

A HOLISTIC APPROACH TO HISTORIC ENVIRONMENTS  
INTEGRATING TANGIBLE AND INTANGIBLE VALUES  
CASE STUDY: İBRAHİMPAŞA VILLAGE IN ÜRGÜP

A THESIS SUBMITTED TO  
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES  
OF  
MIDDLE EAST TECHNICAL UNIVERSITY

BY

ÖZLEM KARAKUL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR  
THE DEGREE OF DOCTOR OF PHILOSOPHY IN RESTORATION  
IN  
ARCHITECTURE

MARCH 2011

Approval of the thesis:

**A HOLISTIC APPROACH TO HISTORIC ENVIRONMENTS  
INTEGRATING TANGIBLE AND INTANGIBLE VALUES  
CASE STUDY: İBRAHİMPAŞA VILLAGE IN ÜRGÜP**

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## **ABSTRACT**

### **A HOLISTIC APPROACH TO HISTORIC ENVIRONMENTS INTEGRATING TANGIBLE AND INTANGIBLE VALUES CASE STUDY: İBRAHİMPAŞA VILLAGE IN ÜRGÜP**

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March 2011, 341 pages

Specialists in conservation have recently reached a consensus about accepting cultural values as the basis of both problems and solutions within historic environments. In this respect, besides tangible properties, the intangible values need to be considered in the conservation studies. This study aims to develop a conceptual framework and methodology for the analysis and the conservation of historic environments as entities of intangible and tangible values to provide the integration of intangible values in conservation studies.

As an entity, a historical urban fabric is formed by tangible features, namely, the physical structure made of built and natural structures; and intangible values, specifically, cultural practices and expressions within the built environments, meanings expressed by them and values attributed to them. Understanding and documenting intangible values which shape tangible values, help to explain the variability of buildings and settlement forms within historic environments.

This study develops a conceptual and methodological framework for the documentation, conservation and sustainability of the interrelations of intangible and tangible values in the case of İbrahimpaşa Village. First, the research questions are elaborated to understand the relations between tangible and intangible values theoretically and to develop a methodological framework for the documentation and analysis of these. Then the conceptual and methodological framework is applied to the case of İbrahimpaşa Village using a combined methodology composed of the case study and the ethnographic research. As a result, the study puts forward a conservation approach, asserting that the sustainability of the interrelations between tangible and intangible values is vital for the conservation of historic environments and that specific approaches need to be developed for particular interrelations to provide their continuation.

Keywords: Tangible and Intangible Values, Living Culture, Building Culture, Cultural practices and expressions, Conservation

## ÖZ

### **TARİHİ ÇEVRELERDE SOMUT VE SOMUT OLMAYAN DEĞERLERİ BÜTÜNLEŞTİREN BİR YAKLAŞIM ÜRGÜP, İBRAHİMPAŞA KÖYÜ ÖRNEĞİ**

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Mart 2011, 341 sayfa

Koruma uzmanları, son yıllarda, tarihi çevrelerdeki sorunların ve çözümlerin temelinde, kültürel değerlerin olduğu konusunda uzlaşmaktadırlar. Bu bakımdan, koruma çalışmalarında, somut varlıkların yanı sıra, somut olmayan değerlerin de dikkate alınması gereklidir. Bu çalışma, tarihi çevreleri somut ve somut olmayan değerlerin bütünü olarak incelemek ve korumak üzere bir kavramsal çerçeve ve yöntem geliştirerek, somut olmayan değerlerin koruma çalışmalarına katılımını sağlamayı amaçlamaktadır.

Bir bütünlük olarak, tarihi kentsel çevreler, yapılı ve doğal yapıların oluşturduğu fiziki yapıyı kapsayan somut varlıklar ile bu çevrelerdeki kültürel eylemler, kültürel anlatımlar; yapılı çevrelerin anlamları ve onlara atfedilen değerleri içeren somut olmayan değerlerden oluşmaktadır. Somut varlıkları biçimlendiren somut olmayan değerlerin anlaşılması ve belgelenmesi, tarihi çevrelerdeki yapı ve yerleşim biçimlerindeki çeşitliliğin anlaşılmasına da yardımcı olmaktadır.

Bu çalışma, somut ve somut olmayan değerlerin etkileşimlerine yönelik kavramsal bir çerçeve geliştirmekte, bu değerlerin ve etkileşimlerinin belgelenmesi, korunması ve sürdürülmesine yönelik bir yöntem oluşturmakta ve bu kavramsal ve yöntemsel çerçeveyi, İbrahimpaşa Köyü örneğinde tartışmayı amaçlamaktadır. İlk olarak, araştırma soruları, somut ve somut olmayan değerler arasındaki ilişkilerin kavramsal olarak anlaşılması, belgelenmesi ve incelenmesine yönelik yöntemsel bir çerçeve oluşturulması amacıyla geliştirilmiştir. Daha sonra, kavramsal ve yöntemsel çerçeve, örnek çalışma ve etnografik araştırmanın birlikteliğinden oluşan bütünleşik bir yöntem kullanılarak, İbrahimpaşa Köyü'nde uygulanmaktadır. Sonuç olarak, bu çalışma, somut ve somut olmayan değerlerin etkileşimlerinin sürekliliğini sağlamanın, korumada yaşamsal bir konu olduğunu ve farklı etkileşimlerin sürdürülmesi için özel yaklaşımların geliştirilmesi gereğini öne süren bir koruma yaklaşımı ortaya koymaktadır.

Anahtar Kelimeler: Somut ve Somut Olmayan Değerler, Yaşama Kültürü, Yapı Kültürü, Kültürel pratikler ve anlatımlar, Koruma

To Bengi Su, my life,



## ACKNOWLEDGMENTS

Before appreciating all valuable contributions to this doctoral dissertation and expressing my thanks, I would like to note that it was a long and difficult journey filled with challenging times. Throughout this study, many people have helped and supported me and I would like to sincerely thank those friends and colleagues, all of whom I cannot mention here.

First, I would like to express my gratitude to my supervisor Prof. Dr. Ömür Bakırer for her valuable guidance, understanding and supervision throughout this study. I would also like to thank her for her guidance and motherly manner in dealing with various problems that came my way. I am significantly indebted to my co-supervisor, Assoc.Prof. Dr. Cana Bilsel for her invaluable criticism and constructive comments on the development of this particular study.

I am grateful to thesis examining committee members, Assist. Prof. Dr. Güliz Bilgin Altınöz, Assoc. Prof. Dr. Çağatay Keskinok, Prof.Dr. Öcal Oğuz and Prof.Dr. Cevat Erder for their constructive criticism on my dissertation. I owe many thanks to the jury member, Prof.Dr. Mehmet Tunçer for their valuable suggestions and comments.

I am also grateful to several other scholars and individuals for their contributions to the several phases of this dissertation. First, I wish to thank Assoc. Prof. Dr. Ali Cengizkan for his proposal to study İbrahimpaşa Village as a case study and his valuable guidance in dealing with various subjects. I am so grateful to Prof.Dr.Öcal Oğuz for his valuable criticism and contributions about understanding the ambiguity of the subject of intangible cultural heritage and for opening his archive to investigate. I also wish to thank Mevlüt Coşkun, the director of Nevşehir Regional Council for Conservation of Cultural and Natural Properties for allowing me to use

the documents in their archives and for helping me to organize the site surveys of this study. I am also grateful to Mustafa Kaya for his valuable guidance in dealing with obtaining information about İbrahimpaşa and opening his archive. I would also like to thank to my sincere friends, Deniz İskender and Güler Özyıldırım for their valuable helps and to all my friends for their moral supports during my studies continued over years.

I also wish to thank to the village people of İbrahimpaşa. First, I would like to thank to Mehmet Ali Kilimci, the guide informant of this study, for his extreme labour to give information, to guide the site surveys and to determine the informants to be interviewed in the village. I am also grateful to Abdullah Çetinkaya, Fatma Balcı, Mehmet Emin Deveci, Adem Koçdemir, Faruk Mağden for their hospitality and helpfulness. I also wish to thank to Willemjin Bouman for her valuable guidance on obtaining some written sources and for sharing her wonderful photographs.

Finally, I would like to express my endless gratitude to my family for their endless support. I offer sincere thanks for their unshakable faith in me and her willingness to endure with me the vicissitudes of my endeavors. I would like to express my greatest debt, which is to my parents, Esm  and S leyman Karakul, and to my brothers, Sinan and Hasan Karakul for their support, trust and self-sacrifice throughout my life. Last but not least, I am also grateful to my husband B lent T rk and my loving daughter Bengi Su for their love and patience.

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## CHAPTER 1

### INTRODUCTION

Studies for the conservation of historic environments have developed from the conservation of only physical characteristics to the conservation of both physical and cultural characteristics. The significance of the cultural dimension of historic environments has been realized and discussed especially since the years 1950-60. Although the awareness of the subject has increased over the years, the studies for the identification and the documentation of intangible values have increased especially after the year 1990. Today, conservation practices within historic environments mainly focus on preserving and continuing “cultural identity”. In this respect, beside tangible values, intangible values embodied within the components of built environments, their identification, analysis and conservation also gains significance.

Specialists in conservation have recently reached a consensus about accepting cultural values as the basis of both problems and solutions within historic environments<sup>1</sup>. Accordingly, the question of why historic environments cannot be conserved started to be replied in relation to the negligence of the intangible values in the conservation practices. Thereby, it is significant that studies in conservation need to consider both tangible and intangible issues. Because of the rising awareness,

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<sup>1</sup> Rapoport, A. (2002), Kuban (1982) and Feilden and Jokilehto (1998) coincide on the idea that the issues of culture should accurately be considered in the process of conservation of historic environments.



still, intangible values has not been integrated in conservation studies. In this respect, this study is mainly based on an understanding that historic environments are the products of interactions between tangible and intangible values through the formation and transformation processes.

## **1.1 Definition of the Problem**

Historical environments are complex living entities in a state of continuous change, which has resulted in a layered cultural structure<sup>2</sup>. Therefore, their conservation necessitates understanding their complex formation and transformation processes. As an entity, a historical urban fabric is formed by tangible features, namely, the physical structure made of built and natural structures; and intangible values, specifically, cultural practices and expressions within the built environments, meanings expressed by them and values attributed to them. Tangible expressions are only meaningful when the related intangible values can truly be understood. Actually, understanding and documenting intangible values, which have continuously interrelated with the tangible values, help to explain the variability of buildings and settlement forms in historic built environments. In other words, in order to understand intangible values, people should be able to read the cues of their imprints on the built environment by being familiar with the cultural context.

Conservation of historic environments necessitates a clear definition of the values<sup>3</sup> to be preserved. ‘Documentation’<sup>4</sup> represents the first step in conservation. Extending from the past to the present, the documentation system for conservation has

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<sup>2</sup> Karakul, Ö. (2002) “New Buildings in Old Settings: Riverfront Buildings in Amasya”, Unpublished Master Thesis, Ankara, METU, Faculty of Architecture, p.7. The statement is synthesized from the evaluation of the approaches of Strappa (1998, p.91), Petruccioli, (1998a, p.10) and Abada (1999, p. 4).

<sup>3</sup> In the management guidelines for world cultural heritage sites, Feilden and Jokilehto (1998, p.2) state that the management entails to understand the cultural values to be preserved in the site. In the Nara Document on Authenticity, it is stated that the conservation of cultural heritage has intimately been related with the values attributed to the heritage in all periods (Nara Conference on Authenticity in Relation to the World Heritage Convention, Nara, Japan, 1-6 November 1994). See also Alois Riegl (1998), Frodl (1966) in Erder (1971) and Feilden and Jokiletho (1998, p. 18-20).

<sup>4</sup> Feilden and Jokilehto (1998, p.2) states that management of a world heritage includes “making a complete inventory of all cultural resources within the site”.

dominantly included material or tangible features. Yet, intangible values, namely, cultural practices and expressions, meanings embedded in them and values attributed to them have been lost in time. However, the evolutionary process of the physical structure in historic environments embodies the expressions and meanings of various cultures, which have lived for centuries. Therefore, it is crucial to evaluate the built environments together with the intangible values for an accurate conservation approach.

Understanding the integrity of tangible and intangible values is extremely significant for conservation studies. In this respect, the documentation of intangible values in historic environments is as important as the documentation of tangible features. On the one side, the methodology for the documentation of the physical structure has been formed for long years in the history of conservation. On the other side, considering intangible values, although there are numerous contributions to the field of conservation from diverse academic disciplines including architecture, social anthropology, ethnology, geography, history, social and environmental psychology and sociology, there are still difficulties of terminology and methodology for analysis. In fact, there is no a complete and systematic methodology for their documentation. However, intangible values can only be a part of the conservation process provided that they are exactly documented together with tangible ones.

This study concentrates on the evaluation of the historic built environments as a system of relationships between the specificities of culture and environment, especially concentrating on the intangible values and considering their transformation process. In this respect, this study mainly focuses to develop a specific methodology to analyze historic environments as an entity of intangible and tangible values and to understand and document their interrelations. The methodology theoretically formed in this study is applied to the case of İbrahimpaşa Village in Ürgüp to discuss the reflection of the interrelations of intangible and tangible values in the present inquiry.

## 1.2 Aim and Scope of the Study

The issue of intangible values is a recent one, which has been thoroughly discussed in the area of conservation over the last ten years. In spite of its significance in conservation, it is still too ambiguous and broad to be analyzed with the built environment. Therefore, it is necessary to make it systematized and to develop a proposal of methodology for analyzing its relationships established with tangible values through the formation, transformation and the current use processes of environments. In this respect, the purpose of this study is to develop a conceptual framework and methodology for the analysis and the conservation of historic environments as entities of intangible and tangible values to guide its implementation in İbrahimpaşa Village in Ürgüp and to provide the integration of intangible values in conservation studies.

Several research questions related to this study are determined on mainly three themes: 1) a theoretical understanding of the relationships between intangible and tangible values in historic environments; 2) the identification and documentation of their integrity in İbrahimpaşa Village; and 3) the sustainability and conservation of interrelations between tangible and intangible values. The thesis questions related to the first theme are how intangible values relate to culture, how cultural aspects can be associated with the built environment theoretically and methodologically. Concerning the second theme, the research questions are how the aspects of culture can be analyzed on a particular case, namely, İbrahimpaşa Village; which aspects of the built environment and intangible values are interrelated in İbrahimpaşa; what kind of a documentation technique should be developed for helping to explain the integrity of intangible and tangible values; and how the interrelations between tangible and intangible values were İbrahimpaşa Village in the past and how they are at present time. Finally, considering the third theme, the thesis questions are how the sustainability and conservation of the integrity of tangible and intangible values will be and which general principles can be formulated to be applied in the different cases.

Considering the research questions mentioned above, the main assumptions of the thesis can mainly be summarized in two statements. First, historic environments are the complex entities made of intangible and tangible values. So, the conservation of the historic environments entails to understand and document the integrity of tangible and intangible values through the different processes of their life clearly. Second, the processes of identification and conservation of the integrity of environments should particularly be re-worked or re-formulated in each case by developing an original method of the study.

The continuity in living culture and in the villagers became decisive on the selection of the İbrahimpaşa Village as a case study because the village was not affected the population exchange in 1924<sup>5</sup>, differentiating the nearby settlements, like Mustafapaşa, Ürgüp. The other reasons of the selection of İbrahimpaşa as a case study are mainly related to the quality of its physical and cultural environment. İbrahimpaşa Village is a place, mostly keeping its traditional characteristics and authenticity regarding both its physical characteristics and the traditional way of life that continues in it, although it has affected from migration in the last years; and, its population has noticeably decreased. The effects of migration and transformation process on intangible values also introduce the different conservation problems related to the subject, which are significant for testing the holistic conceptual framework through the change process. Especially, because the village was not affected by the population exchange in 1924 although most of the nearby settlements lived through, it is meaningful to investigate the subject of intangible heritage in continuity as in this case. It has a great number of traditional buildings, carved into the rock or built of stone masonry, and most of which still have a life in them. In this respect, the selection of the case study directly corresponds to the nature of the research questions of the study, explicitly the documentation and an understanding of the togetherness of intangible and tangible values in historic environments. At the same time, the selection of İbrahimpaşa Village as a case study is also significant to

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<sup>5</sup> In 1924, conforming to the decisions made in the Lozan in 1923, the Greek population in Turkey was exchanged with the Turkish population in the Greece. (See “Ahali Mübadelesi” in *Ana Britannica*, 1, 194-195)

contribute to the lack of local studies on the subject, which were determined in the 2003 UNESCO Convention<sup>6</sup>. Therefore, to understand and document the interrelations between tangible and intangible values, the methodology theoretically formed in this study will be applied to İbrahimpaşa Village to be developed and completed.

### 1.3 Development of the Related Issues within International Conventions

Recognizing the current worldwide understanding of ‘intangible cultural heritage’ especially helps to formulate conceptual framework together with the literature survey. Therefore, the development of the related issues within international conventions is extensively investigated in this section. Although “intangible heritage” and “intangible values” are relatively new terms, “culture”, “cultural heritage”, “cultural values”, “cultural significance” etc. have been discussed for long years in different areas, such as, anthropology, sociology, architecture, conservation and cultural studies.

Nowadays, intangible values are considered within the scope of the “intangible cultural heritage”<sup>7</sup> as part of the cultural heritage of humanity. Yet, for long years, cultural heritage has been accepted as comprising only tangible heritage ignoring its intangible aspects. Starting with the Venice Charter, “cultural significance”<sup>8</sup> (Madran, E., Özgönül, N., 1999, p.32) was considered as a quality acquired by

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<sup>6</sup> The UNESCO studies have generally created awareness about the subject in the world, the intangible cultural properties in national and local contexts are still not accurately considered. Therefore, the local studies on the subject are urgently necessitated. The 2003 convention stated that the local studies needed to be developed by each country to identify all intangible aspects in national context. UNESCO emphasizes the importance of local studies carried out by state countries in the conventions about intangible cultural heritage. In Article 11, UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29-October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

<sup>7</sup> UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29- October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

<sup>8</sup> Venice Charter, International Congress of the Architects and Technicians of Historic Monuments, 31.5.1964 (Erder, 1971)

modest works of the past with the passing of time. Indeed, the reason for the conservation of tangible heritage started to be understood as its being the evidence of a particular civilization and its cultural significance. Throughout the following years after the adoption of the Venice Charter, cultural heritage was defined as comprising monuments, groups of buildings and sites, namely in the 1972 UNESCO Convention concerning the protection of the world cultural and natural heritage (Madran, E., Özgönül, N., 1999, p.120) in which intangible values were not yet included in the definition of cultural heritage.

The term “traditional culture and folklore”<sup>9</sup> was defined in the document launched on the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore in 1989 as noticeably similar to the current definition of ‘intangible heritage’. It was defined as “the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means” and its forms were also explained as “language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts”. This recommendation represents time at which intangible values were fully understood in terms of their meaning with all their dimensions within the different disciplines and as a necessity for conservation.

In 1994 in the Report of UNESCO World Commission on Culture and Development<sup>10</sup>, the term intangible, was firstly used meaning “ways of life”, and underscored as an ignored heritage. But, at that time, it was not yet associated with places and not defined within the area of architecture. Despite of the rising awareness about the value of the lifestyles, the criteria in the conservation of historic environments were still discussed in relation to only tangible heritage.

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<sup>9</sup> UNESCO, 1989, Recommendation on the Safeguarding of Traditional Culture and Folklore, 17 October- 16 November 1989, Paris (for full text see [www.unesco.org/culture/](http://www.unesco.org/culture/))

<sup>10</sup> Quoted from Dawson Munjeri who evaluates the development of the tangible and the intangible heritage within the international documents (For the original document, see. UNESCO World Commission on Culture and Development, Our Cultural Diversity, Paris, UNESCO, 1995, p.94)

Nara Conference of Authenticity in 1995 (Madran, E., Özgönül, N., 1999, p.503) described the heritage of all cultures and societies as particular forms and means of tangible and intangible expression and associated the conservation of cultural heritage with the values attributed to the heritage as a part of intangible values. ‘Authenticity’<sup>11</sup> was also defined as the essential qualifying factor concerning values within the document. In this respect, Nara Document on Authenticity is the first international document defining intangible values in relation with the area of conservation by establishing a relationship with authenticity. The Nara Document on Authenticity (1994) determined the sources of information to be linked with authenticity including “form and design, materials and substance, use of function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors”<sup>12</sup>. After the document, the relations between intangible values and authenticity have been tried to be defined more clearly.

UNESCO established the Programme of the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity in UNESCO’s General Conference in 1997 with a draft resolution to be accepted in November 1998 in 15 the session<sup>13</sup> ; and by three proclamations in 2001, 2003 and 2005, 90 forms of cultural expressions and cultural spaces<sup>14</sup> from 70 countries for their outstanding value as masterpiece of the human creative genius and for their importance of cultural identity was identified<sup>15</sup>. It was the first time, cultural spaces defined as “places in which popular

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<sup>11</sup> The document determined the sources of information to be linked with authenticity including “form and design, materials and substance, use of function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors”. (The Nara Document on Authenticity, Nara Conference on Authenticity in Relation to the World Heritage Convention, Nara, Japan, 1-6 November 1994)

<sup>12</sup> The Nara Document on Authenticity, Nara Conference on Authenticity in Relation to the World Heritage Convention, Nara, Japan, 1-6 November 1994

<sup>13</sup> [http://www.unesco.org/culture/ich/index.php?lg=EN&pg=00103#Origin\\_and\\_objectives](http://www.unesco.org/culture/ich/index.php?lg=EN&pg=00103#Origin_and_objectives)

<sup>14</sup> From Turkey, in 2003, The Arts of the Meddah, Public storytellers and in 2005, The Mevlevi Sema Ceremony, entered to list of masterpieces. Retrieved October 20, 2008, from <http://unesdoc.unesco.org/images/0014/001473/147344e.pdf>

<sup>15</sup> UNESCO, *Masterpieces of the Oral and Intangible Heritage of Humanity: Proclamations 2001, 2003 and 2005*, Retrieved May 11, 2010, from <http://www.unesco.org/culture/ich/index.php?pg=00103>

and traditional activities are concentrated” were accepted as a part of living heritage; thereby, the intangible dimensions of historic environments started to be considered in international documents even if the name of intangible cultural heritage had not been mentioned yet. By the 2003 Convention, the masterpieces will be incorporated into “the Representative List of the Intangible Cultural heritage of Humanity” (UNESCO, 2003, Article 10)<sup>16</sup>.

In 1979, the terms of “places of cultural significance”, or “historic places with cultural value”, were introduced with the first version of the Burra Charter, revised in 1981, 1988 and 1999<sup>17</sup>. In the 1999 revision of the Burra Charter, “intangible values” was not cited as a term but its meaning was included in the document as “less tangible aspects of cultural significance” embodied in the use of heritage places, associations with a place and the meanings that places have for people<sup>18</sup>. Thus, inside this charter, for the first time, intangible values were associated with places. Cultural significance which was defined as aesthetic, historic, scientific, social or spiritual value was determined to be embodied in the place, its fabric, setting, use and associations. In this respect, it can be stated that intangible values as “less tangible aspects” were firstly defined within the area of architecture in this charter. The Burra Charter also stressed the variability of values of place for different individuals or groups. The charter also concerned with the values with the conservation of a place by determining that conservation process which should identify and take into consideration all aspects of cultural and natural significance. From this respect, together with Burra Charter, “the issue of values and valorization” (Munjeri, D., 2004, p.13) was agreed as an important aspect of the cultural heritage and the conservation.

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<sup>16</sup> From Turkey, there are five masterpieces in representative list prepared by UNESCO. They are The Arts of the Meddah, Public storytellers, The Mevlevi Sema Ceremony, Aşıklik Tradition, Karagöz and Nevruz. Retrieved August 3, 2010 from

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&type=00002>

<sup>17</sup> Australia ICOMOS, 1979 (revised in 1981, 1988, 1999), the Burra Charter, Burra, South Australia, <http://www.nsw.nationaltrust.org.au/burracharter.html>

<sup>18</sup> Ibid.



The most recent detailed description of intangible cultural heritage was made in the Convention held for the Safeguarding of the Intangible Cultural Heritage, which was adopted by the 32nd session of the General Conference of UNESCO in October 2003<sup>19</sup>. This convention is still valid today; and used by State Parties, which ratified it, as the effective legal instrument in their countries<sup>20</sup>. This convention mainly aimed at determining the safeguarding principles of the intangible cultural heritage, which was defined as “the practices, representations, expressions, knowledge, skills-as well as the instruments, objects, artifacts and cultural spaces associated therewith- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (Figure 1.1). This convention described the intangible cultural heritage with all its dimensions related with the different disciplines and explained safeguarding measures, such as, “the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.” In this respect, with this convention, the conservation of environments started to be firstly evaluated as a complex process formed by the conservation of both tangible and intangible values. The 2003 Convention for the Safeguarding of Intangible Cultural Heritage is accepted as the main outline of the study for the conservation of intangible heritage by considering its principles, specifically defining the safeguarding practices. Although Turkey ratified the 2003 Convention for the Safeguarding of Intangible Cultural Heritage in 2006, the national legal instruments have not still been regulated according to it yet. In contrast, they have still included only tangible features to be conserved completely. Moreover, there is not any sensitivity about intangible cultural heritage in the content of the

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<sup>19</sup> UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29- October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

<sup>20</sup> Turkey ratified the convention in 2006. (Retrieved May 20, 2010, from <http://www.unesco.org.tr/kultur.php?gitid=1>).

definitions in the law numbered 2863<sup>21</sup>, still the only law with changes presenting a conservatory framework of cultural properties.

Icomos 14<sup>th</sup> General Assembly and Scientific Symposium in 2003 created a discussion and thought sharing platform among anthropologists, architects, academicians for determining the scope of intangible values, which was defined by the UNESCO 2003 convention. In the symposium, most of the participants defined intangible values as the different aspects of way of life such as performing arts, customs, manners related to food, clothing and shelter, occupation, belief, yearly events (Ito, 2003), rituals, ceremonies, skills in practices and activities, as in construction (Katsamudanga, 2003). As distinct from the definitions discussed in UNESCO Conventions, a Portuguese architect, Joao Campos<sup>22</sup>, among the participants of ICOMOS Assembly in 2003, presented a different viewpoint from others, placing the question of intangibility in the field of the meanings of environments. In this respect, he mentioned about the implication of the “sense of message” introduced by Semiotics<sup>23</sup> as a part of the intangible dimension of heritage. In this respect, it is possible to say that beside their physical characteristics, environments imply certain meanings to be perceived and evaluated differently at different periods, by different individuals, groups and cultures. Those meanings implied by environments also constitute an important part of intangible values there.

A Polish art historian and architect, Andrzej Tomaszewski (2003), has also made a significant contribution to the discussion of intangible values by analyzing the non-

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<sup>21</sup> Law on the Conservation of Cultural and Natural property, Law Number: 2863 published in the Official Gazette on 23/07/1983 number: 18113; and on 17.6.1987 with the law numbered 3386 and on 14/7/2004 tarihli with the law numbered 5226, changes on item 3 were made in the law.

<sup>22</sup> Campos, Joao, 2003, “The Cultural Consistence of Built Heritage Constitutes its Intangible Dimension”, Paper at ICOMOS 14<sup>th</sup> General Assembly and Scientific Symposium: Place, memory, meaning: preserving intangible values in monuments and sites, Victoria Falls, Zimbabwe, <http://www.international.icomos.org/victoriafalls2003/papers.htm>)

<sup>23</sup> According to Lawrence (1989, p. 57), Semiotics mainly uphold the principle that architecture, like language, is composed of a system of signs, culturally specific. According to Semiotics, there exist innate conventions through which human artifacts, buildings, or their constituent parts, convey specific meanings in the same way as language does (Knox, 1984, p.113; Lawrence, R.J., 1987, p.48).

material values of historical monuments and placing them in to intangible values. As a basis for his study, he mainly examines the theoretical framework of Austrian art historian and conservator Alois Riegl in the essay of “The Modern Cult of Monuments: its Character and Origin” (Riegl, 1998), which was first published in 1903, examining the different values attributed to the monument by making a specific classification for them. Alois Riegl explains these values as “the values of the past”, namely, “the age-value, the commemorative- memorial value and the historical value”, and “the values of the present”, namely, “the utilitarian value and art-value, newness value” (Riegl, 1998). Developing the arguments of Riegl, Tomaszewski (2003) explains the formation process of the memorial values in two phases as its creation and materialization and its life by stating that “the materialization of the work is the medium of the values (content) it encodes”.

Yamato declaration launched in a UNESCO expert meeting in Nara<sup>24</sup> in 2004 criticizes the 2003 Convention and completes its lacking items. It underscored the interdependency of tangible and intangible heritage of communities for the first time. It also underlined the importance of the examples of intangible cultural heritage that do not depend on specific places or objects ignored within the 2003 Convention and the values associated with monuments and sites which are not considered intangible cultural heritage within the 2003 Convention. After the Nara Document, it also evaluated the relations between ‘intangible values’ and ‘authenticity’ and stated that intangible cultural heritage is constantly recreated, the term “authenticity” as applied to tangible cultural heritage is not relevant when identifying and safeguarding intangible cultural heritage.

Through ICOM General Conference in 2004, the evaluations of Giovanni Pinna (2003) regarding the definition of intangible cultural heritage were discussed to be more elaborated and more specialized for clarification of its different aspects. In the

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<sup>24</sup> Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage organized by the Japanese Agency for Cultural Affairs and UNESCO, 20-23 October 2004, Nara, Japan

evaluations of Giovanni Pinna, intangible cultural heritage was mainly divided into two parts as “expressions embodied in physical form”, such as “religious rites, traditional economies, ways of life, folklore”; and “individual or collective expressions not having a physical form”, such as, “language, memory, oral traditions, songs, non-written traditional music” (Figure 1.1). Thereby, the deficiencies of the tangible-led conservation ignoring these expressions were pointed out firstly.

After the definition of intangible cultural heritage in 2003 Convention of UNESCO, the 2005 Convention in Paris was held on the Protection and Promotion of the Diversity of Cultural Expressions to discuss the subject in a more elaborated way. In this convention, among the new terms related to the subject, the terms “cultural content”, “cultural expressions” and “cultural activities” are especially significant for the identification of the different components of intangible values in this study. In the convention, “cultural content” is used to refer to “symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities” (Figure 1.1). “Cultural expressions” are defined as “expressions that result from the creativity of individuals, groups and societies”. “Cultural activities” are explained “as a specific attribute, use or purpose, embody or convey cultural expressions”.

In the last years, intangible cultural heritage continued to be discussed with regard to its conservation considering its relation with more specific subjects, like ‘globalization’, ‘authenticity’, in the UNESCO meetings. In the international conference of UNESCO in 2004<sup>25</sup>, the threats for intangible cultural heritage which are created by globalization were discussed in depth.

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<sup>25</sup> UNESCO and United Nations University (2004), *International Conference Globalization and Intangible Cultural Heritage*. August 26-27. Tokyo, Japan, Retrieved March 1, 2009, from <http://unesdoc.unesco.org/images/0014/001400/140090e.pdf>

<b>UNESCO</b> <b>Convention for the Safeguarding of the Intangible Cultural Heritage</b>  17.10.2003	<b>ICOM</b> <b>General Conference, 2004</b>		<b>UNESCO</b> <b>Convention on the Protection and Promotion of the Diversity of Cultural Expressions</b>  20.10.2005
	<b>Giovanni Pinna,</b> <b>“Intangible Heritage and Museums”</b>	<b>Amar Galla</b>	
<b>Intangible cultural heritage</b> <ul style="list-style-type: none"> <li>• <b>Practices</b></li> <li>• <b>Representations</b></li> <li>• <b>Expressions</b></li> <li>• Knowledge</li> <li>• Skills</li> <li>• Instruments</li> <li>• Objects</li> <li>• Artefacts</li> <li>• Cultural spaces</li> </ul> <p>It is manifested in following domains:</p> <ul style="list-style-type: none"> <li>• Oral traditions and expressions, including language</li> <li>• Performing arts</li> <li>• <b>Social practices, rituals, festive events</b></li> <li>• <b>Knowledge and practices</b></li> <li>• <b>Traditional craftsmanship</b></li> </ul> <p><b>Cultural representations :</b></p> <p>Storytelling, Craftmanship, Rituals, Dramas, Festivals</p>	<p>Evaluations of definition of intangible cultural heritage done by UNESCO 2001</p> <p><b>Intangible cultural heritage</b></p> <ul style="list-style-type: none"> <li>• <b>Expressions,</b></li> </ul> <p>Embodied in physical form, of the culture or traditional ways of life of a certain community,</p> <p>Religious rites, traditional economies, ways of life, folklore</p> <ul style="list-style-type: none"> <li>• Individual or collective expressions not having a physical form</li> </ul> <p>Language, memory, oral traditions, songs, non-written traditional music</p>	<p>Evaluations of definition of intangible cultural heritage done by UNESCO 2003</p> <p>Expression</p> <ul style="list-style-type: none"> <li>• Language</li> <li>• Oral literature</li> <li>• Performing arts and body techniques (ritual, sport, mime)</li> <li>• Knowledge and know-how (learning, healing and culinary techniques, traditional craftsmanship and production techniques)</li> <li>• Narrative forms</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Cultural diversity</b> Manifold ways in which the cultures of groups and societies find expression</li> <li>• <b>Cultural content</b> Symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities</li> <li>• <b>Cultural expressions</b> Expressions that result from the creativity of individuals, groups and societies, and that have cultural content</li> <li>• <b>Cultural activities</b> Considered as a specific attribute, use or purpose, embody or convey cultural expressions</li> </ul>

**Figure 1.1** Different components of intangible values interrelating with tangible properties in the legal conventions

The effects of globalization on intangible cultural heritage were identified positively and negatively. It was stated that globalization caused both “creative and stimulating interaction between different cultures” and “the standardization of cultures”. In 2008, in the UNESCO Sub-Regional Capacity-Building Workshop in 2008, re-stated and emphasized the incompatibility of authenticity with the viability of intangible cultural heritage, supporting to the statement determined on Yamato Declaration in 2004.

