

Traditional Houses in Filibe (Plovdiv) Between the 17th and 19th Centuries

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Abstract- Filibe is a versatile city that has preserved the remains of numerous ancient civilizations in its territories. However, one of its most significant contributions to architectural history lies in its traditional houses. Bulgarian historians refer to the period between 1750 and 1878, known as the rebellion against the Ottoman Empire, as the "Bulgarian Renaissance" or "National Revival." This study focuses on these houses, which have emerged during that time. Derived from a more extensive doctoral thesis, this study aims to contribute to cultural heritage by examining the rich spatial composition and formal and interior features of Filibe's traditional houses, both existing and demolished.

The results of the study reveal that the masters of the Bulgarian Revival houses developed the inherited plan schemes from the 17th century, influenced by changes in economic and social conditions. A noteworthy observation is the similarity between the early Balkan house plan scheme and the first-period houses of Turkish architecture. The subsequent spatial evolution follows the development of the Turkish house plan scheme.

With the intense construction activity starting in the Ottoman Empire in the 18th century, many masters and apprentices from the provinces, especially from cities like Istanbul, Selanik, and Edirne, migrated. Those working in these cities introduced the new styles and forms they learned to their hometowns. In this way, Filibe's master builders brought the Ottoman Baroque, especially learned from Istanbul and Edirne to their city.

Keywords Filibe, Traditional House, Turkish House, Plovdiv, Bulgarian Renaissance.

1. Introduction

Filibe, situated between the Balkan Mountains and the Rhodope Mountains, is a city frequently mentioned in ancient mythology. Serving as the center of Thracian culture and named after Macedonian Philip, Filibe has been the Roman legionnaires' headquarters, the spiritual space of early Byzantium, and the western gateway of the Ottoman Empire. Having existed under Ottoman rule for five centuries, Filibe is home to known human settlements dating back approximately eight thousand years.

In the 2nd century, the Greek satirist Lucian, a native of Samosata, mentions Plovdiv in his dialogue "The Runaways." He says through Hermes: "Truly, by the gods,

Oh Heracles! This city is the greatest city and the most beautiful of all cities"[1]. Evliya Çelebi, whom he also describes as "the most beautiful of cities"[2] Plovdiv, which is currently located within the borders of Bulgaria, is the second largest city in the country after Sofia. Surrounded by high mountains on three sides, the city is known today as Plovdiv (Fig. 1).



Fig. 1. Filibe (Plovdiv)

During the Thracian period, the city was called Pulpudeva or Pulpudava. Slavs named it Papaldin or Pladin, and during the Ottoman Empire era, it was known as Felibe [3]. Due to its strategic location, Filibe has been a cultural and trade hub throughout history, with numerous Thracian, Roman, and Byzantine remnants. It came under Ottoman rule in 1363, quickly adopting a predominantly Turkish physical appearance.

There is little precise information about residential architecture in Filibe before the 17th century, aside from accounts of travelers passing through the city. In the 15th century, the castle walls were still standing [4]. In the 16th century, one of the three major hills in the city had a royal palace, and the remnants of the walls had disappeared [5]. The city was then composed of single-story, basementless wooden and mudbrick houses [6]. In the 17th century, there were 23 Muslim neighborhoods and seven non-Muslim neighborhoods in the city [2].

From the accounts of travelers and Roman-era remnants, it is evident that construction was concentrated on the hills of Cambaz Tepe, Taksim Tepe, and Nebet Tepe. The recognition of the city as "trimontium" during the Roman Empire also attests to this. This type of construction activity continued until the late 19th century when the Ottoman Empire's rule persisted. Hoca Sadettin Efendi provides the year 1363 as the year of the conquest of Filibe. According to Hoca Sadettin Efendi, upon the news of the conquest reaching the palace, there was great joy, and endless thanks and praises were offered. [7]. With Ottoman rule, just like other cities conquered by the empire, Plovdiv acquired a completely different character. "The Turks did not change the name of the city, but the Filibe they created is completely and in every way different from the city they found" [8].

Filibe has become not only a center of rapid construction activities but also a hub of science and culture. "In addition to being one of the significant cities during the Ottoman period, Filibe represented a prominent Islamic center with its structures such as mosques, madrasahs, and the scholars raised here." [9].

Both Turkish and Bulgarian architectural historians have different views on the origin of these houses. According to Prof. M. Bichev, the houses were influenced by the Vienna Baroque in Central Europe [10], while Prof. Zlatev [11] and Peev [12] argue for the undeniable influence of Istanbul. Eldem [13], Ayverdi [14], and Arseven [15] claim that Turkish building techniques entirely influenced the houses, whereas according to Kuban, it is challenging to label the

houses built for Bulgarians in the 19th century as Turkish houses [16]. According to a book published by the National Museum of Bulgaria, houses in Plovdiv were influenced by Russian and Western European styles [21].

2. Materials and Methods

As part of the study, an on-site detailed examination of houses in Filibe was conducted, supported by numerous drawings and photographs. Information about the houses was obtained from the Plovdiv Municipality, and Bulgarian The houses exemplified within the scope of the title are the most recognized residences. Comprehensive examples of these houses can be found in the doctoral thesis from which the article is derived. Sources, as well as Ottoman archive records, were accessed at the Plovdiv Ivan Vazov Library and Sofia Cyril and Methodius Library. Archive photographs and Peev's studies were utilized in creating drawings of the demolished houses.

3. Findings and Discussion

3.1. Development of Plan Typology in 17th, 18th and 19th Century Houses in Filibe¹

The houses adorning the slopes of the city's hills today belong to the 18th and 19th centuries. These houses represent an advanced version of the 17th-century Rhodope Mountain house plan [11]². When examining the plan schema referred to as the Early Balkan House by Prof. Zlatev and Peev [12]³, the resemblance to the early plan schema of Turkish houses, known as the outer courtyard plan schema, is striking. In this schema, the kitchen is on the ground floor, while the living room is on the first floor. The element known as "seki alti" in a Turkish house is present in this floor plan inside a room with a cupboard. In the open hayat, there is also a sitting niche, known as "sekilik," found in some 18th-century Filibe houses (Fig. 2).

