



## Traditional Ottoman - Turkish Houses in Northern Greece

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### ABSTRACT

Turkish house, which is the subject of this study, refers to the type of house shaped by the Ottoman Civilization between the 14th and 20th centuries. In this study, firstly the Turkish and Ottoman home culture were examined and a review of the literature was made on the subject and the views of the researchers were included. A field study was conducted on the traditional Ottoman - Turkish houses in northern Greece supported by on - site detection, observation, examination and area studies and the findings were transferred to the article. The main hypothesis of the study is the assumption that Eldem's Turkish House typology approach applies to Turkish - Ottoman houses in northern Greece. In the discussion part, the accuracy of the hypothesis has been tested, and the transformation of the Turkish House in the context of the Iwan and the Sofa has been emphasized in the historical process.

**Keywords:** Ottoman - Turkish Houses, Tradition, Housing Culture, Ottoman Architecture, Greece

### 1. INTRODUCTION

The studying area includes the traditional Turkish houses in the city centers of Northern Greece, and not in the rural and provincial places. The traditional houses that examined in this reseach are having the 18<sup>th</sup> and 19<sup>th</sup>centuries characteristic features. These dwellings, are examples of the social and cultural life of this time. The region was started to call Thrace in the 7th century B.C. and the people who inhabited there Thracians, it is seen the Persian influence in the 5th century B.C. (Olbrycht, 2010). From the 5th century B.C. onwards, the Odrysian Kingdom began to reign (Archibald, 1998), but Philip II included it to the Macedonian kingdom in the 4th century B.C. (Bosworth, 1989) and in 46, it started to be a Roman province (Romana Provincia Thracia) (Samsaris, 1980:26-36).

The Slavic and Turkish influxes started from 5th to 7th century- with the weakening of the Eastern Roman Empire. The Bulgarian Kingdom was active in the region since the Eastern Roman Empire lost its sovereignty and the region started to control by the Byzantine Empire after the 10th century. Although, the region controlled by the Bulgarian State II. between 1186 - 1230 the Byzantine administration began in the 13th century (Castellan, 1992). In the 4th century, the Eastern Roman Empire, started to collapse and the state authority didn not establish in the region for 1000 years, so permanent chaos reigned for years. It has seen plague pandemic, since the end of XIII. century (Laiou - Thomadakis, 1977), and this fertile region has made a desolate and abandoned by constant battles. In 1361, during Murad I reign, Ottomans took Dimetoka region (İnalçık, 1993:159; Schreiner, 1975) also, until 1371, they got from the Byzantine Empire, the region from Meric river to Nestos (Mesta-Karasu) river and the Western Thrace by raiders whom Evrenos Bey commanded. After the conquest, brought from Anatolia to Thrace Turkish population and resettled them, also, Evrenos Bey moved the center from Dimetoka to Komotini (Mehmet Neşri). The Western Thrace dominated by the Ottoman Empire for 552 years but during the Balkan War (1913), it devastated and destroyed by the Bulgarians and exited from Ottoman rule. After the region started to dominate by Greek but it was destroyed by the occupation of Bulgarians in World War II. Since 16

century, the population of this region consists 82-85% of Muslims and 15-18% of non-Muslims and this demographic structure did not show a very different, and also, this protection has seen until 1923 in the Lausanne Conference records (Kiel, 1971). In addition, the Ottomans repaired and built many buildings there (Ayverdi, 1956, 1982; Kiel, 1971, 1981; Çam, 2000; Politismou (Πολιτισμου), 2006; Konuk, 2010; Androudis (Ανδρουδης), 2016; Ayverdi & Yüksel, 1976). They have published a list of 3771 buildings, except for civil architectural buildings and residences that they can identify in Greece. Today, this region, which is the most intensive Turkish populated area in Greece (Çam, 2000), accommodates the traditional Turkish Houses, which remain from the architectural heritage of the past of Turks who try to maintain their culture and traditions. It has revealed by researchers that the Ottoman Turkish House is quite common in not only this region but in the whole of the Balkan geography (Akin, 2001).

## 2. PURPOSE AND CONTENT

The purpose of this study is, to examine the facade and spatial arrangements of the Traditional Turkish Houses in Xanthi (İskeçe), Komotini (Gümülcine), Thessaloniki (Selanik), Kavala, Ioannina (Yanya), Larissa (Ampelakia), Kastoria (Kesriye) and Kozani in the Northern Greece to determine the characteristics of the buildings (Figure 1). At the end of this study, is aimed to determine the regional differences and to determine the typological characteristics of the buildings by comparing the examined houses. The traditional houses that examined are belonging to the XVIII and XIX centuries. The scope of the study is geography, urbanization, demographic situation and a narrowed historical period. As geography, the region includes the traditional Turkish houses located in city centers in the northern part of Greece, which the influence of Ottoman Turkish culture and buildings is very intense and it has seen the domination of the Ottoman Empire since the 14th century. The Turkish Houses in rural and provincial towns have not included in this study. The constraints of the study emerged in the determination of Traditional Turkish Houses, which will be the subject of research during the preliminary determination study for the traditional houses in the research area. It has observed that many houses have destroyed due to the change of user, abandonment, disuse, and lack of maintenance. In this context, many houses which are existing in the area but are not allowed to be examined by their owners, the dwellings which their plan scheme and facade characteristic are unreadable due to being ruined and the houses which there is no possibility of entering due to abandonment that excluded from the research.



Figure 1. Map of TheField Study in Northern Greece

## 3. METHOD

The method of the study is a case study, observation, examination, and field study. The field research conducted between September 2018 and April 2019. In addition to the field



study, it was thought that literature searches with archive research will contribute to the subject. On-site inspections and determinations are made on the sampling structures which were registered and worth for registering. The architectural drawings of the buildings obtained from the archives of the City Regional Directorates of the relevant cities and the plan schemes which did not include in the archive drawn on site by the authors.

For each structure has been revealed its location within the city by creating the site plan. Photographic determinations made for all the traditional houses which examined and for a few buildings used photographs that were taken previously or taken from the historical or recent period and their sources were specified. All photographs and drawings which did not mention in the references have created by the authors. Local newspapers and magazines examined and archives and literature surveys conducted in Public libraries. The 40 traditional Turkish houses which detected as a study result, and their plan diagrams, site plans and facade drawings, and photographic determinations were made and given in table work. The photographs and plans without reference are prepared by the authors of this article between September 2018 and April 2019.