To sum up, as recognized in international conventions, until recently, the concept of cultural heritage comprised only tangible or physical properties. In other words, historical environments and buildings were determined as the only things to be preserved according to the definition of the cultural heritage. The underlying cultural structure and the intangible aspects of the cultural heritage were not considered through the history of conservation. After 1990s, with the increasing effects of globalization, cultural, technological and economic interactions have risen; and,



**Figure 1.2** Logo for intangible cultural heritage accepted by UNESCO

(Source: <http://www.unesco.org/culture/ich/>)

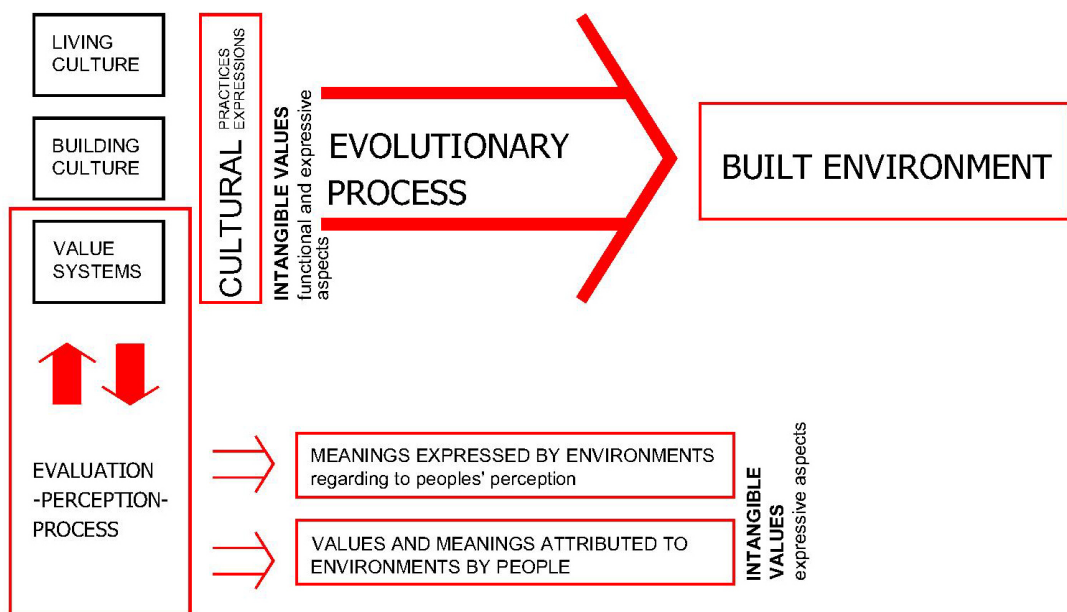
“uniformity” and “standardization” have started to be prevailing in built environments. Then, the discussions on the disappearance in cultural diversity and on the necessity of its sustainability started and formed the beginning point of the discussions on intangible cultural heritage. The definition of the concept of ‘cultural heritage’ has developed parallel with the history of the conservation of historic settlements. In this respect, its development starting from the ‘tangible properties’ and moving to the ‘intangible ones’ has brought a broadening in the framework of defining the properties to be conserved in historic settlements. However, the international conventions and regulations have still not put forward a holistic approach on the relations between tangible and intangible cultural heritage until recent years despite of the some academic and scholarly discussions and the scientific meetings, which touch on the significance of the subject<sup>26</sup>.

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<sup>26</sup> Holistic conservatory framework which is the main aim of this study, has started to be discussed in certain publications and scientific meetings recently. (BOUCHENAKI, M., 2003, “The Interdependency of the Tangible and Intangible Cultural Heritage” (Paper at ICOMOS 14<sup>th</sup> General Assembly and Scientific Symposium, Victoria Falls, Zimbabwe, <http://www.international.icomos.org/victoriafalls2003/papers.htm>), (Isar, Y.R., 2004, “Tangible” and “Intangible” Heritage: Are they really Castor and Pollux?”, INTACH Vision 2020, New Delhi, November 2-4, 2004)

#### 1.4 Literature Survey related to the Theoretical Framework of the Subject

The theoretical approaches of certain theoreticians about the relations between culture and architecture are generally investigated to discover their implications on intangible cultural heritage and to understand the general outlook of the subject in literature. Intangible values in theoretical approaches are fundamentally touched on and defined in two different ways with regard to their ‘functional’ and ‘expressive’ aspects (Figure 1.3). ‘Functional’ aspects generally express the shaping power of intangible values in culture over the formation and transformation processes of environments. The ‘expressive’ aspects include the values and meanings formed and attributed to environments through the formation process of environments and the perception process of people. In this respect, actually, the former has the more aspects to be investigated with regard to its physical attributes in the built environments than the latter. Therefore, this study investigates the integrity of tangible and intangible values focusing on the ‘functional’ and ‘expressive’ aspects.



**Figure 1.3** Interrelations between tangible and intangible values in theoretical approaches

Within this study, intangible values will mostly be examined with regard to their shaping role over tangible values through a two-way process of interrelations between them. In this respect, intangible values form the shaping and creating factors in culture over built environment in the formation process of environments and also shaped or controlled by it through a transformation process. Therefore, it is firstly necessary to understand the relationships between culture and intangible values to formulate a methodology for analyzing the interrelations between the intangible values and the built environment.

Because of being a part of culture, intangible values needs to be located in culture conceptually for developing the theoretical framework of this study. If culture is defined as all products, activities produced by people living together in one place, the construction of buildings and places is also a part of this human cultural activity. In this respect, how can one make a link between culture, intangible values and the built environment, the interrelations of which are intended to be documented with a special methodology and how this relationships can be structured are very important.

Diverse disciplines, such as architecture, social anthropology, sociology, ethnology, history and others, have employed specific approaches for the study of the built environment. The theoretical framework of this study necessitates a critical investigation among those approaches. Focusing on the historic environment as an entity of intangible and tangible values, the necessity of an interdisciplinary theoretical approach evaluating the different approaches on the study of intangible values and tangible ones together arises. In this respect, the theoretical framework of this study is mainly formed by the studies on culture-built environment relations, for understanding the intersections between culture- intangible values and culture-built environment, done within the different disciplines, such as architecture, social anthropology, sociology, conservation, planning.



### **1.4.1 Studies on Culture-Built Environment Relations**

Relationships between culture and built environment are interactive in that people both create, and are influenced by the built environment (Lawrence and Low, 1990, p.454). In this respect, it can be stated that interactions between culture and built environments can be examined in consideration with two processes, specifically, the evolutionary formation process of environments and the evaluation processes of environments by people, through which the role of intangible values changes as “shaping” or “creating” and “determined” within this study. For the shaping or creating role of intangible values over tangible values, which will dominantly be examined within this study, the studies about culture-environment relations are thoroughly investigated.

Several theoretical approaches regarding culture are firstly examined for determining its aspects to be associated with environment. In this respect, an influential framework about how to study culture, which was introduced by a Polish cultural anthropologist, Bronisław Kasper Malinowski is first investigated. He especially brought a significant perspective with his scientific theory of culture. The scientific method he developed for culture reflects the effects of his first training on mathematics and physical sciences. In this respect, he formed a scientific theory of culture, getting all branches of anthropology and all the social sciences together, with reference to the method of observation in the field and to the meaning of culture as process and product (Malinowski, 1944, p.5). Identifying cultural components, his scientific analysis of culture can also be used as a guide for the fieldworks. In his analysis, he defines the relation between the human needs and culture. In this respect, his analysis is mainly based on function, the satisfaction of a need by an activity (Malinowski, 1944, p.39). He proposes a specific scheme (Malinowski, 1944, p.91) in which the basic needs of men and the cultural responses for them are listed. By dismantling into components, he directly correlates the needs with the responses received from culture. In result, he asserts that basic human needs manifest in the cultural activities of men. Regarding the type of activity, he analyzes culture into a number of aspects such as, education, social control, economics, systems of knowledge, belief and morality, and modes of creative and artistic expression

(Malinowski, 1944, p.150) He examines culture as a process involving the material aspects of culture, that is, artifacts; human social ties, that is standardized modes of behavior; and symbolic acts (Malinowski, 1944, p.150). In this respect, his contributions are especially important and first at his time for his definition of culture formed by both its material and intangible aspects.

An American anthropologist Melville Jean Herskovits is another researcher studying culture, to be examined by this study to understand the aspects of culture. His contribution is especially important for his approach to culture as a complex whole including too many interrelations in it (Herskovits, 1958, p.117). He asserts that culture should be divided into components to understand the interrelations in it and to relate to another fact, such as material culture. In this respect, he determines the aspects of culture as “material culture and its sanctions as technology and economics; social institutions as social organization, education, political structures; man and the universe as belief systems and the control of power; aesthetics as graphic and plastic arts, folklore, music, drama and the dance; and language” (Herskovits, 1958, p.117). And he termed them as “technology; economics; social organization; political systems; religion; graphic and plastic arts; folklore, drama, music; and language”.

Early theoretical approaches regarding culture- environment relations were generally formed with an ethnographical concern, lacking architectural considerations and methods. Together with the beginning of the questioning of the effects of modernism over environments, architects started to search for design principles and inspiration from traditional building culture. The most widely known work on the relationships between culture and built environment is the Amos Rapoport’s “House Form and Culture”. According to Rapoport (1969), an architect studying cross-cultural and other comparative studies of environment-behavior relations, the built form is not simply the result of any single causal factor, between physical or cultural. It is the consequence of a whole range of factors among which the socio-cultural factors are primary and the others, like the climate, construction, materials and technology, secondary as the modifying factors. In this respect, he rejects the deterministic explanations focusing on a single factor effective over the built environment. In later

works, he develops a framework to systematize the relationships between culture and built environments (Rapoport, 1977, 1993, 2002, 2004) and investigates how meaning is transmitted through the built environment (Rapoport, 1982).

The author's recent researches mainly contribute to previous researches in terms of examining the relationships between symbolic structures and architectural forms, in addition to demonstrating the influence of multiple social and cultural factors over the built environment. In this respect, following Rapoport's main approach to culture- built environment relations as the main guideline; this study develops its own theoretical and methodological framework from mainly two approaches to culture- built environment relations: symbolic approaches and cross-cultural studies of environment-behavior relations.

#### **1.4.1.1 Symbolic Approaches**

Early works of researchers mostly mentioned the shaping power of culture over built environment, without dealing with its role in relationships between symbolic structures and meanings and built forms through the perception process of people. This study evaluates the relationships between tangible and intangible values of environments as a two- way process, affecting each other within its theoretical and methodological frameworks. In this respect, this study counters with the deterministic approaches accepting one of those processes as dominant over the other.

Symbolic approaches<sup>27</sup>, to be discussed below, relatively recent, is adopted to form one part of the theoretical and methodological framework of this study for analyzing relationships between culture and built environment. They are especially important for evaluating environments formed by the mutual relationships between culture and the built environments. Although some advocators propose a method of analysis

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<sup>27</sup> Lawrence and Low (1990), in their work overviewing the different approaches about culture and built environments, explain that symbolic approaches interpret the built environment as an expression of culturally shared mental structures and processes and seeks replies for what do built forms mean and how do they express meaning.

evaluating built forms as tangible evidence for explaining the intangible features (Lawrence and Low, 1990, p.466), they generally explain that built environments should be analyzed by considering the interrelations between culture and environment. They also interpret the built environment as an expression of culturally shared mental structures and process (Lawrence and Low, 1990, p.466) and discuss the ways for understanding these structures. In this respect, in terms of providing a theoretical and methodological framework, structuralism as the most consistently developed theoretical approach in the symbolic analysis of built environment (Lawrence and Low, 1990, p.467) is adopted to make a link between culture-intangible values and culture- built environment. Additionally, as the applications of structuralist perspectives to studies of the built environment and culture, symbolic and architectural semiotics approaches are also examined. So, the theoretical framework of the subject firstly includes culture- intangible values relations, and after then, culture- environment relations.

### **i. Structuralism**

According to Lawrence (1989, p.39), there are two different interpretations of structuralism. In the first interpretation, the term 'structure' refers to the systematic nature of an object or event. In the other one, the term 'structure' is used to describe and explain the systematic composition of objects and events- including language, texts, and music. This second interpretation of Structuralism is also called as Cognitive Structuralism (Lawrence, 1989, p.41), in which the theory and methods of structural linguistics are applicable to the analysis of all aspects of culture, like language, interpreted as systems of signs. In this respect, structuralism has commonalities with semiotics, the science of signs, in terms of their theoretical assumptions.

Structuralist approaches generally mention an underlying unconscious mental structure to be realized in cultural representations. The cultural antropologist Claude Levi-Strauss(1963), as the major proponent of this approach, uses the structural method for understanding phenomena or institutions, such as culture, considering the relations among them and the systems into which these relations enter. He asserts

that there should be an underlying system of constitutive rules or conventions forming the meaning of the spatial form. Then, activities would only become meaningful to the observer or researcher when he had realized all the rules and conventions regarding them. Making analogies between language and culture, he also explains these relationships, namely, oppositions, correlations or transformations, by using the methods provided by structural linguistics. With regard to culture, he explains that the first step of this structural analysis is to grasp the unconscious structure underlying by defining the constituent units or structural elements of it, and then, relationships between them with dual organizations (Levi-Strauss, 1963, p.22). In this respect, he emphasizes that to explain institutions, unconscious mental structures composed of binary oppositions firstly need to be explained with dual organizations. He also applied his dual- organization approach to spatial organization to explain the similarities and differences between Trobriand settlement plans, kinship relations and food categories.

Theoretical framework proposed by a French sociologist, Bourdieu (1990), who made a major contribution beyond the structuralist approach (Lawrence and Low, 1990, 469), in his work of “The Logic of Practice” concerning the generation of practices is extremely important for this study to understand the relationships between culture and intangible values. He asserts that social life is ruled by different kinds of structures corresponding to certain material conditions of existence within a human group, namely, family, tribe, social class. His key concept “habitus” is a whole composed of these structures. According to him, these structures are both structured by practices within the material conditions of existence and work as “structuring structures”. In this respect, “habitus”, defined as a system of durable, transposable dispositions, can also be explained as principles of the generation of practices and social representations (Bourdieu, 1990, p.53; 1977, p.72). From the point of view of Bourdieu, “habitus” corresponds to the “structuring structures” in culture. In this respect, relationships between culture and intangible values can be related to the formulation about the relationships between practices, representations and “habitus” proposed by Bourdieu. Within this study, “structuring structures” are redefined as the formative power of the material conditions of existence within a

human group over intangible values. In this respect, it can be stated that culture establishes relations with the built environment through the medium of cultural expressions generated by those structuring structures within it. In this respect, accepting those interrelations as a general framework, the relations between cultural expressions and built environment will be formulated for a fieldwork by dismantling them into their components to interrelate.

Bourdieu's generative principle of meaning and action in interactions with material world is also important for understanding the interrelations between cultural activities and expressions through this study. He argues that the physical environment is not an object, which can be explained by only subjective mind. It is produced through actions applying symbolic and metaphorical schemes (Bourdieu, 1977, p.78). Following Bourdieu's proposal, Lawrence (1992, p. 215) explains that spatial meanings are found in the generative principles of action rather than being attached to place as an object; place and its meanings are produced through practice. In this respect, it can be stated that meaning is not an object to be evaluated in an isolated way. Conversely, it should be considered as an integral part of the process of production of buildings and environments together with activities.

Another structuralist approach supporting the theoretical framework of this study with regard to the culture and space relations is the study of the civil engineer Mustafa Pultar (1997, p.27) proposing a systematic structure using two fundamental concepts: "a spectrum of cultural studies" and "life- cycle architectural space". Pultar's concern about cultural studies of space is found in many disciplines but there is no well-established, coherent and systematic structure for discussing on the areas. The structure formed by Pultar enormously contributes to this study for determining the components of culture and the stages of the life- cycle of space<sup>28</sup> together with "the method of dismantling" proposed by Rapoport (2002) as a basis.

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<sup>28</sup> In his systematic structure, Mustafa Pultar (1997) separates culture into its constituent components as technology, knowledge and value systems and defines the life- cycle of space as a four stage

## **ii. Architectural Semiotics**

The semiotic perspective adopted for this study mainly asserts that all cultural phenomena are systems of signs, and that culture can be understood as communication (Eco, 1973, p.131). Adopting the elements of linguistic theories of signs and symbols, architectural semiotics upholds a theoretical approach formulating the relationships between culture and built environment as a system of signs (Lawrence, R.J., 1989, p.57), formed by encoded culturally specific meanings or messages through a two-way process, as production and perception process. According to this approach, there exist innate conventions through which human artifacts, buildings, or their constituent parts, convey specific meanings in the same way as language does (Knox, 1984, p.113; Lawrence, R.J., 1987, p.48). Stressing the differentiation between the meanings through their production and perception process, Knox (1984, p.112) determines that for a proper understanding of the social meaning of the built environment, it is necessary to make a distinction between “the intended meaning of specific groups and individuals and the perceived meaning of the built environment as seen by others”. In this respect, Robinson (1989, p.255), evaluating architecture as a communicative medium, states that when the cultural context is not known, architecture only provides indications, because relationships with other elements cannot be made. According to Robinson’s approach, it can be asserted that the specificities of built environments can only be understood by being familiar with the cultural context.

Amos Rapoport’s “The Meaning of Built Environment” is an important work among the semiotic approaches. In his work, he explores how meaning is conveyed from the built environment through a two-way process. Rapoport’s consideration of the processes through which information is encoded and decoded in a mutual way also provides the supportive information for this study to understand the interrelations between cultural aspects and built environment through the evolutionary and evaluation processes of historic environments. Stressing the distinction between “the

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process: the planning and programming stage; the stage of the design of the space; the period of actual construction of the space and the stage of use.

intended meaning” and “the perceived meaning”, he asserts that the design of the environment can be seen partly as a process of encoding information and that the users can be seen as decoding it (Rapoport, 1982, p.19). He also stresses that the processes of encoding and decoding are intimately related with culture and learned through an “enculturation” process. In this respect, for understanding the meanings of environments, it is necessary to understand their cultural structure deeply. Evaluating Rapoport’s approach from the scope of this study, it can be stated that architecture encodes the cultural expressions and meanings to be decoded by people through their perception processes.

He is also important for developing a “Non-verbal Communication model” (Rapoport, 1982), as an investigation way of the meanings of environments and in this respect, differentiates from the previous ones. This model is especially important for this study in terms of its contribution to the methodology regarding the methods proposed for analyzing meanings expressed by environments. The main idea of his approach is based on picking up the cues encoded in environments and decoding or interpreting their meanings by people (Rapoport, 1982, p.61). By using the methods of observation, recording, and then analysis, the relevant cues can quickly be discovered and understood by the researcher. The researcher should use many small pieces of information from diverse sources to show how they interrelate, or how different fields and disciplines interrelate.

Except for the studies adopting semiotic approaches mentioned above there are also several studies which can also be considered as semiotical regarding their similar concerns about the meanings of environments; and so, they should be examined in this part. In this respect, Thomas Hubka’s (1979) work on vernacular designers and the generation of form is important to be examined. In his work, he investigates the traditional production process of environments as a meaning system between the traditional knowledge and method of building, preserved in the minds of the builders and users to decipher them from the products. He asserts that “native builders” or “folk designers” use “an abstracted mental language of basic rules and relationships” or “a highly abstracted architectural grammar or schemata” in their minds for building according to cultural principles encoded in the folk design method (Hubka,



1979, p.28). Hubka (1975, p.28) also stresses that the native builders share a strategy for generating design out of schemata as a continuous process of composition and decomposition within a vocabulary of existing building forms. Although this process seems to be an imitating or monotonous one, it produces a great variety and special designs due to the individuality of builders. The ways native builders express individuality can be realized in details, in the care, in the craft of building.

The previous theoretical studies related to the meaning and 'sense of place' can also be argued to contribute in determining the scope of cultural representations theoretically in this study. These studies are mainly based on an understanding that beside their physical characteristics, environments imply certain meanings to be perceived and evaluated differently at different periods of time, by different individuals, groups and cultures. Those meanings forming an original whole peculiar to environments together with the physical and cultural structure of them are named differently by different theorists. Norberg- Schulz (1980) named that whole of the meanings as "genius loci", and described as the sense people have of a place, including the sum of all physical as well as symbolic values in nature and the human environment. Rapoport calls that whole as "ambience", which is made up of a large collection of physical, socio-cultural and perceptual attributes, which are dynamic, involving sequences, additive views, and noticeable differences and also multi-sensory to be described in relation with spaces, colors, views, sounds, smells, and activities (Rapoport, 1993, p.25). By the way of an in depth analysis of those attributes, people can perceive both elements making up environment and the relationships among them. Galal Abada(1999), identifying that whole as "cultural identity", states that architectural language of urban place presents a meaningful context formed by physical and social factors for understanding, interpreting and interacting and that meanings in the built environment are experienced through representation of group of buildings, architectural elements, attractive visual landmarks. As a result, all these studies are common on their statement that meanings expressed by environments can only be perceived and analyzed by people through an extensive investigation of physical characteristics of environments and understanding of cultural structure.

#### **1.4.1.2 Cross-Cultural Studies in the Environment-Behavior Studies**

Contrary to theory-laden contributions of symbolic approaches, cross-cultural studies are important for providing information for the applicability of the studies regarding culture-built environment relationships on specific cases. In deciding what to do and how to do on especially broad, abstract and variable concepts, like culture, cross-cultural studies, the most important type of the comparative work, are essential for setting objectives (Rapoport, 1993, p. 19).

Rapoport (1993) asserts that the abstract and broad subjects to be studied firstly need to be known and conceptualized by using a comparative analysis among the existing works, that is, secondary data. In this respect, he also stresses on the the role of a theory or a conceptual framework for subsuming and organizing material (Rapoport, 2001, p.145). He asserts that “dismantling” as a general process is a constant, standard technique or approach for studying especially abstract subjects (Rapoport, 2001, p.145). Applied to the studies related to culture- environment relationships, it makes possible to relate culture to environment by making them more workable in a specific theoretical framework of the study. From the perspective of the cross-cultural studies in the environment-behavior studies (EBS), Rapoport applies a specific approach which involves dismantling “culture” into a set of more concrete expressions and more specific components.

In this respect, the later works of Amos Rapoport are used as the primary source for this study in his explicit concern with the culture- environment relations and the problems at preservation. He considers the culture- environment relations from the perspective of environment-behavior studies (EBS), searching for a reply to the question of why we cannot conserve (Rapoport, 2002, p.26). As being in the most works on culture-environment relations, he has also studied to understand how culture results in environments with certain attributes, and in addition to that, he has also studied to explain the causes of problems at preservation. His specific approach, one of the main sources of this work, involves dismantling “culture” into a set of more concrete expressions and more specific components to be associated with specific attributes of particular built environments to be used both for explaining the

issues and problems and also for suggesting solutions (Rapoport, 2002, p.26). “Method of dismantling”<sup>29</sup> is also used as an important part of the methodology of this study, to conceptualize intangible values with their components and to examine their various interrelations with the components of tangible values.

### **1.5 Methodology of the Thesis**

The primary goal of this study was to test the research questions that mainly relate to the identification and documentation of the integrity of tangible and intangible values in İbrahimpaşa Village as stated in the section of ‘Aim and Scope of the Study’. As mentioned before, the issue of ‘inventorying intangible cultural heritage’<sup>30</sup> is still ambiguous and undeveloped in the world in contrast to tangible values. Actually, there is no specific methodology of conservation of the togetherness of intangible and tangible values yet. In this respect, this study forms an original methodology to test the research questions applying conceptual framework to the case of İbrahimpaşa. The methodology employed in this study is composed of combined research strategies because of the complexity and interdisciplinarity of the subject.

Researches concerning human and cultural phenomena, which are quite complex in nature, necessitate integrative approaches (Groat, 2002). In order to achieve the best possible understanding on such an abstract and complex topic like intangible values, this study uses a combined methodology (Figure 1.4), demanding an engagement of such theoretical approaches as structuralism, including both qualitative approaches

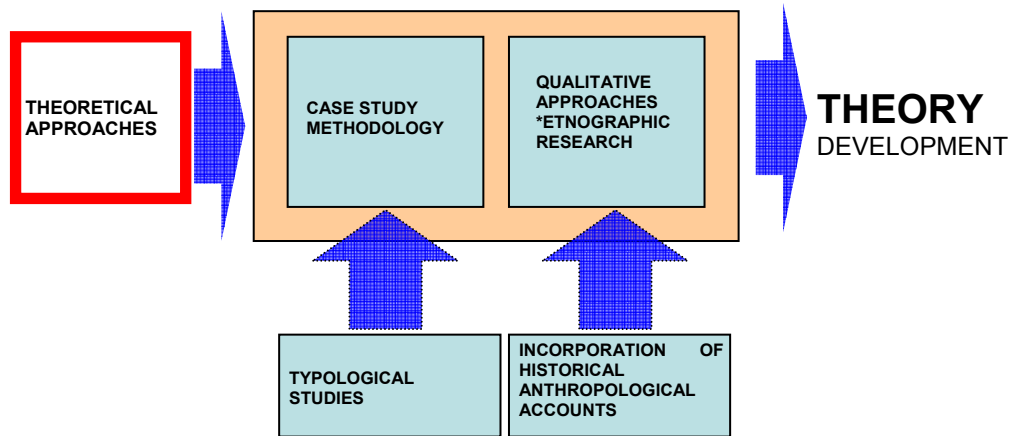
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<sup>29</sup> Rapoport uses this specific method, involving dismantling culture into a set of more concrete expressions and more specific components, for all aspects of Environment- Behavior relations from the perspective of environment- behavior studies of which culture- environment relations are a part. Within a diagram of dismantling culture and relating its expressions to the built environment, he discusses the relationships between culture and built environments by using two axes- first, social expressions of culture and then components of culture. (For more information, see Rapoport, 2002)

<sup>30</sup> Inventory of intangible cultural heritage as another measure of the conservation UNESCO determined is tried to be developed through the study as a particular documentation method of the integrity of tangible and intangible heritage focusing over buildings and open areas through the village. <http://www.unesco.org/culture/ich/index.php?pg=00012> (accessed 6 October 2009), synthesized from the UNESCO 2003 Convention and 13/15.03.2006, Meeting on inventorying ICH in Ethiopia, October 2006, Addis Ababa and Expert Meeting on inventorying ICH, March 2005, Paris.

and case study as research strategies. The methodological framework for this study use the information obtained from two strategies by overlapping to make an accurate evaluation of environment. Such an approach will practically help to discuss the conceptual roles of each component of intangible values in the present inquiry with their physical expressions on the case of İbrahimpaşa Village.

**Integrative Approaches- A combined methodology**



**Figure 1.4** Methodological framework of the study

Ethnographic research is defined by Groat (2002, p 182) as one of three approaches of qualitative research, including a holistic exploration of a setting using context-rich detail, relying on unstructured data and focusing on a single case or small number of cases, making a data analysis that emphasizes “the meanings and functions of human action”. As the primary techniques for data collection, “participant observation” and “unstructured interviews” are used by ethnographic research to understand context in an in-depth way. Ethnographic research is accepted as a wide research area similar to folkloric researches regarding their methods and techniques. “Fieldwork method”<sup>31</sup>,

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<sup>31</sup>Folklore, which is defined as a science searching and evaluating the culture of the society bearing upon tradition mainly uses four methods for searching: field work- *alan araştırması*, example event - *örnek olay-*, search from written sources and other methods (Tan, 1997, p.5 and p. 79).

one of four search methods of folklore is used as the basic method in the case study. In this method, the techniques of “observation”, “interviews”, “questionnaire”, and “making use of guide informants” are mainly carried out (Tan, 1997, p. 80).

Case study constitutes another part of the combined methodology of the study. A focus on cases in their contexts is the most important aspect of this research design. As a case study for this study, İbrahimpaşa Village in Ürgüp is selected to discuss and understand the projections of the components of intangible and tangible values interrelating, explored theoretically, within its specificities. To explore their components on the site, ethnographic research techniques and the documentation techniques for physical structure will be used together. In result, the theory development as a part of the research design phase is intended to be achieved for this study. In this respect, the theoretical approach of the study are intended to be tested, verified and developed through this case study process.

### **Designing research method for the case study**

In this study, while determining the method to be used in the case study, the documentation techniques for both physical and cultural characteristics are collaterally used together, conforming to the main hypothesis of the thesis of “the integrity of tangible and intangible cultural heritage”. This study uses certain tactics for data collection, analysis and interpretation through the processes of forming theory and developing it with a case study in İbrahimpaşa Village, as a part of its methodology. To understand environments as an entity of intangible and tangible values, a two- way process, formed by understanding local culture and intangible values and evaluating built environment or tangible values collaterally, is essential for analyzing their interrelations. In terms of the structural framework proposed by Levi- Strauss (1968), if the spatial form and use of domestic space has a social meaning, then there should be an underlying system of constitutive rules or conventions forming that meaning. Then, activities would only become meaningful to the observer or researcher when he had realized all the rules and conventions regarding them. In this respect, for a better understanding of the built environment

and activities, the cultural structure of İbrahimpaşa Village should firstly be examined and understood generally, and then this understanding should be developed by searching for certain specificities of the built environment.

As mentioned above, the ‘fieldwork method’ in folklore with its techniques of ‘observation’, ‘interviews’ and ‘making use of guide informants’ is the basic method which is used especially for grasping the aspects of intangible cultural heritage in İbrahimpaşa. In this study, during the research, the time spent in İbrahimpaşa gave the opportunity to live together with the villagers. Thereby, the detailed information about them is tried to be obtained using the techniques mentioned above. In the techniques of ‘interview’, especially, ‘in-depth interviews’<sup>32</sup> are carried out by using the questions prepared in advance before going to the site (Goodman, 2001, p.309). Interview questions<sup>33</sup> are asked to the informants in a way of informal chat. Interviews were completely recorded by sound recordings and video- camera used partially. Three types of question sheets were differently prepared to be asked to the local inhabitants, local authorities and builders. Especially, the guide informants were determined to give general information about the life in the village, the history and general characteristics, and to help to select the informants to be interviewed and the houses to be documented. In this respect, Mehmet Ali Kilimci (I1) is the main guide informant for this study. Other guide informants, Muammer Erdoğan (I23), Mustafa Kaya (I11) and Mevlüt Coşkun (I34) were also interviewed and consulted about the issues mentioned above. In fact, all informants gave some information guiding on the village, the people; but they were not determined as the guide informants in advance or during survey. To display of the references of the interviews, the code numbers of informants, which are shown in Appendix A, are put in text. For example, “I1” is put as reference code to explain that information was obtained from Mehmet Ali Kilimci.

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<sup>32</sup> In-depth interviewing is defined as “a qualitative research method that uses open-ended questions to uncover information on a topic of interest and allows interviewees to express opinions and ideas in their own words” in the dictionary of Sloan Work and Family Research Network, Retrieved June 25, 2010, from [http://wfnetwork.bc.edu/encyclopedia\\_entry.php?id=16783&area=All](http://wfnetwork.bc.edu/encyclopedia_entry.php?id=16783&area=All).

<sup>33</sup> See Appendix A: In-Depth Interviews.

By using and interpreting the information obtained from the fieldwork, following structuralist approaches and cross-cultural studies, the main tactic of this study is formed by dismantling intangible and tangible values into their parts and examining their interactions in a relation of ‘part-to-whole’. “Method of dismantling”, which is used by Rapoport<sup>34</sup> for exploring the culture- environment relations, is preferred as an appropriate method for investigating the interrelations between intangible and tangible values in this study. By using this method, intangible values are systematically separated into their components for materializing their abstract meanings, directly interacting with the parts of tangible values. As the historic environments are complex entities composed of parts, to understand the ‘whole’, it is necessary to comprehend the relations between the ‘parts’, specifically, intangible and tangible values, which are also wholes to be separated, within this study.

