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Research Article

Culture of Vineyard Roofs as Expression of Rural Architectural in Turkey: Nevşehir Göreme Examples

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ABSTRACT

Folk architecture actions that define only need-oriented structures built by the society using local materials and local masters; Even though they were built without any concern for sustainability, they been contained important cultural assets in terms of reflecting the social and economic situation of the people. Immovable properties that serve different functions such as vineyard houses, wineries and agricultural warehouses built in the Central Anatolia geography of Turkey, which has fertile lands, have cultural value in the context of expressing the identity of the region in which they are located. In this study, vineyard roofs registered as immovable cultural assets by the Ministry of Culture and Tourism; it was examined in terms of material, technical and stylistic features. These structures, unique to Central Anatolian folk architecture, have been tried to be evaluated in an integrated manner with their architectural features and the conditions of the period in which they were built. The fact that vineyard roofs, which do not have any structural and functional similarities with vineyard houses, have not been the subject of a scientific publication before, was seen as a deficiency in the literature; these structures were cataloged by creating a typology based on the structures identified in Göreme Town and were subject to scientific study. Each of the vineyard roofs included in the study have been examined on site, photographed and measured. Since the vineyard roofs, which were examined with material, technique and decoration details, were seen to follow a certain line on the old vineyard road in Göreme Town; a sample that is significantly located along the route but remains within the borders of Uçhisar District today was also included in the study.

Keywords: Vineyard roof, Cultural heritage, Folk architecture, Vernacular architecture, Göreme

Türkiye’de Kırsal Mimarinin İfadesi Olarak Bağ Damı Kültürü: Nevşehir Göreme Örnekleri

ÖZ

Toplum tarafından yerel malzeme ve yerel ustalar kullanılarak inşa edilen, yalnızca ihtiyaca yönelik yapıları tanımlayan halk mimarisi eylemleri; Sürdürülebilirlik kaygısı taşımadan inşa edilmiş olsalar da halkın sosyal ve ekonomik durumunu yansıtması açısından önemli kültür varlıklarını barındırmaktadırlar. Türkiye'nin verimli topraklara sahip İç Anadolu coğrafyasında inşa edilen bağ evleri, şaraphaneler, tarım depoları gibi farklı işlevlere hizmet eden taşınmazlar, özellikle buldukları bölgenin kimliğini ifade etmesi bağlamında kültürel değere sahiptir. Bu çalışmada Kültür ve Turizm Bakanlığı tarafından taşınmaz kültür varlığı olarak tescil edilen bağ çatıları; malzeme, teknik ve üslup özellikleri açısından incelenmiştir. Orta Anadolu halk mimarisine özgü bu yapılar, mimari özellikleri ve yapıldıkları dönemin koşullarıyla bütünleşik bir şekilde değerlendirilmeye çalışılmıştır. Bağ evleriyle yapısal ve işlevsel açıdan hiçbir benzerliği olmayan bağ çatılarının daha önce bilimsel bir yayına konu edilmemiş olması literatürde eksiklik olarak görülmüş; Bu yapılar Göreme Kasabasında tespit edilen yapılar esas alınarak tipoloji oluşturularak kataloglanmış ve bilimsel çalışmaya konu edilmiştir. Çalışmaya dahil edilen bağ çatılarının her biri yerinde incelenmiş, fotoğraflanmış ve ölçüleri alınmıştır. Malzeme, teknik ve

süsleme detaylarıyla incelenen bağ çatılarının Göreme Beldesi'ndeki eski bağ yolu üzerinde belli bir çizgi takip ettiği görüldüğünden; Güzergâh üzerinde önemli bir konuma sahip olan ancak günümüzde Uçhisar İlçesi sınırları içerisinde kalan bir örnek de çalışmaya dahil edilmiştir.

