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THE DECORATIONS OF THE TRADITIONAL TURKISH HOUSES IN DENIZLI'S NEAR DISTRICTS

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Abstract - Turkish architecture has a long history of long-standing and traditional characteristic features. This feature is based on stone, adobe, wood used in the region. These materials exhibit the living standards and forms of the region. In this study, wood materials used in the houses of Denizli's near districts were chosen as a research subject. It has been taken care that the studied houses have not been restored and have not been lost their texture. Especially, it was considered very important to document with photographs such historical places in the Aegean region where Turkish red pine (Pinus brutia Ten.) is used extensively. Many of the houses are in derelict condition. But there are families living in the houses, although derelict. The picture encountered during research was surprising. In the districts surveyed, much more than expected –both in number and quality- traditional Turkish houses were encountered. The material used was quite rich in labor that cannot be ignored. However, this wealth could not have been preserved in the houses and they have already faced demolition. Even more, after the study, the disappearance of some of these houses was witnessed. Therefore, the protection of these houses is obviously important, albeit efforts beyond photographic documentation are needed. As a result, this research performed in Denizli's near districts (Babadağ, Buldan, Çal, and Tavas) is intended to be compared to the past and to promote necessary measures.

Keywords- Traditional Turkish houses, Denizli's near districts, Wood material, Decoration.

DENİZLİ'YE YAKIN İLÇELERDE GELENEKSEL TÜRK EVİ SÜSLEMELERİ

Özet- Türk mimarisi, uzun senelere dayanan köklü bir geçmişe sahip geleneksel bir eser özelliği göstermektedir. Bu özellik bölgede kullanılan taş, ahşap, kerpiç diye nitelendirilen malzemelere dayanmaktadır. Bu malzemeler bölgenin hayat standartlarını, biçimlerini sergilemektedir. Bu çalışmada Denizli'nin yakın ilçelerinde kullanılan ahşap

Bu makale, 4. Uluslararası Mobilya ve Dekorasyon Kongresi'nde sunulmuş ve İleri Teknoloji Bilimleri Dergisi'nde yayınlanmak üzere seçilmiştir.

malzemelerden yapılan yapı elemanları araştırma konusu olarak seçilmiştir. Araştırmada incelenen evlerin restore edilmemiş ve dokusunu kaybetmemiş olmasına dikkat edilmiştir. Özellikle kızılçam (Pinus brutia Ten.) malzemenin fazla kullanıldığı Ege bölgesinde böylesi mekânları fotoğraflamak önemliydi. Evlerin çoğu metruk durumdadır. Fakat evler metruk durumda olmasına rağmen içinde yaşayan aileler de bulunmaktadır. Araştırma esnasında karşılaşılan manzara etkileyiciydi. Araştırma yapılan ilçelerde sanılandan daha çok ve tarihi güzelliğe sahip evlerle karşılaşıldı. Kullanılan malzeme, yapılan işçilik ve emek görmezden gelinemeyecek kadar zengindi. Fakat mekânlardaki bu zenginlik korunamamakta hatta yıkılmaya yüz tutmuş vaziyettedirler. Evlerin sahipleri bu durumdan haberdar değil ya da ilgilenememektedirler. Hatta çalışmadan sonra bu evlerin bazılarının yok olduğuna şahit olundu. Bu yüzden bu evlerin fotoğraflanmasının ötesinde korunması da çok önemlidir. Sonuç olarak Denizli ilçelerinde (Babadağ, Buldan, Çal ve Tavas) yapılan araştırma geçmişle karşılaştırma yapmak ve gerekli tedbirlerin alınmasını sağlamak planlanmıştır.