As a methodological approach for the documentation of tangible and intangible values in a systematic way in the study area, İbrahimpaşa Village, this study firstly dismantles the former into two parts as settlement characteristics, open areas and buildings; and the latter into two parts as cultural practices and cultural expressions. The study use photographs and architectural drawings for the documentation of the physical structure<sup>35</sup>; and in-depth interviews, participant observation for the documentation of cultural structure. As a displaying tool of the dismantling process, specifically designed tables are developed to demonstrate the classification of the components interrelating with each other as displayed in Figure 3.5 and 3.46. These tables are also intended to be used as a base for the information, which is collected on İbrahimpaşa case, such as, the spatial analyses of house plans and in-depth, open-ended interviews with inhabitants to explore their intangible values.

In fact, the studies for the documentation of the integrity or interrelations between tangible and intangible were carried out on three different scales: ‘the village’, ‘the

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<sup>34</sup> Rapoport uses this specific method, involving dismantling culture into a set of more concrete expressions and more specific components, for all aspects of Environment- Behavior relations from the perspective of environment- behavior studies of which culture- environment relations are a part(see Rapoport, 2002).

<sup>35</sup> If sources are not made explicit, all figures, photographs and drawings are produced by the author.

building block' and 'dwellings'. On the village scale, the cadastral map of the village<sup>36</sup> was used as a base map for the documentation and analyses to display the information obtained from interviews and surveying. The aim of the study on this scale is to obtain a general idea about the use condition of buildings, the distribution of the plot typologies over the village. On this scale, in the study area in the village, 413 plots were investigated. On the second scale, the selected building block was analyzed to understand the relations between buildings and open areas and to examine their relation with intangible values. For this scale study, first, the cadastral map was revised and redrawn during the fieldwork. Then, the block was analyzed about plot typologies, open-built up areas and height of the buildings. Both for these two scale studies, to display the information over the map during the site survey, observation and the guiding information of informants were used to form in a complementary way.

On the third scale, the architectural inventory of the selected dwellings was made to understand the relations between tangible and intangible values, specifically, cultural activities, in the plot. Inventories mainly display the architectural characteristics, namely, spatial organization, spatial characteristics, architectural elements and decorative elements. Eight dwellings were selected to be documented. During the site survey, first, the sketches of the buildings were drawn. Second, they were transformed to the drawings of the scale sketches by using the measurements of arches and cadastral map as reference. The width of arches constituting the vaults as the main structural elements were measured to be used by comparing with the general outline dimensions of buildings in the cadastral map.

Following the methodological approach formed, the first field survey was done in March, 2007. The aim of this phase of site survey was becoming familiar with the variation of the buildings through taking photographs and making sketches and the cultural context in general. Following this first phase, the field survey was made for

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<sup>36</sup> The cadastral map on 1/1000 scale was obtained from the archive of Nevşehir Regional Council for Conservation of Cultural and Natural Properties (Nevşehir Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu).



the detailed documentation, including the making of drawings of houses and for understanding the cultural activities and expressions by using participant observation and informal interviews. In 2007, 2008 summers, the field works in İbrahimpaşa were mainly carried out for some periods. Finally, in 2009 autumn, with the last survey, field works were completed.

## **1.6 Limitations**

The study has considerably affected by the limitations on the written sources especially during the literature survey. The limitations of the study on written sources can mainly be grouped under three headings: theory, methodology, case study. Because of the actuality of the subject, there are many limitations in the related literature. Regarding the limitations on theory, it can be stated that lack of common terminology of ‘intangible cultural heritage’ in literature forced the study to form a new terminology especially concerning the different aspects of intangible cultural heritage. Therefore, at the beginning, the thesis evaluated the related issues in the international conventions and the literature survey, specifically, the studies of certain theoreticians on the relations between culture and the built environment to discover the implications of the subject and to put forward a general conceptual framework with regard to the place of the subject in literature. Therefore, only the development of the conceptual approach together with the elucidation of the terminology took a wide time of the study.

Besides the limitations on theory, lack of the methodological approaches especially with regard to the documentation of intangible heritage led to form a new methodology throughout the study. Because of the subject’s interdisciplinary nature, the methodology to be formed entailed to use the methodologies considering tangible and intangible heritage together. Concerning intangible heritage, there are also limitations because of not studying in the area of culture, which causes the deficiencies in the control of the data on the culture necessitating the methodology of the folklore. Both collecting information on site by interviews and compiling them necessitate to use a different methodology of social sciences, specifically, folklore.

Besides the limitations on theory and methodology with regard to intangible cultural heritage, there are also the limitations of the literature on the site studied, İbrahimpaşa. Besides the lack of written sources, there are no pedigrees and records of the village (I4, I1), because of the devastating fire in the archive of the civil registry in the government office, *Hükümet Konağı*, in Ürgüp in 1946 (I4)<sup>37</sup>. Therefore, at the beginning of the case study, it was intended that the insufficiency of information could substantially be overcome through the fieldwork in İbrahimpaşa. The limited information in literature is generally related to the religious public buildings, namely, chapels and churches<sup>38</sup>, in İbrahimpaşa, which were built during the Christianity period. The date in which water was brought by Damat İbrahimpaşa is also critical to obtain information about İbrahimpaşa in literature. The literature survey about the nearby environment<sup>39</sup> of the village was also used as an important source of information to make comparison with the İbrahimpaşa Village. In this respect, especially, the living and building culture in nearby environment were investigated through the written sources<sup>40</sup>. Verbal sources, which are obtained from the interviews, have imperatively been used to make a narration about the history of the village and to identify the specificities of physical and cultural structure. Interviews made with villagers and some people from Nevşehir and Ürgüp constituted the main sources to complete the insufficiency of information about the history and living culture. Especially, regarding the development of the settlement in the near past of the village, the verbal information became the major source which is used together with a few number of inscriptions on public buildings and dwellings comparatively. The limited information about İbrahimpaşa was also obtained from Nevşehir Regional Council for Conservation of Cultural and Natural Properties.

There were also many limitations on obtaining the maps of the village. The production of visual and cartographic documents mainly included the analyses on the

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<sup>37</sup> See the web site <http://aliakuzun.blogspot.com/2011/01/urgup-hukümet-konagi-yangini.html>

<sup>38</sup> See section 3.3 on historical background, page 68; See Giovannini, 1979; Vryonis, 1971.

<sup>39</sup> See section 3.3 on historical background, page 68; See Korat, 2003.

<sup>40</sup> The written sources about the nearby environment are mainly composed of Korat (2003), Türkmen (1999), Giovannini (1971), Vryonis (1971) and Kaya (1994).

village scale which were obtained by the re-drawing the cadastral map, the drawings of the architectural survey of the dwellings and the photographs. There was only one cadastral map<sup>41</sup>, which was used as a base map for all the analyses and architectural drawings. This situation naturally affected the complexity and quality of the documentation.

## **1.7 Organization of the Study**

This dissertation covers five chapters. The content of the chapters are as follows:

Chapter I contains the definition of the problem, aim and scope of the study, development of the related issues within international conventions, literature survey related to the theoretical framework of the subject, methodology of the thesis, limitations of the study and organization of the study.

Chapter II presents the conceptual framework of the study. In this chapter, by evaluating the survey of legal documents and theoretical approaches, which were explained in Chapter I, an original conceptual approach is put forward to guide its implementation in İbrahimpaşa. It is mainly based on an understanding of integrity of historic environments and their continuous change in conformity with the aim of the study. The concepts of ‘interrelations’ and ‘processes’ are formulated as the guiding contexts to explain the theoretical background of the study.

Chapter III deals with the case study. In this chapter, the methodology for the documentation of the integrity of tangible and intangible cultural heritage, which were discussed conceptually, is applied to the case of İbrahimpaşa to understand the various interrelations between tangible and intangible values and to underline their conservation problems. As stated in the section on the methodology of the thesis, a three-scale study on the ‘village’, ‘the building block’ and ‘the buildings’ are carried

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<sup>41</sup> The cadastral map of the village on the scale of /1000 was obtained by the Nevşehir Regional Council for Conservation of Cultural and Natural Properties.

out to document ‘the interrelations between intangible and tangible values in a more detailed and effective way on both open areas and buildings.

Chapter IV presents an evaluation of the case study by making a discussion on the conservation and the sustainability of interrelations between tangible and intangible values considering the tendencies, risks and conservation problems identified in İbrahimpaşa; finally, makes the discussions on the solutions for the problems. In this chapter, the reasons of the conservation problems are mainly discussed with regard to the changes of the intangible cultural heritage concerning whether their transmission process is kept or not through the transformation process of İbrahimpaşa. The discussions on the conservation approaches are mainly based on the sustainability of the interrelations between tangible and intangible values in living and building culture.

In Chapter V, the thesis study is concluded with a review of the study, which identifies a new understanding, documentation, analysis and interpretation methods, a section on integrating intangible values in conservation studies and possible implications of the study in conservation studies.

## CHAPTER 2

### INTANGIBLE VALUES AND HISTORIC ENVIRONMENTS

Historic environments are neither mere physical settings nor just places for socio-cultural relations. The physical and cultural aspects of historic environments are continuously interrelated by affecting and transforming each other. Relationships between cultural expressions and built environment are two-fold as being affected and transformed from each other continuously. As stated by Devakula (1999, p. 15), on the one side, the built environment is as a “place” or a “site” where most of these expressions are imbued, on the other side, these expressions are an integral part of the dwellers daily lives that in turn have a direct influence on the built environment itself. In this respect, this study asserts that for understanding interrelations between tangible and intangible values, historic built environments need to be evaluated through a two- way process formed by understanding local culture and intangible values, which are contextually defined, and evaluating built environment or tangible values collaterally. Intangible values are dominantly examined in this study in terms of their shaping and formative power over the built environment, taking into consideration the effects of built environment over them.

#### **2.1 Interrelations and Processes: Two Guiding Contexts**

Evaluating historic environments as continuously changing complex entities, two keywords, specifically, ‘interrelations’ and ‘processes’ can be used as the guiding contexts to explain the theoretical background of this study in which the concepts of intangible, tangible value and their relations with the conservation of historic

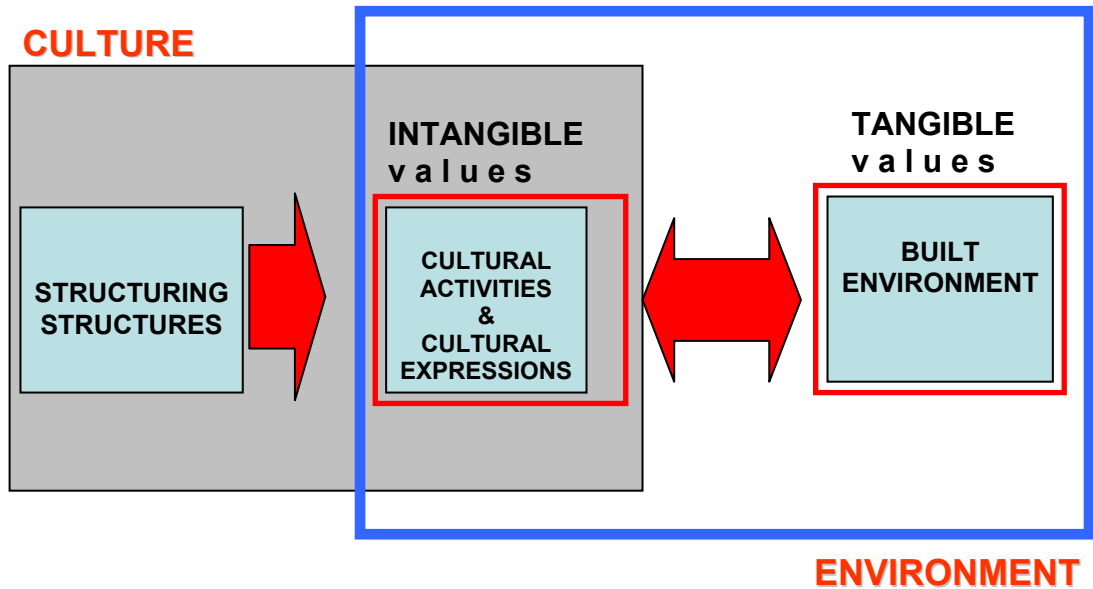
environments will be explained in a detailed way. The understanding of the integrity of environments necessitates both its static and dynamic aspects considering the process of interrelations between tangible and intangible values and their continuous change.

### **2.1.1 Static Interrelations**

Interrelations between tangible and intangible values can firstly be investigated with regard to their constituents of intangible and tangible values within culture and their relations. Without considering time and change, if these interrelations are to be formulated statically, a synthesis, which is formulated by the evaluation of the Bourdieu's (1990) approach in a new theoretical framework, is used with the inclusion of the basic concepts of the study. Following the formulation defining the general relations between culture, built environment, intangible and tangible values are separated into their components. Through the evolutionary processes, it will be separately evaluated in each of those processes, generative, transformation and current use. Firstly, to make the subject concrete by understanding and positioning it in cultural context, or culture, interrelations between components of intangible and tangible values in a wider context, namely, culture are examined statically without considering time factor.

Culture is a context (Geertz, 1973, p.14) which can be differently interpreted by different theories in terms of its content or scope. This study defines or explains this context focusing on interrelations between intangible and tangible values by critically selecting among the different theories. With respect to static interrelations between intangible and tangible values, the structuralist approach of Bourdieu (1990) and the semiotics approach of Rapoport (1982) are explained to formulate a synthesis in a new theoretical framework with the inclusion of the basic concepts of the study. In this respect, the term of "structuring structures", used by Bourdieu, is redefined as the formative power of the material conditions of existence within a human group over intangible values. This new synthesis is mainly based on the argument that

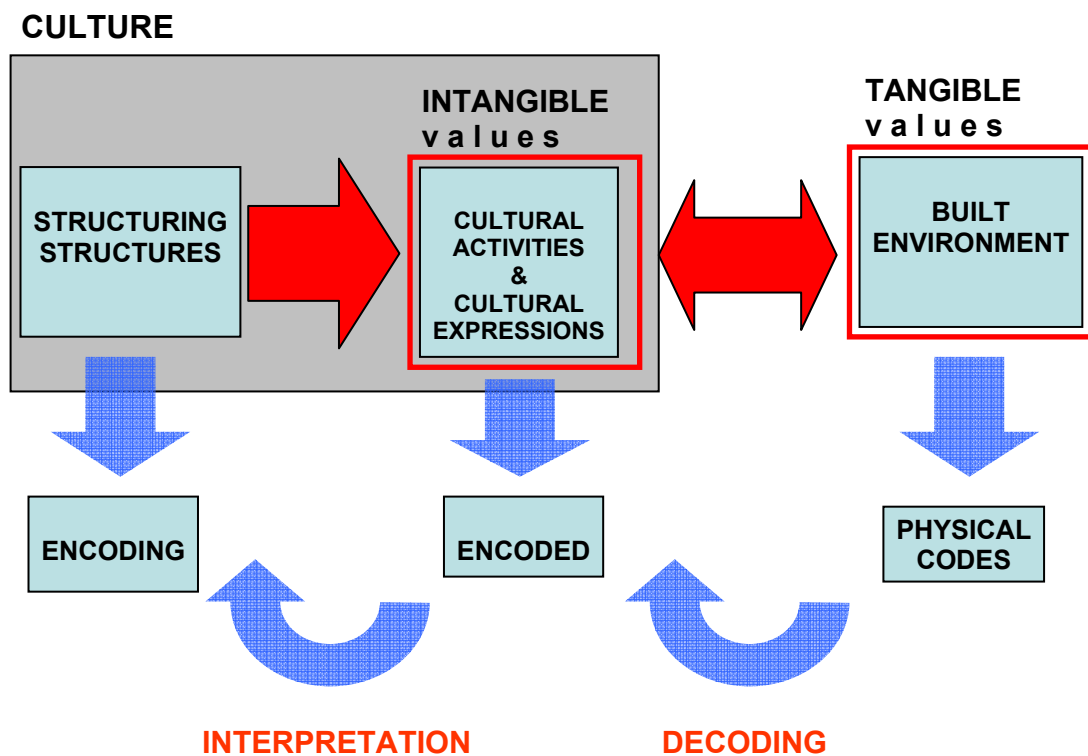
culture establishes relations with the built environment through the medium of cultural expressions generated by those “structuring structures” within it (Figure 2.1).



**Figure 2.1** Interrelations between culture, intangible and tangible values, formulated as a synthesis of Bourdieu’s approach(1990) to the generation of practices

Interrelations between the “structuring structures” in culture, intangible values and built environment are two-way processes, as formulated by Rapoport (1982), through which meaning is conveyed from the built environment. Rapoport asserts that information is encoded and decoded in a mutual way through a two-way process; and that the design of the environment can be seen partly as a process of encoding information and that the users can be seen as decoding it (Rapoport, 1982, p.19). Evaluating Rapoport’s approach from the scope of this study, it can be stated that architecture encodes the cultural activities and expressions to be decoded by people through perception. In this respect, the “structuring structures” perform as the “encoding” factors of intangible values over built environment (Figure 2.2).

Therefore, intangible values are the “encoded” principles within built environments to be decoded by people. Thus, through considering differences among cultural activities and expressions, the variability of the structuring structures can be identified in different cultures by interpretation. Then, the built environment represents the whole of the physical cues, expressing the cultural codes enciphered over it.



**Figure 2.2** Interrelations between intangible and tangible values regarding their positions defined within culture, a synthesis of Bourdieu’s(1990) and Rapoport’s (1982) conceptual frameworks

Those two types of interrelation, which are formulated by the inclusion of the basic concepts of the study within the synthesis of Bourdieu’s and Rapoport’s approaches, are accepted as a general theoretical framework for this study. Adhering to this theoretical framework, the interrelations between intangible values and built environment can be explicitly articulated by using the cross-cultural studies as a methodological approach. In this respect, adopting the cross- cultural studies as a

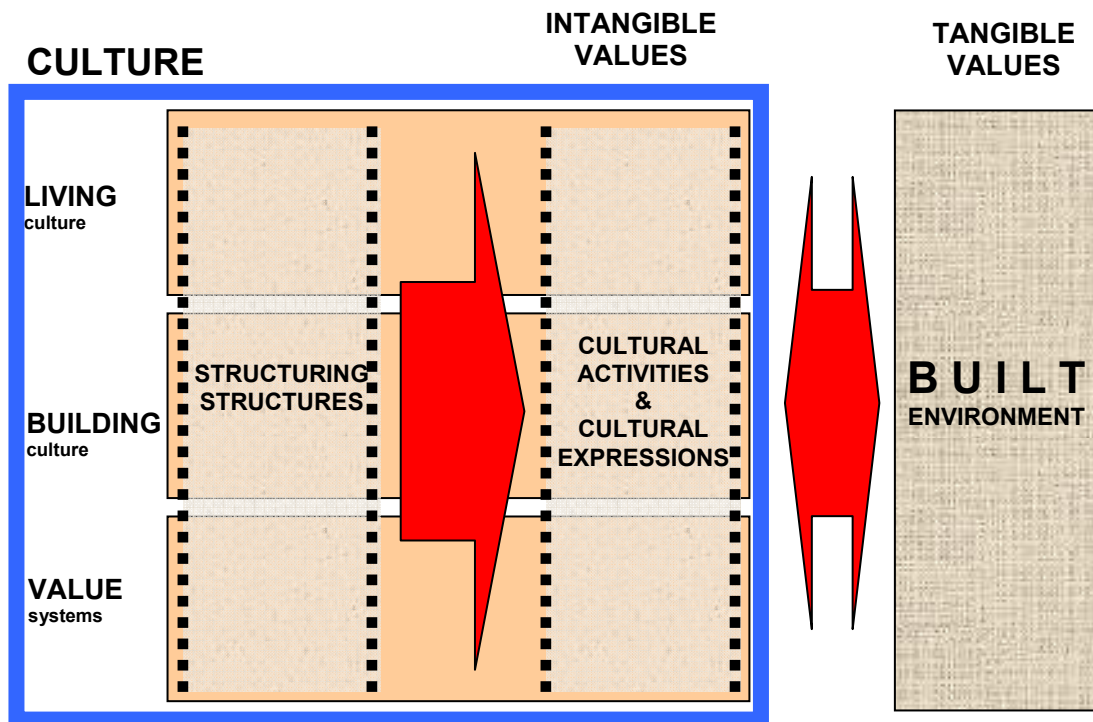


way or model for studying to be applied to a specific case, İbrahimpaşa Village, both intangible values and tangible values are dismantled into their components to be defined in relation to culture and to understand their one-to-one interrelations.

### **2.1.1.1 Culture**

Culture can generally be defined as a “complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (Tylor, 1958, p.1). To make culture systematic to be studied with the built environment, it is necessary to define it through a dismantling process, adopted as a part of the methodology of study. Adopting the methodology obtained from the cross- cultural studies, the first step of this study is to define culture in a specific theoretical framework. After then, certain determined components of culture need to be dismantled in turn as the other steps of the dismantling process.

This study uses two ways of dismantling the concept of ‘culture’. First way of dismantling the concept of culture conforms to the triple relation system formulated according to Bourdieu’s approach as indicated above (Figure 2.3). Accordingly, it can be stated that culture is mainly constituted by two parts: “structuring structures” and ‘intangible values’. On the other side, within the scope of the second way of dismantling, this general dissociation is redefined within three main parts of culture, which are determined in terms of their expression types over the built environment. In this respect, culture can be studied in three main parts: ‘living culture’, ‘building culture’, and ‘value systems’, each of which has also two constitutive parts as the ‘structuring structures’ and intangible values. Within the scope of this study, the one to one relationships between ‘structuring structures’ within culture and built environments are not evaluated in detail. ‘Structuring structures’ are only evaluated in terms of their effects on intangible values, which directly interrelate with built environment.



**Figure 2.3** Two ways of dismantling culture regarding the relationships between intangible and tangible values

### i. Living Culture

Living culture, as the first reflection style of culture on built environment, includes certain structuring structures and intangible values in it. The structuring structures in living culture, also named as “social expressions of culture”<sup>42</sup> and social organization, have the formative power on the intangible values, specifically, cultural activities and expressions, to be interrelated with the built environments. ‘Family

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<sup>42</sup> This definition is based on the classification of expressions defined within Rapoport’s evaluations of culture in his essay of “Traditional Environments, Culture and Preservation” (RAPOPORT, Amos, Traditional Environments, Culture and Preservation, Traditional Environments in a New Millenium: Defining Principles and Professional Practice, edited by Hülya Turgut and Peter Kellett, İTÜ Faculty of Architecture, 2002)

structure'<sup>43</sup>, 'kinship'<sup>44</sup>, and 'social structure'<sup>45</sup> are the aspects of social organization to be examined as the components of living culture<sup>46</sup> within the scope of this study.

## ii. Building Culture

Building culture, as another reflection type of culture on built environment, also includes certain 'structuring structures' and the intangible values in it. The structuring structures in building culture, namely technology and knowledge<sup>47</sup>, have the formative power especially on the cultural expressions. These structures shape the cultural expressions interrelated with the built environment. In this respect, 'technology' has a shaping role in 'techniques', 'technics' (Pultar, 1997, pp.27-32); and 'methods' and 'knowledge' has also a shaping role in 'skills' (Ito, 2003;

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<sup>43</sup> Family structure especially affects the built form in terms of its required activities, determining the functions of rooms, affecting the spatial organization of buildings regarding the association type of activities in result. To investigate its relation with the cultural expressions and indirectly with the tangible values, it can be separated into two as extended family and nuclear family in terms of the number and quality of people forming it (Oliver, 1997, p.13), (Özmen, Başkaya, 1997, p.43).

<sup>44</sup> Kinship also affects the built form in a way of grouping (Rapoport, 2004, p.120). In this respect, affecting the spatial organization of activities and the type of expressions, it takes expression in the form of settlement, street patterns and use of streets and housing groups or areas including houses surrounded by walls. Within this study, the meaning of kinship is widened by attributing different meanings, that is, the groups of people having similar value systems, such as, immigrants, etc. with respect to their similar expressions over built environments.

<sup>45</sup> Social structure is investigated with its four constituents, such as roles, status, identity (Rapoport, 2002), gender relationships (Kotnik, 2005) and privacy (Özmen, Başkaya, 1997, p.45) in terms of their expressions over built environment. Identity and status mainly reflect and affect the cultural representations, namely meanings, symbols and expressions, reflecting over built environment. Roles of men and women changing especially cause the differences of the required activities and various spaces within buildings or built environments and of settlement pattern of buildings (Rapoport, 2004, p.122). Gender segregation and privacy are reflected within the spatial organization of the house leading a clear separation between the activities requiring or not requiring the privacy under the effects of religious obligations (Özmen, Başkaya, 1997, p.45). Privacy represents the control of transactions between person(s) and other(s) (Lawrence, 1989, p. 95). Regarding the expression of privacy over built environment, some of the traditional buildings are divided into two sections as "haremlık" for private realm and "selamlık" for semi- public realm (Özmen, Başkaya, 1997, p.45).

<sup>46</sup> Components of living culture are gathered from "UNESCO, Convention For The Safeguarding of The Intangible Cultural Heritage, Paris, 2003", "Rapoport, 2002", "Place, memory, meaning: preserving intangible values in monuments and sites", ICOMOS 14<sup>th</sup> General Assembly, 27-31 October 2003" and 8<sup>th</sup> International conference of the Asian planning schools association 11-14 th September 2005"

<sup>47</sup> They are accepted as a part of intangible cultural heritage. UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 (for full text see [www.unesco.org/culture/](http://www.unesco.org/culture/))

Akagawa, 2005), ‘craftmanship’<sup>48</sup> (Akagawa, 2005) and ‘measuring units’ (Ito, 2003). They can be investigated with their interrelations and conflicts with the specificities of physical environments in terms of the selection and use style or pattern of the building materials and building elements, construction details and scale within formation and transformation processes of the historic environments. Building culture is mainly examined considering its aspects as the creating factors of cultural expressions through the study. However, to document the complete, one to one relationships between building culture and the built environment, in other words, between cultural expressions in building culture and tangible values, namely, techniques, technics, methods, skills, craftsmanship in İbrahimpaşa, are out of scope of this study. It will only be a subject of the theoretical discussion about the sustainability and the conservation of both tangible and intangible cultural properties in following chapters.

### iii. Value Systems<sup>49</sup>

The structuring structures in value systems, which are also called “specific expressions of culture”<sup>50</sup>, have the shaping power on both cultural activities and cultural expressions. Within this study, these structuring structures in value systems are world views<sup>51</sup>, values<sup>52</sup>, lifestyle (Rapoport, 2001, 2002, 2004), value judgments

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<sup>48</sup> UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 (for full text see [www.unesco.org/culture/](http://www.unesco.org/culture/))

<sup>49</sup> Pultar defined “value system” formed by value judgements which are central in the conception, formulation and solution of many problems. Within the scope of this study, the meaning of value system is developed, enriched as a general term consisting different terms. (see Pultar, 1997, p.28)

<sup>50</sup> This definition is based on the classification of expressions defined within Rapoport’s evaluations of culture in his essay of “Traditional Environments, Culture and Preservation” (RAPOPORT, Amos, Traditional Environments, Culture and Preservation, Traditional Environments in a New Millenium: Defining Principles and Professional Practice, edited by Hülya Turgut and Peter Kellett, İTÜ Faculty of Architecture, 2002)

<sup>51</sup> Cosmology, the world view of universe, related to the vertical, horizontal and central dimensions of the perception of arranging the universe, has affected the built form in many ways through history (Tuan, 1974) by determining cultural representations. The effect of world view over built form is explained by Geva with the examples of the Ziggurats of Mesopotamia, the Pyramids of Egypt rising from the desert plateau and using circular shapes for representing heaven and the square representing earth and the ancient Greek temples on the Acropolis constructed on the highest site in the city. From this point of view, religion emerges as an important factor in terms of its effect over the value systems of people and in result, affecting forms, plans, orientation and decoration of buildings.

(Pultar, 1997), ideals, images, mental schemata<sup>53</sup>, meanings (Rapoport, 2002), and beliefs. Pultar (1997, p.28) states that value systems are formed by value judgments which determine the conception, formulation and solution of many problems. In fact, value systems form the reasons of the activities of the people. As well, the structuring structures in value systems are so variable in relation with time and the perceptual differences of people.

### **2.1.1.2 Intangible Values within Built Environment**

The essence of intangible values is actually the meanings attributed to all things produced by people through their interactive process with nature. While those meanings can be both “functional” and “expressive”, the things produced can be both tangible and intangible properties as indicated earlier (Figure 1.3). Accordingly, intangible cultural heritage puts on an act as both the ‘producing’ and the ‘produced’. Architecture as one of the properties produced by intangible values can also represent certain values and meanings to be a part of the intangible values, which mainly forms the scope of this study. To make the formative power of intangible values over architecture clear, it can be stated that the building materials do not mean anything alone; they are meaningful if only they are transformed to the buildings by the know-how of human beings, attaching meaning to them. The thing, composed of those meanings, which are necessary for the transformation of ‘space’ to ‘place’<sup>54</sup> and of ‘structure’ to ‘dwelling’ is the intangible values. Concerning functional and

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<sup>52</sup> Rapoport (2004, p.114) evaluates “values” as a sub- theme to be investigated within the concept of “worldview”. According to him, values forming the bases for preferences and selections are expressed with ideals, images, schemas and meanings, determining norms, standards, expectations and rules. Moreover, he states that “lifestyle” shaped as a result of selections determines “activity systems”(Rapoport, 2004, p.118) In this respect, it can be stated that furniture used in living room (Erdemir, 1997) or housing types and materials or colors(Rapoport, 2001, p.151) and even activities as a result of the preferences and selections of users reflects their life-styles.

<sup>53</sup> Regarding the mental schemata, Rapoport (1982, p.15) states that the human mind basically works trying to impose meaning on the world through the use of schemata. Thus, according to him, built forms are the physical expressions of these schemata.

<sup>54</sup> Balamir, A. and Uraz, T.U. (2006, p.2) explain that “a space become place when people attach to meaning to it” by evaluating the discussions of space-place.

expressive meanings, the study investigates intangible values within built environment in two parts: cultural practices/ activities and cultural expressions/ representations. Referring to Bourdieu's (1977; 1990) approach, the "structuring structures" defined in the components of culture, namely, living, building culture and value systems, work as the principles of the generation of the intangible values.

The clarification of whether the practices and expressions of society are cultural or not is a complex and selective process. In fact, communities make the selection from practices and expressions to transfer to future generations by carrying out (Hafstein, 2004, p.103). Actually, local tradition is composed by those selections of the community (Hafstein, 2004, p.103). In other words, 'tradition' is a product of an ongoing process of selection, so, defining a practice as traditional can be made by interpretation (Hafstein, 2004, p.104). In this respect, the study determines the components of cultural practices and expressions by a critical selection, which is particularly made for the context by interpreting cultural and physical specificities of the historic site. In fact, this interpretation is intimately related to the meanings attributed by the society under the effects of their value systems.

Following the methodological approach of this study, the mutual relationships between the intangible values and built environment are investigated through a dismantling process of these (Figure 2.4). In this respect, to understand the intangible values as a significant factor, which helps to explain the variability of built forms within environments, they should be dismantled into their constitutive components with regard to their relation with the different parts of the culture determined above, namely, living culture, building culture and value systems. Accordingly, cultural practices and expressions, which constitute two parts of intangible values are extensively investigated with regard to their different components to be elaborated and particularized in the case study.

### i. **Cultural Practices/ Activities**<sup>55</sup>

Cultural practices/ activities can be examined in three subgroups: subsistence/ economic activities, social practices and domestic activities. They are examined with their interrelations and conflicts with the specificities of physical environments, specifically, settlement patterns, the spatial organization of environments and buildings, the spatial characteristics of space, architectural elements, decorative elements and ornamentation, furnishings, the arrangement and type of furniture, curtains (Rapoport, 1982, p.89), through formation and transformation processes of the historic environments.

Subsistence/ economic activities comprise all activities carried out to fulfill the people's basic subsistence needs, like agricultural activities and animal husbandry, industrial and commercial activities and crafts. Domestic activities include the activities carried out within the house, which express specific meanings and the way of application peculiar to its context. They are mainly examined in two groups: living and working activities.

Social practices<sup>56</sup> comprise all of the activities for gathering or social interaction or socializing carried out by two or more people. Social practices congregate people and have capacity for transmitting several meanings to reinforce social relations (Sara-Lafosse, 2005, p.42). Social practices, such as, ceremonies<sup>57</sup>,

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<sup>55</sup> Within the international documents, "Cultural activities" was firstly used in UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 20.10.2005, among the definitions regarding cultural expressions. They are considered by the convention as "a specific attribute, use or purpose, embody or convey cultural expressions".