Anahtar Kelimeler: Bağ damı, Kültürel miras, Halk mimarisi, Vernaküler mimarlık, Göreme

I. INTRODUCTION

Structures, which were born and developed in the triangle of raw materials, geography and vital dynamics, were sometimes for private use as auxiliary buildings for households, and sometimes they could have been public buildings that served the common use of those living in the region. With urbanization gaining momentum in Turkey in the 1950s, many elements that are indicative of rural life have changed. Changing vital dynamics based on general reasons such as the development of technology, the opening of new economic areas, the increase in population and therefore production and consumption have made new structures inevitable in the architectural sense, as in every field. Moreover, some buildings, which are indicators of cultural continuity, have been transformed to be used with different functions as much as possible or have been left to disappear completely, either because they cannot adequately respond to the need or because the need has run out. Whereas, these structures, which are indicators of the material elements of the period in which they were built, such as technique, architecture, materials and economy, also carry spiritual values in terms of reflecting the social structure and local lifestyle.

As it is known, Cappadocia has a historical past of thousands of years, has hosted countless cultures and civilizations, and has a unique geography in the world in terms of its formation and development. The Cappadocia region, whose first traces of settlement date back to the Chalcolithic period, is bordered by Kızılırmak in the north, Hasan Mountain in the south, Yeşilhisar in the east, Aksaray in the west and Kırşehir in the northwest. The region, which draws attention with the extraordinary rock formations, fairy chimneys and rock carvings formed by the Erciyes Mountain, Göllüdağ and Hasan Mountain tuffs under the influence of wind and rainwater; was included in the UNESCO World Heritage List within the scope of "natural and cultural" areas in 1985 [1]. As an expression of Anatolia's richness of both tangible and intangible cultural heritage, the Cappadocia region was virtually embodied by humans and nature joining hands. With its fascinating geological structures, rock-carved houses, places of worship, workshops, dovecotes and underground cities that preserve their mysteries even today, Cappadocia is one of the rare places on earth that is both a natural and cultural center [2]. When viewed from the culture-environment-people triangle, Cappadocia is, as stated: "a place where those who implement the principles of common living live" [3]. The primary factors that shape traditional constructions are undoubtedly environmental factors that determine climate, topography and raw material resources. However, in addition to the social values, cultural norms, lifestyles and habits of the people of the region, the traditions of the society and the beneficial relationship between individuals and architectural structures are undeniable factors. In context of structure and identity: *"If every existing image is to have a value for navigating the livable environment, it must also have some qualities. It must be sufficient, it must contain pragmatic accuracy, and it must enable the individual to establish a relationship with his environment to the extent he wishes."* [4]. Cengiz Bektaş has been defined the concept of traditional architecture, which he calls conformity to life, nature and environmental conditions, as "adapting to nature without fighting it, being in the blood circulation of nature and consisting directly of the way of living." [5]. Although rural architecture, which is the symbol of the period before industrialization, is mostly used for village houses, this concept is actually; it has a broad meaning that includes architecture specific to a certain period and region, created by masters, where visual concerns are kept in the background and whose primary purpose is function [6]. First of all, the difference between rural buildings and other buildings is that rural architectural products have a natural character. Vernacular buildings, which are examples of local architecture, are a way of adapting to geography and weather conditions in line with the traditional needs of the society, without any stylistic concerns.

Local people built these structures with simple tools, in harmony with their environment and in the context of their traditional habits and needs [7]. These architectural actions, which can be explained as man's attitude to comply with established standards, can also be expressed as "a product of spontaneous conscience"[8]. Because the cultural heritage products in rural areas include concrete and intangible elements created thanks to the cultural and creative contribution of generations; it keeps the natural heritage that human beings have shaped by blending it with the place they live in over time, alive and passes it on to next generations [10].

For the same reason, vineyard roofs built solely for need, without any stylistic concerns; since they have a natural character and provide the most appropriate response to the need, they have naturally presented a certain typology. Standards that determine the local materials used based on economic reasons, the quality of the product grown, the cultural habits and needs of the users; Like every phenomenon revealed as a result of necessity, it also played an active role in the construction of the indicators of rural life. Therefore, many variables such as the location of the building to be built, its harmony with the topography, the easy availability of its materials, and its compatibility with the environment and people have been of primary importance.

II. MATERIALS, METHOD AND LITERATURE

In the literature review regarding the vineyard roofs that were the subject of the research, it was seen that vineyard roofs were not included in the literature. No scientific publications on vineyard roofs could be found.