#### **4. THE RESEARCH PROBLEM**

The thesis that the Turks who are quite cosmopolitan, are one of the world rare nations of the culture carrier is quite common (Strzygowski, 1971:1-118; Glück, 1935:119-128, 1971a, 1971b). It has seen that the Turks, who have a very long historical adventure in world history, have created cultural diversity by blending their culture with local culture in different basins and geographies under their domination and reflecting this to art and architecture. In this context, the factors determine the diversity of Turkish art in the structured art, which can assert as the socio-cultural traditions, socio-cultural traditions of the region they live, climate, geography, and geography-dependent building materials and economic opportunities. This argument definitely needs sufficient research. Although the basic parameters remain the same, this diversity also appears in residential architecture. Eldem (1954: 12), who supports this argument, lists the factors determining the diversity of the Turkish house in different historical and natural regions in terms of material, climate and culture. In this sense, the house that emerged in Central Asia and Iran, Caucasus, Egypt or Syria will have different characteristics. However, the Turkish house mentioned in this study refers to the Ottoman - Turkish house/residence which revealed in the geography of Anatolia and Rumelia (Ottoman) between the 14th and 20th centuries. Although it is often referred to by the researchers in two different contexts, the Ottoman House or the Turkish House, it will be more inclusive to describe it as the Ottoman Turkish House, including both concepts.

The main problem of the research is the transmission of the spatial fiction and plan scheme of traditional Turkish House to the cities Xanthi (İskeçe), Komotini (Gümölcine), Thessaloniki (Selanik), Kavala, Ioannina (Yanya), Larissa (Ampelakia), Kastoria (Kesriye) and Kozani in the Northern Greece, where the Ottoman Empire lasted for 552 years and was in the territory of Rumelia where is within the borders of Greece today. In this context, the problem of the research is emerging as the reflection of the Traditional Turkish House plan scheme to dwellings of the region which are built by Turks and some of them are still used by them.

#### **5. RESEARCH HYPOTHESIS**

As a major problem emerges the parameters which determine the traditional Turkish house. The parameters that determine the Turkish House are spatial fiction, structure, and features related to the art of building with the facade characteristics, like decoration and aesthetics that argue its own specific and distinctive features. The studies on the determination of characteristics of the Turkish House through space fiction has done by Eldem (1954), Aksoy (1963) and Küçükerman (1973). These studies based on the idea that the Turkish House has a connection with the tent culture and has formed by a central space which called the sofa and is surrounded by units/rooms. In this context, the

basic hypothesis of the research is that the development of traditional Turkish Houses under the Ottoman domination of the region coincides with the Turkish House Plan typology which created by Eldem (1954, 1984).

## 6. LITERATURE REVIEW

A large number of books on the subject of all periods, including the early periods of Ottoman and Turkish architecture in Greece and which are generally about monumental structures which have published by researchers (Çam, 2000; Politismou (Πολιτισμου), 2006; Konuk, 2010; Androudīs (Ανδρουδής), 2016). In the books on the traditional houses of Macedonia and Thrace (Lavvas (Λαββας), 1991) and the architecture of traditional Greece (Lavvas (Λαββας), 1995) within the borders of Greece, the researchers focused directly on traditional structures. Zevevaia (Ζευεραϊ, 1976) in his book on Thrace, referred to the field of research. Egomion (Εγκωμιον) (2012) has an article that examine the historical mansions in Greece (large dwellings). Kizis (1999: 118-129) has an article on local heritage and interactions in 18th century residential architecture in the Mora Peninsula and Tesalya. The thesis on Urban Analysis in Ahiryan Neighborhood of Xanthi tries to compare the field analyzes with the current situation (Ikonomidou (Οικονομιδου), Papanika (Παπανικα), Tzompani (Τσομπανη), 1991). In the research area of Xanthi, the relation between conservation and architectural perception (Konstantinos (Κωνσταντίνος), 2006) was studied. Two different studies examining the form, morphological and typological features of traditional houses in Greece are aimed to understanding the formation and spatial construction of traditional dwellings (Paggeou (Παγγαίου), 2006).

Eldem (1954, 1968, 1974, 1984), Aksoy (1963), Küçükerman (1973, 1988), Arel (1982), Kuban (1982, 1995, 2017), Sözen (2001) and Yürekli & Yürekli (2005) are among the most important researchers who deal with the Traditional Turkish House and try to examine the plan typology and characteristics. Strzygowski (1971: 1-118) and Glück (1935:119-128; 1971a:134; 1971b:165) in their articles that criticize Turkish art and architecture, they have important evaluations about the structure art and the origin of the house and its relationship with the tent. Arseven (1956: 535), in his work "History of Turkish Art 195, made a short critique of the development of the Turkish House. Goodwin (1971: 433) discussed the Turkish House in the context of the plan scheme of the Tiled Pavilion. Aslanapa (2004: 246-251), in his book 'Turkish Art and Architecture', shows the 17th century Bursa Muradiye House and Amcazade Hüseyin Paşa Mansion together with the Cinili Kiosk, Fatih Mansion and other mansions as examples of how they reflect the characteristics of the old Turkish Houses. It is necessary to commemorate comprehensive review works of Istanbul Technical University which are started in a very early, in 1949, Kafesçioğlu (1949) (The Structure of Village Houses in Central Anatolia), Kömürcüoğlu (1950) 'Ankara Houses', Tomsu (1950) 'Bursa Houses', Berk (1951) 'Konya Houses', Çakıroğlu (1952) 'Kayseri Houses', Kafesçioğlu (1955) 'Wooden House Structures in North-West Anatolia', Erginbaş (1954) 'Diyarbakir Houses', Eser (1955) 'Kutahya Houses', Şener (1984) 'Traditional Houses in Alanya'. Akok's (1953: 142-153) Osmanlı Old Houses of Çankırı", Tosun (1969) 'Our Traditional Architecture of Kula Houses', Akın's (2001) 'The Ottoman Period Houses in the Balkans', and Günay's (1998) "Turkish House Tradition and Safranbolu Houses" should be remembered. Likewise; Esin (1976: 15-18), Kazmaoğlu & Tanyeli (1979: 29-34), Ögel (1981: 227-239, 1996: 51-56), Karpuz (1984), Akın (1985), Turgut (1990), Uraz (1991: 217-226), İmamoğlu (2006: 83-92), Tuztaş & Aşkun, (2013:273-296) and Oras's (2018: 1629-1638) have valuable studies on the Turkish House.

## 7. THEORETICAL FRAMEWORK: TRADITIONAL TURKISH HOUSE

It can be clearly seen that the tent culture has an effect on the shaping of the Turkish house by the developedAsianequestrian-nomadiccivilization tent type which is known as 'yurt' that includes a central hop and around of it providing the needs of rest, sleep, eating, drinking, sitting, cooking, washing etc.



The Asian central plan types established by Uighurs and the Karahans and the Ghaznavid Empire which are the first post-Islamic states of Turks and it is seen that this central venue tradition continued with the buildings like ribat - caravanserai, madrasa mosque, etc. However, it is also a fact that there are many other factors that contribute to the formation of the central space tradition. It should not be overlooked that the diversity of the geography and cultural basins of the Turks caused different synthesis and architectural practices.