Anahtar Kelimeler- Geleneksel Türk evleri, Denizli ilçeleri, Ahşap malzeme, Dekorasyon

1. INTRODUCTION (GİRİŞ)

Denizli is a province of Turkey in Western Anatolia, on high ground above the Aegean coast. Neighboring provinces are Uşak to the north, Burdur, Isparta, Afyon to the east, Aydın, Manisa to the west and Muğla to the South (Fig. 1). Besides its center, it has 18 districts, the most populated of them being Acıpayam, Tavas, Çivril, Çal, Sarayköy and Buldan. The smallest of 18 districts is Babadağ. Denizli is a growing industrial city in the southwestern part of Turkey and the eastern end of the alluvial valley formed by the river Büyük Menderes, where the plain reaches an elevation of about three hundred and fifty meters. Denizli is located in the country's Aegean Region. Approximately 28-30% of the land is plain, 25% is high plateau and tableland, and 47% is mountainous. In general, the Aegean region has a mild climate. However, it becomes harsher at altitude. Temperatures can rise to 40 °C during summer and fall to -10 °C in winter. There are about 80 days with precipitation, mainly during winter [1-2].

Figure 1. Map of the districts of Denizli province in Turkey [3].

Turks were first seen in Denizli in 1070 when Afşın Bey, under the control of the Seljuk Sultan Alp Arslan, raided the area. The second and third Crusades fought here against Kazıkbeli, who managed to flee with a small force to Antalya. Later, after the Turks had established control of the ancient cities, they moved south to the site of the present city of Denizli, where drinking water was brought through stone pipes. The name Laodicea* slowly

changed into “Ladik” then. Since the 17th century other names were given: “Tonguzlu”,” Tonuzlu”,” Tenguzlug”,” Donuzlu” and finally “Denizli”.

* Laodicea is located 6 km north of the city of Denizli. The first real settlement was the city of Laodicea on the Lycus which was established by King Antiochus II for his wife Laodice [1].

Features of the traditional Turkish house can be discussed in three categories. The first is common features, the second is plan features, the third is construction and material features.

1. Common features: Most of the Turkish houses have at least two storeys. The ground floor, which is planned to adjust to the street, acts as a service area and storage place. The thick walls of the ground floor are made of stone, which are windowless on the street side while being open to the garden at the back. The garden is surrounded with a wall for privacy. The main living area is the upper floor, designed independent of the ground level and consisting of several rooms organized around a common area called “sofa” (hall) or “hayat” [4 from 5].

2. Plan features: In general, plan types may be grouped into four categories according to the order in which they evolved: plans without a sofa, plans with an outer sofa, plans with an inner sofa, and plans with a central sofa (Fig. 2). The main differences between the types emerge according to the differences in the shapes and dimensions of sofas [4 from 5].

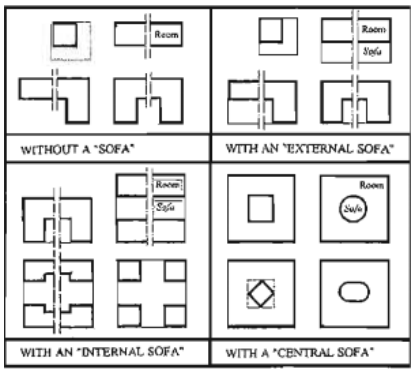

Figure 2. Plan types of the traditional Turkish houses [6 from 7].

3. Construction and material features: The most distinctive factor for the formation of the houses is the material. In addition, the most characteristic factor for the usage of the material is climate and environment. The climate affects the creation of natural material and houses are designed appropriate for climatic circumstances. It is not a coincidence to build a masonry house in South-east region, in which timber is rare and stone is generous. Also masonry building supports to create inner spaces with natural ventilation and suitable for the regions’ climatic conditions. The main materials for the houses are mostly wood and stone. The types of wood and stone may vary according to the region and they play a great role in the construction system [8 from 9].

Evidences supporting these features are listed below:

Dengiz (2001) studied the traditional Turkish house from the point of gender-space relationship. The study is concerned with the two boundaries of the traditional Turkish house, the house-street boundary and the house-garden boundary, as boundaries of the house are thresholds between public-private, exterior-interior [4 from 5].

Öztank (2008) studied traditional timber Turkish houses and structural details. According to the study the traditional timber frame houses were made up of masonry basement and upper floors with timber frame and timber roofs. While the masonry was constructed with stones, the filling of the frame is with daub, rubble stone, unfired or fired brick. The frames of the houses were constituted with posts, studs and diagonal or cross shaped (X) braces which were especially used for corners, beams and joists which form the flooring [10].