The research topic is primarily based on field work based on on-site examination. The vineyard roofs included in the study were examined on site and photographed by us. Measurements of each vineyard roof were taken; The structures were examined in detail in the context of material, technique and decoration details. In the study where the vineyard roofs observed throughout the province of Nevşehir were discussed, an explanation was made through examples from Göreme Town.

The fact that the buildings in Göreme Town are registered as immovable cultural assets by the Ministry of Culture and Tourism is effective in sample selection. However, another determining factor is that the vineyard roofs in Göreme Town have survived to the present day in a better condition than the vineyard roof examples in other districts and that they can provide concrete data.

Moreover, during the study, it has seen that the vineyard roofs in Göreme Town followed a certain line on the old vineyard road. Therefore, a sample that is significantly located along the route but remains within the borders of Uçhisar today was also included in the study. Vineyard roofs was named with their parcel numbers, considering their cadastral status along the vineyard road.

III. FINDINGS and DISCUSSION

Göreme Town, located in the Nevşehir-Ürgüp-Avanos triangle, 10 kilometers away from Nevşehir, is located in an area surrounded by valleys. Historically, the region was inhabited during the Hittite, Assyrian, Phrygian, Tabal, Med, Persian, Byzantine, Seljuk, Karamanli and Ottoman periods; since it has hosted different cultures in different periods, it has a rich literature in terms of culture, art and therefore architecture. Cappadocia, where architecture is not separated from nature, has offers the most prominent examples of life integrated with nature, in the context of culture-environment-space relationship. These qualities, which are observed in residential areas shaped in integrity with the natural environment, in all kinds of buildings that are required to sustain human life, also manifest themselves in the rural life dynamics of the town. Although vineyard roofs bring to mind gümele, which are pragmatic, undetailed and small-scale structures built by farmers to meet their needs while

dealing with vineyard work in the endless steppe climate; in fact, have revealing a building style that is quite different from *gümele* in terms of both material and technique. *Gümele* are simple shelters covered with twigs or grass, built by farmers or hunters in vineyards or orchards, mostly using wooden materials, the *cantı* technique. However, the vineyard roofs that are the subject of the research are the product of serious planning and meticulous architecture in terms of materials and techniques. Vineyard roofs are high-quality examples of the architectural style called "vernacular", which is the expression of creating an architectural product to meet the needs by combining the opportunities provided by nature with traditions and cultural factors. When we look at the general characteristics of the vineyard roofs built in Nevşehir; it is seen that they are iwans consisting of series of pointed or round arches, built with local yellow cut stone and roughhewn stone materials in places, closed with masonry on three sides, and with a wide opening on the side facing the road. There are no ornamental details in these iwan type buildings. It is known that these buildings, which show unity in style and material, were built in the early 20th century for the personal use of agricultural workers, such as protection from weather conditions and meeting their daily needs. They also were serving to shelter passers-by or those stranded on the road for some reason, along with their animals. It is known that these buildings, which show unity in style and material, were built in the early 20th century for the personal use of agricultural workers, such as protection from weather conditions and meeting their daily needs. They also were purposed to shelter passers-by or those stranded on the road for some reason along with their animals.

Although they have been subjected to deterioration or change under the influence of time, people or weather conditions, it is possible to observe vineyard roofs that have not lost their main characteristics in almost every rural district of Nevşehir. Since the existing inspectable/observable vineyard roofs are located on a meaningful route on the old vineyard road in Göreme Town; the cadastral status of their locations along the vineyard road has been taken into consideration. The vineyards included in the study are named with their parcel numbers.



Figure 1. Vineyard roofs route (TKGM, 2024)

Structur number 9452 is located in Göreme Town, Demiyeni Locality. The iwan-shaped building is closed on three sides by windowless flat stone walls, and has a round-arched opening on the north side facing the road. In the building, which was built with yellow stone material specific to the region, ashlar stone was used in the corners of the facade and rows of arches, and roughhewn stone was used in other parts. The building has an interior space of approximately 3.45 meters wide and 4.86 meters deep, behind the 2.10 meter wide round arched entrance. Three rows of arches with an arch thickness of 71 cm, placed at intervals of 68 cm, form the interior.



a)

b)

Photo 1. (a) Building no. 9452 - Appearance (Tokat, 2021) (b) Entrance (Tokat, 2021))

There are a total of 4 arch spaces between the entrance and the iwan wall. In places corresponding to the arch spaces, there are niches formed due to the protrusions resulting from the ribbed structure of the arch rows. It is covered with a rib vault, emphasized by pointed arches, on the inside and a flat roof on the outside. There is an epitaphic space on the keystone axis of the second row of blocks above the round arch on the entrance façade. However, today this section is empty. Unlike the round arch on the portal, the arch forms inside are pointed arch.

