents is tried to be protected. In the light of European influences, there is a desire to open to the street in the house. In order to meet the function of washing in the rooms, a traditional ghuslhane was planned. The courtyard of the house is planned wide enough for the household to spend their daily life.

**Hakim House / Serficeli Osman Anadol House (20<sup>th</sup> century first quarter)**

**Figure 19.** *Hakim/Serficeli Osman Anadol house, location (Island: 41641, Plot:1 (KKBS,2023)).*

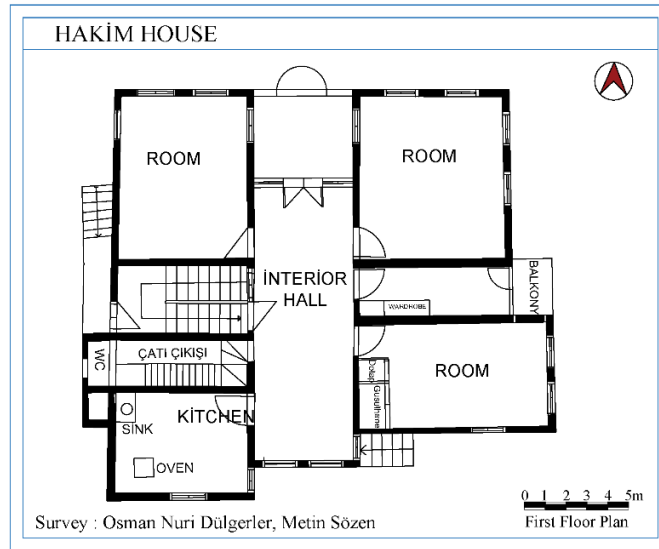
The ground floor of the house, which has a small traditional courtyard, is accessed by three entrances. Two of them open from the courtyard to the house, and the other is the main entrance door that opens directly from the house to the Street (Figure 20). There is no traditional kitchen, tandoor or carafe in the courtyard of the house.

Due to technical developments, since the mains of water is connected inside the house, there are no wells and pumps in its courtyard. The toilet is included in the housing planning with the connection of the mains of water. There is no traditional Selamlık (Hariciye) in the house. Part of the basement floor was previously used as a barn. In two rooms of the house, there are closets, ghushlane and similar elements (aynalık, ağzıaçık) fittings arranged in accordance with the traditional scheme. Other rooms are left empty for furniture use (Figure 20-21).



**Figure 20.** *Hakim / Serficeli Osman house ground floor plan (Aygör, 2005, redrawn).*

There are European architectural influences on the facades of the residences. The entire north facade of the first floor of the house has been extended from the ground floor level to the outside. Small wooden laths and knobs were decorated on the buttresses carrying the overhanging part (Figure 19).



**Figure 21.** *Hakim / Serficeli Osman house first floor plan (Aygör, 2005, redrawn).*

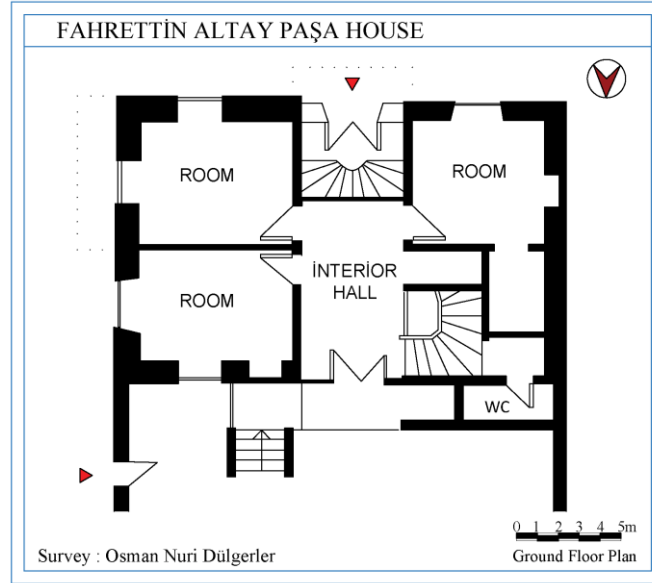
The basement floor was built as masonry using stone material, and the ground floor was built with a rubble stone wall connected with wooden beams on the outside. The timberwork (bağdadi) technique was applied on the overhangs and interior walls of the first floor. The residence was built multi-storeyed under the European influence compared to the previous examples. Although the façades are plain, the desire to open up to the outside with the cihannüma (pinnacle) is distinct. However, thanks to the positioning of the windows on the ground floor higher than the human height, the view of the inside of the house from the street was prevented and it was shown that privacy was given importance. There is no traditional selamlık (Hariciye). In traditional life, the courtyard where the households spend their daily lives has shrunk considerably. In order to meet the need for cleaning, a ghuslhane is planned in the rooms.