<sup>56</sup> Social practices are examined as a part of intangible cultural heritage in the convention. UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 (for full text see [www.unesco.org/culture/](http://www.unesco.org/culture/) )

<sup>57</sup> Ceremonies are meant as social practices, congregating society, for celebrating a family or a social occasion of special significance, such as marriage, circumcision, leaving for the army. An American anthropolog, Joe E. Pierce (1964), in his book of "Life in a Turkish Village" based on a field work, investigates activities with an anthropological scope. This study evaluates and selects some of these activities to be examined.

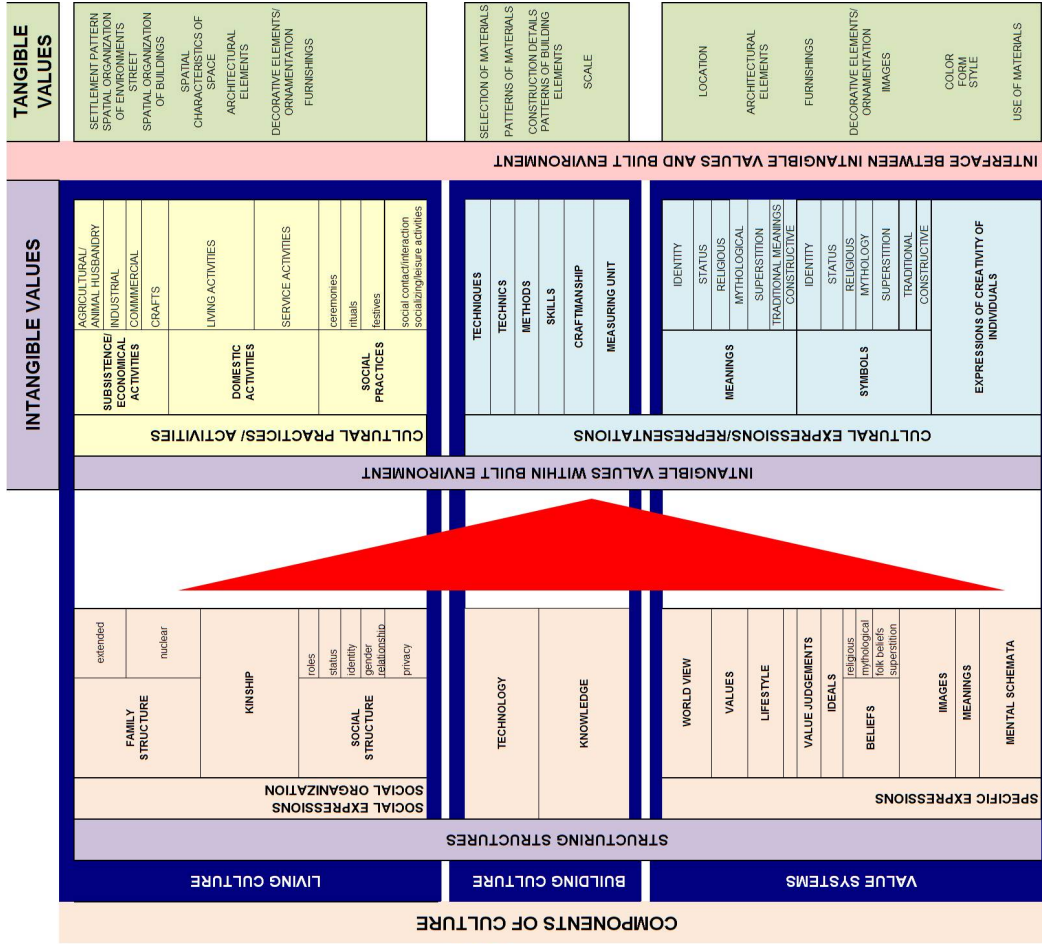


Figure 2.4 Dismantling process of culture-intangible and tangible values with the constitutive components



rituals<sup>58</sup>, festivities<sup>59</sup>, social interaction and leisure activities can take expression over the settlement pattern, the spatial organization of buildings and environments, the spatial characteristics of spaces, architectural elements and furnishings and the decorative elements of buildings.

This study makes a critical selection among activities in a specific environment by adopting an approach of the cross-cultural studies. In especially cross-cultural studies, “the concept of activity” is dismantled into four components for clarification that are “the activity itself”, “how it is carried out (instrumental aspects)”, “how it is associated with other activities and combined into activity systems” and “the meaning of the activity (latent aspects)” (Rapoport, 1990b, p.11). This study especially takes into consideration those four components with regard to the skills and techniques in making activities peculiar to the context, contributing to the authenticity of the context. In this respect, activities examined in three categories can be in linked with each other; that is to say, one economic activity can also be domestic or vice versa. In addition, a domestic activity can also be a ritual regarding their meaning for people.

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<sup>58</sup> Ritual differentiates from other social practices by also having certain sequentially ordered acts (Sara-Lafosse, 2005, p.42) or a procedure for human activity (Lawrence, 1987, p.119). As a social practice, ritual, which was understood as a manifestation of religious beliefs for a long time, is defined by Sara-Lafosse(2005, p.42) as “a set of formalized, standardized, repetitive, and sequentially ordered acts and utterances through which meaningful information is transmitted and communicated among its participants”. He also states that ritual is powerful means to mobilize and congregate collective entities and develops ideas of dependence on the social group. Following to Sara-Lafosse’s proposal, the importance of ritual can be explained by its capacity to transmit several meanings that reinforce social relations. Evaluating the “ritual” concept within domestic life, Lawrence (1987, p.119) states that it can be considered as a procedure for human activity which is ordered according to a precedent and a sense of appropriateness. According to him, some of the more elaborate household rituals have been related to meals. In this respect, it can be stated that being attributed the different meanings in time, ritual is not only a religious matter. So, ritual can be reinterpreted or determined on different cases for different activities and their meanings, such as, religious, domestic, social etc., taking into consideration its basic rules explained above.

<sup>59</sup>Festivities are another social practice, comprising domestic feasts, such as birthdays, and religious feasts (Padamsee, 1999, p.36), such as bayrams, and festivals, made in certain times in each year.

## ii. **Cultural Expressions/ Representations** <sup>60</sup>

Adopting the approach of the architectural semiotics, the second type of intangible values, that is, the cultural expressions can also be dismantled into subgroups, like ‘meanings’, ‘symbols’ and ‘expressions of creativity of individuals’ which are encoded over the elements of the built environment through its production process within this study. In this respect, built environment can be stated as a whole composed of a system of codes, having different meanings. The importance of latent functions (Rapoport, 2001, p.148), specifically, meanings, symbols and expressions, helps to explain the variability of buildings in a historical built environment. These expressions and representations are examined with their interrelations and conflicts with the specificities of physical environments, specifically, location, architectural elements, decorative elements and ornamentation, images, color, form, style and use of materials through formation and transformation processes of the historic environments. Especially, ornamentation and furnishings, imbued with meanings, representations and symbols, are important complements to the building typologies and structural systems of buildings. Following to the proposal of Bourdieu (1977), regarding “meaning” and “action”, cultural expressions are considered as an integral part of the process of production of buildings and environments together with activities within the scope of this study. Clearly, cultural representations can correctly be understood if they only are evaluated together with both activities within buildings and the architectural characteristics of buildings. In this respect, stressing the differentiation between the meanings through their production and perception process; and their intimate relations with culture, this study adopts an approach for understanding the cultural context creating them firstly and then, for interpreting the specificities of built environment.

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<sup>60</sup> Expressions or cultural expressions was firstly defined by UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 17.10.2003 and developed by ICOM General Conference in 2004 and UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 20.10.2005, as a part of the definition of cultural expressions

Adopting the semiotic perspective, which approaches to culture as “communication” (Eco, 1973, p.131), the study investigates this communication process focusing on cultural expressions. To explain this process, Eco (1973) proposes a two-phase distinction between first “sign vehicles” or architectural signs and “meanings”. In the second phase, the meanings are examined in two groups as “denotative” and “connotative”<sup>61</sup>. Denotative meanings mainly include the primary, utilitarian function of the object; then, connotative meanings include the symbolic or secondary “function” of the object, that is, the latent aspects (Rapoport, 1990b, p.11) or latent functions of objects such as expressive needs, namely, meaning, symbolism (Stea & Turan, 1993, p. 9). Concerning meaning, Özügül and Uzbek (2003, p.121) make a triple classification of meanings of forms: “meaning by function”, “meaning by similarity” and “meaning compromised by the individuals of a society”. The sign of the third, namely, meanings compromised by society, is the symbol (Özügül and Uzbek, 2003, p.121)

Following the methodological approach of this study, the mutual relationships between the cultural expressions and built environment are investigated through a dismantling process, through which their components are identified by evaluating information obtained from field works. From this respect, ‘meanings’, ‘symbols’ and ‘expressions of creativity of individuals’ which represent different types of cultural expressions interrelate certain components of architecture and are embodied in buildings and environments.

‘Meanings’ constitute the first part of the cultural expressions. ‘Social structure’ and ‘value systems’ especially have the active role through their formation process as the ‘structuring structures’. Meanings can be dismantled according to their different aspects as identity<sup>62</sup>, status<sup>63</sup>, religious, mythological, superstition<sup>64</sup>, traditional-

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<sup>61</sup> In fact, the distinction between architectural signs or symbols is not new; different theoreticians have used different definitions or terms to explain it for long years. For example, Norberg-Schulz (1965, p.63) makes the distinction between symbols as “describing” and “expressing”; Ogden and Richards (1956, p.11) uses the terms of “referential” and “emotive”.

<sup>62</sup> Meanings regarding identity, expressed over the built environment, can be social, ethnic (Rapoport, 1982) and craftsmanship.

coming along traditions and customs-, and constructive<sup>65</sup>. In this sense, the specificities of built environments, such as, location, architectural elements, furnishings, decorative elements, color, form, style, convey specific meanings regarding the identity, status, beliefs of the inhabitants, traditions-customs<sup>66</sup> (Ito, 2003) and the skills and habits of masters and the construction process.

‘Symbols’ comprise the second part of the cultural representations. Similar to the meanings, symbols are also related with identity, status, religious, mythology, superstition and traditions-customs. In this respect, certain elements of buildings, like images, decorative elements, color, form, style, can be a symbol of identity, status and religious, mythology and superstition. The implementation of symbols affects the meaning and the function of a space. In this respect, symbolic values, such as, the concepts from the desired, ideal world are applied to the organization of space by influencing it in significant ways (Gürdil, 2005, p.10). According to Yuan (1974, p.145), a symbol is a repository of meanings arising out of the more profound experiences that have accumulated through time. Therefore, symbols change from individual to individual and from culture to culture.

UNESCO defined “cultural expressions” in 2005 as “the expressions of the creativity of individuals”<sup>67</sup>. Within the scope of this study, it is used for only a part of cultural expressions, meant as the expressions of the workmanship and the artistic styles of masters in using materials and techniques. In this respect, these kinds of expressions are generally meant as the expressions reflected through the ornamentation and decorative elements formed by structural system and use of materials.

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<sup>63</sup>Built environments also convey meanings regarding the status of inhabitants, as high or low.

<sup>64</sup> Meanings can also be regarding the beliefs of inhabitants, namely, religious, mythological or superstition.

<sup>65</sup> Constructive meanings are meant as specific meanings pertinent to design or construction.

<sup>66</sup> As an example, the custom of extending hospitality can take expression in the inclusion of large spaces in the design of houses, in the decoration of buildings, as ornamentation on entrance doors and the selection of furniture in living room, in the scale of the buildings and in the symmetry among various compositions (Eren, Berk, p.81).

<sup>67</sup> This definition was firstly used by UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 20.10.2005, as a part of the definition of cultural expressions.

### **2.1.2 Dynamic Interrelations**

Interrelations between tangible and intangible cultural heritage are secondly examined through the processes which historic environments have lived through by considering time. In this respect, as well as the evolutionary process of historic environments focusing on the integrity of tangible and intangible values, the transmission process of intangible values will also be investigated extensively. Considering the effects of time on historic environments, a detailed survey of their evolutionary process, namely, generative, transformation and current use processes needs to be carried out on to evaluate changes in the environment for conservation<sup>68</sup>.

#### **2.1.2.1 Formation/ Generative Process**

Firstly, interrelations between tangible and intangible values are investigated through the formation process of environments. Through the generative process of environments, tangible and intangible values are mainly interrelated in three phases: the formation process of cultural activities, the formation process of building types and the generative process of buildings (Figure 2.5).

For the first phase, adopting Malinowski's approach (1944) to culture, basic needs of people are accepted as the creators of cultural activities under the effects of the other aspects of culture (Herskovits, 1955) that is, technology; economics; social organization; political systems; religion; graphic and plastic arts; folklore, drama, music; and language. For the second phase, interrelations between cultural activities, environmental factors and other aspects of culture (Herzkovitz, 1955) are accepted as

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<sup>68</sup> Kuban (1980, p.2) criticizes conservation approaches ignoring its organic relation with the whole process of change in the human environment; on the contrary, handling as something frozen, irrelevant to the future and therefore utopian. He asserts that conservation should evaluate changes in the whole environment.

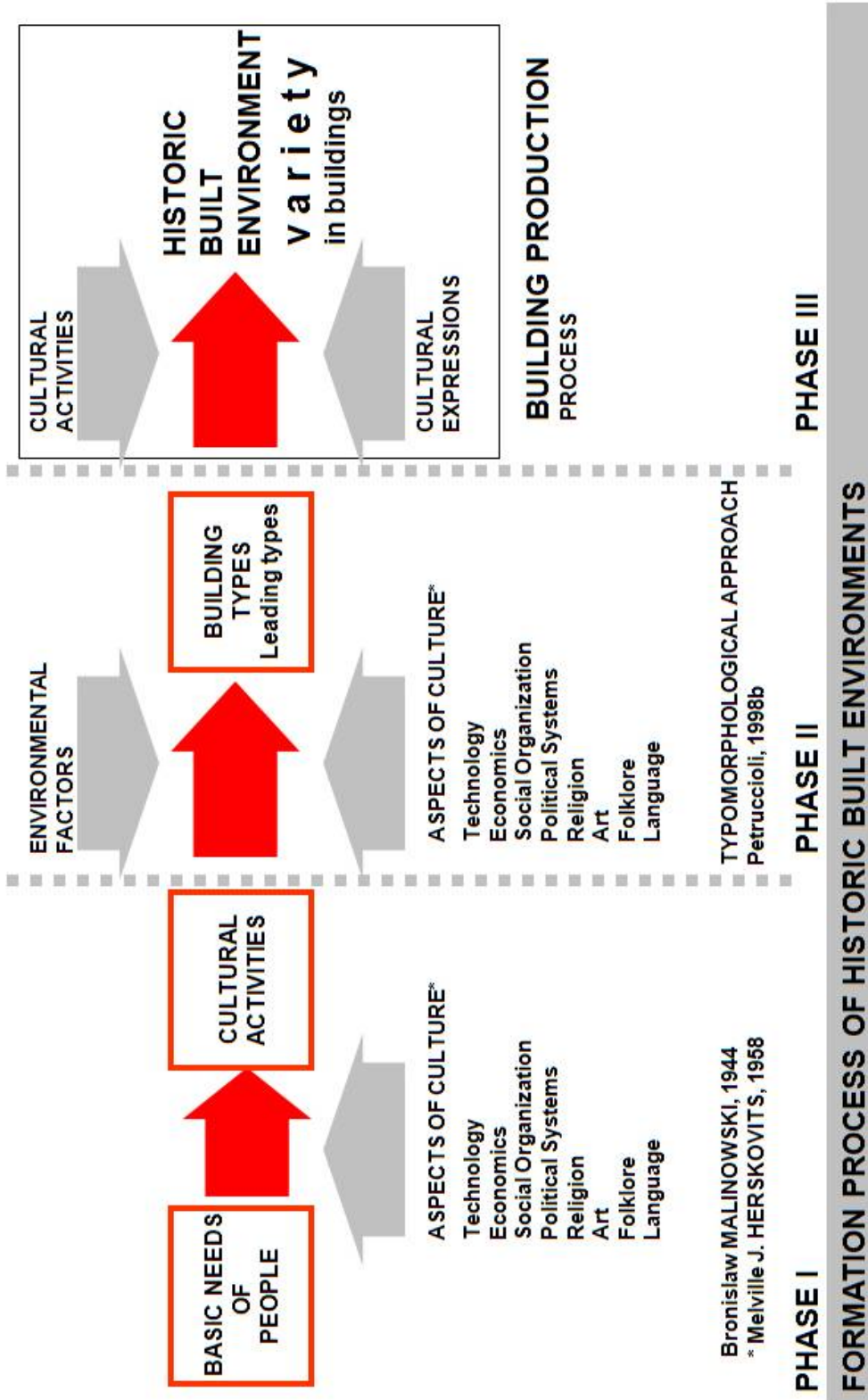


Figure 2.5 Interrelations between tangible and intangible values through the formation process of historic environments

the main resources of the building types<sup>69</sup>, specifically “leading types”<sup>70</sup>. Petruccioli (1998, p.63) explains the typological process with the change of the “leading types” of buildings which can only be modified by topographical problems. In this respect, the second phase represents the formation process of the basic architectural differentiations among building types -leading types- reflecting over environment.

In the third and last phase, in the building production process, “leading types” are handled by builders and users as a model for producing buildings in related with cultural activities and expressions. This process is accepted as the resource of the variety in environment and represents the general rules to be examined in a more detailed way. Variety in environments regarding buildings is caused by the manipulation of leading types by masters and users according to the change with cultural activities and expressions.

At this point, the generative process of buildings is worth examining in a more detailed way to understand and specify rules in local building tradition. The typological process of buildings is constituted by both the formation of “leading types” and their manipulation by builders, or inhabitants. First, the formation of “leading types” is examined for specifying the rules of the formation of the buildings. Through this study, “leading type” is considered as the building types representing the essences of a historic built environment. By developing the approaches of Petruccioli (1998) and Malinowski (1944) adopted as the general framework, “leading type” is assumed to be generated from one or more different and complementary units to form buildings. In this sense, the unit as the generative module of the leading type can be characterized within the environmental factors and

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<sup>69</sup> “Type” is explained as an entity of a form and a way of life (Rossi, 1982), which can change from society to society. In this respect, type can briefly be defined as the expression of all society living through the change and transformation of the historical urban centers over the building process. So, the building typologies are continuously reproduced as a result of the continuous change of intangible values, such as, way of life, technology. The mutual relationships between cultural values and physical characteristics constitute the “productive and transformative forces” of “the architectural typology and urban morphology” of the historical urban centers (Rational Architecture, 1978: 58-59).

<sup>70</sup> Petruccioli (1998, p.63) defines “leading type” as “a type as an expression of all society in a given moment” to be inspired and referred by everyone when building a house.

the building culture, particular to a historic environment, regarding its construction system (Figure 2.5 and 2.6).

With respect to the generative process of buildings by the aggregation of units, Hubka (1979, p.28) asserts that folk builders share a common strategy for generating design ideas as a continuous process of composition and decomposition within a vocabulary of existing building forms. He also asserts that folk design method is carried exclusively in the human mind and maintained within its culture by tradition—the handing down of information by word of mouth, observation, replication and apprenticeship. Rules and traditions in folk design method are not in treatises and drawings, but in the minds of its builders as a kind of highly abstracted architectural grammar, or schemata. Therefore, accepting Hubka’s approach as a general understanding, this study is intended to find out the rules in generative process of buildings, regarding the effects of the interrelations between intangible and tangible values.

In this respect, second, starting from Petruccioli’s (1998) and Hubka’s approaches (1979) as the general framework of the generative process of buildings, a four-stage hierarchy, ranging from three dimensional spatial organization to two dimensional surface treatments in buildings is proposed for evaluating the architecture of a building in terms of the interrelations of intangible and tangible values (Figure 2.6). Every stage is a context to discuss the interrelations between cultural activities, cultural expressions and the architectural aspects of the buildings, hierarchically ordered, specifically, the spatial organization of buildings, the spatial characteristics of building units, architectural elements and decorative elements.

Regarding their effects on the generative process of the buildings, cultural activities are examined by dismantling them into different aspects defined by Rapoport (1990b, p.11). Rapoport (1990b, p.11) asserts that “the concept of activity” can be examined with regard to its four aspects for clarification: “the activity itself”, “how it is carried out”, “how it is associated with other activities and combined into activity systems” as instrumental aspects; and “the meaning of the activity” as latent aspects.



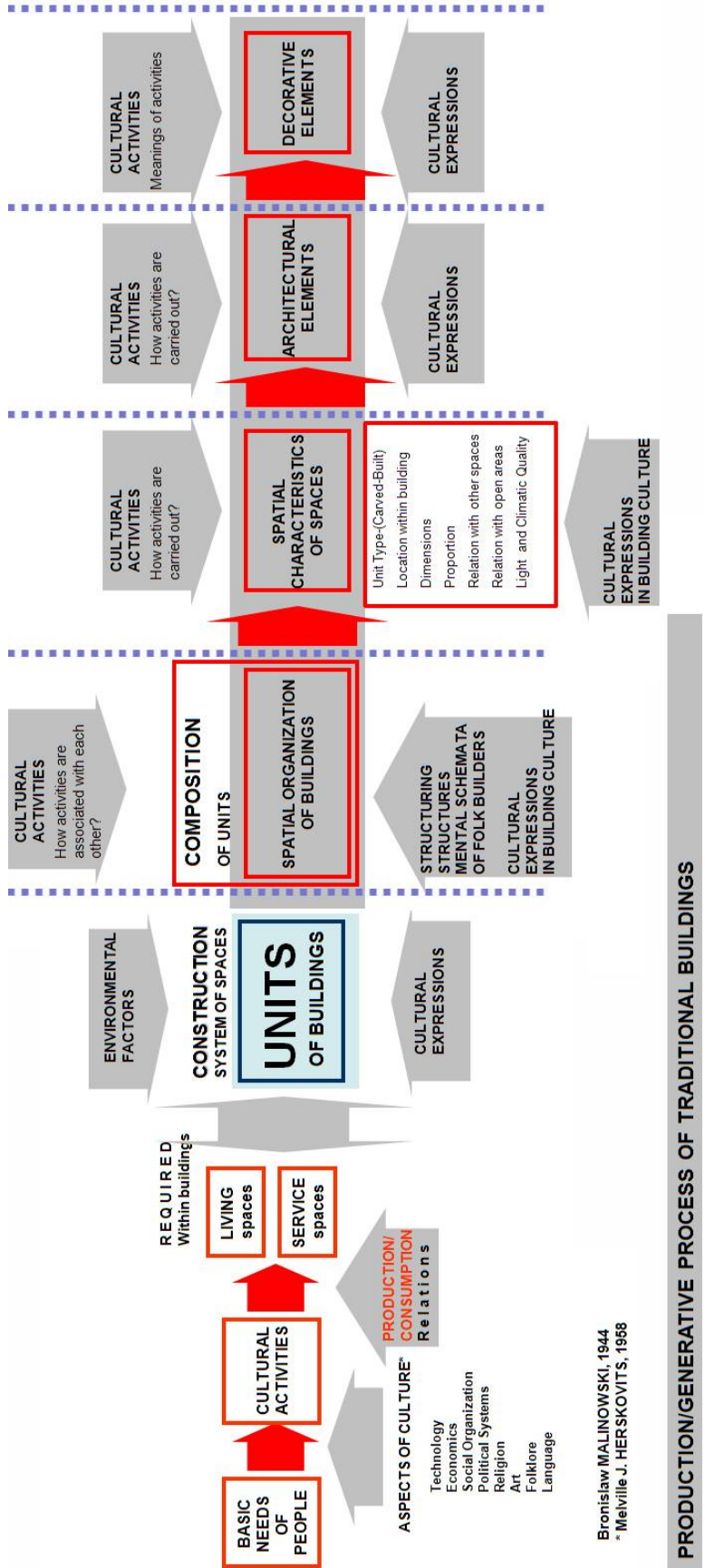


Figure 2.6 The generative process of traditional buildings

On the other side, cultural expressions and structuring structures in value systems, specifically mental schemata of folk builders (Hubka, 1979, p.28) are also examined in relation with the architectural aspects determined above with respect to their specific roles in local building tradition. In this respect, the generative process of building is synonymously used with the local building tradition, mainly formed by mental schemata of folk builders (Hubka, 1979, p.28) and technology and knowledge as structuring structures; and techniques, technics, methods, skills, craftsmanship, measuring unit; and meanings, symbols and expressions of creativity as cultural expressions.

The four-stage hierarchy of architecture includes the contexts to identify the different interrelations between physical characteristics, cultural practices and expressions. The spatial organization of buildings, the first stage of the architectural hierarchy, expresses the composition of 'units' of buildings and their relations with private open areas to be examined through the formation process of 'leading types' as the first part of the typological process. These units is combined according to the associations between cultural activities (Rapoport, 1990b, p.11), structuring structures, specifically, technology, knowledge and the mental schemata of folk builders (Hubka, 1979, p.28) and cultural expressions in building culture, namely, techniques, technics, methods, skills, craftsmanship, measuring unit.

The second part of four-stage hierarchy represents the determination process of the spatial characteristics of spaces. Concerning the interrelations between cultural practices and the spatial characteristics of spaces, certain criteria, like, 'unit type', 'location within building', 'dimensions', 'proportion', 'relation with other spaces', 'relation with open areas', 'light and climatic qualities' are investigated in relation to the style of carrying out activities (Rapoport, 1990b, p.11) with the restrictions of the cultural expressions in building culture. The third stage of the hierarchy represents the formation process of architectural elements. In this respect, the variety and the characteristics of architectural elements in spaces are explained with respect to the style of carrying out activities (Rapoport, 1990b, p.11) and cultural expressions in value systems, specifically, meanings, symbols and expressions of creativity of

individuals. The fourth and last stage of the hierarchy represents the formation process of decorative elements. Decorative elements, particularly, ornamentation, are examined in terms of the interrelations between the meaning of activities (Rapoport, 1990b, p.11) and cultural expressions in value systems, specifically, meanings, symbols and expressions of creativity of individuals.

### **2.1.2.2 Transformation Process**

As indicated above, interrelations between tangible and intangible values are also investigated through the transformation process of historic environments. Interaction process between world countries, which has been called ‘globalization’ for several decades, regarding culture, economy and technology constitutes the main source of the transformation process in historic environments. This interaction process is a two-way process<sup>71</sup> through which the countries affect each other. Clearly, the developed countries affect more the developing ones. This process is more rapid due to the developments of mass media today.

Considering the results of the interaction process, Sargin (1989, pp.11-12) states that the process of globalization accelerated “the unification of technology, mass production” causing “unification of societies” and exerting “the particularities of national values”. As realized in the statement, the practices of intangible cultural heritage are more sensitive to the influences of homogenization and more difficult to protect against the unifying process of globalization<sup>72</sup> (Wulf, p.86). In this respect,

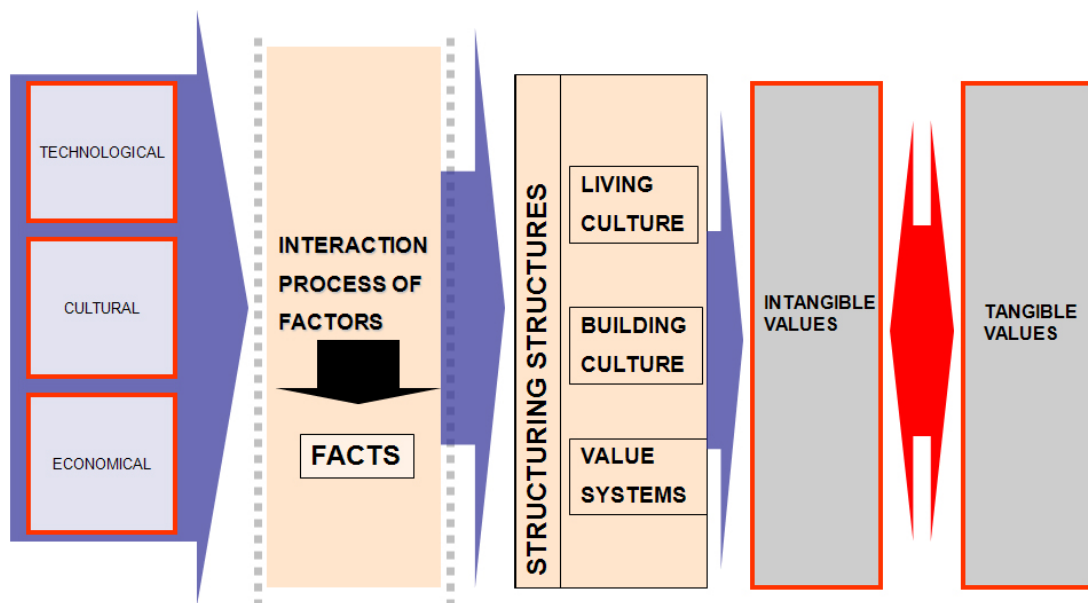
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<sup>71</sup>Interaction process between countries is not a “one- way process” by Tomlinson (1999, p.26); but, the determination of events by massive global structures is the dominant way of it.

<sup>72</sup> Globalization should be investigated together with its positive and negative effects<sup>72</sup> causing both “creative and stimulating interaction between different cultures” and “the standardization of cultures” p.29 Positive effects of globalization: creative and stimulating interaction between different cultures; Negative effects of globalization: the standardization of cultures (UNESCO, International Conference Globalization and Intangible Cultural Heritage, 26-27 August 2004, Tokyo, Japan). Eriksen (2007, p.6) explains globalization with its eight dimensions; “disembedding, acceleration, standardization, interconnectedness, movement, mixing, vulnerability and re-embedding”. Regarding cultural aspects of globalization process, the unification of cultural structure is dominantly examined. Within the recommendation of ICOMOS in 1996, the effect of globalization over cultures was also agreed as the reason of an increasingly homogenous culture resulting in uniform cultural expressions and architecture.

the effects of globalization or interaction process should specifically be discussed on historic environments considering its cultural, technological and economic aspects.

Economic, cultural, technological factors primarily bring about change in historic environments. Under the effects of these factors, interrelations between tangible and intangible values continuously change by conforming to the rules explained in static interrelations<sup>73</sup> between ‘structuring structures’, ‘intangible and tangible values’. Interaction process of these factors produces the different facts particular to different contexts. As displayed in Figure 2.7, the facts firstly affect the structuring structures in living culture, building culture and value systems; and then, reflect on intangible values and their relations established with tangible values. Due to the mutual relationships between the tangible and intangible values, change in one of them causes to change in another one and in result, to change environment as a whole (Figure 2.7).



**Figure 2.7** Transformation process of historic environments

<sup>73</sup> See page 39.

### **2.1.2.3 Current Use Process**

Current use process is accepted as a context to display ‘static interrelations’ of tangible and intangible values, which was explained above, at the present time considering the specificities of the case studied. Such an approach entails the objective documentation of information collected through the site surveys, following to the principles, which are identified in the theoretical framework and methodology. Interrelations and components of intangible and tangible values defined conceptually will be sought for their reflections on a place and its particular existing conditions. In the case study chapter, İbrahimpaşa Village will be thoroughly evaluated considering that the current uses of the buildings and open areas.

### **2.1.2.4 Transmission Process of Intangible Values**

Continuity and the conservation of intangible values are deeply linked with ensuring their transmission from generation to generation. The UNESCO 2003 Convention<sup>74</sup> emphasizes that the safeguarding of intangible values is related with ensuring the viability of the intangible cultural heritage. The Convention explains the viability as “identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage” (UNESCO, 2003). In this sense, within the scope of this study, through the transformation process of historic environments, the transmission process of intangible values also needs to be analyzed to make an evaluation of the state of conservation of tangible and intangible cultural properties as a whole.

Actually, the transmission of cultural activities and expressions carried out in a society is the precondition to be ‘intangible value’. As long as cultural practices have been transmitted from generation to generation by performing, their continuity and

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<sup>74</sup> UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29- October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

conservation can be maintained. The concepts of ‘intangible value’ and ‘tradition’<sup>75</sup> seem common with regard to the necessity of the transmission process for their vitality. Defining ‘tradition’ as “the creation of the future out of the past” for future (Glassie, 1995, p.396) and understanding it as “a process of cultural construction” (Glassie, 1995, p.398, 408), he also points the continuity in its meaning<sup>76</sup>.

Consequently, for the conservation of historic environments, through the transformation process, besides tangible characteristics, the transmission process of the intangible values also needs to be evaluated in depth for identifying their conservation problems and developing the appropriate conservation approaches. This evaluation entails to use the ethnographic research techniques in addition to the physical surveying methods.

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<sup>75</sup> According to definitions in Oxford English Dictionary, the meaning of tradition mainly includes a transfer and delivery; in contrast; the meaning of custom mainly includes a habitual practicing, accustoming, not including a time criteria. In this respect, custom is more static; and tradition is more dynamic in their meanings. In this respect, all customs are not also tradition but all traditions include customs or customic practices in them. ( <http://dictionary.oed.com>)

<sup>76</sup> Touching upon the concept of progress as bringing something in life into focus and dismissing others, Glassie (1995, p.405) calls a progressive tradition as modernization. Although all objects can be defined as traditional regarding their creation out of precedent, the question of authenticity helps to make narrower the range of tradition (Glassie, 1995, p.406).