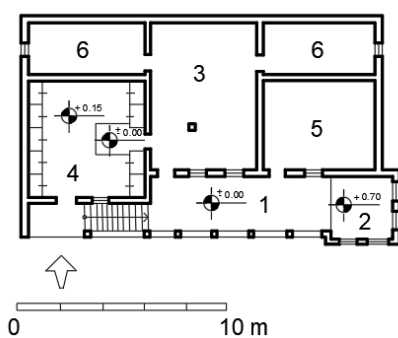


Fig. 2. Early Balkan house plan⁴

1. Wooden-columned hayat (sayvan), 2. Seki, 3. Living room, 4. Cupboard room, 5. Room, 6. Pantry (Şahin H. 2022)

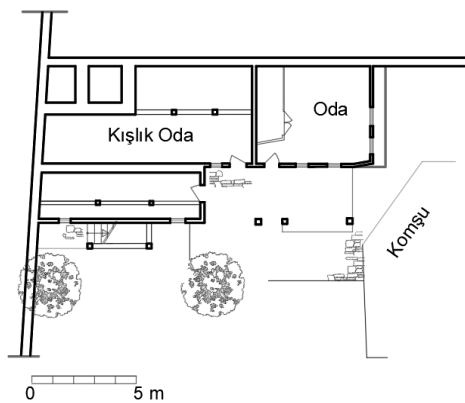
¹ The houses exemplified within the scope of the title are the most recognized residences. Comprehensive examples of these houses can be found in the doctoral thesis from which the article is derived.

² Architect Todor Zlatev.

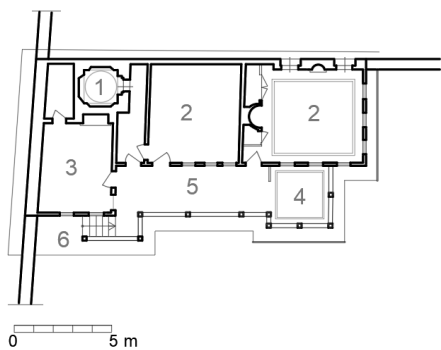
³ Architect Hristo Peev.

⁴ Dimensions and shapes have been benefited from Prof. T. Zlatev (1955)

Houses from the Early Renaissance period (1750-1830) in Filibe consist of two or three, rarely four, rooms. They are generally single-story houses above ground, with some early examples being single-story. The plan schemas are asymmetric. The outer courtyard plan schema of the early period of Turkish houses has been applied. The open hayat gradually closed with the help of windows, becoming centralized with the late Renaissance period. The Ismail Bey house is an example of an asymmetrically planned early-period house. The ground floor, which includes a winter room, is approximately 150 m². While the outer courtyard plan schema of the Turkish house is present, the porch at the edge of the hayat, supported by oak columns, is particularly remarkable. Featuring a dome illuminated from the top and including a bath, the presence of an open hayat and an asymmetric plan schema suggests a date around the late 18th century (Fig. 3, 4).



Ground-floor Plan, Şahin H. 2022



First-floor Plan, Şahin H. 2022

Fig. 3. Ismail Bey house, late 18th century⁵

1. Bathroom, 2. Room, 3. Kitchen, 4. Sedirlik (raised platform with cushions), 5. Semi-open hayat, 6. Eave



Courtyard Facade, Şahin H. 2022

Fig. 4. Ismail Bey house, late 18th century.

The houses belonging to the Late Renaissance Period, which is referred to as the period between 1830 and 1878, are characterized by symmetrical floor plans. Peev categorizes these house types into three groups:

1. Houses with symmetrical floor plans and facades, directly built on the street line or referred to as "facing the road" during that period. In this case, the main entrance is directly accessed from the street.
2. Houses with symmetrically extended facades built within the courtyard. In this case, the courtyard gate is located on a garden wall facing the street. These houses are planned with a mixed solution for both the floor plan and the facade.
3. Houses planned with a mixed solution for both the floor plan and the facades. [12].

Located on Tsanko Lavrenov Street, the Dimitar Georgiadi house (Fig. 5,6), built in 1848, is an example of the first group. Situated on the eastern slope of Nebettepe, the sloping terrain means the basement does not cover the entire structure. There is a cistern well on the basement floor for collecting rainwater from the roof and garden. The bifurcated staircase is placed perpendicular to the entrance axis. On the first floor, there are four symmetrically arranged rooms. The sedirliks (raised platforms with cushions) in the closed hayat are particularly striking. It has two symmetry axes. Georgi Usta, the architect of the building, came from Istanbul.

⁵ The drawings of the demolished house were benefited from the works of Hristo Peev, Пеев x. д. 1960

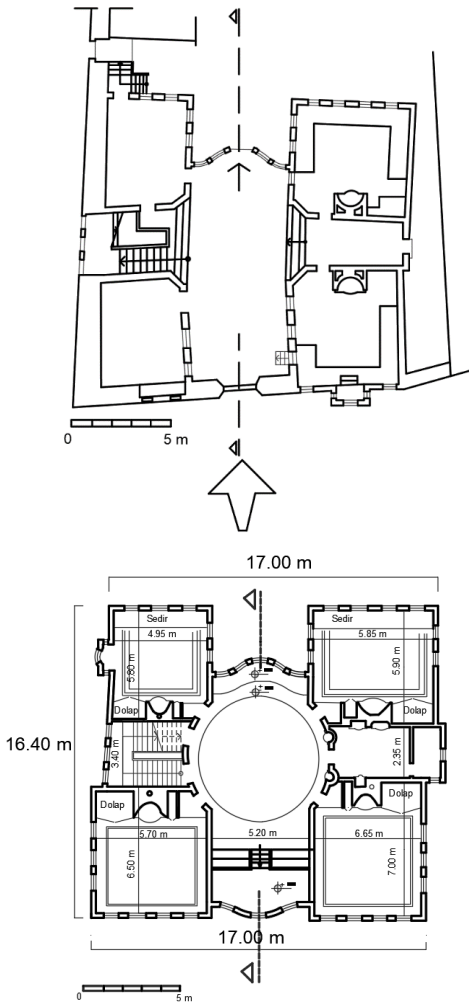


Fig. 5. Dimitar Georgiadi house, ground floor plan and first floor plan (Şahin H. 2022)