### Fahrettin Altay Paşa House (20<sup>th</sup> century first quarter)



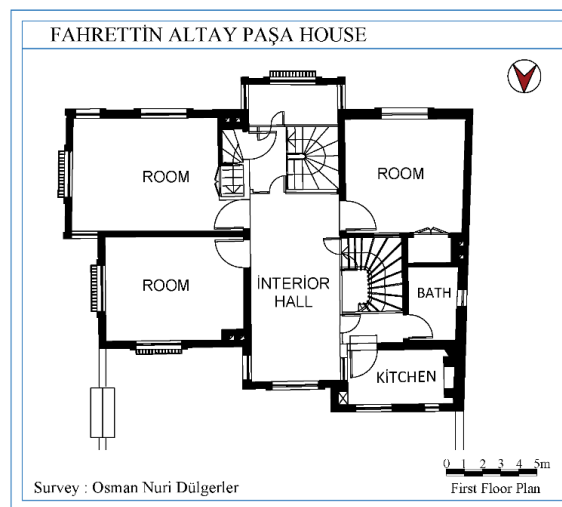
**Figure 22.** *Fahrettin Altay Paşa house and location (Island: 452, Plot:28 (KKBS,2023)).*

The residence, whose building materials and techniques are traditional, is planned as three floors in addition to the basement. The house is located on a corner plot and has frontage to two streets. There is an entrance on each street front. The first of these entrances is the main entrance in the south, which opens directly to the street, the other is the garden entrance opening to the courtyard (Hayat) in the north of the house (Figure 22).



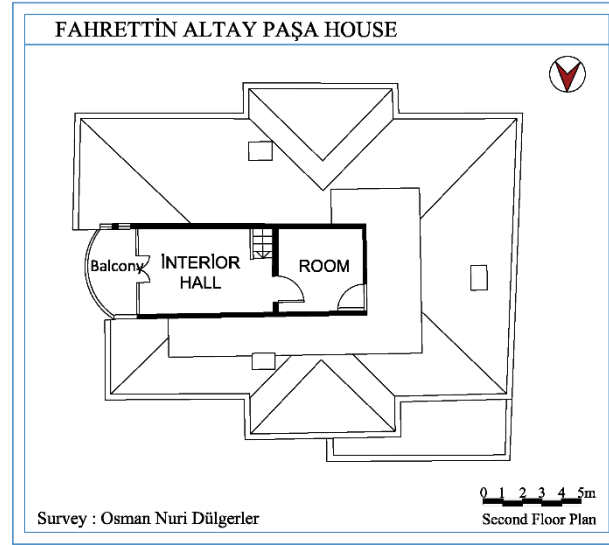
**Figure 23.** *Fahrettin Altay Paşa house ground floor plan (Aygör, 2005, redrawn).*

The traditional courtyard (Hayat) is quite small and there are no outbuildings such as a tandoor, çarış, barn, and a selamlık. The interior planning of the house is designed in accordance with European style furniture (Aygör, 2015). Traditional wooden elements such as cupboards, ghushane and similar elements (Flower, open-mouth) are not encountered. However, there is a traditional walk-in closet (Figure 23-24). A turkish bath was designed for washing, and a bathroom was added to the plan in the next period (Figure 24). There is a toilet on the ground floor and a kitchen on the first floor (Aygör, 2005).



**Figure 24.** *Fahrettin Altay Paşa house first floor plan (Aygör, 2005, redrawn).*

The house has four bay windows. The bay on the South and North facades are the hall bay windows, the one on the East side is the room bay and the other is the cihannüma (Figure 22-25). The west façade of the house remained closed due to the building next to it (Figure 23-24). The load-bearing walls of the house were built in the masonry technique using stone materials up to the ground floor level, and in the Hımiş technique using mudbrick material on the ground and first floors, together with wooden beams. Bagdadi technique was applied on interior walls and bay windows.