Yıldırım and Hidayetoğlu (2006) investigated wooden ceilings belonging to traditional Turkish houses. In this study, the determination of the features and the construction techniques of the wooden ceiling decorations at the traditional Turkish houses; the investigation of the regional and periodical changes in the decorations applied to the ceilings, were aimed. As a result, by the wooden ceilings, which are very concrete examples of traditional Turkish workmanship on wood; the factors leading to changes or oppositely contributing to stability in the features and the construction techniques of the decorations in time were compared by giving examples [11].

Küçük and Hidayetoğlu (2006) studied the effects of change in Turkish life culture on civil architecture works of the Ottoman period with examples from traditional Denizli houses. In the study, abandoned Turkish houses unguardedly disappearing in contemporary structuring with the changes in cultural life are given with examples from Denizli. As the result of the study, some recommendations are put forward to revive Turkish houses, a heritage of Turkish culture belonging to Ottoman Empire period, in modern life conditions [12].

In İnceoğlu's study (2005), for which he began to gather documents and information relevant to Denizli traditional architecture in 1970s, the city's history, architecture, the changes in houses, public buildings, urban structure, economy in the 19th and 20th century and the building materials used in the city are described. As a result, he says "Denizli traditional architecture no longer exists today. Structural environment of Denizli does not carry a feature. Anatolia's beautiful city of its time with a history of thousands of years is now any place" [13 from 14].

Avşar (2014) studied the change process of traditional residential architecture, in the case of Denizli, Altıntop Quarter. It says "Denizli, being a city of Anatolia, has lost its cultural heritage because of rapid industrial developments. The traditional urban pattern of Ottoman period was almost totally destroyed but there are some parts in the city dating back to the years 1950-1980 which carry traditional character. Neighborhood of Altıntop is one of those settlements comprising the last examples of the traditional houses. Being in the contemporary city center, the houses of Altıntop are under pressure of common economical transformations. This study is processed in two cases. The first case is the typological analysis of the houses carrying traditional character in the first residential areas of the city – the neighborhoods of Gürcan, Surakapılar, Altıntop, Feslikan. The results are evaluated comparatively with the previous studies about traditional Denizli house and traditional houses of the city are categorized chronologically regarding their spatial transformations. In the second case traditional houses of Altıntop are analyzed according to the categories driven in the first case and several suggestions are developed for the future conservation of the pattern. The aim of the study is to put forward the traditional and spatial values of the cultural heritage which is hidden in the ordinary houses of the neighborhood of Altıntop. Its contribution to knowledge intends to establish guidelines for the conservation of the cultural heritage in the future planning studies" [15].

Aras et al. (2015) studied traditional Turkish houses ceilings. They say "Ceilings are distinctive parts of traditional Turkish houses. The ceilings in these houses are designed in various forms and shapes according to the uses of the rooms. The ceilings, which are made of pinaceae wood, especially stand out with their intricately designed ornamentations. Today, wooden ceilings are one of the most damaged parts of the traditional Turkish houses. A few different techniques are used in wooden ceiling applications. Almost all of them have wooden ornaments at the center.

At the center there are often star patterns which are mounted in square or circular frames using bolection molding" [16].

The aim of this study is to investigate the decorations (wooden construction elements) of traditional Turkish houses in Denizli's near districts, which have a significant place in our traditional architecture heritage.

This study was put into practice in four different districts of Denizli which have been able to protect their nature without having much destruction. The reason for choosing these four districts in the borders of historical protection areas is that they reflect the history, construction culture, economy, life style and technology of Turkish society. These four districts are Babadağ (1 house), Buldan (2 houses), Çal (2 houses), and Tavas (1 house). Within these cities, only the buildings in Buldan district are protected by the T.C.Ministry of Culture. The restoration workings are presently continuing in this district. There is no such working in other districts.

In order to be able to reach objective results; samples were determined with the method of random selection; attaining a total of 6 houses in the four districts. For each sample, non-numerical data were obtained as a result of photograph and interview studies. After analyzing the gained data, the decorations (wooden construction elements) of traditional Turkish houses in Denizli's near districts in were revealed.