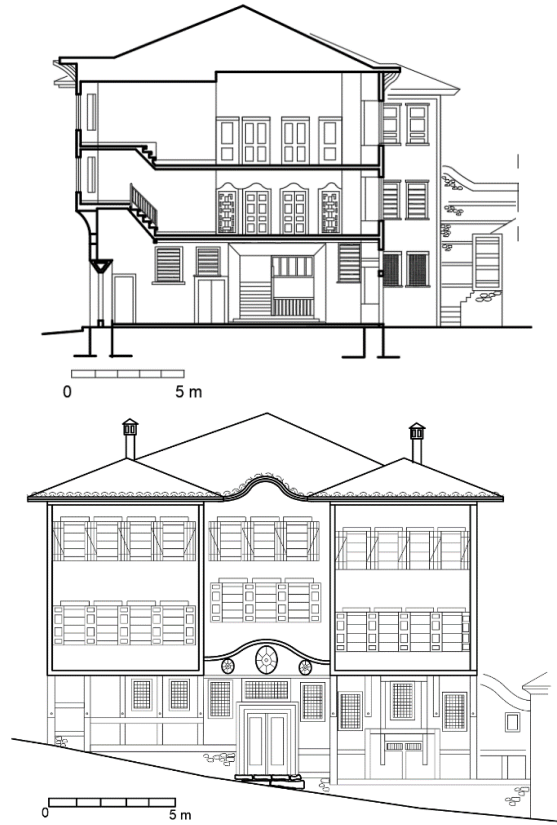


Fig. 6. Dimitar Georgiadi house, section and street facade view (Şahin H. 2022)

The Argir Kuyumcuoğlu house (Fig. 7,8,9), an example of the second group, is now used as an Ethnography Museum. There is a section in the main building where service rooms are located. Built around 1847, the house is two stories with a high basement. While the southwest facade with a courtyard is symmetrical, the other facades have an asymmetrical appearance. According to Peev [12], Georgi Usta, who came from Istanbul and built the D. Georgiadi house, is also the master of this house.

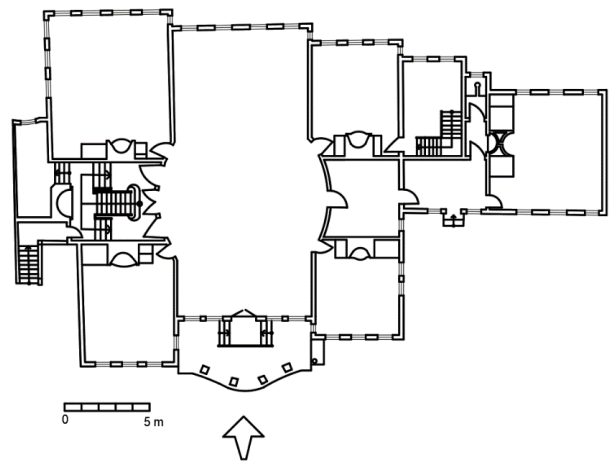


Fig. 7. Argir Kuyumcuoğlu house, ground floor plan (Şahin H. 2022)

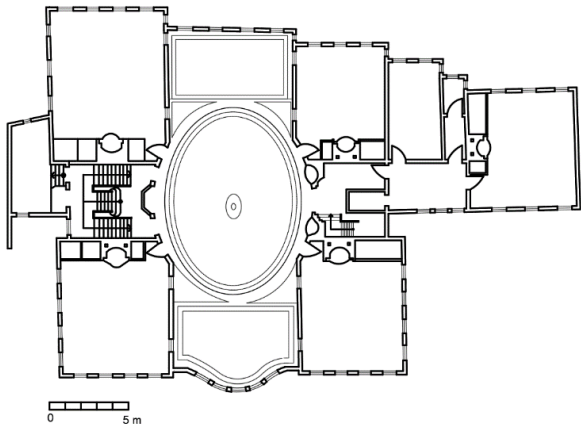


Fig. 8. Argir Kuyumcuoğlu house, first-floor plan (Şahin H. 2022)

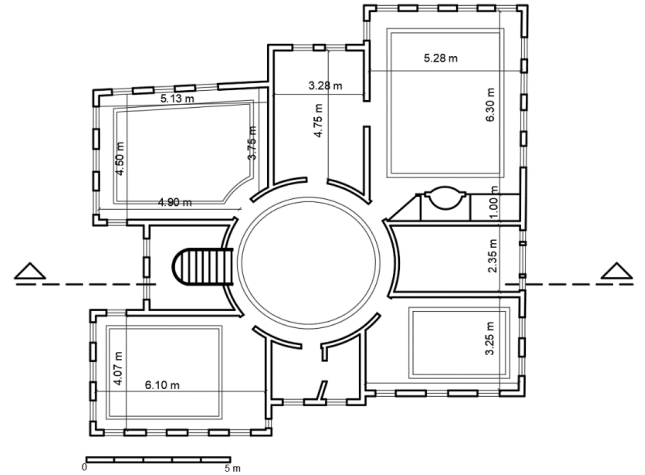
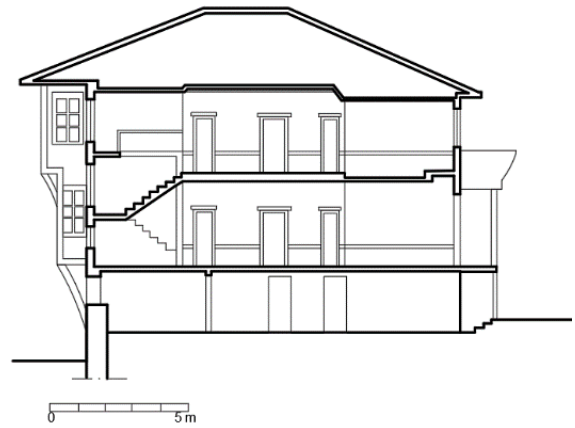


Fig. 11. Georgi Mavrirdi house, first-floor plan (Şahin H. 2022)



Fig. 9. Argir Kuyumcuoğlu house, courtyard facade (Şahin H. 2022)



An example of the third group is the house known as Lamartin Evi (Fig. 10, 11, 12) among the public, the Georgi Mavrirdi house. Built-in 1829-30, it is located on the northeastern slope of Cambaz Tepe on uneven terrain. The irregular shapes of the rooms on the ground floor have been corrected with projections on the first floor. The different sizes of the rooms are a result of the master's attempt to adapt to the terrain. According to Stamov, the oval hayat is the center of the unfinished symmetrical planning composition on both floors [17].