Strzygowski (1935:1-80, 1971: 1-118), Celal Esad (1928), Glück (1971: 119-181) and Arseven's (1956) are widely accepted the effects of nomadic culture and art from Central Asia on architecture and established art. The idea that the tents (yurt) art and architecture, and even the dome between the dome and the large tents carried on four wooden legs have a continuum between the four-legged domed spaces that were mentioned by these researchers.

It has appreciated that the assumptions made by these researchers are influential in the development of the thesis that the Turkish house consists of a central space called the sofa (Eldem, 1954) and its surrounding units/chambers and this is related to the tent culture. According to this thesis, there is a relationship between the Turkish house and the tents (dormitory) tradition and the Central Asian Asiatic nomadic civilization life and suggested that, the organization of space in the Turkish House which shaped around the 'Middle Space' (Aksoy (1963: 73-87) or 'Common Area' (Küçükerman (1973, 1988: 63-67). Both, the tents with living units arranged side-by-side in nomadism and gathering rooms around the sofa in the structure, are the normative view of the concept of 'Central Space' (Küçükerman and Güner, 1995). S. H. Eldem, who took into account the environment around İstanbul and the Marmara region, appointed immediately that indicates home typology among the middle space/hall (1954: 12) and reveals, as an early example, the 15th-century structure of the Cinili Kiosk.

The example of the Cinili Kiosk, suggests the Turkish House plan scheme with a middle space/central hall was quite old and that this scheme could have been used in the houses in the 15th century and before (Eldem, 1954: 127-131). Eldem added the Ottoman emphasis to the definition of Turkish House, which he chose to use it from the 1950s to the 1980s. The climate, topography and other external factors and even regional differences, the Ottoman - Turkish House has common character traits, and the main determinant of these common characteristics is the Turkish art and life culture (Eldem, 1984: 19).

Furthermore, according to Goodwin (1971: 433), houses with the central hall like the Cinili Kiosk, it has seen as in the Balkans and Greece, as in Anatolia and this plan type is ideal for the lifestyle of this period. Tomsu (1950: 8-11) draws attention to the impact of data on traditions, beliefs and socio-cultural life in the formation of the Traditional Turkish House. Also, Aslanapa indicates that the Cinili Mansion has discussed on a monumental scale in order of the old Turkish Houses was a middle-spaced, four-iwaned and two-storey palace structure and has clear similarity with the great iwan of the Konya Sirçalı Madrasa. The 17th century Ottoman house in Muradiye and the Amcazade Hüseyin Paşa Mansion in Muradiye are examples of the characteristics of the old Turkish houses (Aslanapa, 2004: 246-251).

Aksoy (1963: 73-87) and Küçükerman (1973, 1988: 26-47), although the Turkish House rooted in the Central Asian tents (yurt) tradition and way of life, the cultural traditions in Anatolia, climate, topography and geography and Islam, they emphasize the influence of religion. According to Aksoy, the composition of the spaces in spite of different material possibilities and construction forms in various regions of Anatolia, it takes to the term 'introversion'. So, this makes the house to hide from the street and aims to protect women to the gaze of strangers. It is clear evidence of the fact that the





Turkish house has grown together and lived together organically with roads are the drilling of external walls with window rows and outlook obtained by bay windows. The wooden cages that are in front of the windows, provide the privacy of the rooms and fulfill the Islamic rules. The closeness of the various vehicles and roads is an expression of the efforts of the Turks to reach their special environment (Aksoy, 1963: 64). According to Aksoy, the ground floor and upper floor of the Turkish house are related with respect to the nomads of the nature and they are living on the first floor, which is raised according to natural ground (Aksoy (1963: 73-87). Also, Aksoy makes groups the Turkish Houses which are depending on the climate and topographical conditions, as a house with a courtyard, house with hayat or the houses with an inner-hall (1963: 85). Küçükerman, (1988: 48-49) divides the Anatolia into geographical regions, as coastal regions that is open to external influences and Central Anatolia where is closed to the outside influences, and are the dominant regions for the development of the Turkish House and that there is a confluence zone between these regions. Kazmaoğlu and Tanyeli (1979: 33) describe this cross section as a 'transition region'.

Arel basically stands on the origin of the problems of the Turkish House, and questions the formal and spatial contrasts with the partnership between the houses described as Anatolian-Turkish House with a qualified home and prefers the qualifying 'Ottoman House'. Arel explains the spatial organization of houses directly with the cultural data. According to him, depending on the cultural structure of the Ottoman house that has formed by lots of opposing relations, and the typological order shaped by these opposites (Arel, 1982: 40-81). The main unit in the Turkish houses is the room and the main characteristics of the Central Asian origin is similar (Arel, 1999a: 31-43). However, Arel attracts attention to the discrepancy between hayat and the sofa (1999b: 201) that meets the outer hall typology of Eldem. In the Ottoman house, the ground floor - solidarity (fevkanilik) and the origin of the raised house that connected to the high house type in the regions where the Turks located in Asia and associate them with the symbolic and cultural values. The root of the elevated house (fevkanilik) relates both to the honorary privileges in Turkish culture and in the Qur'an (29:58, 88:16), that corresponds to the concept of high mansion/throne which promised to the believers in heaven (Arel, 1982: 40- 81). Some researchers have studied the common origin of the Anatolian house that based on the use of the pavilion structure (Esin, 1976: 15-18; Ögel, 1981: 231). According to Esin, the pavilion emphasizes that it is one of the dominant element affecting to the design of housing (1976: 15-18).

According to Ögel, there are similarities with the sense of hall-kiosk between the use of the hayat-pavilion, which is the part of the outer house in the Turkish house, and the gantry that can be placed on the garden wall in the middle courtyard houses of Southeast Anatolia (1981: 231).

According to Kuban, the lack of courtyard in the Turkish house tradition has attributed to the rural character of Turkish cities in the Ottoman period. Indeed, the most important feature of the Ottoman cities in the Western Anatolia and the Balkans was that they developed outside of the city walls and in the style of a house with garden. The existence of hayat (a large open pavilion or gallery) in front of the first floor rooms during the evolution of the Turkish house form is a basic formation. Therefore, the Turkish house, instead of the courtyard of the southeast house, has put a large semi-open space called hayat. House with hayat developed during the Ottoman period. However, the term Ottoman House is misleading. Turkish House with hayat is more suitable to the lifestyle in provincial centers. In the later centuries, the open gallery house in the Ottoman capital was transformed into a house with an inner hall. However, the end of the classical period of the House with Hayat was the return of urbanization and house plans (Kuban, 1995: 21-27). Along with the House with Hayat, also should remembered the typology of the Central Asian House. The iwan between two rooms in the house with hayat, connected to an open courtyard or a domed hole. The iwan, which has rooms on both sides, is more striking than the iwan between the nearby eastern



houses. In this context, the Anatolian-Turkish tradition is closer to the Central Asian house in respect (Kuban, 1995: 38-39).