2. DENIZLI'S DISTRICT HOUSES (DENİZLİ YAKINLARINDAKİ EVLER)

2.1. Ahmet Işlak House from Babadağ (Babadağ'dan Ahmet Işlak Evi)

2.1.1. General view (Genel Görünüm)

This house was built by Ahmet Işlak, who was the second mayor of Babadağ, in 1932 and was inhabited by him and his brother Mehmet Işlak. Now it is being used as a summer house. The house has the plan of the outer sofa type and rooms in a line. The whole structure is made of wooden material and visual quality is emphasized by a qualified and laborious craving as well as various ornaments. The house consists of two rooms, both of which having the same craved ornaments. There are two pantries downstairs, in which harvested wheat and barley crops used to be stored. The walls are made of soil-based material, and the protrusion on the front aspect of the house used to be used for dish washing and ritual cleansing of the body (Fig. 3).

Figure 3. The general view of Ahmet Işlak House.

2.1.2. Stairs (Merdivenler)

The staircase made of pine wood was built to connect two storeys in the house of Ahmet Işlak (Fig. 4).

Figure 4. The staircase of Ahmet Işlak House.

2.1.3. Doors (Kapılar)

Rectangular door wing is incorporated with side closets and arched door frame which continues to the ceiling. Different applications of motifs are seen on the surfaces. For instance, notch carvings on the rails of frame and door leaf; quadratic and rhombus carvings on panel surfaces and flower carvings on the frame surrounding it; and finally tree of life motif on the lower part of door wing were applied (Fig. 5).

Figure 5. The door with ornaments in Ahmet Işlak House.

2.1.4. Closets (Dolaplar)

Closets were produced as winged and wingless. The racks of wingless closets are arched. Closet rails are notch-carved as in doors. 45^0 angle rhombi and floral motifs carved within tree of life motifs are seen on the wing panels (Fig. 6).

Figure 6. Closets and their ornaments in Ahmet Işlak House.

The external view represents a closet which has an emphasized visual appearance with open shelf systems and ornamentations, whereas the internal view represents bathrooms found in every master's and kid's rooms. Two-door closets with flower ornamentations and carvings on

the doors to create a nice appearance and open shelf with carving work above the doors and open closet system with a curvy shape at the crown, with flower figures and ornamentations on the sides can be seen in Figure 6.

In the closet in Figure 7, in addition to other wardrobes, carving was applied with cutting (decuple) technique.

Figure 7. Closets and their ornaments in Ahmet Işlak House.

2.1.5. Windows (Pencereler)

Large windows spaced with a certain distance engage attention on the "facing outward" aspect of the house. Smaller windows were placed above the others to provide more enlightenment. Laths were placed in front of the window glasses forming railings in a certain pattern (Fig. 8).

Figure 8. Windows and their ornaments in Ahmet Işlak House.

2.1.6. Ceilings (Tavanlar)

Ceiling core: A nice view in the center was established by forming a ceiling rose with solid braided cords embellished with "kundekari" technique. Notching and less deep carving were applied on the corded edge bars of the square shaped central piece. In the section out of the central piece, a rich look was created with bars and lattage (Çıtakari) technique in the ceiling (Fig. 9).

Figure 9. Centrally “Kündekari” and lattage (Çıtakari) techniques in the ceiling of Ahmet Işlak House.

2.1.7. Eaves (Çatı Saçakları)

Eaves were shaped in the form of a ring at the crown portion. Paintings in leaf patterns and inscription of construction date (1932) in Arabic letters are seen (Fig. 10).

Figure 10. The eaves of Ahmet Işlak House.