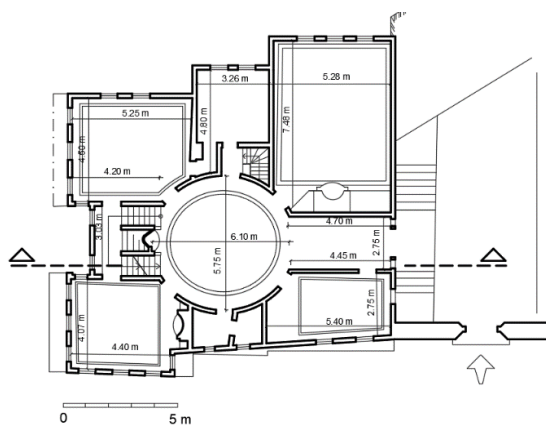


Fig. 10. Georgi Mavrirdi house, ground floor plan (Şahin H. 2022)



Fig. 12. Georgi Mavrirdi house, section and courtyard facade (Şahin H. 2022)

3.2. Construction Techniques in Traditional Houses of Filibe⁶

The 18th and 19th-century houses termed the Renaissance period, implemented a wooden frame structural system. The retaining walls, foundations, and basement floors were constructed from stone. Stone walls were

⁶ Drawings by Hristo Peev (1960) have been used in the detailed drawings.

typically left unplastered, with various joints created to introduce diversity. Wooden beams were used between stone walls to enhance durability. Brick and, less frequently, adobe were used as constructive elements between wooden frames. Mortar consisted mainly of mud mixed with straw and, in some cases, lime plaster. "The wooden beams forming the backbone of the walls were made of oak or pine trees, depending on their location and purpose. The dimensions of the beams varied significantly (8\10, 10\10, 10\11, 11\12, 12\12, 12\13, 13\14, cm, etc.)" [18]. Wooden beams at corners were often left visible, typically covered with planed or 1-2 cm thick panels. The Baghdad application is common for plaster adhesion.

The junctions of the base beams were made at a 45° angle (Fig. 13, 14).

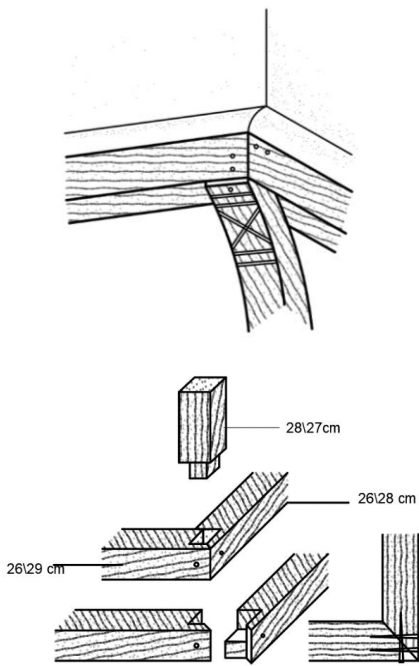


Fig. 13. Details of the corner junctions of the base beams (Şahin H. 2022)



Fig. 14. Details of the base beams in Cassandra Bayatova house (Şahin H. 2022)

From Peev's studies, it can be observed that the ground floors' flooring was made of planed pine boards. Examples include both dovetail joints and instances where special nails with sharpened edges on both sides were used [12] (Fig. 15).

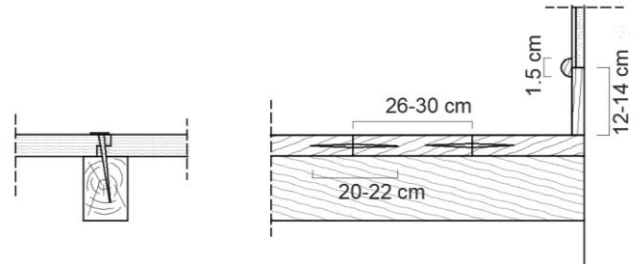


Fig. 15. Joinery of flooring boards (Şahin H. 2021)

Roof slopes varied between 23-25%, and corrugated tiles known as Ottoman tiles were used.

3.3. Characteristic Forms in Traditional Houses of Filibe

3.3.1. Bay Window

To shape and expand the rooms, the bay window, a common architectural element in wooden-framed Turkish houses, was used in almost all 18th and 19th-century houses in Filibe. In the 19th century, some houses featured bay windows covered with a three-centered arch (Fig. 16).



Fig. 16. Bay window and the vault-like structure formed by a three-centered arch in Argir Kuyumcuoğlu house (Şahin H. 2021)

The structural system of the houses allowed the formation of this functional and dynamic architectural element.

3.3.2. Brace

Braces, also known as "Eli böğründe" in Turkish houses, were used in traditional houses of Filibe to support bay windows. Braces were nailed to the vertical beams of the wooden frame system (Fig. 17).

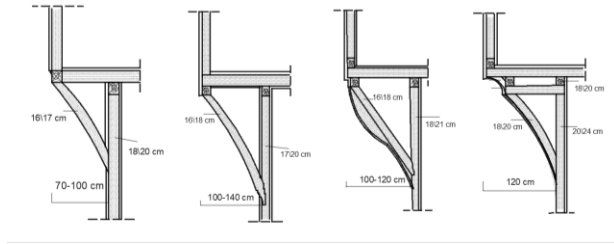


Fig. 17. Some types of braces used in Filibe (Şahin H. 2022)

Braces were applied in straight or curved forms and decorated with carvings. They were often symmetrically placed under projections.

Braces were typically left in visible wooden form, but in some houses, plaster-covered examples were also present. Larger projections and early-period houses often left braces exposed.

3.3.3. *Eaves*

Wide eaves are characteristic elements of traditional houses, indispensable both structurally and decoratively on the façade. Houses in the 19th century featured covered eaves (Fig. 18). Uncovered eaves were particularly common in early-period houses.