Although there is no morphological relationship between the Turkish House with hayat and a tent but there are similarities between the organization of the rooms and the inside of the tent (Kuban, 1995: 28). We find this type of house with its typology, basic elements and proportions in a large geographical region that extending from the east of Central Anatolia to the Balkans, among the mountain ranges that surround the Anatolian plateau of the Central Anatolia. Its typological development can definite to the beginning of the sixteenth century. The house has a mixed structure, the foundations and the ground floor walls are made of stone, and the upper floors from the sun-dried adobe wood with filled. The foundation of the house plan was the male-dominated domestic economy and the Turkish-Islamic family, which remained unchanged until modern times (Kuban (1995: 16-19). This residence, which is enriched by the overlapping of nomadic pragmatism and Islamic abstraction, reflects the local characteristics of the Anatolian-Turkish community (Kuban, 2017). The architectural schematization of the house shows the existence of remnants of different and distant effects, but we see that its conceptual development that closely linked to the place of women in the family and society (Kuban, (1995: 20-21).

According to M. Sözen, the local characteristics of the houses that developed in Anatolia until the years when the Turks announced, is a sign of great continuity. There has no doubt that there have been occasional stagnations or leaps in the development of traditional housing. This situation coincides in the periods in which people move into new dormitories. In the cultural continuity, especially while adapting to the environment and life values, the culture of the indigenous people has been benefited and cultures have been tried to associate with each other. In the regions where established culture predominates, lifestyles have adapted to new environmental conditions (Sözen, 2001: 9).

Yürekli & Yürekli do debate over the name of the Ottoman House. According to them, this type of house which has examples only is in the surrounding mountainous regions of the Central Anatolian plateau and in the Balkans. Although there are some common features, for example, the cut stone houses in Kayseri, do not show all the features of these houses, and the same thing could said for the houses in the Karadeniz Region. In Turkish House, it is not always true to reach a conclusion just live only the Turks. However, the strongness of the common features of these houses, which we call the Turkish House, the fact that they built in the mountainous regions where the Turkmen settled in the past and indicate the appropriateness of this name. In relation to the Turkish house, the architecture of them should mentioned not the facade architecture of the houses but the mass. In the houses, an independent reading of the room as a three-dimensional mass is provided by the iwan and hayat. Plan scheme based on location and the presence of the older with liwan name is the most important reason for establishing the connection with the past in this household. The most important task of the iwan is that strengthens the possibility of hayat to be a middle-space. Especially in the four-room types, the connection to the garden and the street can be realized with the iwan. The task of being in the middle-space can be fully occupied to iwan. The clear perception of the mass in the Turkish House related to the absence of any non-functional ornaments and the presence of window arrangements that have clarified and helped with this arrangement (2005: 10-30).

According to Kizis, who approaches to the subject of the origin of Turkish House with a nationalist concern and brings a completely different perspective, the arguments on Turkey and the Balkans in residential typological analysis which it bases and refers as "eastern bourgeois housing" and named them as Byzantine origin structures (1999: 122-129).



On the origin of the space fiction of the Turkish House, Eldem argued that the main element in the planimetric solution of the house is the hall. Similarly, they have asserted that the typologies that will provide the holistic meaning of the Turkish House can be explained through the concepts of Aksoy 'Central Space' (1963: 73-87) and Küçükerman 'Common Area' (1988: 63-67). Kuban accepts the iwan as an integral element of the plan in Anatolian houses. The ideal form of hayat is inseparable from the house typology that forms the foundation of the space organization of the Turkish House (Kuban, 1995: 143). Some of the researchers who think about the typologies that will provide a holistic meaning for the houses that are known as the Turkish House or Anatolian House are similar to Kuban's opinions (1995: 21-42, 137-145), and that the constant spatial component of the house is an Iwan (Ögel 1996: 51-56).

Akın discusses the historical house types in the Southeast in four groups; as an Iwan, thrust domed, hilani and shoddy house, and connects the spatial fiction partnerships between the Ottoman house and the Southeast type house with the type of house with open space and emphasized that the origin of the Ottoman house should be searched in the relationship between the symmetrical room-iwan-sofa triad unit (Akın, 1985: 53-65). Berk (1951: 11), who works on the houses of Konya, groups the houses of hayat and hall separately in his typology. İmamoğlu draws attention to the difference in usage between the hall located in Kayseri houses and other regions (2006: 85).

All of the houses that E. Oras examined in Kırklareli Yayla neighborhood has the hall plan type. The most common plan typology is with inner hall plan. There is not found any house without a hall, and it is understood that the typology of the house with the central hall and the outer hall is rarely encountered. Most of the houses have basement floor and generally have a raised entrance. In the center of the houses, there are two-wing wooden entrance doors that retreated and the iwan formed at the entrance. It is common to use repeated vertical windows on the façade of house and jamb in the window. As a construction technique, on the upper floors used wooden carcass with bricks etc. and on the ground floors a rubble stone masonry system (Oras, 2018: 1629-1638).

However, the problems encountered in cases where the spatial construct of the Turkish House could not be solved by sofa typology, it tried to be eliminated with the relation of the house as a service area that is the central space relations of the house.

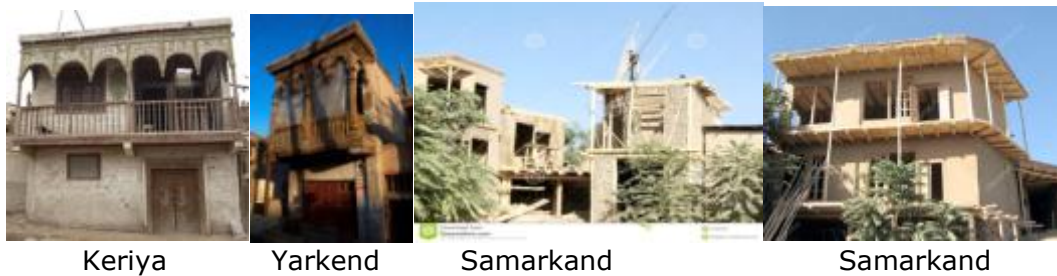
For this reason, it observed that spatial similarities and relations established between the houses with hayat and courtyard of the Southeastern Anatolia Region. All spatial concepts such as sofas, life, porticoes, courtyards, and iwan are interpreted by central, middle or service area reductions. The conceptual relations between inner-outer, open-closed, ground-raised living solidarity (tahtanilik- fevkanilik), and their spatial elements such as sofa-hayat-iwan-courtyard have not been solved yet.