**Figure 25.** *Fahrettin Altay Paşa house second floor plan (Aygör, 2005, redrawn).*

The residence has a multi-storey and simple structure. With the shrinking of the courtyard, the basement and the attic were included in the planning, and the floor height of the residence increased. With the change, the design of the bath took the place of the ghusl, which is necessary for ablution and cleaning. Housing, opens to the street with its cihannüma and bay windows. However, the ground floor windows were raised from the ground to allow for privacy. Although the façades of the house are plain, it is seen that decorations are made with the application of imitation stone, jamb, lintel and keystone around the windows, along with the use of sprayed plaster on the facades (Aygör, 2005; 2015).



Modesty Features		Privacy Features						Housing Features									
		Street Facade Decoration		Ground floor Window on street front		Bay window on the street Front		Access to Housing									
Number of Floors	Dense	Rare	Salemlik (Male Guest Room)	Available (below human height)	Available (above human height)	Unavailable	Balkony (Open)	Available (Closed)	Unavailable	Washing Style	Bathroom (Common Usage)	Just from the street	from the garden and the street	Just from the garden	Photo of the building	Period	House Name
Basement+2	<input type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	Mid 19th Century	Yavruşarlar House	
2	<input type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	Late 19th Century	Hasip Dede (Fuar Dedeler) House	
Basement + 2	<input type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	Late 19th Century	Mahmut Dede (Askon Fas) House	
2	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	Early 20th Century	İlim Yayma Camiiyeti Building	
Basement + 2,5	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	Early 20th Century	Feride Ugurlu (Sinanlar) House	
Basement + 2,5	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	20th Century 1. Quarter	Hakim (Serifcell Osman Anadol) House	
Basement + 3	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	20th Century 1. Quarter	Fahrettin Altay Paşa House	

Figure 26. Comparison chart

## FINDINGS / RESULTS

### Privacy in Traditional Konya Houses

The concept of privacy, in addition to being among the notifications of all monotheistic religions, it is a feeling found in the subconscious of all humanity. However, there are differences between the approaches and ways of dealing with the concept of privacy between Islamic civilizations and other civilizations. These differences emerge when the architectures created by Muslim Turks living in Anatolia are compared with those of other civilizations.

The concept of privacy has an important place in the formation of traditional Konya houses which are one of the most precious pieces of Turkish house mosaic. In some societies, houses were open to the outside and designed in a nested plan that emphasizes transparency (Figure 27), while traditional Konya houses were built with an inward-looking design approach that avoids foreign eyes (Figure 28). The garden walls surrounding the traditional Konya houses like a visual armor were used for this purpose (Figure 28).