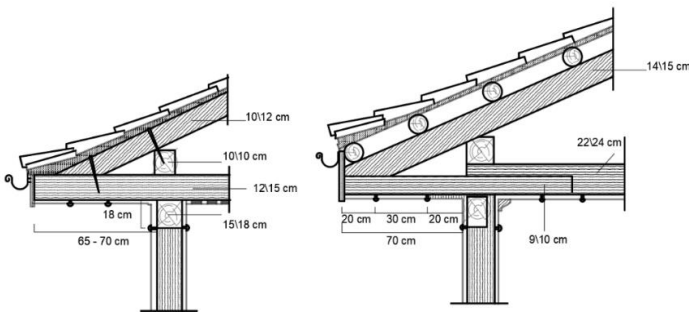


Fig. 18. Details of the covered eaves (Şahin H. 2022)

3.3.4. *Garden Walls*

In houses where the entrance faces the courtyard, the courtyard gate is a complementary element of the house. The door cornice is harmoniously designed with the house cornice. Most were plastered with lime and covered with tiles.

3.3.5. *Pillars and Arched Pediments*

In situations where favorable conditions exist, the entrances of houses typically have a porch consisting of four-sometimes two- columns. The columns are either connected in a straight manner or through arches (Fig. 19).



Fig. 19. Porches of A. Kuyumcuoğlu house and Stambolyan house (Şahin H. 2021).

Pediments on the houses are made for decorative purposes. Arched pediments are symmetrically planned and have three centers (Fig. 20). Often, the angle formed by the base of the arched pediment is close to the roof slope. According to Zlatev, the width of the arch, peak height, and the location of the transition from concave to convex determine the architectural character of the arches [11].

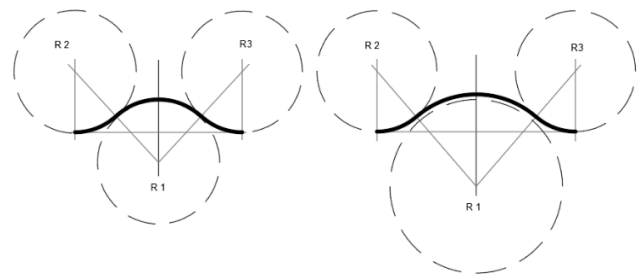


Fig. 20. Creating a three-centered arch, with equal and different radii (Şahin H. 2022).

Curved elements in houses have been frequently observed since the mid-19th century. Besides pediments, curves have been used in enclosed hayats, bay windows, cornices, and eaves (Fig. 21). In Georgiadi's house (1846-48), curves are present in the hayat, eaves, and below the bay window (Fig. 22).

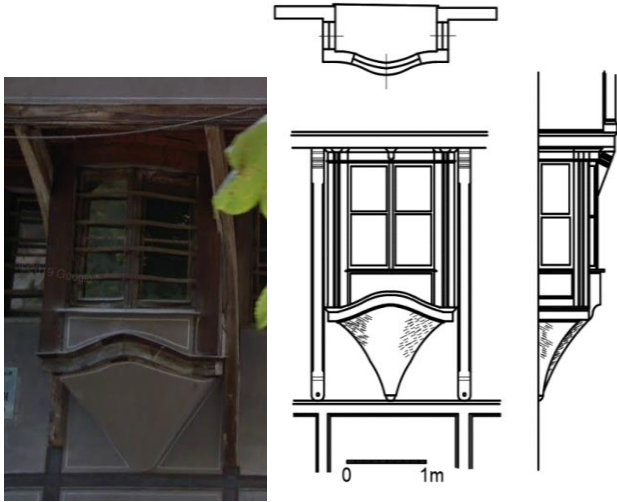


Fig. 21. Plan, front, and side views of the curved form under the projection in Basmacıyan house (Şahin H. 2022).

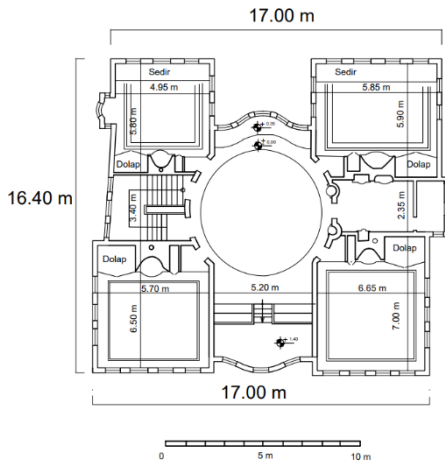


Fig. 22. Georgiadi house from 1846 (Şahin H. 2022).

3.4. Courtyards and Interior Equipment in Traditional Houses of Filibe

3.4.1. Courtyards

Due to the city's topographical structure, large courtyards are not present. High garden walls exist due to the Ottoman Empire's inward-looking society's concept of privacy. In some houses' courtyards, structures called "maaza," which served as a storage area and a bath, were built. According to Zlatev, these structures are found in the homes of wealthy merchants. Fountains and wells are frequent water sources in courtyards [11] (Fig. 23).



Fig. 23. Fountain and well in the courtyard of Hindliyan house (Şahin H. 2022).

One of the most interesting elements in courtyards is the cisterns. The water collected and stored here is used for daily needs. Vaulted cisterns in courtyards are usually built with stone or brick and plastered with two layers of plaster. Wells are located on top of these cisterns.

While cisterns were constructed to collect rainwater throughout the houses, there were also jars for storing freshwater (Fig. 24). Freshwater was transported from the Maritsa River in leather bags or copper containers and stored in buried jars [12].



Fig. 24. Remains of jars in the courtyard of Argir Kuyumcuoğlu house (Şahin H. 2021).

3.4.2. Hayat (Central Hall)

In the early Renaissance period houses, the hayat with pillars were open. Over time, due to changing social and economic conditions, the hayat was closed with windows and became central. In late Renaissance period houses, the hayat was entirely centralized, turned into a room, and developed curves with Baroque influences.

As seen in Argir Kuyumcuoğlu's house, the hayat can be tiered. This tiering is not at ground level but is achieved by

creating differences in ceiling decorations and heights (Fig. 25).



Fig. 25. Division of the enclosed hayat into three parts with tiers in Argir Kuyumcuoğlu house (Şahin H. 2021).

3.4.3. Rooms

In cases where the terrain allows, rooms are generally of regular shapes such as rectangles or squares. When this is not possible, attempts have been made to create this regular form using cabinets, niches, or projections.