2.2. Ragıp Bey House from Buldan (Buldan’dan Ragıp Bey Evi)

2.2.1. General view (Genel görünüm)

This house was built in 1932. There are no houses in the house currently. The house has corner sofas. 9 rooms, 1 kitchen and 3 oriels (cumba) are found in this houses addressed to Ragıp Bey Street. Because the owner is not known, this house is called "Ragıp Bey House" with the name of the street where it is located. The three oriels, which are the characteristic feature of this house, look like closed when viewed from outside because of their localizations. Balconies open to exterior through windows which have shutters made up of wooden laths up to the mid-height. There is a toilet table with drawers integrated into the wall in the bedroom on the third floor. There are built-in closets in every room of the house. The house is now tumbledown as a result of neglecting (Fig. 11).

Figure 11. The general view of Ragıp Bey Residence.

2.2.2. Stairs (Merdivenler)

The house has a straight-flight staircase which can be seen when looked carefully on the left in Figure 11.

2.2.3. Doors (Kapılar)

The figure below shows the main components of a traditional timber door. The whole components (rails, casements, and panels) of the door are solid wood. Raised panels are fitted into frames. It is a carpentry technique that has been around for hundreds of years. The edge of a "thick" panel or board is reduced down so that it can be fitted into a rebate in the frame (Fig. 12).

Figure 12. Raised door panels of Ragıp Bey House.

2.2.4. Closets (Dolaplar)

Closets have ledged and lined wings. This basic type of door/closet consists of lining boarding which is held together by ledges (Fig. 13).

Figure 13. The closets of Ragıp Bey House.

2.2.5. Windows (Pencereler)

Lattice work shutters over the windows of Ragıp Bey House (Fig. 11 and 14).

Figure 14. The windows of Ragıp Bey House.

2.2.6. Ceilings (Tavanlar)

This house has a flat ceiling. It is the most widely used ceiling type in the traditional Turkish house [16]. Its application is done by putting the wood pieces which have been prepared for ceiling covering side by side and assembling them with lower parts of the wooden boards (Fig. 15).

Figure 15. The ceiling of Ragıp Bey House.

2.2.7. Eaves (Çatı saçakları)

Eaves were shaped in the form of covering with boards side by side. They are seen in the middle figure (Fig. 11).

2.3. Talat Tarakçı House from Buldan (Buldan'dan Talat Tarakçı Evi)

2.3.1. General view (Genel görünüm)

Talat Tarakçı served as the mayor of Buldan between 1926-1929. The house of interest was built during his mayoral term. Star and crescent ornamentations predominate on the exterior aspect (Fig. 16). This three-storey house has one front yard, one backyard and three garden entrances. Two rooms and one basement are found on the lower floor. There is a vestibule enclosed with a showcase on the mid-floor. There are 4 rooms leading to this vestibule. In the center of this vestibule there is a fountain used to cool the house in summers. A bathing cubicle is located under the stairs (Fig. 17, left). As for the top floor, there are four rooms, two on the right and two on the left side with indoors connecting them to each other, opening to the same vestibule. On this floor there is a bathing cubicle in a built-in closet (Fig. 17) and there are toilet rooms on each floor. The vestibule on the top floor has a dome-like ceiling.

Figure 16. The general view of Talat Tarakçı House.

2.3.2. Stairs (Merdivenler)

The house has a straight-flight staircase with a stairwell opening cover. The balusters are adorned with superimposed cross patterns (Fig. 17).

Figure 17. The stairs of Talat Tarakçı House.

2.3.3. Doors (Kapılar)

Outer door has ledged and lined wings. This basic type of door consists of lining boarding which is held together by ledges (Fig. 18, left). Solid wood interior door has raised panels fitted into frames (Fig. 18, middle and right).

Figure 18. The doors of Talat Tarakçı House.

2.3.4. Closets (Dolaplar)

Closets of this house have ledged and lined doors. Frame construction was applied to the closet doors (Fig. 19).

Figure 19. The closets of Talat Tarakçı House.

2.3.5. Windows (Pencereler)

The types of windows are single-hung (Fig.16 and 20).

Figure 20. The windows of Talat Tarakçı House.

2.3.6. Ceilings (Tavanlar)

The ceilings of Talat Tarakçı House are constructed flat (Fig. 21, left and right) and dome-like (Fig. 21, middle). Dome-like ceiling structure in the middle of the vestibule on the top floor makes the vestibule more spacious. Iron sconce located in the middle of the dome-like ceiling features iron work, although not delicate.