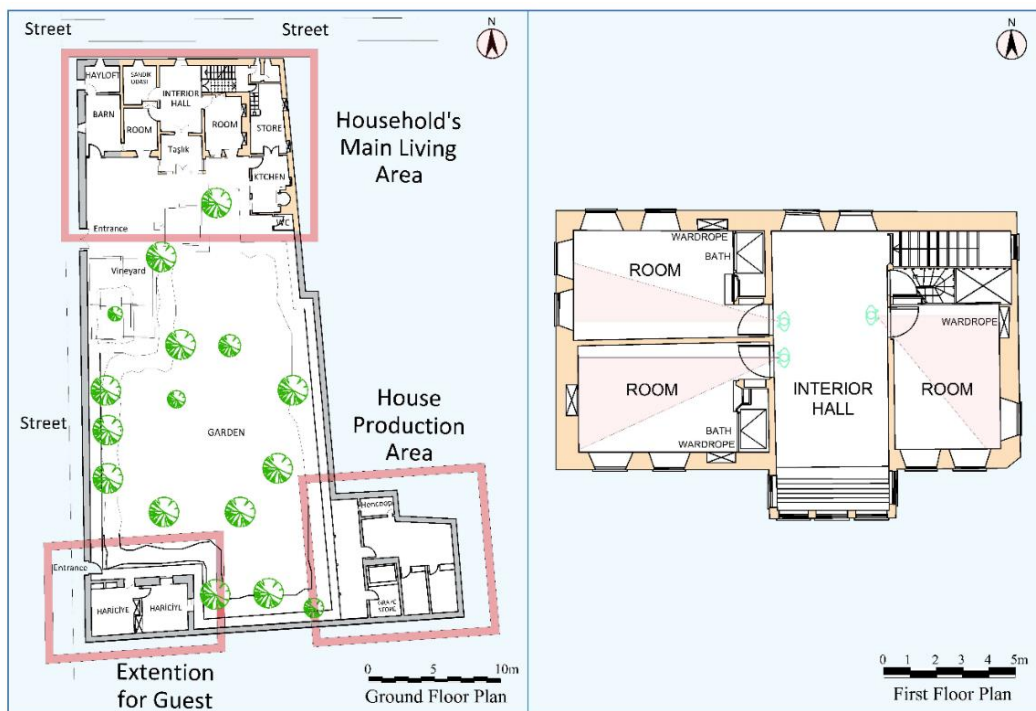


**Figure 27.** *Johnson house, ABD 1949, Philip Johnson (Mimarobot).*



**Figure 28.** Traditional Konya house surrounded by Hayat wall (Kuşcu, 2006).

The fact that the Turkish house space organization is basically planned in two main sections as Harem “for the household” and Selamlık “for the male guests” is another reflection of the understanding of privacy. In traditional Konya houses, the "Harem", which is the main living area of the house, and the "Selamlık", where the guests are hosted, are insulated from each other on the plan plane (Figure 29a).



**Figure 29. a)** Hasip Dede house ground floor plan **b)** first floor plan (Dönmez, 2021).

With a similar design approach, the "Harem" section, which is the main living area of the house, are layered and insulated within itself. While close relatives, whose privacy limits are more flexible than foreigners, are hosted in the Harem section, an interior hall called "Sofa", which is an intermediate

privacy area, is created in order to protect the privacy of the rooms belonging to private use (Figure 29b). Thanks to these interior halls, the privacy of the rooms is protected from close relatives who have permission to enter the house and other members of the family, and a common place in the house where you can spend time with relatives and household members is also provided.

In the Turkish house, which is formed by the habits of nomadic culture and the effects of Islamic culture, each of the rooms positioned around the interior hall is arranged as an autonomous living space in itself like a house. Individuals need a detached room in order to be able to live freely in their houses where they spend most of their daily lives. Even if they are family members, each individual has their own private life and separate rooms are necessary to establish individual privacy.

In traditional Konya houses, each room has a door opening to the interior hall. The protection of the border of privacy between the common area interior hall and the rooms with personal use is provided by the positions of the doors opening to the rooms and the niches at the door entrances (Ateş, 2008). As seen in Figure 29b, when the door is opened to enter the room, a niche is encountered. Thanks to this door niche, it will not be possible for someone looking into the room through the door to see the entire interior of the room (Figure 29b). In this way, a secluded privacy area is created inside the room. Thanks to this and similar architectural arrangements, privacy, which is an important issue in Turkish houses, has been effectively ensured (Yürekli & Yürekli, 2005).

Thanks to the “garden walls” that delimit the public and private spaces, the “Selamlıks” that isolate the household from the guests, the “interior hall” that separate the rooms for personal use from the common space, and similar architectural arrangements, privacy areas like a matryoshka that continue from the outside to the inside, layer by layer, have been created in Traditional Konya houses. The reflection of privacy on the dwelling from the outer walls surrounding Hayat to the interior hall, from the original structures of the rooms to the bath inside is the architectural features shaped by the Islamic understanding in traditional Konya houses.

### **Modesty in Traditional Konya Houses**

One of the most characteristic features of Islamic architecture is its modest stance. The understanding of Humility for Muslims, is based on the principles of mortality and simplicity. In the architecture that the Anatolian people created in line with this consciousness; they avoided building ostentatious, permanent, conspicuously high or large residences (Bektaş, 2007). The reason for the temporary construction of traditional Turkish houses in human scale, low-rise, with a simple understanding away from ornaments and using local materials is the sense of caducity that the society believes. that is, the belief that real life begins after death.

It is seen that traditional Konya houses were produced in the simplicity of a disassembled tent, with almost no additions on it, apart from the carcass structure required for the house to stand (Figure 30). The western traveler Italo Calvino, who visited Islamic cities, when touched upon the issue of mortality stated that, unlike Muslims, who do not attach too much importance to worldly life, western nations value worldly life very much and this directly affects the choice of materials to be used in the construction of houses (Figure 30-31). Calvino (2012); He stated that the difference in the choice of wood or stone building materials to be used in the buildings in the construction process of the societies he observed developed with the eternity-mortality impulse that the societies internalized (Tökel, 2009).