## CHAPTER 3

### CASE STUDY: İBRAHİMPAŞA VILLAGE IN ÜRGÜP

İbrahimpaşa is a village in Central Anatolia within the boundaries of Cappadocia Region, which is officially related to the town of Ürgüp in Nevşehir (Figure 3.1). It is located 14 km southwest of Ürgüp<sup>77</sup>. It has an altitude of 1250 m above sea level<sup>78</sup>. İbrahimpaşa has a dry climate, having hot summers and cold winters<sup>79</sup> (I23). Cappadocia Region is characterized by its peculiar earth formation, which is the product of a very long geological process (Erk, 1984, p.14). The geological formation of the region has been very suitable for construction in terms of carving out easily and as building stones getting hard after exposed to air (Erk, 1984, p.34). İbrahimpaşa Village, which is located to the southwest of Ürgüp, reflects all characteristics, historical, natural and architectural, of the Cappadocia Region. Although it is a place, mostly keeping its authenticity in terms of both its physical characteristics and a traditional way of life continuing in it, it is open to the changes of touristic developments because of its proximity to Ürgüp, Ortahisar and Göreme. Nowadays, the vernacular architecture of İbrahimpaşa already started to lose its authenticity on a small scale for the time being.

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<sup>77</sup> Website of The District Governorate of Ürgüp (Kaymakamlık), <http://www.urgup.gov.tr> (last accessed in 09.02.2010)

<sup>78</sup> Website of The District Governorate of Ürgüp (Kaymakamlık), <http://www.urgup.gov.tr> (last accessed in 09.02.2010)

<sup>79</sup> In *Yurt Ansiklopedisi* (1984), 8, 6058, it is stated that Nevşehir has a dry climate with hot summers and cold winters.



**Figure 3.1** Nearby environment of İbrahimpaşa Village (Source: Google Maps)

### 3.1 Settlement Characteristics of Village

İbrahimpaşa Village has a very undulating topography, as is the case in Ürgüp and its nearby environment. The peculiarity of the topographical structure and earth formation is a dominant feature among the environmental factors affecting the formation of the settlement characteristics and building typologies, as well as the climate. The earth formation on which the settlement is laid down, is mainly formed by a stream, Ortahisar/ Kavakbileği Stream (Türkmen, p.43)/ Balkan Stream (Demir, p. 12) (I32), flowing through a way from south to north and to east, separating the village into two parts; and a valley formed by the stream<sup>80</sup>. There is İbrahimpaşa Bridge, built in 1938, linking two sides of the village. There are several historical chapels and churches and pigeon-houses carved into rocks along the valley.

<sup>80</sup> Water of Ortahisar Stream only flows in winter, spring; and dries in summers (I1).



Buildings on the slopes are placed so as not closing the views of others through the valley (Figure 3.2).



**Figure 3.2** General view of İbrahimpaşa Village

There are six districts in the village (Figure 3.3):

- *Yukarı Mahalle* on the north-west;
- *Orta Mahalle* or *Harman Mahallesi* (I39), in the middle or central district;
- *Çaldibi Mahallesi* including area between the bridge and the village square(I37);
- *Aşağı Mahalle*, also called as *Oğrüstü* (I4, I15), and *Gavur Mahallesi* (I2) on the north-east which is the first and oldest settlement area(I10);
- *Köprü Mahallesi* (I4, I2, I21, I23) close to bridge on the south,
- *Karşı Mahalle* (I35) on the south-east after crossing the bridge,

- a new district on the upper part of *Yukarı Mahalle*, called *Körgümüş Mahallesi* (I22), in which villagers build their new buildings in vineyards towards the main road between Ürgüp and Nevşehir.



**Figure 3.3** Districts in the village<sup>81</sup> (Aerial Photograph obtained from Google Earth, last accessed in 02.03.2011)

### 3.2 Socio-Economic Structure

İbrahimpaşa has a total population of 820 according to the last population estimate made in 2009<sup>82</sup>. Its estimated 1997 population was 1633; its estimated 2000

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<sup>81</sup> The boundaries of the districts were approximately drawn according to the verbal information obtained from in-depth interviews conducted with villagers.

<sup>82</sup> Website of The District Governorate of Ürgüp (Kaymakamlık), <http://www.urgup.gov.tr> (last accessed in 09.02.2010)

population was 1066<sup>83</sup>. Accordingly, it seems that there is a dramatic decrease by nearly 35 percent between the years of 1997-2000; and by nearly 23 percent between the years of 2000-2009. In the previous 12 years, the population decreased by 50 percent. Concerning the recent years, it can be stated that the population has remained steadily. The population of the village was 819 in 2007; 808 in 2008; and 820 in 2009, according to the information obtained from TÜİK<sup>84</sup>. Until 15 years ago, there had been 3500 villagers in the village; but, then, many people migrated to Nevşehir, Kayseri, Ankara, İstanbul, Mersin (I21, I23). Especially in the last 5 years, the number of the migrated people noticeably increased (I21).

Considering the ratio between women and men in population according to the data obtained from TÜİK, the men population was 395 in 2007, 383 in 2008, and 386 in 2009; the women were 424 in 2007, 425 in 2008 and 434 in 2009. Considering the condition of education of villagers, among the people above 15 years old, there were 550 educated; and 51 uneducated people in 2009. Out of educated people, 386 were graduated from primary school; and only five received a university education.

### **3.3 Historical Background**

Considering the history of the village, the oldest findings are the paintings dating back to the middle of the 10th century in the church of Babayan (Giovannini, 1971, p.199). But, it is known that Cappadocia was inhabited in prehistoric times (Giovannini, 1971, p.67). From the 4th to the 13th century, Christian communities lived in this region. The bishopric of Ürgüp (Hagios Procopius)<sup>85</sup> was the center of the famous troglodyte monasteries (Vryonis, 1971, p.42). There was no real change in the way of life and architecture in the Cappadocia region between the Christian

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<sup>83</sup> Website of The Municipality of Nevşehir, <http://www.nevsehir.bel.tr> (last accessed in 09.02.2010)

<sup>84</sup> Information was obtained from the web site of TÜİK, <http://www.tuik.gov.tr/retrieved> in 01.07.2010)

<sup>85</sup> Hagios Procopius is the name of Ürgüp through the years of Christianity (Vryonis, 1971). But, Kaya(1994) states that Hagios Kapios and Prokopio are the names of Ürgüp in different times.

and Turkish Moslem communities<sup>86</sup>, as a result of the tradition of their tolerant togetherness (Giovannini, 1971, p.69). In Cappadocia, different religious communities have affected each other (Korat, 2003, p.67, 164); this mutual interaction can be seen in the cultural expressions and activities reflected over the architecture in İbrahimpaşa Village. Environmental factors have dominantly affected the life style and the building activities. The technique for carving-out remains unchanged for centuries without any distinctions between Christian and Muslim communities. At present, although the settlement of the village is older as explained above, the buildings can be mostly dated to the beginning of 1900s and the end of the 1800s according to the inscriptions on their front facade walls, except for a few buildings<sup>87</sup> which were older. Certainly, the carved-out units of the dwellings are older than the built-out parts.

The name of İbrahimpaşa comes from the Ottoman grand vizier, Damat İbrahim Paşa (1670-1730)<sup>88</sup>, who brought water from Kavak town with water channels (Türkmen, 1999, p.99)<sup>89</sup>, called *savak*, carved out from rocks (Çalışkan, 2005, p.19). The old name of the village was *Babayan*<sup>90</sup>. According to Çalışkan, *Babayan* comes from “Papayani” which was the name of the village during Christianity period<sup>91</sup>. After the Turkish Republic was founded in 1923, the names of settlements started to be replaced with Turkish names. Then, between 1940-50 years, the name of *Babayan* was changed with İbrahimpaşa (I11).

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<sup>86</sup> *Yurt Ansiklopedisi* (1984), 8, 6068.

<sup>87</sup> One of the older buildings is the Boğaçhan Selçuk House, which was registered by the Regional Council. It has an inscription displaying 1825 as the date of its construction. (see the registration sheet prepared by the Council). Hacı Mahmut Ağa Building was built in 1845 which is the date written on its inscription (Demir, 2006, p.16).

<sup>88</sup> See the item İbrahim Paşa in *Ana Britannica*, 11, 448-449.

<sup>89</sup> In Abdullah Çetinkaya House, there is a historical water channel identified in a carved-out storage space, *Kayıt Damı*, on the third floor during the site survey.

<sup>90</sup> Babayan is said to be meant as cliff or to come from “babayani” or “babayan”, an Armanian word (I29), meaning a person with old, patchy clothes (I10).

<sup>91</sup> “Papa Yani” was the name of a priest living in Christianity period in the village. In time, it had been said as Babayan, meaning dervish (Çalışkan, 2005).

According to the information obtained from interviews and the limited written sources, there are some stories about the past of the village. According to the first story, Armenians were inhabited before Balcanian War in 1814; they were forced to migrate due to their outbreak and infidelity (I4). Turcomans came to İbrahimpaşa from Niğde. According to an elderly informant Abdullah Tosun (I10), the people in the village dealt with viniculture and sell grape molasses and wine; Turcomans going along animal husbandry damaged their vineyards (I10). Therefore, Armenians obliged to migrate to Develi in Kayseri (I10). When Turkish people came to the village, they settled in the existing buildings, *Kayadams*, which were carved-out by Armenians.

According to the second story about the history of the village, Greek people, *Rums*, had lived until nearly 150 years ago; and they migrated to Sinasos, *Mustafapaşa*, or Develi (I1) after the population of the Muslims increased in İbrahimpaşa (I22). Both of these stories confirm that for a period, Turkish and Greek people lived together in the village<sup>92</sup>, and then, in a time between 1800- 1850, a group of Christians migrated from the village, after the Turkish or Muslim population increased in the village.

Another story explains that a great number of Greek villagers changed their religion nearly 300 years ago; and others migrated from the village (I22). Gürsel Korat (2003, p.257) tells a similar story about the Christian inhabitants of İbrahimpaşa, who changed their religions of in an unknown time. Supporting opinions about the change in religion in the village, Mustafa Kaya (I11) explains that the Divanoğlu family as one of prominent families in the village was originally Russian; after the agreement of Ayastefanos after the War between Ottomans and Russia in 1877-1878 (93 Harbi), they converted their religion from Christianity to Muslim.

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<sup>92</sup> According to Sabit Aksoy (I22), the relationship between Greek and Turkish people in İbrahimpaşa was very good. Greek people in Sinasos- (today's Mustafapaşa) hired Greek men from İbrahimpaşa for making their works, like ones in vineyards, and servicing them when they went to work in foreign countries.

Accordingly, except for the carved-out buildings and spaces, it is clear that all buildings have been constructed during the period when Turkish and Muslim people have been living in İbrahimpaşa (I22). But, it is certain that there is a common cultural background in all buildings because both Greek and Turkish builders worked in constructions; and, the lifestyle in the village has also been a synthesis of the ways of life of Greek and Turkish people. All Greek people in Ürgüp, Sinasos, Nevşehir were actually Karamanlides<sup>93</sup> who are the Christian people speaking Turkish (Korat (2003, p.68) (I11).

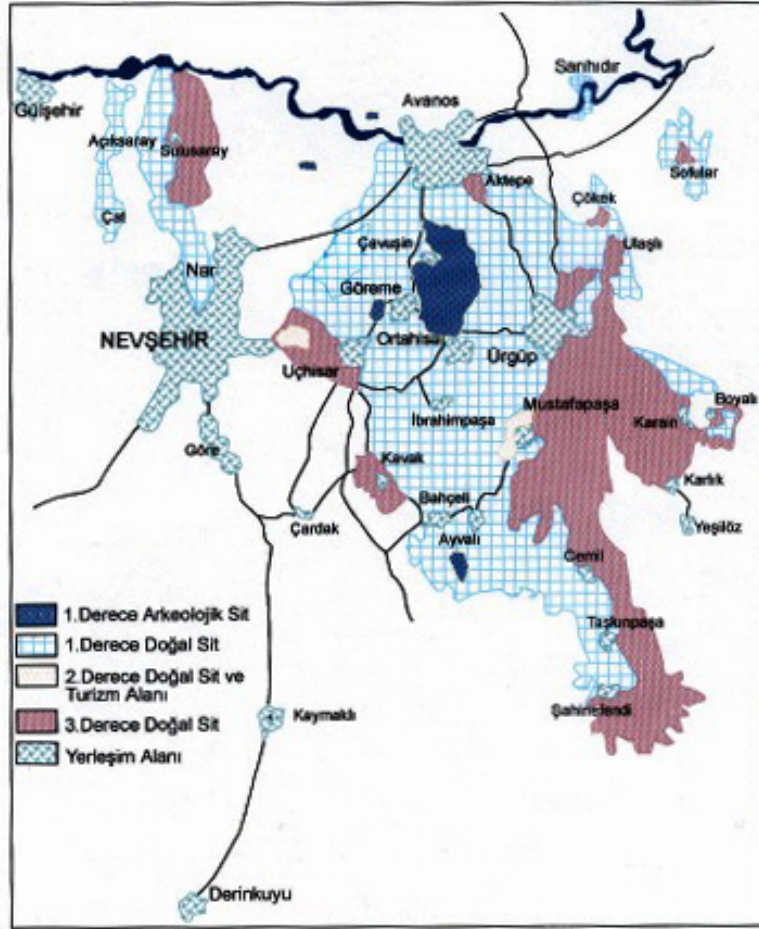
The market place which was used in the past, called *Manay* or *Panayır Tepe*, between Ayvalı, Mustafapaşa (Sinassos), Kavak and İbrahimpaşa is another sign of the intimate cultural and economic relationships between these villages (I10, I11). In that area, people were exchanging their products, belongings or properties without using money (I10). This market place is also a sign of that the people were speaking in the same language despite of their differences in religion.

### **3.4 Conservation History and Affective Legal Instruments**

İbrahimpaşa was proclaimed as an urban conservation site and III. Degree natural conservation site with a decision numbered 1123 in 12.11.1999 (I34) (Figure 3.4). Nowadays, the effective legal instruments in İbrahimpaşa are the principles of III. Degree natural conservation site and urban conservation site and the transition period principles of conservation and terms of use in Nevşehir in the Cappadocia Region (*Nevşehir Kapadokya Bölgesi Sit Alanları Geçiş Dönemi Yapılaşma Koşulları*)

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<sup>93</sup> In Yurt Ansiklopedisi (8, p.6068) in the last century of Ottomans, in Nevşehir, the orthodox Greek people and Muslims were living together. Greek people were speaking Turkish and writing in Turkish by using Greek letters; In Ana Britannica (21, p. 478-479), there were the people speaking Turkish and writing with Greek letters in Ürgüp.



**Figure 3.4** Map showing site areas in nearby environment of Nevşehir<sup>94</sup>  
 (Source: Conservation Council of Nevşehir)

prepared based on Laws numbered 2863 and 3386, which includes a change in the item numbered 17<sup>95</sup>.

Considering the conditions for building activities, most of the restoration activities have been carried out for making “basic repairs” in İbrahimpaşa<sup>96</sup>. Although the

<sup>94</sup> This map is an attachment of the decision numbered 1123 in 12.11.1999 (I34).

<sup>95</sup> In the transition period principles of conservation and terms of use in Nevşehir in Cappadocian Region, it is determined that, in urban and IIIrd Degree natural sites, the resolution numbered 659 about natural sites in 05.1.1999 and the resolution numbered 598-660 about in maintenance and repair of immovable cultural properties in 05.11.1999 and resolution 419 about urban sites in 14.09.1996 are valid.

content of “basic repair” was explained in the resolution numbered 661 in 05.11.1999<sup>97</sup>, it could have been permitted to be widened by the local conservation council. As a result, in restoration sites, the implementations may be carried out as different from ones in the resolution because of the lack of control over the site (I38). item numbered 17<sup>98</sup>.

New building activities in the transition period principles are excessively defined physically without considering their integrity with cultural activities and expressions. Furthermore, certain principles include the impositions and prejudgments particularly about ‘harmonization’ and ‘sustainability’<sup>99</sup>. Actually, both the concepts of ‘harmony’ and ‘sustainability’ need to be defined considering the particularities of the context, especially focusing on ‘integrity’, ‘interrelations’ and ‘processes’. On the other hand, the principle about the usage of local building materials is significant for supporting the ways of the local building processes and the continuation of building skills and techniques by mason builders<sup>100</sup>. But, besides local materials, the new building technologies also need to be permitted to be used limitedly.

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<sup>96</sup> The resolutions numbered 660-661 about the maintenance and repair of immovable cultural properties in 05.11.1999 are valid in İbrahimpaşa according to the transition period principles of conservation and terms of use in Nevşehir in Cappadocian Region (*Nevşehir Kapadokya Bölgesi Sit Alanları Geçiş Dönemi Yapılaşma Koşulları*).

<sup>97</sup> Resolution numbered 659 defines the content of basic repair as roofing, the repair of gutter, colorwash, lime wash, the change of deteriorated material and architectural elements with original same material or elements.

<sup>98</sup> In the transition period principles of conservation and terms of use in Nevşehir in Cappadocian Region, it is determined that, in urban and IIIrd Degree natural sites, the resolution numbered 659 about natural sites in 05.11.1999 and the resolution numbered 598-660 about in maintenance and repair of immovable cultural properties in 05.11.1999 and resolution 419 about urban sites in 14.09.1996 are valid.

<sup>99</sup> Certain principles like “Sustainability of building plot typology with courtyard” and “high-quality projects harmonious in terms of Dimension, proportion, form, style, construction technique, material and color usage” in Transition Period Principles which are one-sided and disconnected from social and cultural aspects may obstruct the creative solutions of new building projects considering interrelations with intangible heritage.

<sup>100</sup> UNESCO determines that an effective way to safeguard ICH sustainably is to ensure that the bearers of that heritage continue to transmit their knowledge and skills to younger generations. UNESCO also encourages States to establish national systems of “Living Human Treasures”. (<http://www.unesco.org/culture/ich/index.php?pg=00061&lg=EN>), In INTACH Charter, conserving traditional ways of building and maintaining the continuity of local knowledge systems are



Today, in İbrahimpaşa, because the conservation plan was not prepared in time, the principles of the transition period were suspended in İbrahimpaşa in 2008 leading to stop all kinds of building activities (I34)<sup>101</sup>. Therefore, all kinds of implementations including construction activities, such as, ‘new building’, ‘infrastructure’, ‘uniting or dividing lots’, have been frozen, except for the conservation activities of the traditional buildings continuing limitedly for maintenance mainly (I34). Before the conservation plan determines the general decisions about the functions of the buildings in the village, it is difficult to decide the interventions for their conservation. So, the Local Conservation Council only permits to implement the decisions on the conservation of the buildings to be used as ‘dwelling’ (I34). On the other hand, the conservation projects of the buildings to be used for activities related with tourism are kept waiting by the council.

Nowadays, there are a limited number of enlisted buildings and open areas in İbrahimpaşa according to the information obtained from the Conservation Council.

These are as follows:

i. Dwellings

- Sema Morques House in the plots of 519-520-521<sup>102</sup>
- Zehra Birol House in the plot of 518<sup>103</sup>
- Boğaçhan Selçuk House in the plots of 512-515-517<sup>104</sup>

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determined as fundamental in conservation (INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India, 4 November 2004)

<sup>101</sup> As determined in 2863 Law, Article 17, a), “the proclamation of an area as a conservation site by the Regional Conservation Council halts all kind of planning implementation in this area. Until the completion of the conservation plan, the Regional Conservation Council determines the principles and terms of use to apply for the transition period within three months. Unless the conservation plan is prepared in two years, the implementation of the principles pertaining to the transition period is suspended until the conservation plan is completed”.

<sup>102</sup> see the registration sheet of the house prepared by Nevşehir Local Council for the Conservation of Cultural and Natural Properties (Decision Date and No: 13/12/2007-1408)

<sup>103</sup> see the registration sheet of the house prepared by Nevşehir Local Council for the Conservation of Cultural and Natural Properties (Decision Date and No: 05/06/2009-2166)

<sup>104</sup> see the registration sheet of the house prepared by Nevşehir Local Council for the Conservation of Cultural and Natural Properties (Decision Date and No: 23/05/2008-1624)

ii. İbrahimpaşa Bridge<sup>105</sup>

iii. Open Areas

- Graveyard in Karakaya place<sup>106</sup> ( includes several historic chapels in it (I1)
- Graveyard inside the village in the plots of 76-77-78-79-80-81-150-159<sup>107</sup>

### 3.5 Generative Process of the Traditional Buildings

As explained in the theoretical framework in Chapter 2, in İbrahimpaşa Village, the traditional buildings have dominantly been generated from the interrelations between cultural activities, expressions and environmental factors. Buildings are constituted by two types of units with regard to the construction system of spaces, which is defined within environmental conditions and building culture.

In accordance with their construction system, the dwelling units have been produced by mainly two different methods, specifically, “carving-out” and “building-out”<sup>108</sup>, requiring two different processes of construction, specifically, ‘subtractive’ and ‘additive’ processes (Stea and Turan, 1993; p.190). The carved unit is produced by the subtractive process and is called *Kayadam*, a local name particular to Cappadocia, by the villagers. The built-out units, which are produced by the additive process, are composed of the stone masonry walls covered with a vaulted ceiling supported by a set of arches, and called *Kemer Oda* by villagers (Figure 3.5). Nearly all buildings in İbrahimpaşa are built by local building materials, namely, white

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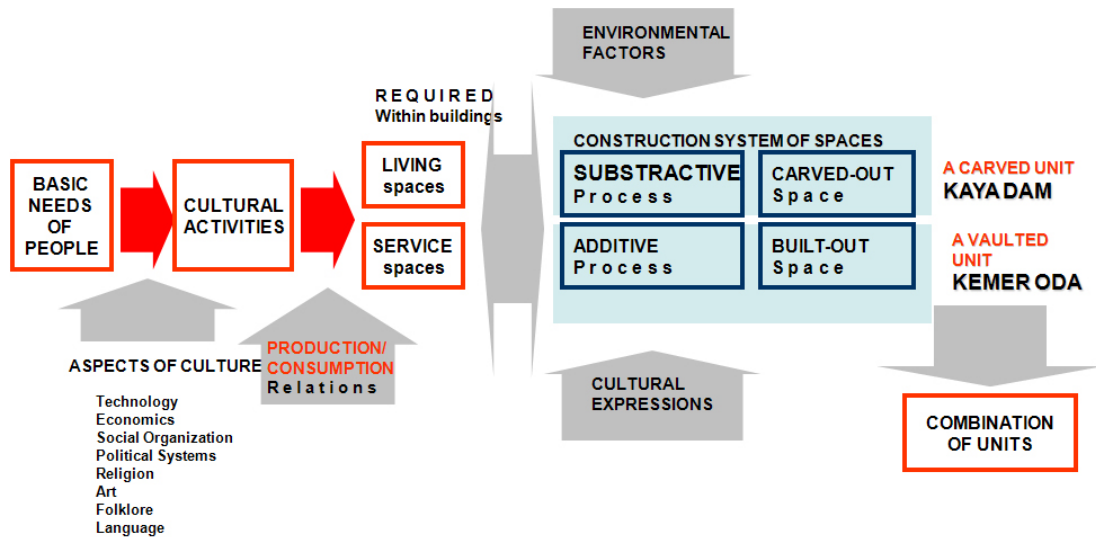
<sup>105</sup> see the registration sheet of the house prepared by Nevşehir Local Council for the Conservation of Cultural and Natural Properties (Decision Date and No: 23/06/1997-589)

<sup>106</sup> see the registration sheet of the house prepared by Nevşehir Local Council for Conservation of Cultural and Natural Properties (Decision Date and No: 21/10/1989-578)

<sup>107</sup> see the registration sheet of the house prepared by Nevşehir Local Council for Conservation of Cultural and Natural Properties (Decision Date and No: 14/3/1997-589)

<sup>108</sup> Stea and Turan (1993, p.192) use the terms “carved-out spaces” and “built-out spaces” among “the major architectural elements to be considered in a study of placemaking in Cappadocia”.

stone<sup>109</sup> which is used for especially front and main facade walls of built out units; and tuff which is used both as stone<sup>110</sup> for secondary walls of built-out units and in carved-out units by being carved-out. The dwellings in İbrahimpaşa Village have been generated from the different combinations of these two types of units, affected by the different aspects of intangible values through the different stages of local building production process/ generative process of buildings. Because of the suitability of the geological formation, the rocks obtained after the carving-out process have also been used as building stones for mainly, the secondary walls of the building, as infill material and in the courtyard walls (I1, I2, I22, I23).



**Figure 3.5** The generative process of units as the generative module of leading type and buildings in İbrahimpaşa

<sup>109</sup> White stones to be used as the building material were carved-out from a stone quarry- *Beyaz Taş Ocağı*- near İbrahimpaşa; but, after the village was proclaimed as natural conservation site in 1999 (I34), it has not been used any more (I1, I3). Nowadays, stones are brought from Nevşehir (I1).

<sup>110</sup> Tuff material have mainly been used for make the carving-out units; and after carving-out process, rocks carved-out have also been used as stone for building the secondary walls of the buildings or as infill.

The built-out construction system that is mainly composed of stone masonry walls covered with a vaulted ceiling supported with a series of arches started in the village at the beginning of 1800s; but it became widespread towards the end of same century, according to the inscriptions of the buildings<sup>111</sup> (I1, I10). Another built-out construction system called *Taş Örtme or Taş Kapama*, emerged later after 1950s (I22). The main difference of this system is actually in the roof and floor systems that are formed by timber construction roof system or reinforced concrete system covered with stones on top of it (I2, I4). *Taş Örtme or Kapama* System is not common; only two examples were observed among the buildings documented in detail. One with reinforced concrete roof system covered with stone plates is in the newer and undocumented part of Mehmet Akif Ertuğrul House (Appendix B: Figure B.1). Another one with timber construction system covered with stone plates was observed in Abdullah Çetinkaya House (Figure B.4). Another construction system, which is a mixed one with stone masonry walls, and concrete floor system on top was observed in a space addition built in 1951 in Sabit Aksoy's house (I22). Afterwards, this system has densely been used as the prevailing system of the new buildings in İbrahimpaşa.

The two different units of buildings also express the progress of the differentiation in living culture, specifically domestic activities, in buildings in the different periods. Buildings were constructed by only carved-out units before the introduction of the construction technique of the built-out units<sup>112</sup> (I2). According to Abdullah Tosun (I10), before 1922, there were only five buildings with the constructed type of units. The difficulties in bringing stone into construction sites before 1939, when bridge was constructed, constituted the main reason of the fewness of constructed type of units in dwellings (I10). Concerning the spatial organization of buildings, there was

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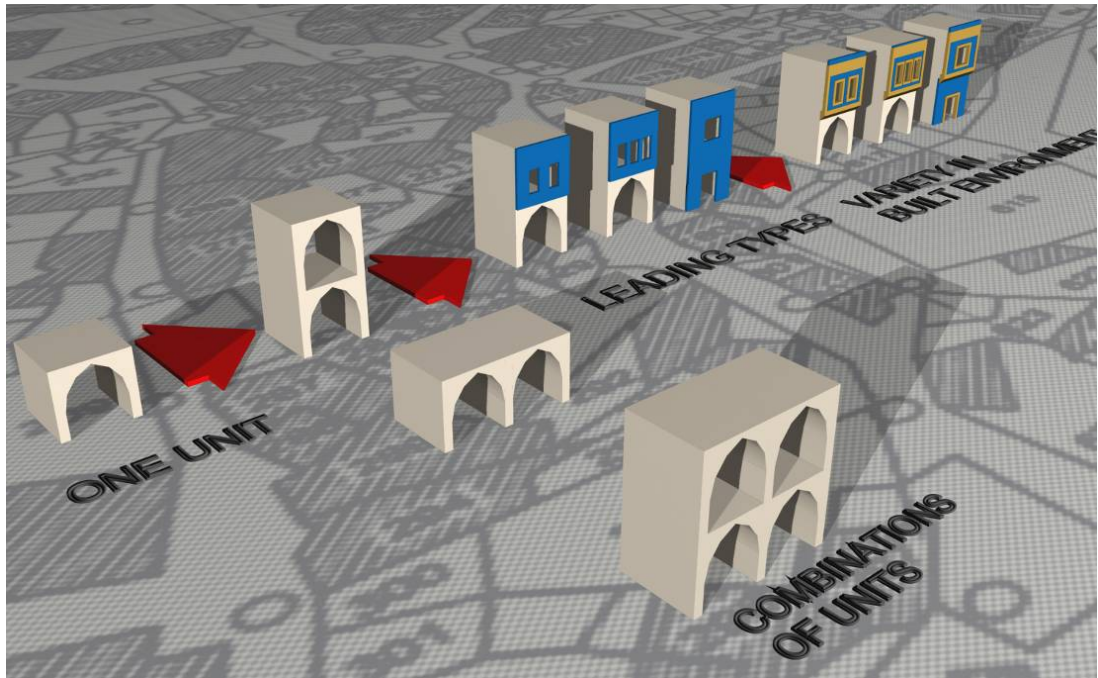
<sup>111</sup> Boğaçhan Selçuk House, which was registered by the Regional Conservation Council was constructed in 1825 as labeled in its inscription (see the registration sheet prepared by the Council). Hacı Mahmut Ağa Building was built in 1845 which is the date written on its inscription (Demir, 2006, p.16).

<sup>112</sup> Stea and Turan (1993, p.190) explain the "reason that masonry construction may have come relatively late, especially to the rural areas of Cappadocia, was that people originally settled in the hidden valleys to escape and hide from authority, and/ or from other enemies".

no clear separation between living and service activities in the past. For example, *tandır evi* or *kış evi*, specialized for service activities, specifically, food preparation and storage today, also included living activities (I3). After the built-out units started to be constructed, a mixed- construction system noticeably increased in the village. After that time, a separation and specialization between living and working activities except for the multipurpose spaces or collective used spaces, specifically courtyards, flat roofs, started in terms of the spatial organization of buildings. Considering the current use of buildings, the units of the service spaces are generally either carved-out spaces or a composition of built-out and carved-out spaces. The units of the living spaces are the built-out spaces, specifically vaulted units.

As explained in detail in the conceptual framework of the study, the variety of buildings developed through the formation process of the village can be understood in two processes as the formation process of ‘leading types’ and their manipulation by builders and users. Focusing on the togetherness of the built-out units on the facade typology, the ‘leading types’ can be identified by several different combinations of built-out units; and more variety of buildings is developed by their adaptation to cultural activities and expressions (Figure 3.6).

In village, the buildings are mostly two-storey considering the built-out units above the ground level disregarding carved-out units below the ground level. Stone is the main building material. There are different kinds of stones observed in the traditional dwellings. Traditional white stones are water-resistant and hard; and, mostly used for the construction of exterior walls and gargoyles called *Şöllek*. In the past, white stones were carved-out from the stone quarry- *Beyaz Taş Ocağı*- near İbrahimpaşa; but, after the village was proclaimed as natural conservation site in 1999 (I34), it has not been used any more (I1, I3). Nowadays, stones are brought from Nevşehir (I1). Traditional red stones, which are also water-resistant, were used as an alternate way with white stones in exterior walls in the past (I1). Due to the lime wash applied, all buildings seem white today (I1). There were also black stones, mostly used in foundation parts in the past due to its hardness and resistance to climatic conditions (I1).



**Figure 3.6** Generative process of traditional buildings by the built-out units

### **3.6 Current Use Process: Buildings and Open Areas**

Following the conceptual approach to ‘static interrelations’ between tangible and intangible values which was explained in the theoretical framework, cultural activities and expressions are deeply argued through the current use of buildings and open areas in the İbrahimpaşa Village. In this respect, first, it is significant to define the components of cultural activities and expressions and their principal interrelations established with the tangible properties particular to the İbrahimpaşa Village by using information collected in the field surveys.

As a methodology, to identify intangible values concerning their interrelations established with tangible properties, specific physical features of the village are explained in linked with cultural practices and expressions from the general to particular respectively. In this respect, the stages of the generative process of traditional buildings as explained in the conceptual framework are accepted as both theoretical and methodological guide to identify the roles of intangible values in the

formation of the different aspects of buildings<sup>113</sup>. The role of cultural activities is examined with reference to Rapoport's (1990b, p.11) method concerning their four aspects in a more detailed way. According to Rapoport (1990b), "the activity itself" and "how it is carried out", "how it is associated with other activities and combined into activity systems - the association with other activities" and "the meaning of the activity" are the fundamental aspects for analyzing an activity. Recalling the 'four-stage hierarchy of architecture'<sup>114</sup> through the generative process of buildings, the different aspects of the cultural practices are effective on the formation of 'spatial organization', 'spatial characteristics', 'architectural elements' and 'decorative elements'. But, cultural expressions are especially influential on architectural elements and decorative elements. On the interrelations between cultural practices, cultural expressions and the built environment, first, cultural practices are investigated within living culture; second, cultural expressions are examined within the building culture with regard to their imprints on the tangible features.