In addition, with the presence of an eaves molding along the entrance façade and the original gargoyles on the western facade, which have survived to the present day in good condition; it attracts attention as it is one of the rare examples among the vineyard roofs of the region and period.



a)

b)

Photo 2. (a) Building no. 9452 - Entrance arch (Tokat, 2021) (b) Interior (Tokat, 2021)



a)

b)

Photo 3.(a) Building no. 9452 - Western facade (Tokat, 2021) (b) Gargoyle detail (Tokat, 2021)

Although structure number 9446 is located at a point where the current border of Göreme and Uçhisar meet, unlike the other vineyard roofs in our research, it is located within the borders of Uçhisar Town, not in Göreme. However, it is still on the same route as the other vineyard roofs examined within the scope of this study, that is, it is in a suitable location for the vineyard route followed in Göreme Town. In addition, when the distances of the vineyard roofs are calculated, they are in harmony with the distances of the others. The building, which is closed with windowless stone walls from the east, west and south sides, has a round-arched opening on the north side facing the road. The vineyard roof, on a sloping land, leans on the slope from the south. In the building, which was built with yellow stone material specific to the region, ashlar cut stone was used in the corners of the facade and rows of arches, and roughhewn stone was used in other parts. In the building measuring 6 meters by 4.72 meters, the interior space, which is approximately 4.65 meters deep and 3.40 meters wide, is entered through the round arched entrance, which is 1.92 meters wide and 1.77 meters high. In the interior, there is a ribbed barrel vaulted upper cover consisting of three round arches. Arches thickness is 69 cm and arches spacing are 68 cm.



a)

b)

Photo 4.(a) Building no. 9446 - Northern facade (Tokat, 2021) (b) Northeastern facade (Tokat, 2021)

There are niches in the left and right corners of the entrance. It is understood from the soot stains on the stone surface that the niches were used to place gas lamps used to illuminate the space. The 64 cm wide niches start with a depth of 24 cm and taper upwards. What draws attention in terms of unique elements in the structure is the presence of 4 "buckles" used to tie animals. Among the buckles

measuring 28 cm with a protrusion of 15 cm from the wall level, the one to the right of the entrance has a trace, but it has been completely destroyed. The buckles on the left and bottom right corner are intact, while the buckles on the left corner are partially intact due to the broken fastening area. With this, there is another stone buckle placed outside on the southeast façade to tie animals. The building is covered with flat drops from the outside. Another prominent issue about the vineyard roof is related to dating. The date "939 MRT", March 1939, was written by engraving on the keystone of the round arch on the entrance façade of the building.



a)

b)

Photo 5.(a) Building no. 9446 - Interior (Tokat, 2021) (b) Building no. 9446 - Bookcase (Tokat, 2021)

Building number 3224 is located in Tunus Location in Göreme Town. It is an iwan-shaped vineyard roof located on the old vineyard road. The building is closed with stone walls on three sides and there is a round arched opening on the north side facing the road. As seen in other examples, the structure was built with yellow stone material specific to the region; ashlar cut stone was used in the corners of the facade and in the rows of arches, and roughhewn stone was used in other parts. Behind the 2.24 meter wide round arched entrance is the iwan, which has an interior space of approximately 3.10 meters wide and 4.85 meters deep; it consists of 3 rows of arches with an arch thickness of 66 cm, placed at 72 cm intervals. The thickness of its walls is 60 cm. It was observed that the distance from the floor to the ceiling decreased to 1.73 meters due to the northern façade, which has an entrance arch to the building, being filled with soil over time. Like the round arch on the portal, the arch forms in the interior are also in the form of round arches.



a)

b)

Photo 6.(a) Building no. 3224 -Front facade and entrance arch (Tokat,2021) (b) Building no. 3224 Interior (Tokat, 2021).