**Figure 30.** 19<sup>th</sup> Century traditional konya house (Location: Island: 522, Plot: 16 (KKBS,2023)).



**Figure 31.** Casino at Marino, 1775, Dublin (castle-hotel.ie).

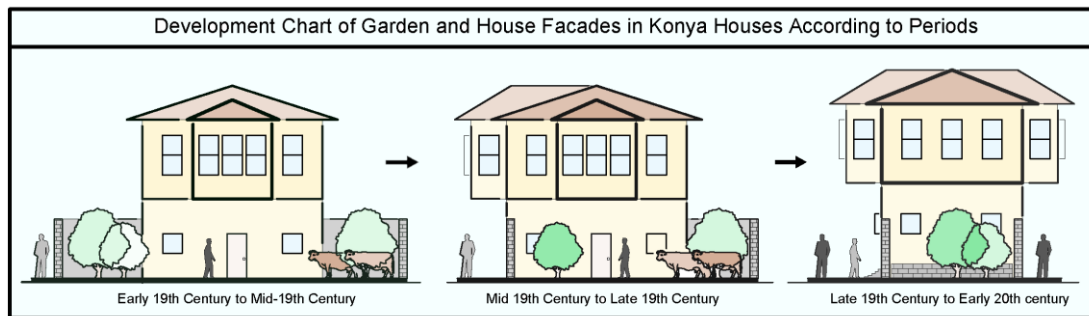
When Turkish houses are examined, it is seen that adobe and wood materials, which are not as long lasting as stone, are used more intensively (Figure 30). While it is seen that most of the non-Muslim Armenian and Greek houses living in certain parts of Konya were built with stone materials (Sözen & Dülgerler, 1979), the fact that the houses built by Muslims living in the historical city center of Konya were mostly built with adobe bricks indicates that the owners of the houses were conscious of a temporary construction work. (Akçe, 2006; Bektaş, 2007).

Turkish people, who use adobe and wood materials extensively in housing construction, while constructing religious and state buildings, preferred more enduring materials such as stone with long durability. Corbusier (2009) makes a similar observation by saying, "The houses of mortals are made of wood, and the houses of God are made of stone" while describing the building typology of Istanbul in his book "Travel to the Orient". This observation about the Istanbul building typology clearly shows that the Turks created an architecture with the awareness that religion and state are eternal, individuals and personal life are ephemeral.

### European Influences on Traditional Konya Houses

As a result of the examinations made, 19<sup>th</sup>-20<sup>th</sup> traditional Konya house examples were arranged in chronological order and compared. Consequently, the differences and similarities in the residences were revealed by considering the facades, floor plans and space setups of the Konya houses. In this way, the effect of the values of privacy and modesty on the formation of housing was examined in a chronological framework at a periodic interval.

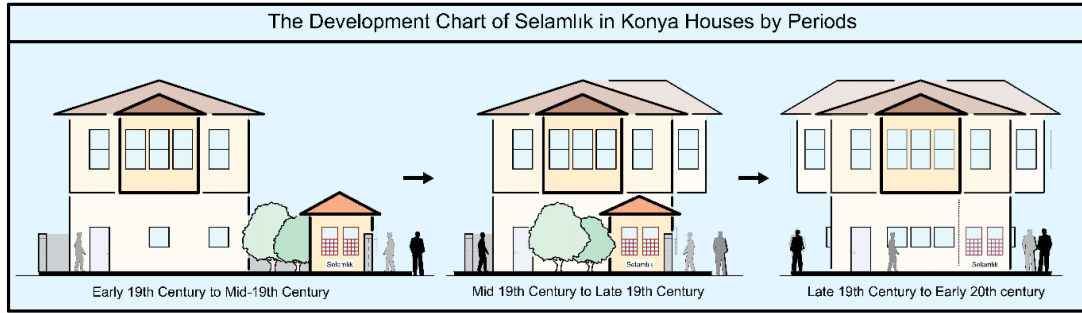
From the 19<sup>th</sup> century to the 20<sup>th</sup> century, "Hayat" and its outbuildings have changed over time, influenced by both cultural and technical developments. It has been determined that the traditional courtyard shrank in the process, and even some traditional elements were removed from the housing arrangement and disappeared over time. Especially with the connection of the mains of water to the houses, the construction elements such as the pump and the pool used with the well water have completely disappeared. It is seen that the outbuildings such as sink, toilet, kitchen (tandoor) in the courtyard were included in the house in due course. As the traditional courtyard elements were taken into the building one by one or removed from use, the courtyard called "Hayat" in the Konya region became smaller and the houses gradually became closer to each other. It is seen that the privacy areas created by the large gardens in the 19<sup>th</sup> century houses between the houses and the street narrowed and even disappeared towards the first quarter of the 20<sup>th</sup> century (Figure 32). Parallel to the shrinking of "Hayat", it is understood that the number of floors and heights of the houses have increased as a result of the inclusion of the sink, kitchen and similar outbuildings into the houses (Figure 32).