The ceiling height of early houses does not exceed 2.50-2.60 meters. This is to facilitate access to shelves called "sergen" in Turkish houses [11]. One of the most striking features of early houses is the presence of the architectural element known as "sedir altı" in Turkish houses. By the 19th century, the shelf system that circled the entire room and the elements under the sedir disappeared, and ceiling heights increased.

In houses built on the street, rooms are usually arranged to face the road. While there may be variations in room decoration due to personal tastes, elements such as cabinets, sedir (built-in sofa), niches, shelves, and hearths remain constant and may change according to periods (Fig. 26). In some late Renaissance period houses, such as the Stambolyan house, there are ledges called "sandalyelik" in the rooms. The concept of a bedroom does not seem to have developed. Movable beds are usually stored in cabinets in the morning. However, in the 19th century, beds imported from Vienna or Istanbul, known as karyolas, were used in the homes of wealthy merchants.



Fig. 26. Room arrangement in Argir Kuyumcuoğlu house (Şahin H. 2021).

3.4.4. Windows and Doors

Due to the climate conditions of Filibe, windows, which are single-story structures, generally have four wings. Sliding windows are also used and are usually used in interior hayat. Frames are made of beech wood, and during the Baroque period, curved forms were frequently used (Fig. 27).

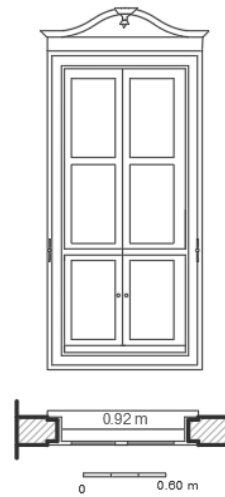


Fig. 27. Windows of Argir Kuyumcuoğlu house (Şahin H. 2022).

According to Peev, shutters made of beech wood are usually present in windows facing the street. Windows are mounted without putty, and they are not painted externally or internally [12]. Decorations created with slats are present on both the inner and outer surfaces of shutters. These decorations, as seen in the Kuyumcuoğlu house, can be designed differently inside and outside (Fig. 28). Specially made iron material was used to keep the shutters open (Fig. 29).



Fig. 28. The inner and outer appearance of shutters in Argir Kuyumcuoğlu house (Şahin H. 2021-2022).



Fig. 29. Shutter holder in Argir Kuyumcuoğlu house (Şahin H. 2021).

Wooden or iron railings are present on windows. Wooden ones are usually applied to windows facing the courtyard, while iron ones are on windows facing the street.

Interior doors have thresholds that can reach a height of 12 cm. Both external and internal door decorations are intriguing. Some doors have different interior and exterior decorations (Fig. 30).



Fig. 30. Front and back views of the door in Stombalyan house (Şahin H. 2021).

Entrance doors are always double-winged. Doors entering the courtyard from the street are made of thick oak timbers and reinforced with iron connections [12].

3.4.5. Ceilings

One of the most important interior decorations of traditional Filibe houses is wooden ceilings. Ceilings are built in flat or relief ceiling shapes. Flat ceilings are made up of pine beams nailed side by side and slats nailed according to the desired pattern (Fig. 31).

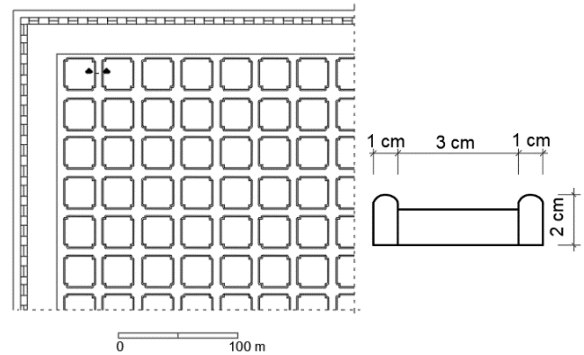


Fig. 31. Drawing of the detail of flat ceiling in Georgiadi house (Şahin H. 2022).

Relief ceilings have a concave central section, either circular, polygonal, or oval. The ceiling in the hayat of Kuyumcuoğlu house is one of the finest examples of relief ceilings (Fig. 32).



Fig. 32. Relief ceiling in Kuyumcuoğlu house (Şahin H. 2022).

3.5. Urban Structure of Filibe

The bay windows, brackets, and wide eaves of the houses facing the street have given the city a picturesque appearance. The city center, as a result of the urban activities applied by the Ottoman Empire in all cities it conquered, is surrounded by public buildings that are functionally connected. Many public structures such as mosques, inns, baths, caravanserais, and schools have now been demolished. Some of these structures collapsed as a result of earthquakes,

while others were eliminated as a result of the implementation of the first urban plan prepared by J. Schnitter in 1896.

The width of Filibe streets is measured to allow two horse-drawn carriages to pass side by side. Squares, which are one of the main elements of European cities, were not present during the period that is the subject of the study. Natural intersections have formed where narrow streets intersect. In the city where construction activities are concentrated on the hills, winding roads are seen to reduce the slope. Dead-end streets branching out occasionally are characteristic features of the city. Stone stairs have been used in places where the slope is high.

Today, the silhouette of Tsanko Lavrenov Street in the Old Town area suggests that the tiered elevations in the houses are planned to break the steepness of the street's topography (Fig. 33).



Fig. 33. Tsanko Lavrenov Street (Şahin H. 2022).

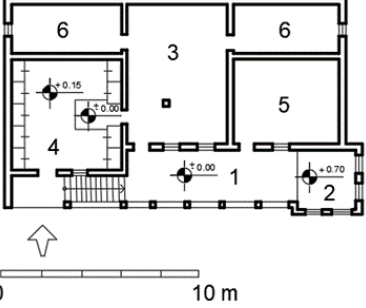
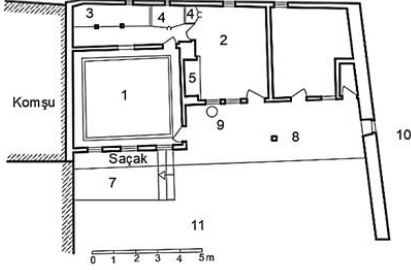
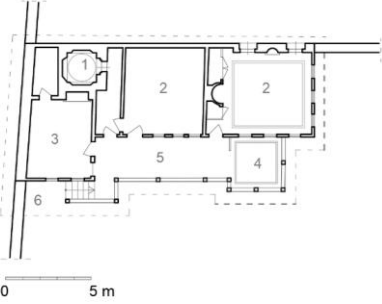
4. Conclusion

The examination of the floor plan development of traditional houses in Filibe reveals that the planning scheme of the Early Balkan house, also known as the Rhodope Mountain house, is similar to the 17th-century characteristics of the Turkish house, which Eldem and Günay refer to as the first period of the Turkish house. Both plan schemes have an external courtyard, and there is a sekilik in the open-state hayat. The kitchen and toilet are located on the ground floor, while the living area is on the first floor.