There are a total of 4 arch gaps between the entrance and the iwan wall. Compared to similar structures, due to the rather dilapidated state of the vineyard roof in question and the fact that it was plastered with clay material, in the alignments corresponding to the arch gaps; niches formed as a result of protrusions resulting from the ribbed structure of the arch rows could be selected, but it was determined that they had lost their usable qualities. Another striking point in the building is the presence of a unique stone buckle on the west wall, which was added to the building mass for the purpose of tying animals.



Photo 7. Building no. 3224 – Various buckles (Tokat, 2021).

Building number 6082 is located in Yazıbağı District in Göreme Town. The vineyard roof, located on the old vineyard road, is closed by a stone wall on three sides and is in the form of an iwan with a round-arched opening on the north side facing the road. The vineyard roof, on a sloping land, leans on the slope from the south. In the building, which was built with yellow stone material specific to the region, ashlar stone was used in the corners of the facade and rows of arches, and roughhewn stone was used in other parts. What draws attention at first glance to the building is its clay-plaster exterior and the fact that it has survived to the present day in a better shape than its counterparts. However, a closer look reveals that after the collapse of the entrance section in an earlier period, stone blocks, apparently the original material of the building, were rebuilt using cement mortar between them and concrete was used on the ceiling. In its current form, the vineyard roof has a plan consisting of a rectangular space close to a square at the entrance and a pointed barrel vaulted space behind it, formed by two rows of arches.



a)

b)

Photo 8.(a) Building no. 6082 -Front facade and entrance arch (Tokat,2021) **(b)** Building no. 6082 Interior (Tokat, 2021).

In the approximately 5.10 meter deep and 6.64 meter wide interior, which is accessed through the 2.04 meter wide round arched entrance, the archless section covered with concrete measures 2.10x2.74 metres. In the arched section behind this, there are two rows of arches with an arch thickness of 69 cm, placed at 70 cm intervals. Considering the standard dimensions of the arches and arch intervals, it is highly likely that there was another 70 cm arch in the original state in the flat concrete-roofed entrance space. Unlike the round arch on the portal, the arch forms inside are pointed arches. Deformation has occurred in the structures and axes of the arches, and among the niches formed due to protrusions caused by the ribbed structure of the arch rows, only the niche on the right inner wall is clearly visible.

Building number 3621 is an iwan-shaped vineyard roof built with 1 row of rubble stone at the ground level and local natural yellow cut stone on the upper parts.



Photo9. Building no. 3621 -Front facade and entrance arch and interior (Tokat, 2021).

The immovable cultural heritage, which is closed with stone masonry on three sides, has a wide pointed arch opening on the east side facing the road. Located on a sloping land, the building is buried in the ground for approximately 4.5 meters from its outer western façade. Behind the wide pointed arched entrance, the iwan, which is approximately 5.70 meters deep, consists of 4 rows of arches with an arch thickness of 70 cm, placed at 73 cm intervals. There are a total of 4 niche openings in the interior, in the alignments between the arches on the north and south walls. Apart from these, there is a rectangular niche, almost square, measuring 60x53 cm and 21 cm deep, on the western wall in the interior. The building has a rib vault, emphasized by pointed arches, on the inside and a flat roof on the outside.

Among the stone blocks lined up on the entrance arch, it has read that "Sahibul Hayrat Hüseyin Ali - 1347" was written on the fourth stone from the right. The date 1347 written in the Rumi calendar in the inscription corresponds to the Gregorian year 1931. The expression "Sahibul Hayrat" is generally written on structures such as fountains, hospitals and mosques, as a set phrase in which works built for charity are written with the names of their owners. This phrase also; is another indication that the vineyard roofs built specifically for the region - especially those built on the roadside - were built for charitable purposes, to protect people and their animals from rain or sun, and to provide temporary shelter in necessary situations.



Photo9. Building no. 3621 - Inscription stone on the entrance arch (Tokat, 2021).