**Figure 32.** Change of garden width in konya houses according to periods (Dönmez, 2017).

Another element transferred from traditional Hayat into housing planning is Selamlık. In the first examples of the 19<sup>th</sup> century, the Selamlık was positioned independently from the main mass, with its own entrance and garden. With the change in the perception of privacy in the society over time, the Selamlık towards the end of the 19<sup>th</sup> century was resolved within the main mass in such a way that its entrances and gardens were independent from the main mass (Figure 33). In later periods, the Selamlık was completely removed and it was used as a room inside the house (Figure 33). This situation is an example where the change in the understanding of privacy of the society from the 19<sup>th</sup> century to the 20<sup>th</sup>

century is reflected in architectural practice. In addition, Selamlık, which was separated from the garden planning and added to the interior arrangement, also had a share in the shrinking of the gardens.

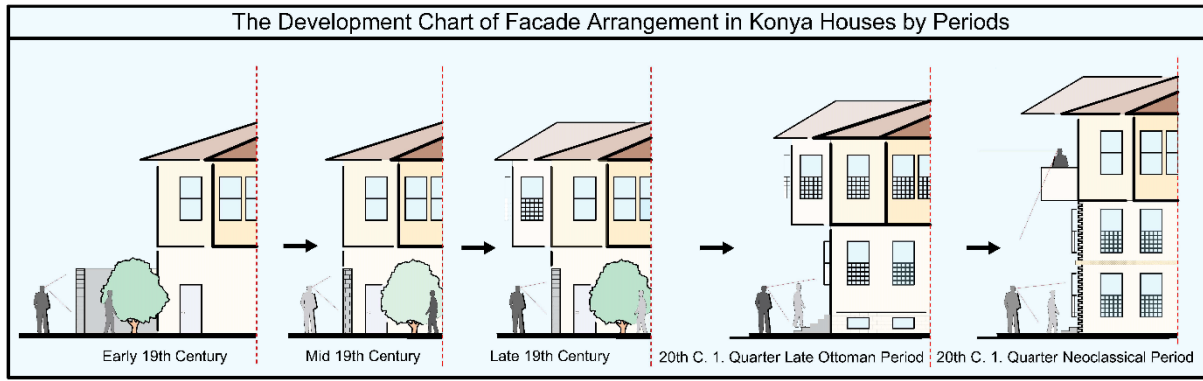


**Figure 33.** *The change of selamlık position in traditional konya houses according to periods (Dönmez, 2017).*

A similar change in the perception of privacy is seen in the facade arrangements of Konya houses. When the increasingly tight city no longer allowed large gardens and courtyards, the bay windows built for housewives to continue their daily lives took an important place in the housing planning (Evren, 1959). With the effect of Konya houses' orientation towards street facades, building elements such as rooms and Sofa Bay windows were created in the upper floor space planning. With these building elements and the windows on them, the houses are opened to the street. Together with the bay windows extending out from the high walls and overflowing to the streets and squares (Evren, 1959), the act of opening to the streets on the facades continued increasingly with the balconies and attic floors called Cihannüma that started to be made in the first quarter of the 20<sup>th</sup> century. Cihannüma usually means a room located at the top of the house and suitable for seeing the surroundings (Aygör, 2005).