Over time, hayat in traditional Filibe houses became enclosed, and the staircase became integrated into the house. As the number of rooms increased, the walls containing room doors became thicker. This is parallel to the characteristics of the second period of the Turkish house.

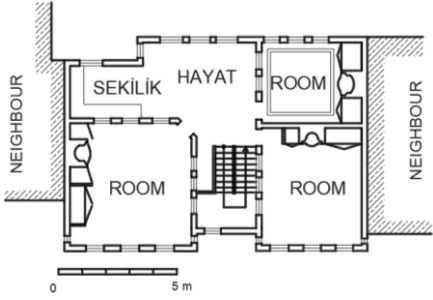
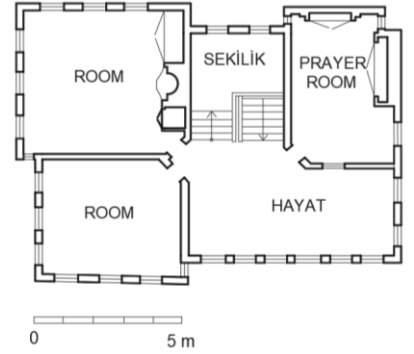
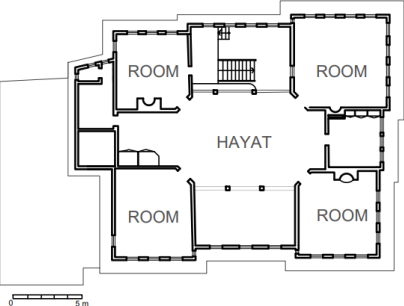
In the 19th century, the central hayat that had become oval gradually turned into a rectangle. Walls that had openings for doors in the previous period returned to angular shapes, and the floor plan was simplified. This also reflects the characteristics of the third period of the Turkish house. When the construction years of the houses are compared, it is observed that they followed the floor plan of the Turkish houses approximately 20-30 years apart (Table 1).

Table 1. Evolution of floor plans in traditional Filibe houses (17th-19th century)⁷

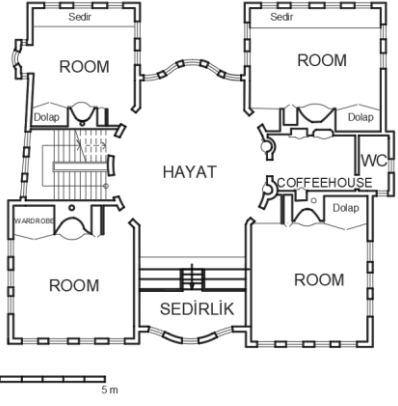
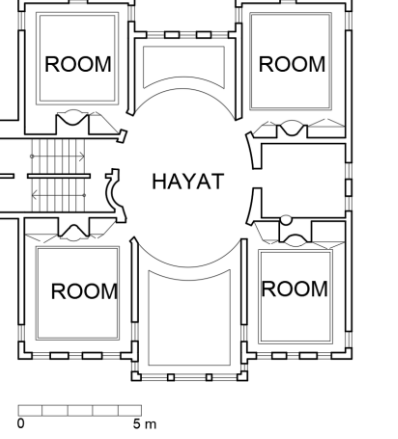
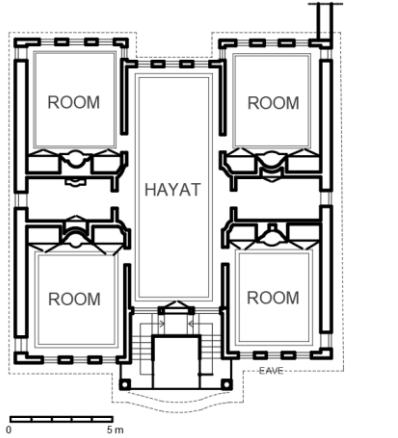
EVOLUTION OF FLOOR PLANS IN TRADITIONAL FILIBE HOUSES (17 th -19 th CENTURY)	
PLAN SCHEME	PLAN DIAGRAM FEATURES AND COMPARISON WITH TURKISH HOUSE
<p>EARLY BALKAN HOUSE EXAMPLE DMCHO KEHAYA HOUSE (17TH C.)</p>  <p>1. Wooden columned central living area (sayvan) 2. Raised platform (sekilik) 3. Living room 4. Room with built-in closets 5. Room 6. Pantry</p>	<p>The plan diagram that can be described as a prototype of Rodopi mountain houses encompasses the pre-Renaissance period. The plan corresponds to the layout of the outer courtyard seen in Turkish houses. The open seating area, known as 'köşk' in Turkish, situated at one end of the wooden-columned sofa and elevated by steps, is characteristic of the first-period Turkish houses. The concept of 'seki alti' observed in the cabinet room is particularly used in first-period Turkish houses. While the kitchen and latrine are on the ground floor, the living and socializing area is on the first floor. There is no concept of a bay window (cumba). Considering all these features, the plan diagram is suitable for the first-period Turkish house plan diagram.</p>
<p>MATEEV HOUSE (MIDDLE 18TH CENTURY)</p>  <p>1. Room 2. Kitchen 3. Pantry 4. Closet 5. Chimney 6. Laundry Room 7. Garden 8. Veranda 9. Albanian Cobblestone Courtyard 10. Street 11. Courtyard</p>	<p>It was built in the mid-18th century. It has thick protective walls on two sides. There is a stone-paved outer courtyard in front of the house. It consists of a large room with built-in closets, a kitchen with a fireplace and cabinets, a pantry, and a laundry room. The house, believed to belong to a small merchant, was likely modestly constructed due to possible financial constraints. Despite the weakness of its architecture, this house is significant for being one of the known early-period houses in Filibe. It belongs to the group of plan diagrams with outer courtyards in Turkish houses. Therefore, it is a primitive example of a first-period Turkish house.</p>
<p>ISMAL BEY HOUSE (18TH CENTURY END)</p>  <p>1. Bathroom 2. Room 3. Kitchen 4. Pavilion 5. Semi-open Hayat 6. Eave</p>	<p>On the main floor, there are two rooms, one with built-in closets, a kitchen, and a Turkish bath. Oak-pillared and wooden-railed hayat and a slatted wooden ceiling are characteristic features of a Turkish house from the first period. The staircase not yet entering the courtyard, indicating an outer courtyard plan diagram, signifies first-period houses, while service areas ascending to the first floor, wooden beam infill with mud filling, and simple protrusions are characteristic of second-period houses. Hence, it can be said that there is a transitional schema between the first and second periods of the Turkish house.</p>