IV. CONCLUSION

Vernacular architecture, which finds meaning as the unique formation of the architectural style of a region, is a phenomenon directly related to the evaluation of architectural actions in the context of social sustainability. Protecting the values and traditions that are indicators of social identity is, above all, closely related to the preservation of the memory of the society that created that culture and the cultural heritage that will be passed on to future generations. Vernacular architectural activities that are compatible with nature and aim to meet the needs of the user in the simplest way, through the direct use of the raw material resources offered by the geography; it gains value as the expression of an understanding that includes the recognition of ongoing traditions and their transmission to future generations. When the vineyard roofs located on a clear line in Nevşehir-Göreme are examined, the phenomenon that emerges is that the standards in these structures, which are the simplest expression of rural architecture, are an expression of the common language established, perhaps unconsciously. As a matter of fact, the main factor in the motivation of rural people to build buildings is not to create a work of art, but to organize the order that people create to sustain and develop their own world and the relationship they establish with their living space. In other words, while man shapes the environment according to himself, on the other hand, he adapts himself and his needs to environmental conditions in the face of impossibilities. As a matter of fact, the main factor in the motivation of rural people to build buildings is not to create a work of art, but to organize the order that people create to sustain and develop their own world and the relationship they establish with their living. As a matter of fact, the main factor in the motivation of rural people to build buildings is not to create a work of art, but to organize the order that people create to sustain and develop their own world and the relationship they establish with their living. In other words, while people shapes the environment according to themselves, on the other hand, they adapts themselves and the needs to environmental conditions in the face of impossibilities.

The vineyard roofs that are the subject of the study are structures of 30 - 35 square meters in size, dating back to the beginning of the 20th century, with an iwan plan, using local stone materials in their construction, reflecting a simple style without ornaments. Other details that can be considered as common features observed in all vineyard roofs are that they are completely functional with their niches and buckle details for tying animals and that they are in harmony with the topography and climate. Just as societies that share the same culture, belief and geography have produced similar structures throughout the history of architecture, it is inevitable that the structures of individuals within the same society for similar needs will repeat each other over a certain period of time. Aside from the fact that vineyard roofs provide integrity in terms of formal, dimensional and technical features, the fact that they are shaped by the cooperation of the society and the needs of the period also adds a social value to them. As a matter of fact, as can be seen from the examples of the buildings subject to

the study, whose inscriptions have survived to the present day, this feature, which is described as charity, not only serves as examples of rural architecture, but also adds a public quality to the vineyard roofs.

Although vineyard roofs have been used in a wide area in Anatolia, research conducted in the surrounding area has shown that many vineyard roofs are almost in ruins or have undergone major changes due to unconscious interventions and have largely lost their originality. The reason why the vineyard roofs in Göreme Town have survived to the present day in a much better and more original state than their counterparts can be explained by the fact that these structures remain within the 1st Degree Natural Protected Area. Although the vineyard roofs, which are tried to be presented in a catalog in this study, have been registered and protected as Immovable Cultural Assets by the Ministry of Culture and Tourism, they continue to be damaged day by day due to both climatic conditions and human factors. In the current state of the vineyard roofs, it has been determined that mortar gaps have formed between the stone blocks throughout the building masses, and that there has been fall and wear in the building material as a result of time and weather conditions. It can be clearly observed that in some vineyard roofs, holes are opened in the building walls in order to evacuate the smoke of wood and coal burned by people indoors, and sometimes unconscious interventions are made for repair purposes. (filling the joint gaps with different types of materials, pouring concrete on the top cover from outside, etc.)

As a result, behind all these structures lies a deep-rooted knowledge, experience and culture that has been passed down through generations. It is an undeniable fact that preserving and transferring to the future the vineyard roofs that contribute to the urban and environmental identity, reflect the local lifestyle, are nourished by traditional living rules, and are identical with nature and people, is important to ensure cultural sustainability. Even though they are registered as immovable cultural assets, the vineyard roofs have abandoned to their fate and continue to wear out day by day. As a result, in order to protect local values that are about to disappear and to transfer them to the future, research, identification and examination of such structures of folk culture should be increased and they should take their rightful place in the literature.

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