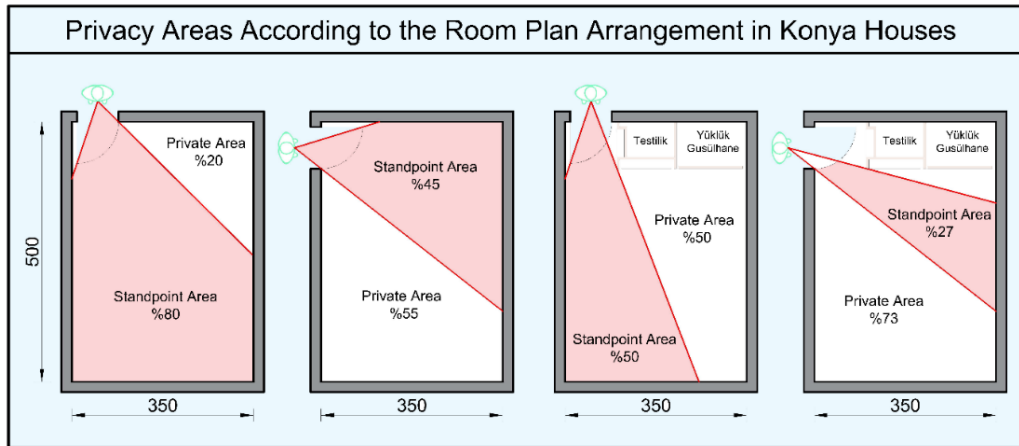
The fact that the traditional Konya houses, which were planned as introverted and closed to the outside at the beginning of the 19<sup>th</sup> century, were built in an open plan, interacting with the street at the beginning of the 20<sup>th</sup> century; is the reflection of the change in the understanding of privacy of the society on the residential architecture. While it is seen that the street façade windows, which are especially important in providing privacy, were not designed in the early period traditional Konya houses, it is seen that they were first used on the upper floors of the houses built at the end of the 19<sup>th</sup> century, and then on the ground floors in the first quarter of the 20<sup>th</sup> century (Figure 34). This situation indicates that the desire of the residences to turn to the street has increased with the stretching of the privacy understanding of the society over time. The first examples of windows opening to the ground floors are designed to start at a level above human height (Figure 34). Thanks to this window design, the interiors of the house are hidden from the street when viewed from the street. The fact that these windows are higher from the ground is a practical architectural arrangement that protects privacy to a certain extent. However, towards the middle of the 20<sup>th</sup> century, low-level windows began to be used on the street facades of the housing plans that could allow the interior of the rooms to be seen.

Apart from the traditional Sofa and room bay windows, the balcony, which is a part of the change under the influence of westernization in the houses in the first quarter of the 20<sup>th</sup> century, was included in the planning (Figure 34). In the first examples, the balcony was arranged as a bay window overlooking the courtyard, while in the later examples, the balcony turned into a viewing terrace called Cihannüma, facing the street. The viewing terraces opening to the street are another indicator of the changing perception of privacy in the society.



**Figure 34.** Facade development of konya houses according to periods (Dönmez, 2017).

Periodically, the changes seen on the exterior can also be seen in the interior arrangement as a result of the examinations made. Traditional interior elements such as Ghushlane, Aynalık, Çiçeklik and interior hall (Sofa), which existed in 19<sup>th</sup> century buildings, can be seen in houses built until the 20<sup>th</sup> century without losing their characteristics, although they have undergone some changes over time. However, with the change in the perception of privacy and technical facilities in the society, since the end of the 19<sup>th</sup> century, the tandoor in the courtyard was taken into the house and turned into a kitchen, and with the connection of the mains water to the houses, wet areas such as sinks and toilets began to be planned inside the houses (Aygör, 2015). In addition to the Ghushlane, the construction of bathrooms appeared in the houses of the 20<sup>th</sup> century. The bathrooms, which started to take the place of private use Ghushlane and appeal to collective use, added a different dimension to the perception of privacy in the home.



**Figure 35.** Calculation of the privacy area in the room (Dönmez, 2017).

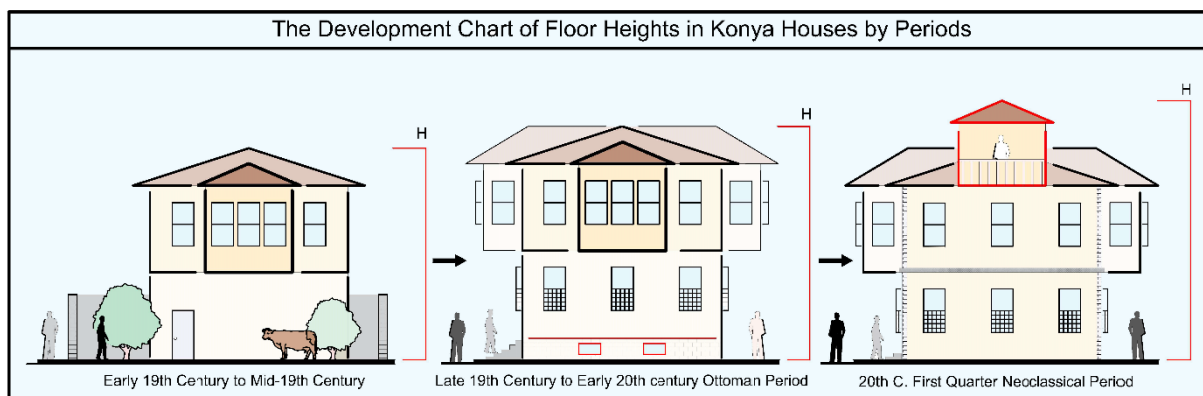
In the room arrangements of the houses examined, it is seen that the niche "Testilik" is positioned in the opening direction of the door. In this way, the view of the interiors of the rooms from the interior hall was limited and a privacy area was created. In the rooms where no niche is planned at the door opening, the door entrance is arranged at the corners of the long sides of the rooms, trying to reduce the visible part of the room. With this arrangement, it is seen that an average of three 3 times more private space becomes available, depending on where the door is opened (Figure 35).