Figure 21. The ceilings of Talat Tarakçı House.

2.3.7. Eaves (Çatı saçakları)

The balcony eaves of Talat Tarakçı House are solid wood board (Fig. 16). The others are masonry.

2.4. Mıstanlar'/Mestanlar' House from Çal (Çal'dan Mıstanların/Mestanların Evi)

2.4.1. General view (Genel görünüm)

The construction is composed of stone walls and wooden studs (Fig. 22). The construction date is known as 1919. There are three rooms in this construction, two of which bearing doors with wood-based ornamentations.

Figure 22. The general view of Mıstanlar' House.

2.4.2. Stairs (Merdivenler)

The stairs of Mıstanlar' House is made of stone slate (Fig. 22).

2.4.3. Doors (Kapılar)

Solid wood inner door has raised panels fitted into the frames of Mıstanlar' House. The tree of life motif was carved on the surface of the pillar sill between the two doors (Fig. 23, middle). Flower motif was carved on the surface of raised panels of the left door wing (Fig. 23, right middle and top). The raised panels of right door wing are constructed with 45^0 angle (Fig. 23, right bottom).

Figure 23. The doors of Mıstanlar' House.

2.4.4. Closets (Dolaplar)

There are carvings on the wooden surfaces of Mıstanlar' House closets carved with wood jigsaws (Fig. 24).

Figure 24. The closets of Mıstanlar' House.

2.4.5. Windows (Pencereler)

Lattice work shutters and sliding sash on the windows of Mıstanlar' House (Fig. 25).

Figure 25. The windows of Mıstanlar' House.

2.4.6. Ceilings (Tavanlar)

Carvings were applied with wood jigsaws in the construction of the ceilings' centers and edges of Mıstanlar' House (Fig. 26).

Figure 26. The ceilings of Mıstanlar' House.

2.4.7. Eaves (Çatı saçakları)

Eaves of Mıstanlar' house are uncovered (Fig. 22).

2.5. Ortaköy Saray House from Çal (Çal'dan Ortaköy Saray Evi)

2.5.1. General view (Genel görünüm)

This house is in the Saray neighborhood of Orta village of Çal. The owner of the house is unknown and the house is not used. For this reason, the building was called "Ortaköy Saray House" in this study. Saray house was built on a transverse rectangular ground in east-west direction. Based on the architectural elements observed on the façade, originally the house had 2 rooms, which was later increased to 5 with add-on rooms. These add-on rooms are open to the sofa whose arches and central wooden columns connect to the roof (Fig. 27). The sofa is reached via slate stairs (Fig. 27). The construction date of the building can be seen within the circle formed by hand-carved adornments on the main door. "Maşallah Kane" inscription, written with the old letters in "sülüs" style, can be read within the circle (Fig. 28). Below it, "sene" inscription with "keşide" (a kind of calligraphic ornament) is seen. Between two "keşide"s, the construction date of the building, 1202 according to Hijri calendar (lunar calendar)/1788 according to Gregorian calendar, is barely seen. There are elements like wooden shelves, stove, and closet up to the lower level of windows in the lower room (Fig. 29). The ceiling of the room is made of wood and is embellished by the stained-ornamented ceiling rose framed in square by the adorned borders. The ceiling border is now detached and stolen. The ceiling is divided into small square zones around the ceiling rose (Fig. 31). The wooden ornamentations of this construction are seen on the entrance door, on the stove and on the walls of the room (Fig. 28). The entrance door of the house is made of wood. The ceiling of the construction is divided into small square zones by the nailing of laths. Various compositions formed again by the nailing of laths in rectangular patterns exist on the closets in the room. Hand-carved adornments have another important place as well (Fig. 29). These ornamentations are encountered on the outdoor of the house, ceilings and closet doors. The hand-carved adornments seen on the door arches and frames are hardly visible patterns of plant branches (Fig. 31).

Figure 27. The general view of Saray House.

2.5.2. Stairs (Merdivenler)

The stairs are Saray house is made of slate stone (Fig. 27).