There is a general consensus among researchers that for the formation of the Ottoman -Turkish House despite the different architectural formations that arise due to factors such as climate, geography and material and the decisive factor is the culture (Aksoy, 1963, Küçükerman, 1973; Eldem, 1984: 19; Karpuz, 1984 : 2-3; Turgut, 1990; Akin, 1996: 276; Gunay, 1998: 16; Kuban, 2017). However, it is a serious problem the lack of examination of house cultures of the Turks before their arrival in Anatolia and even before their acceptance of Islam and clarification of their relations with the Ottoman - Turkish House. In addition, admission to all Turks as nomadic in Central Asia emerges as another problem.

According to T. A. Zhdanko, argued that the culture in Central Asia should be defined as semi-nomadism rather than nomadic (1963: 176-184) and B. Ögel, stated that there are hunters, livestock and agriculturalists among the pre-Islamic Central Asian Turks, and that there are Turkish groups of nomadic, semi-nomadic, peasant and urban



Turkish (1978a, C.I: 1-54) and detailed explanations on home life (1978b, C. II: 1-94). Baykara stated that among the Turks, animal husbandry, handicrafts and trade are common and there are merchant groups (1975: 75-97). Another important detail in Divan-i Lügatıgıt that has written by Kaşgarlı Mahmud in XI century, presence many words about the house. There are many terms related to the house like; the hall: "beçküm" (C.I:484); the decorated house: "bedizlik ew (C.I:507); house: "ef, ev, ew, öw, uv, üw, üy" (C.I:32, 211, 516; C.III:207, 212, 266, 313, 314; C.I:81); the arch of the house: "eğme" (C.I: 130); the host: "ewlig" (C.II:106,176); getting house: "ewlenmek" (C.I:258,259); missing home: "ewsemek" (C.I:277,279); warehouse: "tarıglıg" (C.I:503); house with warehouse: "tarıglıg ev" (C.I:501); the best space of house -cedar: "tör" (C.III:121) or "töre" (C.III:221); threeshold: "eşik" (C.I:42); kitchen-a souphouse. "aşlık" (C.I:144,273; C.II:204); window-cooker -chimney: "tünlük" (C.II:18; C.III:120, 127, 383); stove "oçak" (C.I:64, 490). Another problem is a proposition for the Turkish House with Hayat-Iwan have originated in Mesopotamia. However, home culture with life or iwan is known and used in eastern and western Turkestan in Central Asia as it was in the past (Figure 2.a). The claim that the construction of wooden framed or filled house building technique in terms of material and construction technique developed in Anatolia and seems to contradict with the fact that construction is still being carried out in Central Asia with this technique and material (Figure 2.b).



Keriya Yarkend Samarkand Samarkand  
**Figure 2.a.** House with iwan in Keriya and Yarkend, 2012 [1] [2]; **b.** Traditional dwellings, Samarkand [3] [4], 2007

Although the nomadic culture has declined considerably, its survival and allows to examine in both Central Asia and Anatolia. However, the Turkish house mentioned in this study refers to the type of house/residence that revealed by the Ottoman Civilization between 14 and 20 centuries. Although our knowledge on the early Ottoman Turkish house is limited, the existence of examples of the home architecture belonging to the 17th century and later make it to be understand.

**Table 1.** The Plan Typology of Turkish House in the context of central space / sofa (This table was created by İ. Osmanoğlu based on the study of S.H. Eldem (1954, 1984).

Sofa: Hall	Without a Sofa	The Outer Sofa	The Inner Sofa	The Central Sofa
Room				
Room and Kiosk				
Room and Iwan				
Room, Iwan and Kiosk				

The studies on the determination of the characteristics of the Turkish House through space fiction have done by Eldem (1954), Aksoy (1963) and Küçükerman (1973). These studies based on the idea that the Turkish House consists of a central space called hall and the units/rooms surrounding it and this has a connection with the tent culture. Turkish house plan features formed by the arrangement of rooms around the hall. The hall is an inter-room space which is variable to determine the shape of the house. Eldem did the first scientific sense for classifying layout of hall and rooms and determined the Turkish House plan. The plan typology of the Turkish house can be classified into four different types in the context of central space / sofa; 1.Type Without a Sofa (hall), 2.Type with The Outer Sofa (hall), 3.Type with The Inner Sofa (hall), 4.Type with The Central Sofa (hall).

## 8. THE FIELD STUDY: TRADITIONAL OTTOMAN - TURKISH HOUSES IN NORTHERN GREECE

It is observed that the traditional construction techniques and planimetric constructs of Ottoman - Turkish houses in all regions of Northern Greece are similar to the other examples in Anatolia and the Balkans. However, as in the other regions of the Ottoman geography, it understood that after the second half of the 19th century, the houses with iwan and hayat abandoned or the hayat closed and the plan typology in the spatial organization of the hall and transformed into a central hall plan typology. It has seen that all the houses in different regions reflect similar construction techniques, materials, space organization, and facade layout. However, the ruling house, which belongs to the first half of the 18th century and 19th century in Northern Greece, separates the living quarters belonging to certain groups of income from the other houses. In the historical areas of the researching regions, it has seen that the houses protect their conventional organic plots and the street pattern and their location on the street and orientation of the settlements within the parcel are similar to the Ottoman - Turkish settlements in other regions. As a building material mainly used, wood and stone. The ground floors of the houses built with stone materials and masonry technique, and the upper floors built with wood framed structurally and baghdadi plastered (Table 2, 3, 4).

A series of windows on the facade, which has been built with inward facing houses with yard and courtyard, have been looked at both the street and the courtyard. On the

ground floor, the facade to the building facing the street is completely deaf or has very few windows. Generally, although the houses continue as a wooden floor above the ground floor, rarely two-storey buildings are observed on the ground floor. Rarely there are houses with basement floors. The rooms on the upper floors make wooden outcrops and cumber towards the street or courtyard. These structural elements, which also affect the street texture, also show the development of wood workmanship in the region. In the traditional Ottoman - Turkish Houses located in this region of the Ottoman geography, the hall appears as a space that accommodated more than one function. The hall is located in the center of space organization and life and distinguishes these structures from others (Table 2, 3, 4).