While being seen that the large gardens in the traditional Konya houses built at the beginning of



the 19<sup>th</sup> century were designed to meet many functions that the households needed, towards the end of the 19<sup>th</sup> century, due to the increasing land prices, the gardens gradually got smaller and it was necessary to transfer the functions located in the gardens into the houses. In order to provide the spatial equivalent of these functions included in the housing plan, it is seen that basement floors have been planned in the houses towards the end of the 19<sup>th</sup> century. In order for the basement floors to receive light, access to the residences is provided with a high entrance, therefore the height of the residence has increased slightly (Figure 36). In addition, since the first quarter of the 20<sup>th</sup> century, penthouses have started to be built in houses as an indicator of ostentatiousness and wealth. It is seen that the height of the houses increases with the attic floors included in the planning (Figure 36).

This situation constitutes the beginning of the transformation of the 19<sup>th</sup> century traditional Konya houses built on a human scale towards an arrangement that gradually loses its scale. Although it was determined that the floor heights of the traditional Konya houses were increased in the process, it is thought that they were designed on a human scale and low-rise until the first quarter of the 20<sup>th</sup> century. Since Islam does not welcome a pretentious attitude, multi-storey buildings were not preferred much by the humble Anatolian society (Azezli, 2009).



**Figure 36.** Floor height development of Konya.

## DISCUSSION, CONCLUSION, RECOMMENDATIONS

Especially in Islamic civilizations, it is seen that modesty, privacy and similar values play an active role in social life and therefore in the architecture produced by the society. Over the centuries, Islamic architecture has matured and developed under the influence of these factors. The residential architecture that Muslims created with the interaction of religion and culture has revealed an understanding with its own characteristics over time. This understanding of housing has been blended with the culture of Anatolia to form the traditional Turkish house. In this study, the effects of the understanding of modesty and privacy in traditional Konya houses of the 19<sup>th</sup> and 20<sup>th</sup> centuries and its change in the process were examined. The findings obtained from the study are given below.

In the process from the 19<sup>th</sup> century to the 20<sup>th</sup> century, despite the increase in the number of floors and the height of the residences in traditional Konya houses, there is no change in the building system and material. When the facade arrangements of the traditional Konya houses, built in the traditional style, are evaluated in general, it has been determined that they have been built in a very simple style within the framework of the understanding of modesty. It has been determined that the aesthetic concern on the facades of traditional Konya houses is generally provided by functional building elements such as rooms and interior hall bay windows. It has been observed that the bay windows, which add an aesthetic value to the building in Konya houses, are applied in all facade directions without

discrimination, but the ornamental elements gain weight especially on the front facade bay windows.

When the understanding of privacy over traditional Konya houses is evaluated in general, it is seen that the gardens in the houses built in the 19<sup>th</sup> century hide the house by creating a buffer zone between the street and the house, while it has been determined that the houses built in the 20<sup>th</sup> century were designed within the framework of opening to the outside and approached the street fronts. In addition, the "selamlık" space, designed for the use of guests, has transformed over time from its independent location in the garden into a space within the residence.

Consequently, it is understood that the feelings of privacy and modesty in traditional Konya houses play an effective role in shaping the architecture in the entire building composition, from space planning to facade layout, from decoration to material selection.

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**Mustafa Alper DÖNMEZ:** Determining the research topic, literature review, writing and editing the article; **Mine ULUSOY:** Determining the research topic, writing and editing the article and control.

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