2.5.3. Doors (Kapılar)

The doors of Saray house are made of solid wood raised panel and arch (Fig. 28). The surfaces of the doors are carved and decorated.

Figure 28. The doors of Saray House.

2.5.4. Closets (Dolaplar)

The surfaces of the closets are carved and decorated (Fig. 29).

Figure 29. The closets of Saray House.

2.5.5. Windows (Pencereler)

Guardrails with wooden covers (Fig. 30, left) and hand-carvings of the abat-jour (Fig. 30, mid and right) are seen.

Figure 30. The windows of Saray House.

2.5.6. Ceilings (Tavanlar)

Hand-carved ceilings of Saray House are seen in Fig. 31.

Figure 31. The ceilings of Saray House.

2.5.7. Eaves (Çatı saçakları)

Eaves of Saray House are uncovered (Fig. 27). The eaves of the house may have been ripped.

2.6. Şükrü Takım's House from Tavas (Tavas'tan Şükrü Takım Evi)

2.6.1. General view (Genel görünüm)

Third generation-relatives of Şükrü Takım reside now in this house which is claimed to be built in 1907. The knowledge related to the construction of it is insufficient. The house was built with an outer sofa and more than one row of rooms (Fig. 32).

Figure 32. The general view of Şükrü Takım's House.

2.6.2. Stairs (Merdivenler)

The staircase made of pine wood was built to connect two storeys in the house of Şükrü Takım. The house has a straight-flight staircase. The balusters are adorned with laths (Fig. 33).

Figure 33. The stairs of Şükrü Takım's House.

2.6.3. Doors (Kapılar)

Solid wooden interior doors have raised panels fitted in to the frames of Şükrü Takım's House. The surface of the raised panels of the left door wing is flower carved. The raised mid panels of door wing are constructed with 45^0 angle (Fig. 34).

Figure 34. The doors of Şükrü Takım's House.

2.6.4. Closets (Dolaplar)

Closets have ledged and lined wings. This basic type of door/closet consists of lining boarding which is held together by ledges. Closets were produced as winged and unwinged. The racks of unwinged closets are arched (Fig. 35).

Figure 35. The general view of Şükrü Takım's House.

2.6.5. Windows (Pencereler)

Window ornamentations of the house are made of wooden railings which are similar to iron counterparts (Fig. 36).

Figure 36. The windows of Şükrü Takım's House.

2.6.6. Ceilings (Tavanlar)

The ceiling of the house is curved and has a round core. Appliqued bars spread like sun beams from the center to the wall (Fig. 37).

Figure 37. The ceilings of Şükrü Takım's House.

2.6.7. Eaves (Çatı saçakları)

Eaves were shaped in the form of covering with boards side by side. They are seen in the figure (Fig. 32).

3. CONCLUSION AND DISCUSSION (SONUÇ VE TARTIŞMA)

The houses of Denizli's Buldan, Babadağ, Çal, and Tavas districts are important examples of traditional Turkish house. The adornments in the districts under research are usually made out of wooden material. Besides, plaster and madder are also used for this purpose. We suppose that these adornments were made painstakingly in a long time scale.

It is determined that outstanding examples of Turkish ornamentations, geometric and floral patterns were used in the adornments. Polygons, stars and diamond (baklava) figures were used in geometric ornamentations. Floral patterns were involved in madder applications on plaster and walls.

In the houses under research, although there was not such a concern to revive the ornamentations in the past, today there is an increasing effort for this. The beauty of some of the wood ornamentations was ruined by covering paint application.

Despite all these beauties, the textures on the structures disappear because the houses are not sufficiently protected by their owners. It was seen that the ornaments on the walls of some houses were destroyed by digging, and the wooden structures were also removed.

It is important to keep the traditional Turkish houses inherited to us close to their original states, provide timely maintenance and repair, determine and document the features of used materials and ornaments to pass down in order to protect our cultural heritage. To this end, pioneer and conscientious studies performed by the local authorities and institutions are needed. New examples that feature architecture and ornamentation styles reflecting our culture should be incorporated into some current buildings. Also these ornamentations should be used in today's furniture and decoration works.

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