With one or more staircases reached from the stony ground or the hall to the upper floor, and all rooms on the floors opened to the central hall. The ground floors use as barn, warehouse, cellar, kitchen or daily working area. There are rare examples that the ground floor used for sitting and sleeping. In houses which have a basement floor, it has seen that the kitchen is located on the basement floor. The Turkish home-raised ground floor in the living floor (tahtanilik- fevkanilik), is emerging here. The real life is solid on the upper floor. Several rooms of the house have a stove. They also have in-wall niches, which serve as cabinets and cabinets. There are steps in the seated rooms and sofas – hayat. In addition, the bedrooms have large wooden cupboards with the so-called 'musandira' and bathhouses that called 'hamamlik'. The rooms on the upper floors have two or three windows and usually in one or two directions if it is the pavilion or main room in the three directions. The changes in the number of windows also relate to the size of the wooden structure on the floors and the size of the wood material used. The wooden structure influences the alignment of the windows and the layout of the facade as well as the window, bay window, and have dimensions as well as the ratio of all openings (Table 2, 3, 4). Although it is seen that the buildings in the region maintain their façade layouts, volumes and plan typologies until the beginning of the 20th century, many buildings have been differentiated especially in façade schemes since the third quarter of the 19th century with the effect of eclecticism and neoclassicism. It is also possible to observe such samples in Thessaloniki (Figure 3).



**Figure 3.** Ahmet Kapanı Mansion, Hafız Bey Mansion, Seyfullah Pasha Mansion, Abdurrahman Paşa Mansion.

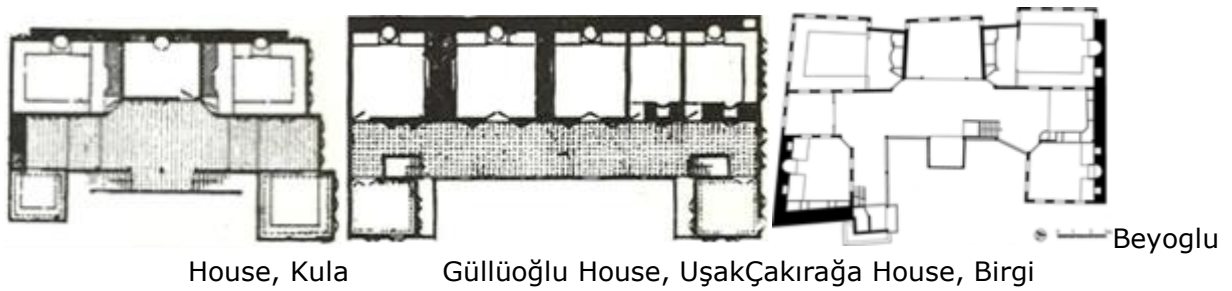
When we evaluated the structures according to the hall types, we could not find any non-hall plan types in the region. The non-hall house plan type found in some rural areas in Greece and these types excluded from the study.

The inner- hall house plan types have seen intensively in the houses with interior gardens which examined in Xanthi (İskeçe). It has identified nine houses with an inner-hall plan type in Xanthi and four houses were found in Kozani. There was one home with this plan typology in Komotini (Gümölcine) and Thessaloniki (Selanik). In these dwellings, it emerged a plan type that the hall took between the rooms and this type called karniyarik. In the two-storey buildings, according to the situation of the staircase, at one or both ends of the sofas, have taken place special places such as pavilions, cedar and with so-called names. According to needs, the inner hall could expand by adding a side hall or a staircase. Although there are two, three, four and five examples of the number of rooms around the hall, there are often emerged four-room houses (Table 2).

The external hall plan type is one of the most common plan types and with the addition of sections and pavilions these plan types have become more evident. This plan type found in six houses in Komotini, five in Ioannina (Yanya), four in Kastoria (Kesriye) and three in Xanthi. In this plan typology, which formed by laying the rooms on one side of the hall and L and U shaped plan types formed by adding a pavilion to one end of the form and taking the shape of the pavilion to the room and having these additions on one or both sides of the hall. The one or two of these rooms used as the main room. In Ioannina (Yanya) detected five houses, in Kavala and Xanthi (İskeçe) one house, and in Kastoria (Kesriye) four houses without outer-hall-hayat which are belonging to the first half of the 18th and 19th centuries and understood that they are houses with iwan-hayat, and are the mansions which built by the master of the mansion or the upper-income groups. It is seen that the number of rooms that opened to the hayat in the outer hall in such of large mansions are more than four (Table 3). The entrances of the outer hall buildings opened to the garden and two families can use together today (like two brothers or the father and son).

It is known that the buildings with central hall (sofa) started to be seen in the large houses since the 19th century. In the five samples examined in the study area, such a planimetric construct was found. Four samples were found in Kastoria and one sample was found in Ampelakia of central hall (sofa) houses. However, it does not mean that there are few examples of central hall (sofa) houses found in the region. There are many uninhabited or inaccessible residences in the region (Table 4).

It is understood that in Northern Greece, Xanthi, Ioannina, Kastoria and Kavala, the houses which found has a manager house with an iwan-hayat, built as mansion house, or houses of certain upper-income groups. It is understood that the houses with hayat, which called "hanay" in this region, belong to the first half of the 18th century and the first half of the 19th century at the latest, but in the following years it is estimated that the iwan or the hayat was closed and made a hall. U-shaped mansions, which are found in these regions, are also found in many regions of Western Anatolia (Figure 4). This type of scheme, defined by Eldem as the outer hall and pavilion (C. I, 1984: 33), describes Kuban as the House with Hayat (1995).






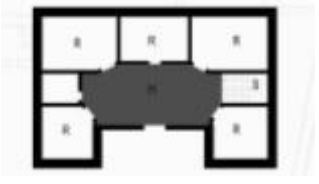


**Figure 4.** House Types with Sofa and Iwan in Western Anatolia Kula, Uşak (Eldem, C. I, 1984: 33) and Birgi, Ödemiş (Bilgin, 1995: 53).

**Table 2.** Ottoman-Turkish Houses With The Inner Sofa in Northern Greece (R:room, K:kiosk, H:hall/sofa)



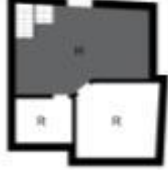


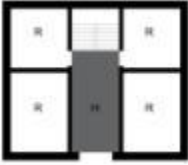


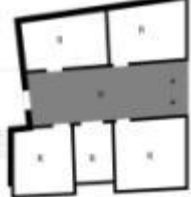


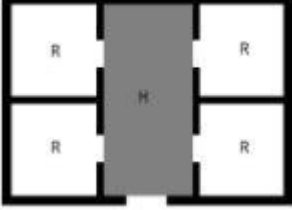


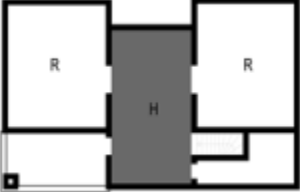
<b>XANTHI</b>	<p>1. Traditional House, Xanthi. *M. Mpotzari Str. 8 *Year of Construction: 19th century</p>			
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<p><b>2.</b> Papastamatiou House, Xanthi.          *Staliou St, 13          *Year of Construction: 19th century</p>			
<p><b>3.</b> Buzcular House, Xanthi.          *Miaouli St, 17          *Year of Construction: Second half of the 19th century</p>			
<p><b>4.</b> Banca House, Xanthi.          *Aristidou St, 12          *Year of Construction: Second half of the 19th century</p>			
<p><b>5.</b> Müftü Hafız Ali House, Xanthi.          *Doiranis Str 5          *Year of Construction: Second half of the 19th century</p>			
<p><b>6.</b> Muzaffer Bey Mansion, Xanthi.          *Marko Mpotzari St. 46          *Year of Construction: Second half of the 19th century</p>			