### **3.6.1 Living Culture: Interrelations between Cultural Practices and Tangible Features**

Cultural practices particular to the village are chosen through a critical selection from all activities carried out by local inhabitants. To understand whether they are cultural or not, activities were investigated within the criteria explained by Rapoport<sup>115</sup>. Another criterion is related to being traditional; and, it necessitates to be carried out for a long time by transferring their specifics from generation to generation<sup>116</sup>. Obviously, they need to be enacted traditionally; therefore, the new activities cannot

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<sup>113</sup> In Chapter 2, they were specified as 'spatial organization of buildings', 'spatial characteristics of spaces', 'architectural elements', 'decorative elements' as the parts of architectural hierarchy. See section 2.1.2.1, pages 57-58.

<sup>114</sup> See pages 57-58.

<sup>115</sup> According to Rapoport (1990b), "the activity itself" and "how it is carried out", "how it is associated with other activities and combined into activity systems - the association with other activities" and "the meaning of the activity" are aspects for analyzing an activity.

<sup>116</sup> The UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, article 2.

be accepted as the cultural practices if they have no meaning shared by all the village people.

Regarding cultural activities, the specific reflections of the dissociation between economic, domestic activities and social practices are searched in the village (Figure 3.7). Of the cultural practices, the domestic ones are examined on building scale in detail; social practices and economic activities are dominantly analyzed on the village scale. The economic activities of villagers consist of agriculture, animal husbandry, commercial activities on limited scale and crafts, specifically, stone and rock craftsmanship and making handworks, like knitting or lacework. Carrying trade was an important economic activity especially between the years of 1972-1985<sup>117</sup> (I1, I4). Due to the restrictions of topography, agriculture and animal husbandry is carried out in a small scale inside the settlement (I23). Except for the gardens in the courtyards in the dwellings and the few areas within the village, the agricultural areas are mostly out of the village. Viniculture and growing fruits and vegetables, such as, wheat, potatoes, tomatoes, marrow, pumpkin, chickpea, sweet pea, bean- *pakla*-, apricot, apple, plum, quince, mulberry and black mulberry on a limited scale (I21), constitute two branches of agriculture carried out in the village (I8, I21). Except grape and apricot, other fruits and vegetables are grown in a small number for only the villagers (I21, I28). Especially dried grape and apricot are sold in the markets in Nevşehir and Ürgüp; grape is also sold to wine factories (I23), mostly to the wine factory in Mustafapaşa (I1). In comparison to the past, products obtained from the agricultural activity have been noticeably decreased due to the infertility of the soil of the village under the effects of climatic changes, increasing drought and freezing (I19, I23). Wheat, which is another example reflecting the change in the agricultural activity, is now cultivated only by 20 out of 300 households (I19). For example, the amount of the dry grape has decreased from 2000 kg to 200kg, i.e. of 90 percent (I19).

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<sup>117</sup> After 1980s, carrying trade decreased and nearly disappeared except for a few number of articulated lorry used by people; and, with the developments of tourism, people started to sell their houses as an economic income for their families (I1); and oriented to work in stone workmanship and carving (I14).



				TANGIBLE VALUES						
				SETTLEMENT PATTERN	SPATIAL ORGANIZATION OF ENVIRONMENT	SPATIAL ORGANIZATION OF BUILDINGS	SPATIAL CHARACTERISTICS OF SPACES	ARCHITECTURAL ELEMENTS	DECORATIVE ELEMENTS/ ORNAMENTATION	
<b>CULTURAL PRACTICES/ ACTIVITIES</b>	<b>SUBSISTENCE/ ECONOMICAL ACTIVITIES</b>	agriculture and animal husbandry	VINICULTURE FRUIT AND VEGETABLE GROWING							
			CATTLE AND BIRD BREEDING							
		commercial	GROCERY, GREENGROCERY, BUTCHERY							
			STOREKEEPING							
	crafts	STONE/ROCK WORKMANSHIP -CARVING- CONSTRUCTING					"KÖRÜK" FOR SHARPENING CARVING TOOLS	FRONT FACADE ORNAMENTATION BORDERS OF ARCHITECTURAL ELEMENTS		
		HANDWORKS								
	<b>DOMESTIC ACTIVITIES</b>	<b>LIVING ACTIVITIES</b>	<b>DAILY HOUSEHOLD ACTIVITIES</b>	eating				LIVING SPACES "ODA"	CLOSETS "YÜKLÜK" NICHES CUPBOARDS SHELVES "SEDİR" FIREPLACE	
				cleansing						
				sleeping						
				resting-sitting-conversation-watching TV/ leisure activities within house						
				packing beds						
		<b>OCCASIONAL ACTIVITIES</b>	meeting with neighbors				LIVING SPACES "ODA" COURTYARDS			
			hosting guests				LIVING SPACES "ODA"	CLOSETS NICHES CUPBOARDS SHELVES SEDİR FIREPLACE		
		<b>WORKING ACTIVITIES</b>	<b>DAILY ACTIVITIES</b>	preparing daily food-cooking				SPACE OF "KIŞ EVİ" "TAFANA" "YAZLIK"	TANDIR OCAK	
				animal breeding	CATTLE BREEDING				STABLE	
			BIRD BREEDING						BIRDHOLES	
			<b>PERIODICAL/ANNUAL ACTIVITIES</b>	preparing food for winter	DRYING FRUITS-VEGETABLES				FLAT ROOFS KÜKÜRT DAMS	
					PREPARING GRAPE MOLASSES-PEKMEZ		ŞİRAHANE		ŞİRAHANE	A POOL FOR POURING GRAPES
					PREPARING MACARONI			COURTYARD		
					PREPARING BREAD IN TANDIR PREPARING TOMATO PASTE				TANDIR EVİ	TANDIR OCAK
			storing	FOOD		AMBARs COMMONLY or INDIVIDUALLY USED		SPACE OF "KIŞ EVİ" "KAYIT DAMI" STORAGE		
		HEATING MATERIALS					KIŞ EVİ KIŞLIK EVİ			
	ANIMAL FEED					HAYLOFT				
	planting garden	GROWING VEGETABLES, FRUITS, FLOWERS			A SPACE IN COURTYARD		SHELVES FOR FLOWERS			
	<b>SOCIAL PRACTICES</b>	ceremonies	WEDDING				COURTYARDS ENTRANCES OF BUILDINGS			
			CIRCUMCISION		VILLAGE SQUARE					
			FUNERAL							
			LEAVING FOR THE ARMY LEAVING FOR THE HAJ							
working activities carried out collectively -rituals-		PREPARING GRAPE MOLASSES				ŞİRAHANE				
		PREPARING WINTER FOODS			COURTYARD					
		WASHING		LAUNDRIES						
		PREPARING BREAD IN HEARTHs COMMONLY USED		HEARTHs COMMONLY USED						
festives		RELIGIOUS FEASTS/ BAYRAM								
		GRAPE HARVEST, VINTAGE								
shopping		GROCERY			VILLAGE SQUARE- MARKETPLACE					
		MARKET-GREEN GROCERY BUTCHERY								
social interaction/ socializing and leisure activities	RELATIONS AMONG WOMEN				COURTYARD	TERRACE ROOFS ENTRANCES OF BUILDINGS				
	RELATIONS AMONG MEN		VILLAGE SQUARE COFFEE HOUSE KOY ODASI INTERNET CAFE "ARDIYE" BUILDINGS FOR PLAYING							
	RELATIONS AMONG MEN AND WOMEN		VILLAGE SQUARE MARKET PLACE							
	HOSTING GUESTS				LIVING SPACES "ODA"					

Figure 3.7 Interrelations between cultural activities and tangible values in İbrahimpaşa Village

Another factor in the decline of agricultural activity, villagers are not willing to work for cultivating (I22). Most people consider that viniculture is less revenue generating than selling houses to tourists and believe that it is an activity carried out by poor people<sup>118</sup> (I14). Accordingly, the economic condition of villagers has been worsened; and they have started to seek for different economic activities by migrating to other places. Commercial activities are mostly carried out in the small groceries, butcher, shops and marketplace in the village square. In addition, some villagers also sell their local products, mostly, grape molasses- *pekmez*, dry fruits, milk and cheese in a limited scale in Ürgüp and Nevşehir (I6, I23). Although animal husbandry has noticeably decreased throughout the village; and animal products, like milk and cheese, are generally obtained in a small amount for only the villagers own use except a few families producing more and selling in Nevşehir (I3). There are only three families feeding pigeons (I13).

Stone workmanship is another work extensively carried out for subsistence in the village. Through its history, villagers, specifically builders in İbrahimpaşa, have been well-known in stone craftsmanship in the neighboring regions (Türkmen, 1999, p.39). As a sign of the prevalence of stone workmanship, in some dwellings, like Seyit Ertuğrul House, there are small spaces or architectural elements called *Körük* for sharpening the tools for carving rocks in the circulation spaces and courtyards (I1, I4, I18). Actually, the builders in İbrahimpaşa have mostly been specialized in carving rocks; stone workmanship has generally developed by imitating builders outside, namely the ones in Kavak town<sup>119</sup> (I1, I27). Still, builders work in both construction and restoration works in the village and also in Göreme and Ürgüp (I23). The men of the village densely used stone quarry- *Beyaz Taş Ocağı*- near İbrahimpaşa for carving-out white stones and breaking down stones into building materials in the past. But, after the village was proclaimed as natural conservation site in 1999 (I34), it has not been used any more (I1, I3).

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<sup>118</sup> Many villagers sought their vineyards to people in Kavak for dealing with tourism activities and selling their houses (I14).

<sup>119</sup> Kavak Town is very famous with its stone builders in the nearby environment and Ürgüp (I1, I27).

Social practices carried out in İbrahimpaşa are composed of ‘ceremonies’, ‘working activities carried out collectively’, ‘festivities’ and ‘social interaction/ socializing and leisure activities’. There are the ceremonies<sup>120</sup> of wedding<sup>121</sup>, circumcision, funeral and leaving for the army<sup>122</sup> and hajj in the village. Preparing grape molasses-*pekmez*, winter foods and bread in commonly used hearths in old times, washing and construction works<sup>123</sup> constitute the working activities carried out collectively-rituals. Festivities are mainly composed of ‘religious feasts’<sup>124</sup> and ‘grape harvest and vintage’<sup>125</sup>. Shopping as another social practice is mostly carried out in open marketplace in the village square and in small groceries and butchery. In the past, there was also a shopping activity carried out by exchanging goods in a ceremonial manner in Hill of Manay<sup>126</sup>. Social interaction activities of men are constituted by meeting in coffee houses, in internet cafes, in *köy odası* and playing cards in a building called *Ardiye*, in the village square. Women’s socializing activities are composed of meeting with neighbors in houses, conversation and making

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<sup>120</sup> Cultural practices which are carried out in all ceremonies in İbrahimpaşa have been noticeably diminished through the village in comparison to past; in addition, certain related activities, like praying in village square for leaving for the army and Hajj are nearly disappeared (I19).

<sup>121</sup> Wedding ceremonies are still the most important social practices through the village, even if activities carried out change. In the past, they started in Monday; and continued until weekend; in Wednesday, special wedding breakfast, including meat, cracked wheat cooked, *Bulgur Pilavı*, and soup, was prepared and eaten in Wednesdays by all villagers together (I3). Today, ceremonies start in Friday and in Saturday, wedding breakfast, including package foods is eaten together by villagers (I3). They continue until Sunday (I24).

<sup>122</sup> Ceremonies of leaving for the army are substantially carried out in bus terminal in Ürgüp (I6). Because of the shared meanings of the ceremony by inhabitants, the beginning of the ceremony is carried out in the village (I3).

<sup>123</sup> Public buildings belong to the village, like mosque, bridge and fountain, are built by collaboration between men; and dwellings are built by helping one another between men; women are also carrying water during the construction of dwellings (I10, I12). In the past, during the construction process of dwellings, everybody joined to process by carrying water and soil (I1).

<sup>124</sup> Religious feasts are attached great importance by villagers. Even if its importance has continued, related social activities have noticeably decreased. For example, the tradition of dining in a dwelling of a villager with various foods each of which prepared collectively by different neighbors disappeared completely (I4). Among the associated social practices, girls had made folk dances on flat roofs; and boys had looked on them (I4).

<sup>125</sup> In vintage time, all villagers go to their vineyards and finish harvesting nearly at the same times due to the arrangement done with watchman (I10, I20). Vintage is a working activity done by collaboration more than a festivity in İbrahimpaşa (I19). Sometimes, paid workers among villagers who do not have any vineyards also join to the vintage activities (I19). But, generally, only members of an extended family come for vintage (I23).

<sup>126</sup> There was a plain area used for shopping by exchanging goods between the Villages of Ayvalı, Mustafapaşa, Kavak and İbrahimpaşa in old times. Nowadays, it is out-of-use (I10).

handworks<sup>127</sup>, *elişi*, specifically, lacework and knitting as the trousseau of their daughters (I23) and to sell to tourists<sup>128</sup> (I8) in front of doors on the streets and on the flat roofs of dwellings. Hosting guests in houses is a traditional socializing activity carried out by men and women together in the village. Shopping in market place in village square is another activity gathering men and women together.

Domestic activities in İbrahimpaşa Village are mainly examined in two parts as ‘living’ and ‘working’ activities. Living activities, which represent ‘consumption’ in the dwelling, can be examined in two groups: ‘daily household activities’ and ‘occasional ones’. Daily household activities are comprised of routine activities within the home, namely, eating, cleansing, sleeping, packing beds and leisure activities, such as, resting, sitting, making conversation with the family members and watching television. Living activities also interrelate with social practices in occasional activities. ‘Hosting guests’ and ‘meeting with neighbors’ are the occasional activities, which are also social practices and represent the extension of socializing activities within the house. In addition to them, wedding and circumcision ceremonies, which are also dominantly carried out in nearby environments and courtyards of the dwellings, have social practices and domestic activities met<sup>129</sup>. Moreover, currently, some tourists rarely accommodate in some of the dwellings by renting rooms in İbrahimpaşa (I6).

Working activities represent ‘production’ in the dwelling. They can be grouped into two types as ‘daily’ and ‘periodical or annual’ activities. Daily activities are comprised by the daily preparation of food for making a living and animal breeding. Preparing daily food, namely, meal and bread, is carried out in *tandır*s, stone fireplaces and cooker operating with gas (Figure 3.8). In the past, bread was prepared

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<sup>127</sup> In the past, women also weaved carpets in their houses by using wool which they had spinned. Today, the activity completely disappeared (I20)

<sup>128</sup> Servicing to tourists as knitter is a new activity and not a common one; and has been carried-out by the women of only few families. For example, Semiha Ayaz family services to the pension of Willemjin Bouman (I8).

<sup>129</sup> In wedding ceremonies, women meet in the bride’s house; and men meet in the bridegroom’s house. In the nearby environment of the dwellings, specifically, courtyards and semi-public open areas, men made folk dances; and special food are prepared and given to guests (I23).

in *tandır* weekly for each family's own needs (I20). Today, the frequency of the use of *tandır* has noticeably decreased. They are rarely used once a week; generally once a month or two month or on only special days, like religious feasts (I1, I22). Animal breeding is especially carried out as cattle and bird breeding. Cattle breeding, mainly breeding cow and donkey are limitedly made for villagers' basic subsistence needs in the limited number of the dwellings (I2, I5, I9, I3, I22, I31). Bird breeding is intimately related to agricultural activities because it is especially carried out for obtaining droppings, also called *ters* (I2) among people in the village. They are densely used for fertilizing the soil. Inside the dwellings, bird breeding is still done limitedly for the continuity of its cultural meaning despite of its dramatic decrease. Pigeon holes carved out of rocks along the valley were densely used for obtaining the droppings of pigeons in the past. Today, villagers buy the droppings to use for the agricultural activity.

Periodical or annual activities are mainly constituted by the activities of the preparation for winter, namely, the activities of the preparation of the foods, storing and planting garden. The preparation of winter food<sup>130</sup> is carried out to cover for one year (I1). The preparation activities related to winter foods are composed of drying fruits<sup>131</sup> and vegetables, specifically, grape, apricot, apple, bean, pea and the seeds of pumpkin<sup>132</sup>; preparing grape molasses-*pekmez*-, macaroni- *mantı makarna*, bread in *tandır* , *tarhana* to make soup (I8), canned stewed fruit and tomato paste (I13), corned grape leaves (I8, I24), boiling wheat (I20, I21, I24) and pickle(I8). Storing is another periodical activity carried out in the dwellings. Winter foods, heating materials, mostly wood obtained from the vineyards, and animal feed are stored in

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<sup>130</sup> In the past, winter food were prepared almost to cover for one year; but, today, because of the skills of consumption society becoming widespread and increasing and becoming easy of economical interactions and the availability of foods in every seasons between cities , people started to buy and consume daily (I1).

<sup>131</sup> Grapes were mostly laid out in the fields for drying in the past; today, they are generally dried in flat roofs. Some of nice bunch of grapes, called *Kara Üzümler*, are laid out over soil in fields for only the own needs of villagers. Some of grapes are dried by hanging on sticks in the special spaces in the house, which can be a room or open timber mezzanine floor in a way of not to be mildewing by being aired (I3).

<sup>132</sup> Fruits are separated for the consumption of people or animals according to their quality and rottenity. Pumpkins are also used as the feed of animals after their seeds are taken out (I1).

the carved-out spaces of the dwellings. The activity of planting garden mainly includes growing vegetables, fruits and flowers.

Among activities for the preparation of winter foods, ‘preparing grape molasses’ and ‘drying apricot’ are the most common ones, which also have economic value for villagers obtained from their sale. Drying apricot is usually carried out in July (I9) in three phases, firstly, dusting sulphur, *kükürtleme*, for nearly 2 hours, and then, splitting into two, also called *-yarmaça yarmak-* and drying in turn (I6, I1) (Figure 3.9). Dry apricots that are dusted with sulphur are more yellow in color than the ones not dusted and called *sarı yarmaça* by villagers. Because yellow apricots obtained from the sulphurization process are more valuable in price, villagers prefer to carry out the activity (I19). For nearly 70 years, apricots have been sulphurized in the village (I1); but in the last years, the related specific spaces, namely, *Kükürt Dams*, have not been used because of the scarcity of the products (I1, I4). The stones of apricots are also left for selling for preparation medicine (I24).



**Figure 3.8** Preparing bread in *tandır*

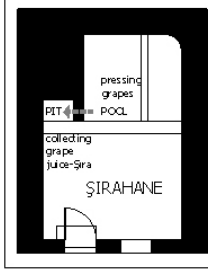


**Figure 3.9** Drying apricots on flat roofs

The activity of ‘preparing grape molasses’ is carried out as a ritual in İbrahimpaşa, as in most of the villages in the Cappadocia Region. Grape molasses is generally prepared within the period starting from the mid September (I24) to October (I1), in the village. It is a complex process including different phases of collecting grapes,

trampling, the preparation of mixture with a special soil, *Pekmez Toprağı*, which is bought from Aravan, Bahçeli or Ayvalı Villages, boiling and the preparation of by-products (I3, I6, I13) (Figure 3.10, 3.11, 3.12, 3.13 and 3.14). According to information obtained from the interviewees (I3, I13), the first phase comprises picking and drying grapes on soil in vineyards through the vintage- *bağbozumu*-time. Second, in the special pools in *Şirahanes* or in courtyards or on flat roofs or in washbowls or in tractor boxes, grapes are trampled by feet by people to obtain and collect grape juice. Afterwards, the turn of the processes of the preparation of mixture with the special soil, *pekmez toprağı* and boiling can change from people to people and from village to village. In the first way of carrying out these processes, the special soil, *pekmez toprağı* which is brought from, Bahçeli or Ayvalı (Aravan) Village (I3, I6, I13, I20) is first added to grape juice - *Şıra*- picked and waited for half an hour or more or throughout the night (I20), then, after clarifying, it is boiled in a large boiler in courtyards. In the second way, a special mixture is first prepared by adding the special soil, *pekmez toprağı* into the boiling grape juice- *Şıra*- to be sweet and not to be sourish (I3). Then, in the last phase, this special mixture continues to be boiled in a large boiler in courtyards or semi-public open areas (Figure 3.10).

Because men also join to the trampling process especially (I6, I13, I20), it provides social interaction between women and men. Generally, it is a collaborative process among the individuals of extended family, such as, mother, father, children, daughters-in-law (I1). Grape molasses is generally prepared for the householders' own consumption. Only some houses, which have more products, can sell a small amount of grape molasses (I41).

ACTIVITY	HOW IT IS CARRIED OUT		HOW IT IS ASSOCIATED WITH OTHER ACTIVITIES	MEANING
	SPATIAL LOCATION	PROCESSING		
<p><b>PREPARING GRAPE MOLASSES- PEKMEZ</b></p> <p>ECONOMICAL ACTIVITY</p> <p>SOCIAL PRACTICE ritual</p> <p>DOMESTIC ACTIVITY service daily</p>	 <p>ŞIRAHANE FLAT ROOFS POOLS IN COURTYARDS</p>	<p><b>PICKING AND DRYING GRAPES IN VINEYARDS</b></p> <p>↓</p> <p><b>TRAMPLING GRAPES</b> in pools in şirahane or courtyards</p> <p>on flat roofs in washbowls in courtyards</p> <p>↓</p> <p><b>PICKING GRAPE JUICE-ŞIRA</b></p> <p>↓</p> <p><b>BOILING</b> in a large boiler in courtyards</p> <p>↓</p> <p><b>PREPARING MIXTURE</b> adding special soil from Ayvalı Village</p> <p>↓</p> <p><b>BOILING</b> in a large boiler in courtyards</p>	<p>OTHER SERVICE ACTIVITIES PREPARING DAILY AND PERIODICAL FOOD FOR WINTER</p> <p>STORING</p>	<p>RITUAL</p> <p>TRADITION TRANSMITTED FROM GENERATION TO GENERATION</p>

**Figure 3.10** The activity of preparing grape molasses in İbrahimpaşa



**Figure 3.11** Boiling the special mixture of grape molasses



**Figure 3.12** Preparing grape molasses in a semi-public area between dwellings

There are two kinds of grape molasses prepared in the village: white and red grape molasses. White grape molasses is prepared from green grapes; red grape molasses is prepared from black grapes (I41). The activity of preparing grape molasses is also associated with the preparation of food for winter regarding its by-products, like, vinegar, *köftir*, *tarhana*, *pelver*, *bulamaç* etc (I9, I13, I41). Both *bulamaç* and *köftir* are prepared by cooking a mixture of flour, grape molasses and water; the former is daily prepared at the time of preparing grape molasses, but, the latter one is prepared for winter by drying *bulamaç* (I13, I24). *Tarhana* is prepared by grape juice, *şıra*,



and *yarma*, a by-product of wheat, for winter (I13). *Pelver* is prepared by the mixture of apple, quince and grape juice, *şıra* (I13, I24). Another by-product of grape molasses, vinegar, is prepared at the end of the process of preparing grape molasses and is kept in large earthenware jars to be used for preparing pickle (I8). The residual grapes is also used by the villagers as feed for animals (I13). Grape molasses is mainly used instead of sugar in the village as a sweetener; and is also consumed as dessert and *şerbet* by being diluted in breakfasts (I13).



**Figure 3.13** Pressing grapes by a collaborative process (Source: Willemjin Bouman Archive)



**Figure 3.14** Boiling grape molasses as a social interaction between women (Source: Willemjin Bouman Archive)

The interrelations between cultural activities are firstly investigated with reference to the Rapoport's<sup>133</sup> method to assess the different aspects of activities and the permeability and the flexibility of boundaries that are particularly defined for İbrahimpaşa Village. In this respect, certain cultural activities can be defined under different categories considering their carrying out, specifically the spatial location required and processing; and, their meanings (Figure 3.15). For instance, the activity of preparing grape molasses-*pekmez*- is a domestic activity as regards its spatial

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<sup>133</sup> According to Rapoport (1990b, p.11), “the activity itself” and “how it is carried out”, “how it is associated with other activities and combined into activity systems” and “the meaning of the activity” are aspects for analyzing activity.

				ACTIVITY ITSELF			THE WAY CARRYING OUT		ASSOCIATION WITH OTHER ACTIVITIES	MEANING		
				ECONOMICAL	DOMESTIC	SOCIAL PRACTICES	SPATIAL LOCATION	PROCESSING				
<b>CULTURAL PRACTICES/ ACTIVITIES</b>	<b>SUBSISTENCE/ ECONOMICAL ACTIVITIES</b>	agriculture and animal husbandry	WINICULTURE FRUIT AND VEGETABLE GROWING				VINEYARDS + DWELLINGS					
			CATTLE AND BIRD BREEDING				DWELLING					
		commercial	GROCERY, GREENGROCERY, BUTCHERY				VILLAGE SQUARE					
			STOREKEEPING				STORAGES ON VALLEY					
		crafts	STONE/ROCK WORKMANSHIP -CARVING- CONSTRUCTING							TRADITIONAL MEANINGS/ AUTHENTIC ANONYMOUS MEANINGS IN LOCAL BUILDING TRADITION		
	HANDWORKS											
	<b>DOMESTIC ACTIVITIES</b>	<b>LIVING ACTIVITIES</b>	<b>DAILY HOUSEHOLD ACTIVITIES</b>	eating								
				cleansing								
				sleeping					DWELLING			
				resting-sitting-conversation-watching TV/ leisure activities within house								
				packing beds								
		<b>OCCASIONAL ACTIVITIES</b>	meeting with neighbors					DWELLING				
			hosting guests					DWELLING		TRADITIONAL MEANINGS		
			preparing daily food-cooking					DWELLING				
		<b>WORKING ACTIVITIES</b>	<b>DAILY ACTIVITIES</b>	animal breeding	CATTLE BREEDING				DWELLING			
				BIRD BREEDING				DWELLING+ ROCKS THROUGH VALLEY	GROWING VEGETABLES AND FRUITS WITH DROPPINGS OF BIRDS	RELIGIOUS MEANINGS+ TRADITIONAL MEANINGS		
			<b>PERIODICAL/ANNUAL ACTIVITIES</b>	preparing food for winter	DRYING FRUITS-VEGETABLES				DWELLING	SULPHURIZATION OF APRICOTS+DRYING	SOCIAL INTERACTION AMONG WOMEN AND MEN	
					PREPARING GRAPE MOLASSES-PERMEZ				DWELLING+ SEMI-PUBLIC OPEN AREAS	PICKING AND DRYING+ PRESSING+PICKING GRAPE JUICE+ PREPARING MIXTURE+ BOILING DIFFERENT PRODUCTS	SOCIAL INTERACTION AMONG WOMEN AND MEN	RITUAL+ TRADITIONAL MEANINGS
					PREPARING MACARONI PREPARING BREAD IN TANDIR PREPARING TOMATO PASTE				DWELLING+ SEMI-PUBLIC OPEN AREAS			RITUAL RITUAL RITUAL
				storing	FOOD					DWELLINGS+ STORAGES ON VALLEY		
					HEATING MATERIALS ANIMAL FEED					DWELLING		
					planting garden	GROWING VEGETABLES, FRUITS, FLOWERS				DWELLING+ VINEYARDS		TRADITIONAL MEANINGS OF GROWING FLOWERS
		<b>SOCIAL PRACTICES</b>	ceremonies	WEDDING					DWELLINGS+ SEMI-PUBLIC OPEN AREA+ VILLAGE SQUARE	SOCIAL INTERACTION AMONG WOMEN AND MEN		
				CIRCUMCISION								
	FUNERAL LEAVING FOR THE ARMY LEAVING FOR THE HAJ							VILLAGE SQUARE	SOCIAL INTERACTION AMONG MEN	TRADITIONAL AND RELIGIOUS MEANINGS		
	PREPARING GRAPE MOLASSES PREPARING WINTER FOODS WASHING PREPARING BREAD IN HEARTHS COMMONLY USED CONSTRUCTION WORKS							DWELLING+ SEMI-PUBLIC OPEN AREAS	SOCIAL INTERACTION AMONG WOMEN AND MEN	RITUAL+ TRADITIONAL MEANINGS		
	festives		RELIGIOUS FEASTS/ BAYRAM					DWELLING+ VILLAGE SQUARE	SOCIAL INTERACTION AMONG WOMEN AND MEN	TRADITIONAL AND RELIGIOUS MEANINGS RITUAL+ TRADITIONAL MEANINGS		
			GRAPE HARVEST, VINTAGE					VINEYARDS				
shopping	GROCERY											
	MARKET-GREEN GROCERY BUTCHERY						VILLAGE SQUARE	SOCIAL INTERACTION AMONG WOMEN AND MEN				
social interaction/ socializing and leisure activities	RELATIONS AMONG WOMEN						DWELLING	HANDWORKS+ HOSTING GUESTS+ WASHING IN LAUNDRY, PREPARING BREAD IN HEARTHS+ PREPARING FOOD FOR WINTER+ CEREMONIES+ FESTIVES				
	RELATIONS AMONG MEN						VILLAGE SQUARE+ COFFEEHOUSES+ ARDIYE	CEREMONIES+ FESTIVES+ SHOPPING+ CONSTRUCTION WORKS				
	RELATIONS AMONG MEN AND WOMEN						VILLAGE SQUARE SEMI-PUBLIC OPEN AREAS	CEREMONIES+ FESTIVES+ SHOPPING				
	HOSTING GUESTS						DWELLING	SOCIAL INTERACTION AMONG WOMEN AND MEN	TRADITIONAL MEANINGS			

Figure 3.15 Interrelations between cultural practices and tangible values in İbrahimpaşa Village considering four criteria for analyzing activities

location; a social practice and ritual considering its processing for human activity, and its meaning; and can also be an economic activity regarding the amount of production, whether it can be sold or not in İbrahimpaşa.

As seen in Figure 2.6<sup>134</sup>, with respect to their interrelating aspects with tangible properties, cultural activities are examined in relation with Rapoport's four criteria (1990b, p.11), namely, "the activity itself" and "how it is carried out", "the association with other activities" and "the meaning of the activity". From the scope of this study, the style of the carrying out activity is examined in a more detailed way by dismantling it into two parts as the 'spatial location' and 'processing' for human activity. In this respect, considering that how they are carried out, spatial locations determined through site surveys are accepted to be forming the main titles of tangible features in the village in which cultural activities are analyzed (Figure 3.15).

Following this theoretical and methodological approach, on the environmental scale, tangible features are hierarchically examined as both open areas and buildings regarding the spatial location of cultural activities. On the building scale, an architectural hierarchy, respectively including spatial organization of the buildings, spatial characteristics of spaces, architectural elements, decorative elements, is examined regarding interrelations with cultural activities and expressions.

### **3.6.1.1 Spatial Organization of the Village**

For investigating interrelations between tangible and intangible values in the village, studies were held on three different scales in fieldworks made in 2007, 2008 and 2009 summers. On the first scale, the overall village was examined with regard to the physical characteristics of the settlement considering their relations established with cultural practices. Through this first part of the analyses, the use of buildings and open areas, the distribution of different types of plots are examined on the village

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<sup>134</sup> See page 58.

scale. Through those analyses, an exemplary building block was realized to include nearly all different types of building plots in which cultural activities has still been carried out; and was selected to be studied. The third scale for examining the interrelations is the building scale. On this scale, eight dwellings are first documented in a detailed way; and, then, are analyzed to display the interrelations between their architectural characteristics and cultural activities and expressions.