⁷ Sedat Hakkı Eldem's and Günay's Turkish House Periods are taken as reference [13, 19].

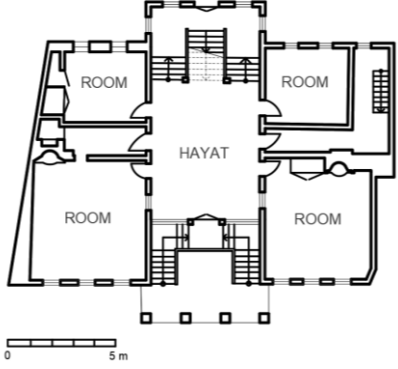
EVOLUTION OF FLOOR PLANS IN TRADITIONAL FILIBE HOUSES (17th-19th CENTURY)

PLAN SCHEME	PLAN DIAGRAM FEATURES AND COMPARISON WITH TURKISH HOUSE
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">IVAN FURNADJIEV HOUSE (18TH CENTURY END)</p> 	<p>Upon a stone foundation, it is filled with mud between wooden beams. The raised platform (sekilik) continues in the hayat. The closure of the hayat with windows, the placement of the staircase at the center of the floor plan, the protrusions supported by consoles, and the entrance door of the room being opened from the corner are characteristic features of the second period of Turkish houses. Although there is not yet a transition to a symmetrical plan, there is a tendency towards symmetry. It is an intermediate period demonstrating features of both the first and second periods of Turkish houses.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">HACI VLASSAKI HOUSE (18TH CENTURY END)</p> 	<p>It is a two-story residence built on an elevated ground floor. The hayat (central living area) is enclosed, the staircase is centralized, and the doors of the rooms are set into the corner-beveled walls. The hayat is surrounded by rooms on three sides, approaching a centralized floor plan. While bearing the characteristics of second-period Turkish houses, the toilet has not yet been moved to the main floor.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">BALABANOV (HACI LAMSHA) HOUSE (EARLY 19TH CENTURY)</p> 	<p>The first-floor plan is resolved symmetrically. There is a rectangular hayat (central living area) in the center, surrounded by four rooms resembling squares. The staircase opens into the hayat with arches. The eyvan opposite the staircase also opens into the hayat with columns. The doors are set into beveled walls. The floor plan is centralized and approaches symmetry. It exhibits the characteristics of the second period of Turkish houses.</p>

EVOLUTION OF FLOOR PLANS IN TRADITIONAL FILIBE HOUSES (17th-19th CENTURY)

PLAN SCHEME	PLAN DIAGRAM FEATURES AND COMPARISON WITH TURKISH HOUSE
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">DIMITAR GEORGIADI HOUSE (1848)</p> 	<p>Baroque influences are beginning to become evident in the plan. On the first floor, four large rooms are symmetrically arranged. The toilet has been moved to the upper floor, the room doors open onto beveled walls, and the staircase has become an integral part of the central living area (hayat). The tradition of raised platforms (sekilik) continues in the hayat. There is a symmetrical axial plan with a central sofa. The plan exhibits characteristics of the third period of Turkish houses, belonging to the first half of the 19th century.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">ARTIN GIDIKOV HOUSE (1850)</p> 	<p>The house features a characteristic symmetrical floor plan with regular exterior outlines. The staircase is placed perpendicular to the entrance axis. Surrounding the rectangular hayat, which has an elliptical center, are four symmetrically arranged rooms. It has an interior courtyard plan and exhibits characteristics of the third period of Turkish houses, belonging to the first half of the 19th century.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">KIRKOR MESROBOVIC HOUSE (1845-46)</p> 	<p>On the first floor, there is a rectangular hayat surrounded by four large rooms. The practice of doors opening onto beveled walls has ceased, but the hayat has not fully returned to a rectangular shape. It has an interior courtyard plan. This house represents an intermediate period between the first and second periods of Turkish houses, showing the transition of the third-period houses.</p>

EVOLUTION OF FLOOR PLANS IN TRADITIONAL FILIBE HOUSES (17th-19th CENTURY)

PLAN SCHEME	PLAN DIAGRAM FEATURES AND COMPARISON WITH TURKISH HOUSE
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">STAMBOLYAN HOUSE (SECOND HALF OF THE 19th CENTURY</p> 	<p>The first-floor plan is characterized by a rectangular hayat. The staircase is positioned with three arms along the entrance axis. The practice of doors opening onto beveled walls has ceased. While retaining an interior courtyard plan, the floor plan has been simplified. In this state, it exhibits characteristics of the third period of Turkish houses, belonging to the second half of the 19th century.</p>

The design and architectural details of German [20] and Slavic wooden architecture are quite different. Moreover, for craftsmen to see and understand the architecture of European states that the Ottoman Empire communicated with through bureaucratic channels was quite challenging given the conditions of that time.

The 18th-century Ottoman architecture was influenced by the West. However, this influence was blended with

Turkish culture. Especially in Istanbul, Edirne, and Selanik, craftsmen came collectively from the provinces, worked in this construction activity, and brought the new style and construction features they learned to their hometowns. Ultimately, paradoxically, the houses of the Bulgarian National Revival period followed all stages of the development of the Turkish house and took their roots, especially from houses in the capital Istanbul and Edirne.

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