**XANTHI** (İskeçe)



<p><b>7.</b>Çavuş House, Xanthi.                  *Aristidou – Evripidou, 11                  *Year of Construction: Second half of the 19th century</p>			
<p><b>8.</b>İkbal Hanım House, Xanthi.                  *Miaouli St, 22                  *Year of Construction: Second half of the 19th century</p>			
<p><b>9.</b>Peçenek House, Xanthi.                  *Maçini St, 4                  *Year of Construction: Second half of the 19th century</p>			
<p><b>10.</b>Traditional House, Komotini                  *Chatzigeorgiou St, 12                  *Year of Construction: Second half of the 19th century</p>			
<p><b>11.</b>Atatürk House                  *Apostolou Pavlou, 17                  Year of Construction: Second half of the 19th century (Anadol&amp;</p>			

KOMOTINI









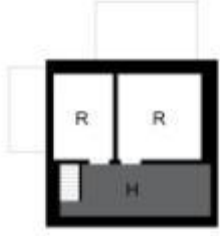


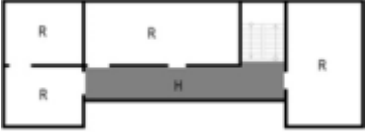


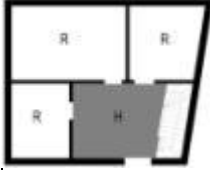
THESSALONIKI



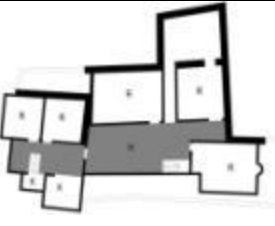

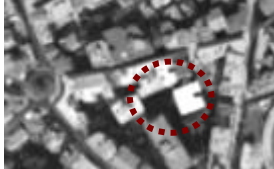



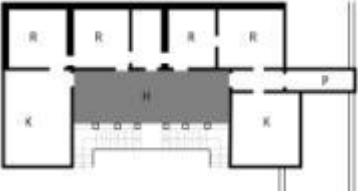


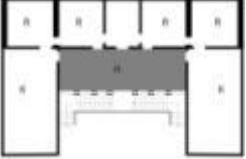
	Aroğlu, 1981:5-24)			
<b>KOZANI</b>	<b>12.</b> Sanouko House, Kozani *Siatista, *Year of Construction: 1742[5]			
	<b>13.</b> Poulko Mansion, Kozani *Siatista, *Year of Construction: 1752[6]			
	<b>14.</b> Kanatsoulis Mansion, Mitropoleos Street, Siatista, *Year of Construction: 1757[7]			
	<b>15.</b> Grigorios Vourkas Mansion, Kozani *Xenefon Triantafilidi, Kozani 501 *Year of Construction: 1748 (Tsiapali & Androudis, 2012: 119-132)			

**Table 3.** Ottoman-Turkish Houses With The Outer Sofa in Northern Greece (R:room, K:kiosk, H:hall/sofa)




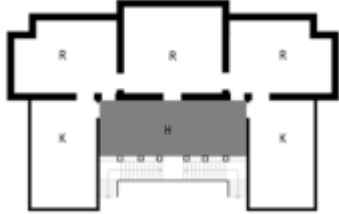






House	Aspect	Situation Plan	Floor Plan
<b>1.</b> Traditional House, Komotini. *Archigeorgiou Street, 6 *Year of Construction: Early 120th century			
<b>2.</b> Traditional House, Komotini. *Archigeorgiou Street, 14 *Year of Construction: Early 20th century			
<b>3.</b> Traditional House, *Eolou Street, 28, Komotini *Year of Construction: Early 20th century			
<b>4.</b> Traditional House, Komotini. *Oresti Street, 19 *Year of Construction: Second half of the 19th century			
<b>5.</b> Traditional House, *Omirou Street, 5, Komotini. *Year of Construction: Second			





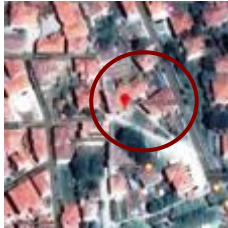
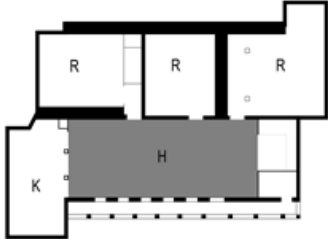


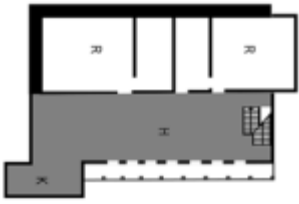
**KOMOTINI (Gümülçine)**

	half of the 19th century			
XANTHI (İskece)	<p><b>6.</b> Traditional House,                  *Omirou Street, 17, Komotini.                  *Year of Construction: Secon half of the 19th century</p>			
	<p><b>7.</b> Alioglu House,                  *Aristidou Street, 14 and Evripidou Street, 9, Xanthi.                  *Year of Construction: Secon half of the 19th century</p>			
	<p><b>8.</b> Salihoglu House,                  Xanthi,                  *İdragogiou Street, 18                  *Year of Construction: : Secon half of the 19th century</p>			
	<p><b>9.</b> Yunus Aga House,                  Xanthi.                  *Iraklias Street                  *Year of Construction: Secon half of the 19th century</p>			
	<p><b>10.</b> Hafiz House,                  *Staliou Street, 2, Xanthi.                  *Year of Construction: Early 20th</p>			





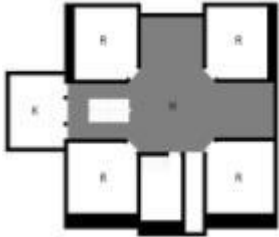
	century			
<b>KAVALA</b>	<b>11.</b> Mehmet Ali Pasha House, *Kavala 652 01 *Year of Construction: 18.th century, (Politismou, 2006; Ahmed Müfid, 1324).			
	<b>12.</b> Hüseyin Bey Mansion/ House of the Despot, Ioannina, *Year of Construction: Late 18th century or early 19th century [8]			
	<b>13.</b> Hayrettin Pasha Mansion, Ioannina, * Michael Angelou St. *Year of Construction: Late 18th century or early 19th century	 (Photo, 1950s-1960s) [9]	 (Photo, 1950s-1960s) [9]	 (The plan was drawn by E. Loukaki)
	<b>14.</b> Mutevellizade Mansion *Ioannina *Year of Construction: Late 18th century or	 Photo, 1935 (Kocamemi, 2018)	 Photo, 1935 (Kocamemi, 2018)	 Restitution Plan, İ. Osmanoglu, 2019
<b>IOANNINA</b>				