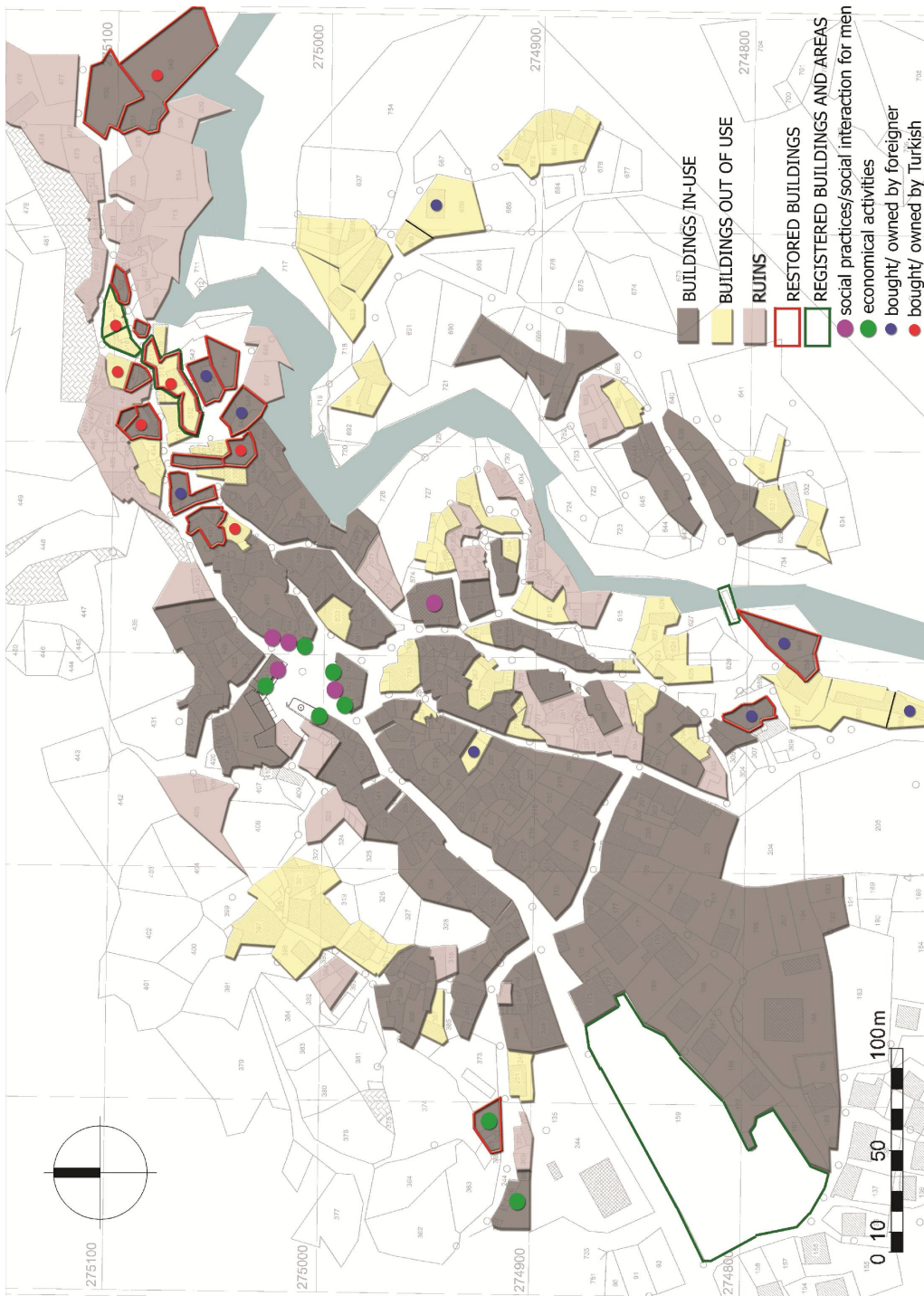
#### **i. First Scale: Village**

On the village scale, the cadastral map of the village was used as a base map for the documentation and analyses to display the information obtained from interviews and surveying. The aim of this study is to obtain a general idea about the use condition of buildings and open areas with their relations with cultural activities, the distribution of the plot types through the village. There are 413 plots in the area studied within the village. 376 of the plots are the built ones, which are with buildings or ruins. The residual 37 plots are the empty plots; thereby, they will be evaluated in the section on open areas.

**Use of Buildings:** In this analysis, the use condition of the buildings is first tried to be understood considering cultural practices carried out by making observations and interviews with villagers. In addition, the restored buildings are also displayed in this map (Figure 3.16). Through the village, there are 224 buildings in-use, 62 buildings out-of-use and 90 ruins. Accordingly, their percentage over all 376 built plots is respectively 60%, 16% and 24%. In result, 40% of the buildings, nearly half of the buildings, are either unused or ruined. The map also presents the information about whether the buildings are restored and not; and whether they are sold to foreigners or to Turkish outsiders. Currently, from 1997 to the present, 20 buildings or building groups on 33 plots have been sold in the village<sup>135</sup>. Thirteen building groups on 21 plots are the restored ones; and seven buildings on 12 plots are either under

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<sup>135</sup> Willemjin Bouman (I14) who bought her house in 1997 is the first outsider settling in the village.



**Figure 3.16** Use of Buildings

restoration or to be restored soon. Except the three<sup>136</sup>, the restored buildings are situated in *Aşağı Mahalle*, in the nearby environment of the Old Square. If the ruins and buildings out-of-use are also considered, as shown in the map showing the use of buildings (Figure 3.16), nowadays, *Aşağı Mahalle* can be considered as a dead district in the village because it has completely been abandoned by the villagers. As can be seen in the map showing the use of buildings, *Aşağı Mahalle*, that is, the oldest part of the village is completely composed of the restored buildings and ruins expecting to be sold and restored. Except the three<sup>137</sup>, the restored buildings are generally used as ‘weekend houses’ or ‘holiday houses’. Five of the restored buildings located on seven plots are owned by the foreigners, namely, Dutch, German, Belgian, French and Iranian people. The remaining eight restored buildings are owned by Turkish people, which are outsider to villagers<sup>138</sup>. Among the buildings under restoration or to be restored, the two buildings are bought by the foreigners, who are French. The five buildings in 10 plots three of which are registered<sup>139</sup> are bought by Turkish outsiders<sup>140</sup>. Accordingly, only three of the buildings, restored or under restoration, are registered; others are not registered.

**Spatial Organization of Plots:** In this study, the term ‘dwelling’ is used for the whole plot, formed by one building and its open area. The smallest living unit in the village is the plot representing the togetherness of building and its private open area.

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<sup>136</sup> One restored building, Babayan Café-Restaurant, settled over the plots numbered 368-367-372, is located in Yukarı Mahalle; two buildings, settled over the plots numbered 653 and 308, are located in Köprü Mahallesi.

<sup>137</sup> One building on the plots of 368-367 and 372 is used as a café or restaurant, called Babayan Café-Restaurant. One settled over 509 and 510 plots, Babayan Culture House, operated by Willemjin Bouman (I14), operates as a pension only for professional artists, painters to work and use studios in the building and not open for tourists (I14). The last one, Boğaçhan Selçuk House, on the plots of 512-515 and 517, where the restoration process is still going on, is the only one to be used as a Boutique Hotel (I1).

<sup>138</sup> One of the Turkish outsiders, Üstün Reinart, is married to a foreigner, Canadian. The relationships between the foreigners customarily increase the wish of possessing a traditional building and becoming neighbor in the village among them.

<sup>139</sup> Sema Morques House on the plots of 519-520-521 (Karar: 05.06.2009-2166), Zehra Birol House on the plot 518 (Karar: 13.12.2007-1408), Boğaçhan Selçuk House on the plots of 512-515-517 (Nevşehir Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu, 23.05.2008-1624 Karar)

<sup>140</sup> One of the Turkish outsiders, Sema Morques, is married to a foreigner.

The idea behind the spatial organization of plot is to understand the different relations between building, private open area and entrance from outdoor spaces. The different relations between street or public open area and building plot, including buildings and private open areas, constitute the main differentiation among the plot types in İbrahimpaşa Village. In this respect, there are three types of plots: building plot accessed through private open area, building plot accessed through the building and building plot accessed through private open area and building on different levels (Figure 3.17). The different groups of plot types are respectively called ‘A’, ‘B’ and ‘C’ types. As seen in the map, through the village, there are 42 buildings on ‘A’ type plots, 110 buildings on ‘B’ type plots and two buildings<sup>141</sup> on ‘C’ type of plots.

As seen in the map, on the southeast part of the village after crossing the bridge, near the edge of the village, there are mostly the buildings situated on the ‘A’ type of plots. The buildings on the B type of plots are generally located on *Orta Mahalle*, nearby the center or village square and *Yukarı Mahalle*. Actually, the buildings on ‘A’ type of plots, which are accessed through private open areas, have a more rural character; and are mostly located on the periphery of the village, except the few ones located near the center. Most of the documented buildings<sup>142</sup> in the site survey are from this group. They have large private open areas constituted by courtyards and gardens. They are generally two- storey buildings. There are also a few number of one storey building settled on the ‘A’ types of plots. Some buildings from this group are accessed through their private open areas on two levels; and, are called as ‘A1’ type<sup>143</sup> through the study.

The buildings located on the second group of plot types, ‘B’ type that is accessed through the building, are generally situated in the central areas of the village, especially, on the edges of the building blocks looking to street. Due to the entrances

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<sup>141</sup> These two buildings are Mehmet Emin Deveci House and Abdullah Çetinkaya House; they were documented in detail. (See Appendix B: Figure B.2 and B.4).

<sup>142</sup> See Appendix B: Dwelling Studied.

<sup>143</sup> Nazmiye Yazıcı House, documented in detail, is settled on a A1 type plots. (See Appendix B: Figure B.6).

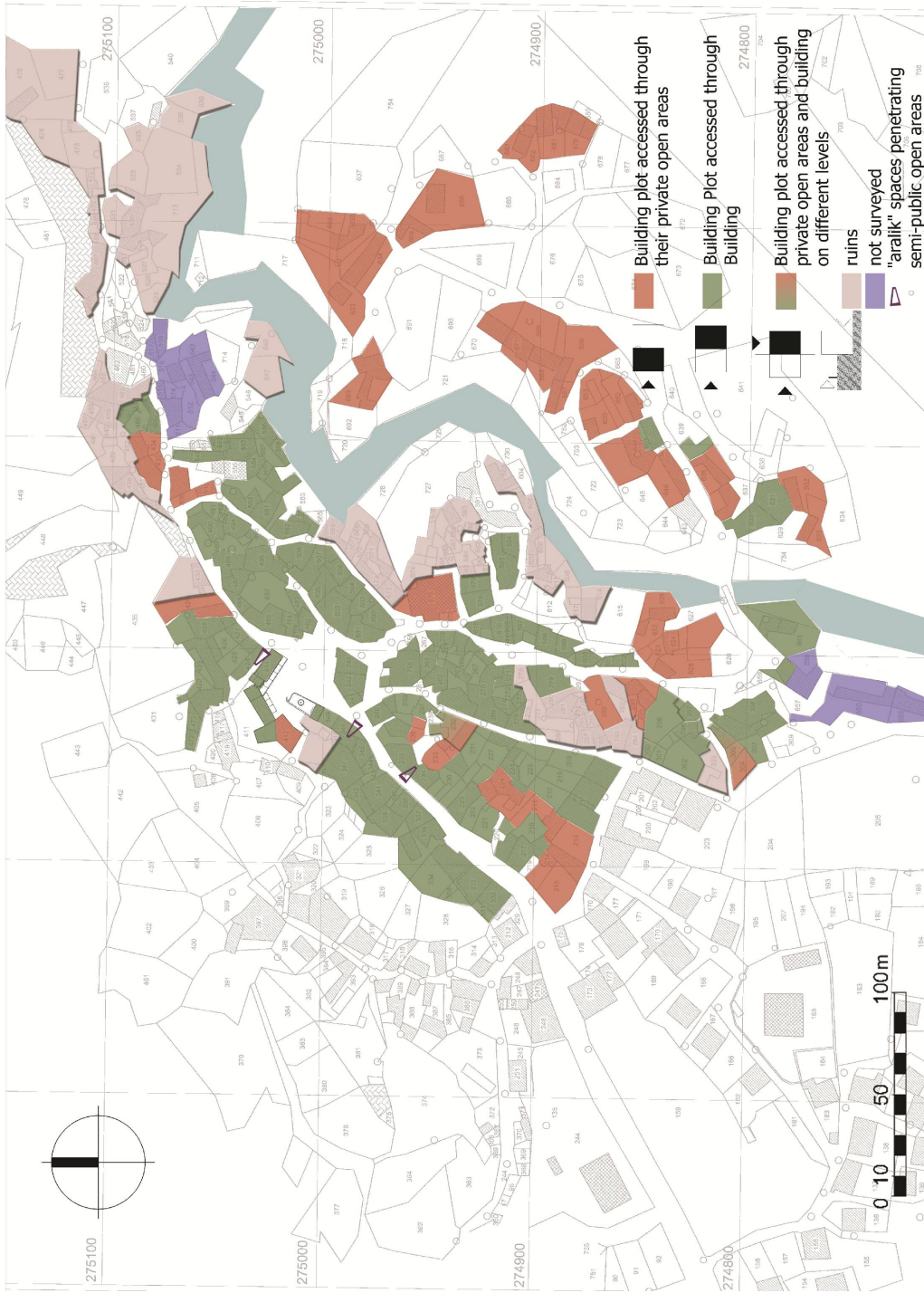


Figure 3.17 Spatial Organization of Plots



to the buildings by the street, they generally have one private open area at the backside of the building or on upper floors. These open areas are smaller than the ones in the 'A' type of plots. The buildings are generally two storey or more than two storey that provide possibility for possessing private open areas, more in number, at different levels. Regarding the spatial characteristics of the space accessed by the street, buildings can be grouped into two: a closed interior space accessed, 'B1' type, and semi-open space, archway, accessed, 'B2' type. The space accessed in B1 type of plots<sup>144</sup> is an inner and closed one, which is generally used for circulation. The buildings generally have the private open areas on the first floors. The space accessed in B2 type of plots is the semi-open space, an archway, which is called as *Kemeraltı* or *Aralık*. Semi-open spaces accessed by the street are generally used for passing into the private open area at the backside of the building. In some cases, the archways can rarely include a service space<sup>145</sup>. There is an open stair rising to the upper floor in the private open area. There are a great number of building examples on this plot type in the village, especially, in *Yukarı Mahalle*. There are no examples of this type of buildings documented in detail in the village. But, in Mehmet Emin Deveci House on 'C' type of plot, there is a space, similar in its spatial characteristics in ground floor (Appendix B: Figure B.2).

The buildings located on the second group of plot types, 'C' type that is accessed through private open area and building on different levels are small in number. In fact, two buildings from this group were documented in detail: Mehmet Emin Deveci House and Abdullah Çetinkaya House (Appendix B: Figure B.2 and B.4). These groups of plots have two or more entrances on different levels due to their location on a sloping ground and their accessibility from different directions. The variety of entrances provides possibility for making private open areas, more in number, at different levels.

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<sup>144</sup> Two buildings from this group, Fatma Çetinkaya House, M.Akif Ertuğrul House, are documented in detail. (Appendix B; Figure B.1 and B.5)

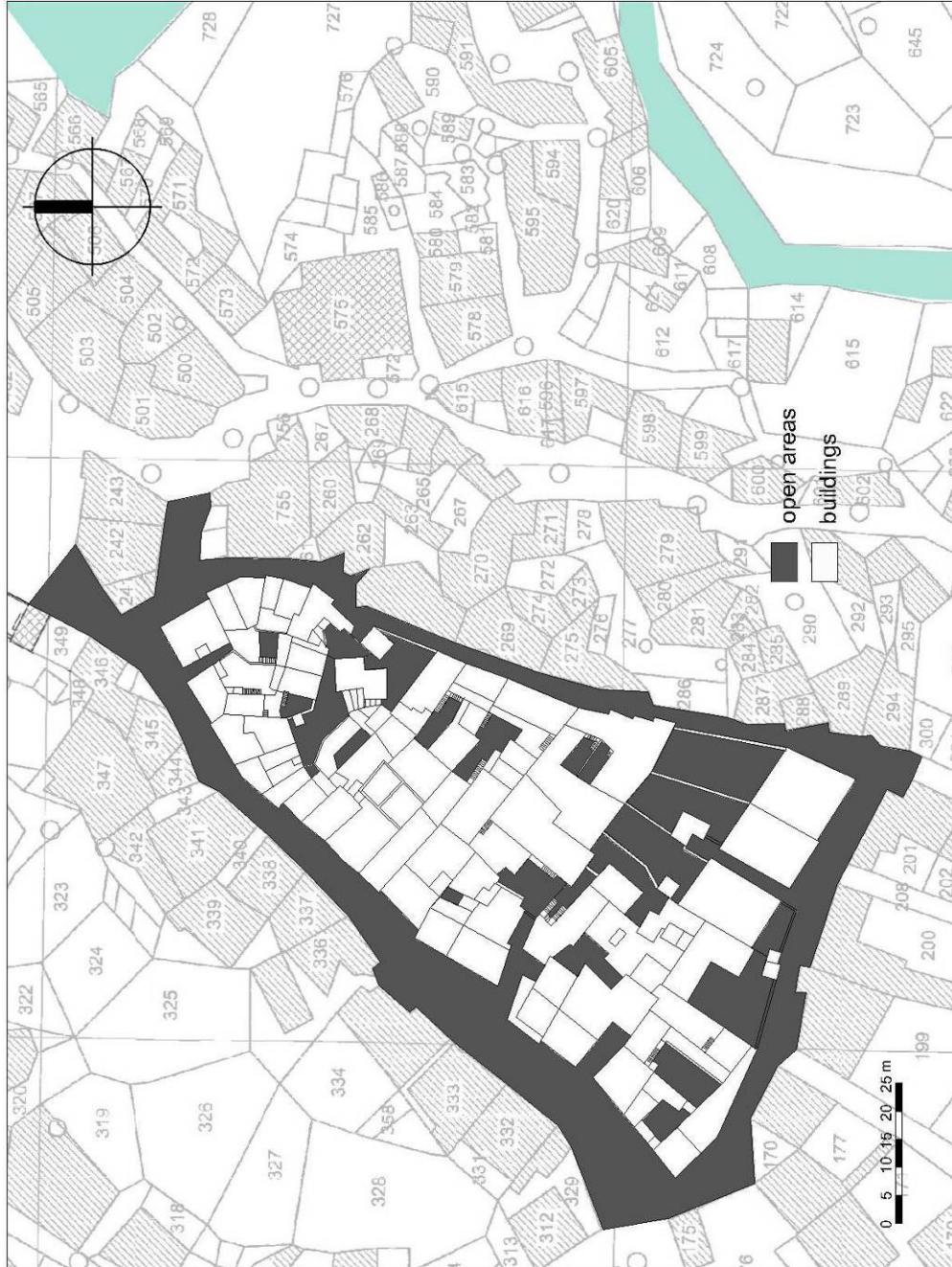
<sup>145</sup> In the ground floor of the Mehmet Emin Deveci House, through the archway, there is an old toilet space, which is unused, on the corner next to the entrance door. See Appendix B: Figure B.2

## ii. Second Scale: Building Block

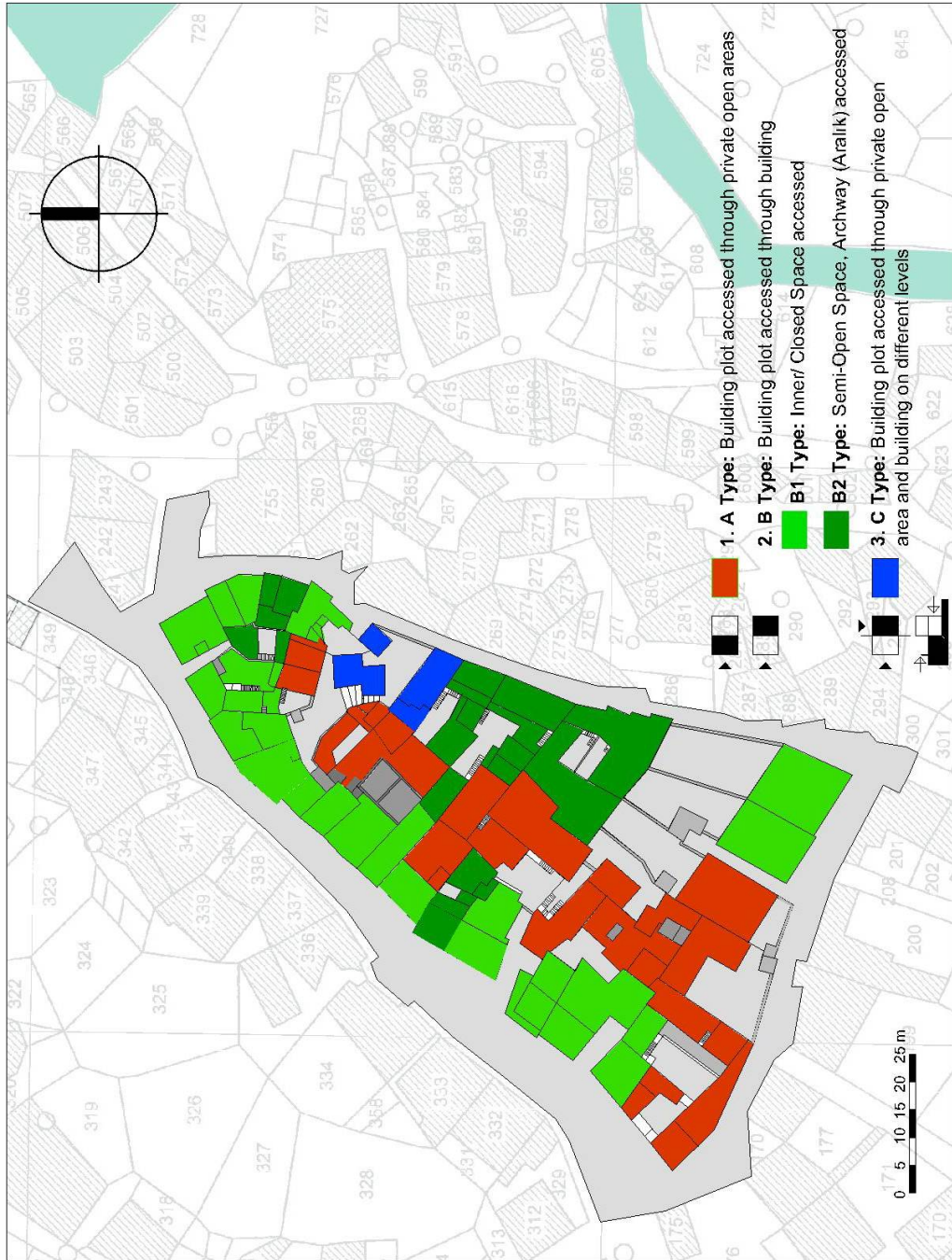
On the second scale, a ‘building block’ which is near the center of the village and village square and homogeneous physically and culturally is analyzed in terms of including various types of dwellings in which cultural practices are continued to be carried out. The building block is particularly analyzed to understand the relations between buildings and open areas and their relations established with intangible values. On this scale, first, the cadastral map is revised and re-drawn during the fieldwork. Then, the block is analyzed with regard to plot types, open-built up areas and height of the buildings.

**Open- Built Up Areas:** To understand characteristics of buildings and the relations between open areas and buildings, the building block is examined by making drawings on the updated cadastral map (Figure 3.18). In this map, especially, the relations between buildings and open areas are clearly displayed in a way of solid-void relationship. Evaluating this analysis with the information obtained from interviews, the relations between cultural practices and physical structure are examined to identify the various characteristics of the private open areas and semi-public open areas among the buildings in which working activities are carried out collaboratively by neighbors to be explained more in detail later.

**Plot Types:** To understand the distribution of the spatial organization of plots, plot types, which were examined on the village scale, are also investigated in the building block (Figure 3.19). As shown in the map, the buildings on ‘B’ type of plots are generally located on the edges of the block surrounded by streets. The buildings on ‘A’ type of plots are located on the inner parts of the block, accessed through a semi-public open area by an archway, *Aralık*, or through a dead end street. The building on ‘C’ type of plot is located on the sloping ground and has two entrances accessed from the street and from the semi-public open area.



**Figure 3.18** Open-Built Up Area Relations



**Figure 3.19** Plot Typologies

**Height of Buildings:** To understand the height of the buildings and the relations between cultural activities and the different levels of the buildings including the flat roofs is the main aim of this survey map to make generalizations and comparisons with the whole village (Figure 3.20). As can be seen in Figure 3.20, the buildings in the block are mostly two- storey and three- leveled considering the built-out units above the ground level. Concerning interrelations between cultural practices and the different levels of buildings, it is shown that the different levels include different activities. The architectural survey of the buildings and the interviews made with villagers proceeding collaterally show that buildings have:

- Private open areas, service spaces, circulation spaces and living spaces in the limited cases at the first or ground level;
- Living spaces, private open areas and the flat roofs of one- storey buildings at the second level;
- Flat roofs and living spaces in the rare three storey buildings at the third level

Because of the flatness of the ground in the building block, compared to the overall village, the flat roofs of the buildings are intimately related, allowing accessing to each other in contrast to the private ground floors. But, the feature of accessibility between flat roofs is not common in the overall village because of the prevailing sloping ground.

### **3.6.1.2 Open Areas in the Village**

Open areas are classified into four groups through the village in terms of their visibility, accessibility and users: public, semi-public, semi-private and private open areas. Public and semi-public open areas are mainly examined on village scale (Figure 3.21). Semi-private and private open areas are investigated on building scale in a more detailed way.

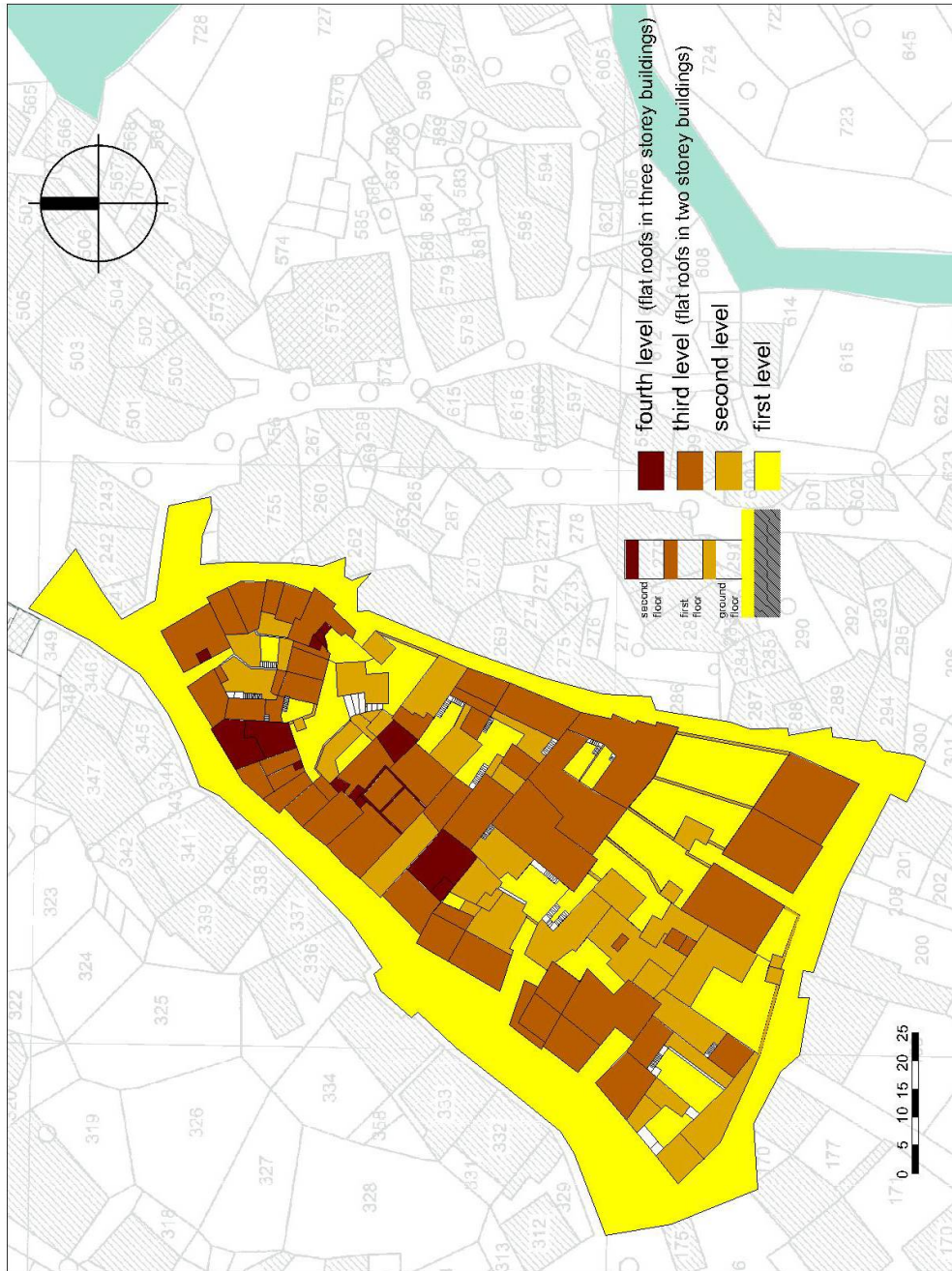


Figure 3.20 Height of the Buildings

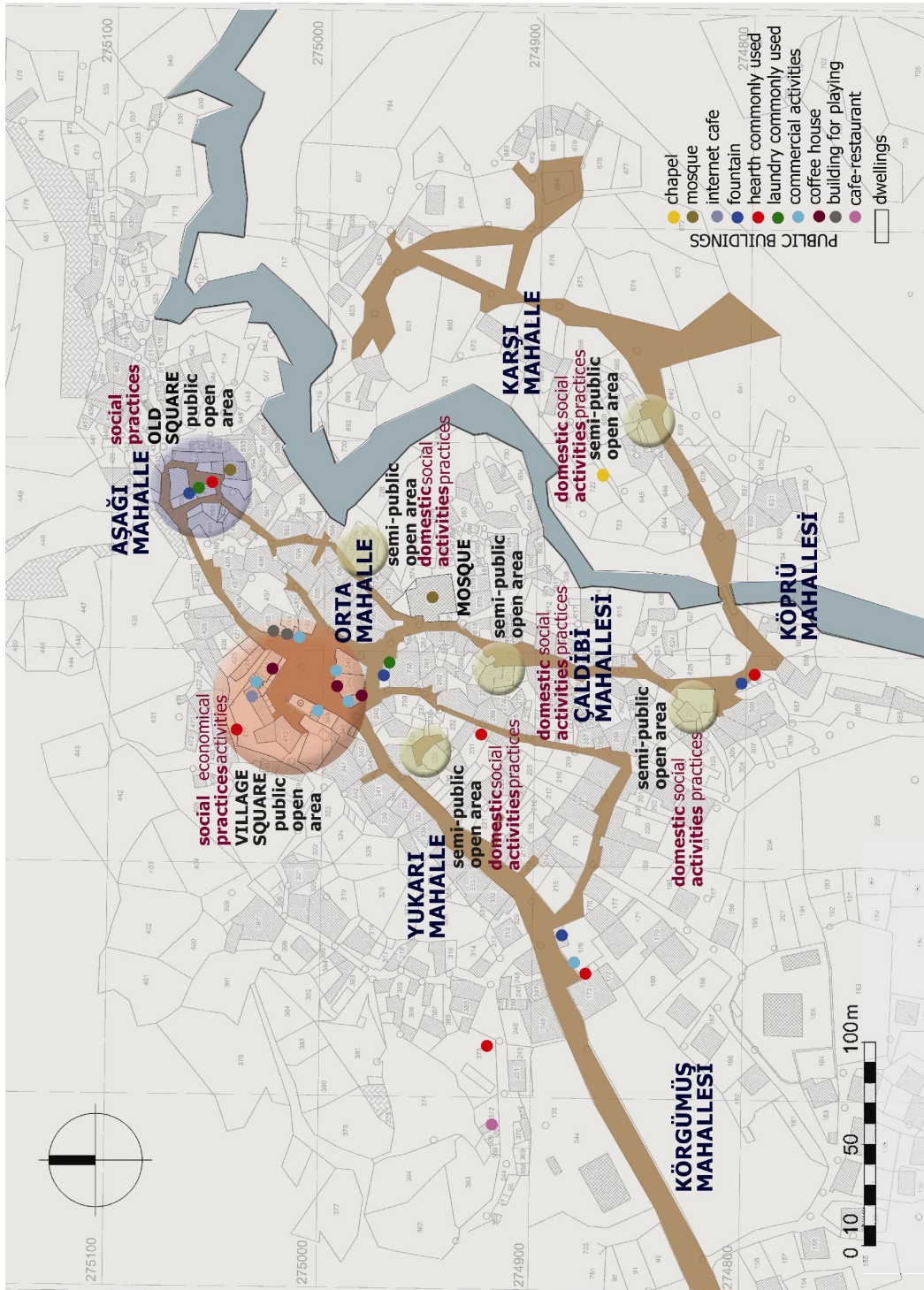


Figure 3.21 Open Areas in İbrahimpaşa

**i. Public Open Areas:** They are open areas, which are visible, accessible and can be used by everybody. In the village, streets and the village square are investigated as public open areas with regard to their interrelations with cultural activities.

**Streets:** Streets temporarily involve various cultural activities, such as social practices, like wedding, circumcision, besides their being circulation spaces permanently. Especially the nearby environment of the houses is the most public parts of the streets including these social practices. Although streets<sup>146</sup> seem to be public open areas, some parts naturally transform to be semi-public open areas with regard to certain cultural activities performed by the villagers. In this sense, the roadsides and the entrances of buildings become the places for the social interaction between neighboring women; some areas among buildings take in working activities carried out collaboratively. These areas will also be examined in the category of semi-public open areas, as they are not public regarding use (Figure 3.22, 3.23 and 3.24).