<p>early 19th century</p>			
<p><b>15.</b> Tepedelenli Ali Pasha Palace          *Byzantine Museum of Ioannina, Inner Citadel          *Year of Construction: Early 19th century (de Beauchamp, 1823; Remérand, 1928)</p>	 <p>Photo of the Palace, 2018,</p>  <p>Illustration, W.L. Leitch, 1836 [10]</p>		 <p>Restitution Plan, İ. Osmanoglu, 2019</p>
<p><b>16.</b> Tepedelenli Ali Pasha Summer House, Ioannina,          *Ali Pasha Museum, Nisos Island          *Year of Construction: Early 19th century</p>	 <p>Photo of the Summer House, 2018</p>		 <p>Summer House Photo in the early 20th Century, [11]</p>
<p><b>17.</b> Sapountzi House, Kastoria*Christopoulou Street          *Year of Construction: Early 18th Century [12]</p>			

<p><b>18.</b>Tsiatsap                  as Mansion,                  Kastoria                  *Nikis St.                  114                  *Year of                  Construction                  :                  1754[13]</p>			
<p><b>19.</b>Emmanu                  el Mansion /                  Museum Of                  Customes                  *Vizantiou                  13, Kastoria                  *Year of                  Construction                  :1750                  [14]</p>			
<p><b>20.</b>Mpasara                  Mansion,                  Kastoria                  *Zachou                  Street, 7                  *Year of                  Construction                  :18th                  century,                  (1750)[15]</p>			

**Table 4.**Ottoman-Turkish Houses With The Central Sofa in Northern Greece  
 Houses(R:room, K:kiosk, H:hall/sofa)

<p><b>1.</b>Skoutari                  Mansion,                  Kastoria                  *Orestiadou                  St. 23                  *Year of                  Construction:                  1770[16]</p>			
<p><b>KASTORIA (Kesriye)</b>  <b>2.</b>Papaterpo                  u                  Mansion,Kas                  toria*Megalo                  u                  Alexandrou                  Street, 147                  *Year of                  Construction                  :                  1880[17]</p>			

<b>AMPELAKIA</b>	<p><b>3. Mitousis Mansion</b>                  *Souli, Kastoria                  *Year of Construction: Secon half of the 19th century (Oikonomou, Dimitsantou-Kremezi, &amp; Lianos, 2009:543-562)</p>			
	<p><b>4. Vergoulas Mansion,</b>                  *Aiditras 14, Kastoriá, 52100                  *Year of Construction: 1857 (Moutsopoulos, 1998:93-158)</p>			
	<p><b>5. G.M. Schwartz Mansion,</b>                  Ampelakia                  *Epar.Od. Gonnon-Ampelakia 400 04,                  *Year of Construction: 1787[18]</p>			

### 9. DISCUSSION AND CONCLUSION

There are problematically points in Turkish House discussions that are not clarified enough. It is a serious problem that the Turkish cultures of the Turks before their arrival in Anatolia and even before their entry to Islam, and their relations with the Ottoman - Turkish House have not been sufficiently clarified. In addition, another problem is that all of the Turks in Central Asia considered to be nomadic. Another important detail is the existence of a lot of words about the house in Divan-i Lügati Türk, which was written by Kaşgarlı Mahmud in the XI century.

In addition to the proposition that the house with Hayat-Iwan has a Mesopotamian origin, it has known and used in eastern and western Turkestan in Central Asia as in the past. Similarly, the argument that the construction of a wooden framed or filled house was suggested in Anatolia in terms of material and construction technique seems to contradict with the fact that construction in Middle Asia and Azerbaijan continues



with this technique and material. The ground floor of the Turkish house is an elevated living quaternity and its opposition is still present in eastern and western Turkestan, as well as in the regions of Azerbaijan, and does not appear to be a case of only Anatolia and the Balkans.

The spatial construction of the Turkish House is generally tried to be solved through the concept of iwan-hayat or sofa. Sofa or hayat - iwan unit is a service area that meets both the central space relations of the house and the common living space of the house. All spatial concepts such as sofas, hayat, and iwan could be interpreted as central space, common living space, and service area.

As a result, although the Turkish Houses in Northern Greece have regional differences, it is clear that have similar characteristics with traditional Ottoman - Turkish houses as production technique, material, space organization and facade layout and volume. In spite of the different architectural formations that arise due to factors such as climate, geography and material, it is possible to say that the decisive factor for the formation of the Ottoman-Turkish House is the culture. In this context, the factors that determine the diversity of Turks in building art asserted their socio-cultural traditions, socio-cultural traditions of the region, climate and geography. Although the basic parameters remain the same, this diversity also appears in residential architecture.

It emerges as a major problem to determine which parameters of the traditional Turkish House, which was formed by the historical experience and accumulation of the Ottoman civilization in the centuries. As a result of the research, the basic elements determining the Turkish House; it can argue that are spatial fiction, formation, proportion, proportional harmony, facade order, ground floor - life resistance (fevkânî'lik) opposition, rooms' interior design, decoration and aesthetics are distinctive and distinctive features. However, although all the parameters of the Turkish house have determined, the most significant parameter is the plan fiction that defines the space organization which is also revealed in this investigation.

As a response to the main problem of the study, the traditional Turkish House space construction and plan scheme, which is claimed to take place in a widespread geography where had a long dominance of the Ottoman Empire that lasted for 552 years, is observed significantly that transferred to the cities of Xanthi, Komotini, Thessaloniki, Kavala and Ioannina in Thrace Regions. The plan typology that constitutes the spatial structure varies from region to region. In Komotini and Ioannina cities regarded as density outer hall houses and in Xanthi observed an equal density the houses with both inner and outer hall. It has determined that the houses in the region, which built in Ottoman culture, reflect the traditional Ottoman - Turkish House plan scheme through the central space with hall or hayat. Although, it saw that the houses, which thought to have the characteristics of the traditional Ottoman - Turkish House, do not show any differences with the regions and cities, but contain periodic differences. After the 19th century, the "middle space" which called "hayat", was closed and turned to 'the hall'.

In this context, it has been confirmed as the main argument of the study that the fictional setting of the traditional Ottoman - Turkish houses, which developed under the Ottoman rule in the study area, overlap with the Turkish House plan typology which created by Eldem (1954, 1984).

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