As the part of the circulation network, fountains and the bridge can be investigated with regard to their relations established with cultural practices. Fountains as street elements, which are generally located at the junctions of roads had significant roles in the living culture of the villagers in the past (Figure 3.21 and 3.23). They were important meeting places for women to carry out socializing activities besides fetching water. Especially, the married young women could only have met and talked on fountains (I20). Today, the villagers use them only for watering animals and providing water needs for passersby. Every fountain had a cistern attached to it at the backside to cope with the scarcity of water although they were linked to the main water channel system installed by Damat İbrahimpaşa (I1). Some fountains are located next to laundries for fulfilling water needs. Rujiye Taktak (I6) and Fatma Deveci (I16) explain that women sometimes washed and rinsed their clothes on fountains. There are four old fountains through the village; on the north-west in

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<sup>146</sup> Streets, which were covered with stone in the past, are mostly covered with asphalt except for secondary earth roads (I23).



*Yukarı Mahalle*, in the central district, *Orta Mahalle or Harman Mahallesi* (I39), on the north-east in *Aşağı Mahalle*, also called as *Oğrüstü* (I15), and *Gavur Mahallesi* (I2) and on the south, close to the bridge, *Köprü Mahallesi* (I4, I2, I21, I23) (Figure 3.22). The oldest one is the one in the central district next to an old laundry (I22). Only two of the fountains, which are the ones in *Yukarı Mahalle* and *Köprü Mahallesi*, are still functioning. The one on the north in *Yukarı Mahalle*, which was installed in the time of Damat İbrahimpaşa,<sup>147</sup> has a large cistern storing all water of the village (I4). The water flowing through the old channel system is not used any more for drinking by the villagers today. There is a new channel system providing running water which was installed in 2007 (I4).



**Figure 3.22** General view of a street towards village square from *Aşağı Mahalle*



**Figure 3.23** Fountain in Köprü Mahallesi



**Figure 3.24** Roadside: Places for socializing activities for women

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<sup>147</sup> Damat İbrahim Paşa (1718-1730), who brought water from Kavak town with water channels, *savak*, carved out from rocks (Çalışkan, 2005, p.19). Water in this system starts from Kavak flow to Ortahisar and Ürgüp (I4).

İbrahimpaşa Bridge is also an important part of street life as a public open area. The building, which was built in 1939, was registered in 30.05.1994 by Nevşehir Regional Council for the Conservation of Cultural and Natural Properties; and restored in 1998 according to its inscription.

**Village Square:** Among the public open areas in the İbrahimpaşa Village, the village square is the mostly used one which represents a focal point of all cultural activities except the domestic ones (Figure 3.25). The villagers call the square *Harman*, *Harman Yeri*, *Pazar Yeri*, *Çarşı* (I6, I8, I10, I20, I21), *Köy Meydanı* (I19). The square is especially investigated with regard to the interrelations between the surrounding buildings and open area and cultural practices. There are three coffee houses- *Köy Kahvesi*-, the office of village headman which was excessively used as *Köy Odası* in the past (I1), an internet cafe, a barber shop, a sport club, a space called *Ardiye* or *Delidamı*<sup>148</sup> (I1) for playing cards, backgammon, a butcher and three grocer shops surrounding the square (Figure 3.25, 3.26 and 3.27). There is also a fountain and a small park area, designed in the last years.

The village square is a gathering place for any social practices, be it a wedding, a ceremony for leaving for the army, pilgrimage and funeral ceremonies, or just a dispute or conversation among the inhabitants of the village and social interaction among men in coffee houses. Ceremonies for the leaving for the army are mostly held on the public square of the village (I20). In the village square, people, especially young people as the friends of soldier, are gathered for sending off soldier to Ürgüp for the final ceremony of sending off in bus terminal (I23). Regarding wedding ceremonies, Mehmet Emin Deveci (I3) recounts that the wedding ceremonies are mostly held near the houses and can spread throughout the village and the village square.

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<sup>148</sup> In coffee- houses, the activity of playing cards was prohibited by village headman nearly 40 years ago to make young men work (I1, I26).

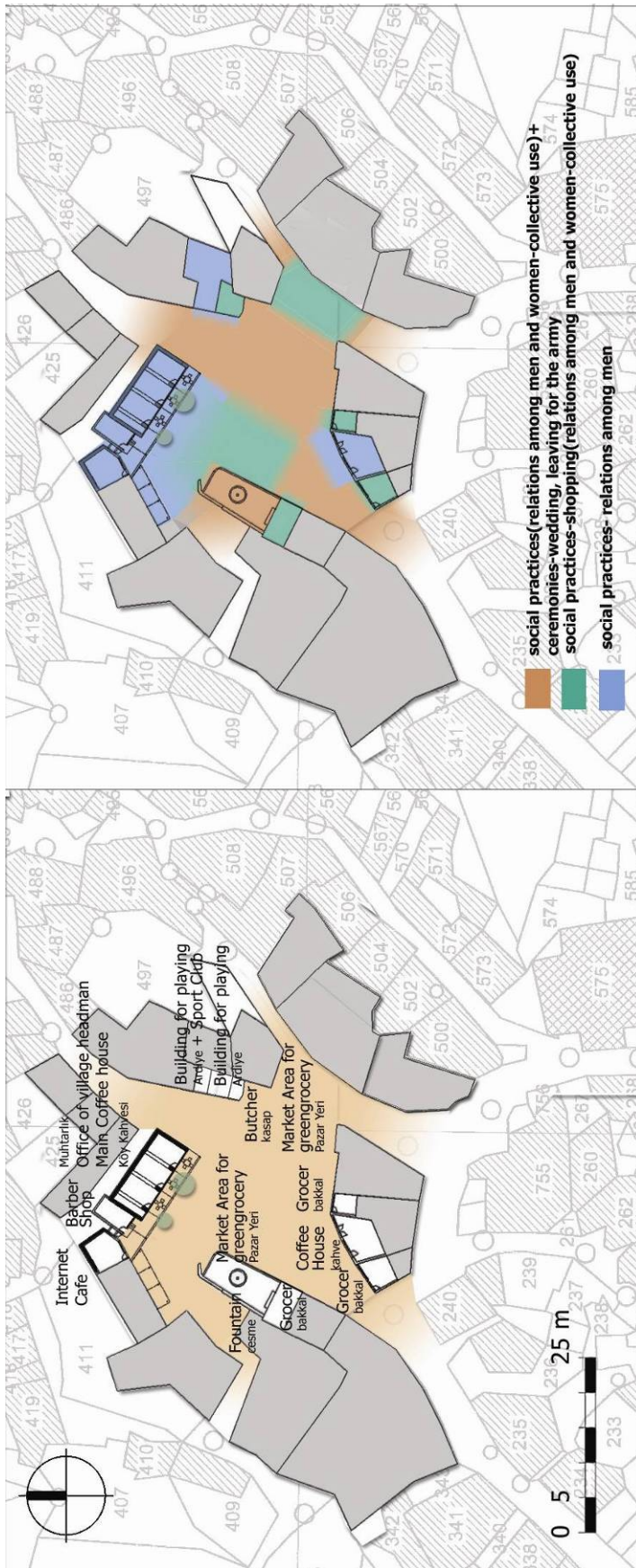


Figure 3.25 Cultural practices and different uses in Village Square



**Figure 3.26** View of Village Square in 2007



**Figure 3.27** View of Village Square in 2008

Wedding ceremonies rarely gather women and men in the square. Although the ceremonies are generally carried out in the nearby environment of the dwellings at present (I23), still, men sometimes make folk dances in the village square (I22) and women watch them (I20). Commercial activities in the village are mostly carried out in the village square in marketplace and shops as well. These shopping activities also stimulate social interaction between villagers.

The village square is also only space for social interaction among men by meeting in coffee houses, internet cafes, a building for playing cards and *Köy Odası*. Men have gathered in coffee houses only for conversation by drinking tea due to the ban on playing imposed by the local authority for nearly 40 years (I23). Accordingly, there are specific spaces, called *Ardiye* or *Deli Damı* for playing cards (I1). Pilgrimage ceremonies were also carried out in village square in the past (I20) according to Abdullah Çetinkaya (I2) who went on pilgrimage in 1975. Hodja prayed for people to go on pilgrimage on the village square (I1, I2). In the village room, people said farewell to each other; people to go on pilgrimage are announced and, the offended people made peace. Now, these ceremonies are mostly carried out in houses of people to go (I2). Nevertheless, still, people returning from pilgrimage are welcomed

in the square (I1). The village square is actually a place for men. Men do not tolerate the walk of women in the square (I8). In case of necessity, women should be clothed in a headscarf (I1, I8). Especially, the young and married women are not allowed to go to the grocer and the village square (I8). However, the restricted use of the square slightly started to change with the development of the tourism.

Today, there is a serious parking problem creating the difficulties in carrying out cultural activities in the square. The parking area constitutes a considerable part of the square. Accordingly, shopping activities in the market area for green grocery, *Pazar Yeri*, which was in front of the main coffee house and new fountain in 2007 summer, moved in to the area next to the butcher in 2008 summer (Figure 3.28 and 3.29).



**Figure 3.28** View of the market area in village square in 2007



**Figure 3.29** View of the market area in village square in 2008

In the past, before 1900s when the village was constituted only by the today's old district, *Aşağı Mahalle*, the village square was on the periphery of the village (Figure 3.79). Because the activity of harvesting was carried out in this area in turn by villagers, who were mostly women, this area was called *Harman* (I10, I12, I15, I7, I21, I36). The preparation of boiled and pounded wheat, *bulgur*, was also carried out collaboratively by women in *Harman* (I10, I21). The product of boiled and pounded

wheat was laid out in the areas after washing and boiling (I21). In the earlier times of the village, wedding and circumcision ceremonies, like making folk dances and throwing eggs, were carried out by men in *Harman* (I10, I7, I15, I19). There was no coffee house in it, because men were so busy with working activities, even if women worked more (I7). Folk dances, *halay*, in weddings, which are mostly restricted to perform in the nearby environment of houses, were also carried out in the square in the past. Men's dancing in the square and women's scaring on the flat roofs was a common custom (I23). There was a school, which was built in 1927; after it was fallen down, coffee- house was built. Afterwards, the coffee- house was fallen down and re- built in 1972 in the same place (I1, I19, I23). In the village, there was another square, the today's Old Square, in which religious activities, working activities and social practices were carried out by the villagers. The square is the today's old square, which is located in the old district, *Aşağı Mahalle or Oğrüstü*. Surrounding buildings are composed of a mosque, a laundry, a fountain and a toilet (Figure 3.30, 3.31, 3.32 and 3.33).



**Figure 3.30** Old Square



**Figure 3.31** View from Old Square



**Figure 3.32** Old Mosque  
in Old Square



**Figure 3.33** Laundry II  
in Old Square

**ii. Semi- Public Open Areas:** They are mostly used by the inhabitants of several neighboring dwellings, which generally include five or six family households (I1). In spite of their accessibility, the limited number of people generally uses these areas. Semi-public areas may be visible or invisible from outside.

**Entrances of buildings:** Although they seem to be a part of the street, the study investigates the entrances of the buildings as semi- public open area because of the restrained number of their users. They are commonly used for social interaction among women in summer time by chatting and making handworks, *elişi*, specifically, lacework and knitting to put in the dowry of their daughters (I23) and to sell to tourists (I8) (Figure 3.34).

**Semi-Public Open Areas between the buildings:** The villagers who do not have any private open area in their houses mostly use semi-public open areas to carry out both social practices and working activities (Figure 3.21, 3.35 and 3.36). Cultural practices related to wedding and circumcision ceremonies are commonly performed in these semi-public areas. During the wedding and circumcision ceremonies, men perform folk dances (I3) in the semi-public open areas and courtyards near the house of bridegroom; and women watch them on the flat roofs, *dams* (I19).



**Figure 3.34** Entrances of buildings for social interaction among women



**Figure 3.35** Entrance of a building accessed through a semi public open area



**Figure 3.36** A semi-public open area in which grape molasses is prepared

Women also do traditional folk dances in the house of bride especially during the ceremonies of ‘Henna Night’, *Kına Gecesi* (I24). The villagers who do not have any private open areas in their dwellings (I20) also carry out preparing grape molasses in semi-public open areas.

There are two types of semi-public open areas between the buildings: the ones with a physical boundary (Figure 3.38 and 3.39) and the ones without boundary (Figure 3.37). The ones with boundary are more defined spaces, in other words, they have limited accessibility due to their physical boundary constituted by the surrounding buildings. They are usually penetrated into by semi-open spaces covered with arched systems or archways, called as *Aralık* or *Kemeraltı* by peasants (I1) (Figure 3.37 and 3.38). These areas are used as spaces both for circulation and for performing working activities and social practices.

The semi- public open areas without boundary are less defined physically and more defined functionally than the ones with boundary. Working activities and social practices especially contribute to define these spaces functionally. For example, five or six families (I1) customarily carry out the preparation of grape molasses on the semi-public open areas successively or collaboratively.





**Figure 3.37** A semi-public area without boundary



**Figure 3.38** Archway penetrating into semi-public open area



**Figure 3.39** View of a semi-public open area through an archway

**iii. Semi- Private Open Areas:** The flat roofs of the buildings are investigated as the semi-private open areas because they are used only by the inhabitants of one building and which can be visible from outside partially, but not accessible by outsiders. However, as aforementioned before, exceptionally in the houses in the building block surveyed, as the ground is slightly inclined and nearly plain, it is possible to walk over the flat roofs of different attached buildings; so they are accessible due to their small level differences.

Flat roofs are not only a local roof type; they have important roles in the life of the villagers in İbrahimpaşa in related with the living culture and the performance of cultural practices. They represent the ‘third level of life’ in a two- storey building. They are also multi-purpose spaces in which living and working activities and social practices are carried out in İbrahimpaşa. The traditional dwellings have various flat roofs at different levels with regard to the differentiation in the composition of the units of buildings in relation to domestic activities. The activities of drying fruits, apricots, trampling grapes for the preparation of grape molasses, washing carpets and social interaction between women are regularly carried out at the different levels of flat roof. Trampling grapes is generally carried out on the low flat roofs to collect

grape juices easily in a container in the courtyard by the help of the drainage pipes installed on the flat roofs.

iv. **Private Open Areas:** They are used only by the inhabitants of a dwelling. Private open areas, which are not visible and not accessible, by outsiders are comprised of the courtyards and *hayats* in the dwellings. On the building plots accessed through buildings from the street, private open areas are generally penetrated into through archways, the semi- open spaces covered with the arched systems which are called '*Aralık*' or '*Kemeraltı*'. If the private open area is on the upper floors, it is generally accessed through a closed interior space at the ground floor. Considering cultural activities carried out within, these spaces are multi-purpose in which living and working activities are performed together. The villagers call private open areas '*Hayat*' mostly or, *Avlu* rarely. Courtyards generally include both the paved circulation areas and the harvested areas for planting garden. Especially in the courtyards of buildings, which are located on the other side of the stream on south part of the village, *Köprü Mahallesi*, there are large harvested areas mostly including fruits and vegetables. On the other hand, the courtyards of the buildings located in the central district of the village are generally composed of the paved areas open to the sky and do not include the activity of planting garden except in the flowerpots. Private open areas are also investigated in the section of dwellings in a more detailed way.

### **3.6.1.3 Buildings**

On the third scale, for investigating the interrelations between tangible and intangible on building scale, 'public/ commonly used buildings' and 'dwellings' are examined by using two different kind of methodology to gain information. Public buildings are mostly documented with the written description and photographs except the three, two old laundries and the old mosque the restitutive plan drawings of which are drawn according to the in-depth interviews conducted with the villagers. The eight examples of dwellings, which were selected through the site survey, are documented in a more detailed way by making their architectural drawings; then, they also

analyzed to display the interrelations of physical features with cultural activities and expressions on the drawings.

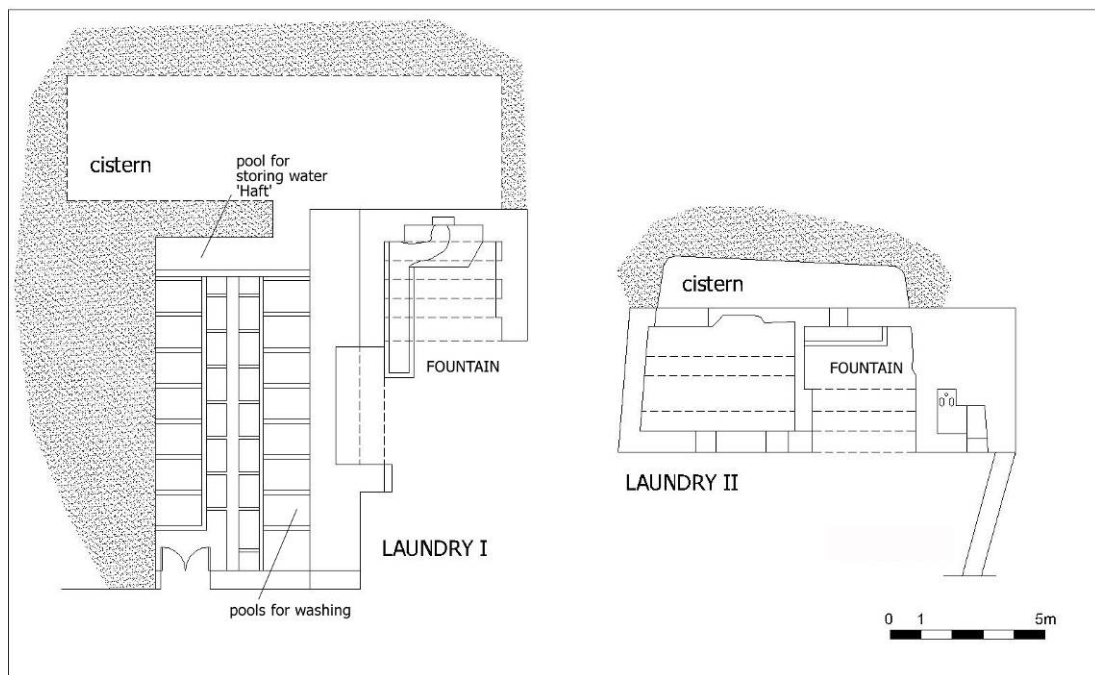
### **i. Public/ Commonly used Buildings**

**Laundries- *Çamaşırhane*:** There are two old laundries, which are still standing, one near the Village Square and another one surrounding the Old Square. Both laundries, called *Yunak* (I4), are constructed as the building complexes, which are constituted by mainly two buildings or spaces: a building for washing cloths and a fountain as a water source with a cistern. The activity of washing in laundries provided social interaction among women. In this respect, washing clothes in the laundry was both a working activity as the extension of domestic activity and a social practice.

The first laundry, Laundry I, which is located in the central district near the Village Square is constituted by a carved-out building for washing and a fountain designed as a semi-open space covered with an arched system (Figure 3.40 and 3.41). Even if main building for washing still exists physically, the architectural elements within it have completely been removed. Therefore, especially regarding the interior architectural elements, the interior plan of the building was drawn by using the restitutive information, which is compiled according to the interviews made with the villagers. Main building was appropriate for collective use with regard to its inclusion of the specific areas on the floor for washing for the use of different women. According to the restitutive information, there were nearly fifteen parts for washing, designed as small pools, 100 x 150 cm in dimension (I4); another pool for storing water called *Haft* and a channel between them for draining water away (I1). In the back of the laundry, villagers explain that there was another carved-out space, the cistern, attached to the fountain, for storing water. The laundry was appropriate for the use of nearly fifteen women together (I22, I30). There were also many niches on the walls in which women made their children sit and put the soaps (I20, I30). Laundry I was rigorously used by the women until the year 1975 (I1). At present, the

laundry is used as a slaughterhouse by a butcher (I1, I13) and rarely by the villagers for sacrificing sheep or cows<sup>149</sup> (I23).

The second laundry, Laundry II, which is located in the Old Square, is constituted by a space that is built by a mixed construction system composed of masonry and carved-out system. The laundry is also one of the attached spaces, functionally related, including a fountain and an old toilet space on the ground floor of a restored building, as in the previous example (Figure 3.30, 3.33 and 3.42). According to the interviews conducted with the villagers, the building was appropriate for the single use; but in case of necessity, and utmost three women could wash their cloths collectively (I30). Accordingly, it seems that there were only one part for washing and a *Haft* (I1, I30). Before the year 1950, the building was used as a commonly used hearth (I10, I1, I21, I30).



**Figure 3.40** The restitutive plans of the laundries

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<sup>149</sup> Generally, the activity of sacrificing animal is carried out in houses (I1). Killing an animal as a sacrifice is generally carried out in the houses through the Feast of the Sacrifice, *Kurban Bayramı* (I20).

In the past, women frequently used laundries in the village. According to Fatma Deveci (I16) and Rujiye Taktak(I6), first, two jugs of water were warmed up in *tandır*; then, using hot water, women washed their clothes and carpets (I13) initially by using a special kind of soil, called *Pekmez toprağı* or *çora* (I7) or *kil*, (I21) and afterwards by using soap or detergent (I8, I6). The women used water gained from the pools called *Haft* (I1, I7). While women were washing, they were also socialized by talking, communicating with each other (I7, I15, I30) and singing folk songs, *Türkü* (I6). In this respect, laundries also fulfilled the need of social interaction among women. Meanwhile, the children of the women, who are busy with washing inside, played games in the open area in front of the laundry (I4).



**Figure 3.41** Laundry I



**Figure 3.42** Laundry II in Old Square

After washing clothes in laundries, women boiled them in their houses; and then, the activity of rinsing was carried out at the fountains (I6, I16). Occasionally, the activity of washing could also be carried out at the fountains (I7). The discovery of the washbasin, which was the first of the technological developments, caused to diminish the need for laundries (I8). Afterwards, water which was brought in the dwellings completely eliminated the use of the laundries (I4, I6).

**Hearths- *Fırın*:** According to the interviews conducted with the villagers, women considerably used the commonly used hearths in the past. According to Mehmet Ali

Kilimci (I1), there were six hearths, which have been used in different times through the village (Figure 3.21):

- one next to the bridge
- one near the old mosque in *Aşağı Mahalle*<sup>150</sup>
- one in a private plot adjacent to the main coffee house in the village square (which is still used) (I20, I22)
- one next to the fountain in *Yukarı Mahalle* (I21)
- one in a private plot in the building block in *Yukarı Mahalle*
- one in the district upper from *Yukarı Mahalle*, in *Körgümiş Mahallesi*

As understood in the examples mentioned above, most of the hearths were located in the public areas; but there were also the ones in the private plots. The women who were generally neighbors and living near to each other commonly used the hearths. Sabahat Aslanap (I7) describes the hearth next to the fountain on the south part of the village near the bridge as a building constructed by a mixed system composed of carving-out and building-out processes; and explains that it was used especially by the neighboring women. Afterwards, this hearth was fallen down and transformed into a cistern of water (I4). Another hearth next to the bridge was built in the years between 1975 and 1980; and fallen down in the years between 1990 and 2000 (I10, I1).

Hearths are mostly constructed from stone. Concerning their construction process, they differentiate from the *tandirs*, which are made by carving out the ground and using the baked earth (I32, I33) (Figure 3.45). Hearths, which are embedded in the wall, are generally rectangular in shape and have two or more sections to place the tins for baking (Figure 3.43 and 3.44).

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<sup>150</sup> According to the information gained from the in-depth interviews, the Laundry II in the Old Square was also used as hearth before the year 1950 (I10, I1, I21, I30).



**Figure 3.43** Hearth in the courtyard on a private plot



**Figure 3.44** Inside view of a hearth



**Figure 3.45** Inside view of a tandir

The differences of the activity of preparing bread at hearths and *tandirs* help to identify the reasons for the disappearance of the traditional activity carried out on the hearths. Villagers tell that the taste of bread cooked at hearth was different from the one cooked in *tandır* (I7), and, that the activity at the hearths was easier than the one in *tandır*, as it did not necessitate leaning. The women collectively carried out the activity of preparation of bread at the hearths; in this respect, it was also a social practice besides being a working activity. After the preparation of dough in the homes, women brought it to the hearth to be baked by a skillful woman (I10). First, a few neighboring women picked wood to burn (I20); and the women who firstly arrived made a fire; then, each new coming brought about a wood; and they used the hearth in turn (I4). Today, several hearths especially in the private plots have still been used only by the inhabitants of the house, in contrast to the public hearths, which have completely disappeared together with the associated social practices, like the collaboration between neighbors (I32). Despite of the easiness of the practice performed in the hearths than *tandirs* practically, women continue to prepare food and bread in *tandirs* rarely. Accordingly, the disappearance of the hearths seems to be related with the transformation of the value systems of the villagers, namely, the

rising habits of the ready-made consumption and the decrease in the desire of the collaborative work among women.

**Mosques:** In İbrahimpaşa Village, besides being spaces for religious activities, the mosques also represent the meeting spaces especially for social interaction among men, as in the village square. Except the meetings for the daily ritual prayers of Islam and the weekly ritual prayers on Fridays, mosques are also mostly used on the religious feasts, like, *Şeker Bayramı*, *Kurban Bayramı* for exchanging greetings among men (I20, I23). The mosque in the central district, which was built in 1957<sup>151</sup>, is still used by the villagers. With regard to its construction system and architectural characteristics, it noticeably differentiates from the traditional architectural language of the buildings. Therefore, the old mosque in the old square of the village is examined instead of the new mosque, which is currently used.

**Old Mosque:** The building is located on the north- east part of the village in the old district, called as *Aşağı Mahalle* by the villagers (Figure 3.30). The spatial organization of the mosque is mainly constituted by two main spaces covered with a vaulted ceiling, the entrance space, called as '*Cami Avlusu*' and the main hall; and two secondary carved-out spaces, which is used as storage (Figure 3.30). It is accessed through an embedded open area below the level of the Old Square (Figure 3.46). The entrance space, '*Cami Avlusu*', which is covered with an arched system, is a transition space to the main hall. A carved-out storage space for heating materials opens to the entrance space. With regard to the architectural elements, there are three niches and a small window over the main entrance door.

The main hall of the mosque is formed by two parts, covered with the vaulted systems in two different widths, which are supported by arches and carried by two columns in the middle part and stone masonry walls (Figure 3.47). In the hall, there is also a mezzanine floor, which is constructed by timber, for the use of women,

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<sup>151</sup> Ülkünur Demir (2006, p.14) explains that the mosque was restored in 1957; but, regarding its architectural characteristics, it is a new building. There is also an old minaret near the mosque, which may be the remains of the old mosque which was collapsed.



*Kadınlar Mahfeli* (Figure 3.48). A carved-out space, which is used as storage, opens to the main hall. Regarding the architectural elements, there are a *mihrap*, a *minber* and a desk, *kürsü*, highly ornamented and painted; a space for hodja, ‘*müezzin*’, on the heightened floor below the mezzanine floor, two windows on the east wall and one on the south wall above the *mihrap*. There is also an inscription labeled with a prayer on the south wall. Many layers of original wall paintings are observed below the plaster applied afterwards (I1). Considering the wall paintings, Willemjin Bouman (I14), an outsider settled in the village nearly 14 years ago; narrate a story that the mosque can be a church. Nevertheless, the villagers completely refuse this story considering the orientation of the mosque to the south, and the architectural elements (I1).



**Figure 3.46** Open Area in front of the Old Mosque



**Figure 3.47** Interior view of Old Mosque, *Mihrap*



**Figure 3.48** Interior view of Old Mosque, *Kadınlar Mahfeli*

**Public buildings surrounding the village square:** As mentioned in the section of public open areas, the village square is surrounded by coffee houses, *Köy Kahvesi* (Figure 3.49 and 3.50), internet cafes, shops, the office of village headman which was *Köy Odası* (I1) in the past (Figure 3.25)<sup>152</sup>. These buildings are comparatively newer with respect to their construction system and architectural characteristics; so,

<sup>152</sup> See page 108.

they were documented superficially only as the buildings defining the square. For example, the main public building which includes the main coffee house belong to the village in ground floor and the office of village headman on the upper floor, was collapsed; and then, re-built in 1972 in the same place (I1, I19, I23). There was also a school building built in 1920 or 1928, but, it was demolished in 1985 in the place of the park (I4, I1, I23). İbrahimpaşa's possessing the first primary school among the nearby villages (I22) proves that villagers attached importance to education in the early times of the Republican period.



**Figure 3.49** Coffee houses, *Köy Kahvesi*, spaces for socializing activities for men



**Figure 3.50** Semi-open space of main coffee-house

**Storages- *Ambars*:** There are a great number of storage spaces, *ambars*, through the valley of Ortahisar/ Kavakbileği Stream (Türkmen, p.43)/ Balkan Stream (Demir, p. 12). Every family generally has one or two storages, which are carved-out from rocks and are generally private in use (I1). Besides the extensive storages, which are used by single families, there are also a few number of commonly used ones (I7). According to Sabahat Aslanap (I7), villagers, not having the carved-out spaces inside their buildings, especially use the storage spaces on the valley. Several families collectively use some of the storages (I7). In these storages, apple, potatoes, cheese in pots can mostly be kept in a cold environment for long times (I7, I23). Storages

through the valley are colder than the ones in the dwellings (I1); and they are bigger in size.

İbrahimpaşa is also one of the centers of cold-air storages, which are also called *limonluk*, in Nevşehir, besides Uçhisar, Göreme, Ortahisar, Mustafapaşa<sup>153</sup>. For that reason, storages are also rented limitedly to foreigners to store citrus fruits, like orange, mandarin, lemon, grapefruit, and potatoes (I21, I29). In the past, in the month of October or November, fruits were put in storages; and then, in the month of April or May, they were started to be sold (I1). Storages are especially preferred for their appropriate cold environment<sup>154</sup>, which prevents the spoilage of fruits, and increase their taste and weight (Türkmen, 1999, p.130-131) (I32). Today, because of the prevailing dry climate, the humidity of the tuff stones has noticeably decreased. This condition negatively affects the activity of storekeeping in the storages in the valley (I29). Actually, in Ortahisar, there are a great number of storages for cold air - *soğuk hava deposu*- having been rented by the merchants of fruits and vegetables for long years (I32). Many master builders of stone workmanship and of carving-out rock from İbrahimpaşa have worked in Ortahisar to make the big caves for storing; but, in İbrahimpaşa, there is not any big storage<sup>155</sup> (I32).

**Pigeon Houses:** In the Cappadocia Region, pigeon houses are commonly used to collect the droppings of pigeons for fertilizing the soil in the fields and vineyards (Giovannini, 1971, p.76; İmamoğlu, Korumaz, İmamoğlu, 2005, p. 79; Cimok, Büyükmihçı, 2006, p.99; Ousterhout, 2005, p.154). Pigeons are also fed for killing insects in the fields. In the valley of the stream, there are a great number of pigeon holes carved-out from the rocks which are used to obtain their droppings, called ‘*Ters*’, for the vineyards (I2). In the past, villagers put birdseed in the pigeonholes for pigeons in winter time; and until spring, they left their droppings; and people took

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<sup>153</sup> *Yurt Ansiklopedisi* (1984), 8, 6084.

<sup>154</sup> In the storages, heat is continuously between 8-11°C. (See *Yurt Ansiklopedisi*, p.6084)

<sup>155</sup> Adem Koçdemir (I32), a builder of rock carving, asserts that if the activity of storekeeping has developed for commercial purposes, as in Ortahisar, there would not be migration in the village.

them and used (I23). There are many kinds of ornamentation over the walls of the pigeon houses composed of different geometrical motifs and special colors for averting big birds to enter; and the label *Maaşallah* including date against to evil eye, *Nazar* (I1).

According to the villagers, the droppings of pigeons are more fertile than other kinds of fertilizers especially for growing potatoes and tomatoes (I1). Many villagers had one or two pigeon houses in the valley of stream in the past (I1, I20). Currently, by villagers buy even the droppings of pigeon as many other things that could be produced in the village in the past (I2, I8, I13). In addition to its fulfillment of a functional need, pigeon houses are also attributed various symbolic, traditional and religious meanings by the inhabitants of this region. In the Christian and Islamic religions, pigeon is regarded as sacred (I1). According to Texier (2002, p.39) in Christianity, pigeon represents Saint-Spirit. In this respect, Christians feature and sanctify pigeons. According to Abdullah Tosun (I10) and Mehmet Ali Kilimci (I1), pigeon saved the Prophet of Muhammed from being captured by the enemies by lying on its eggs in the cave in which he hid.

**Chapel:** The chapel, which is the oldest building of the village, was built in the Byzantine period in mid 10<sup>th</sup> century (Türkmen, 1999, p. 43-44; Giovannini, 1971, p.199). The building is called ‘Babayan Church’ or ‘Church of Papa Yuhannis’ (Korat, 2003, p.258; Giovannini, 1971, p.199). It is located in the valley, and arrived after passing through the İbrahimpaşa Bridge below the Seyit Taktak House (Figure 3.21; and Appendix B: Figure B.7). It could not be accessed during the site survey and investigated externally because of its being collapsed partially. The chapel has various wall paintings on the exterior walls, which contain the pictures of saints and angels and geometrical and colored figures (Figure 3.51, 3.52 and 3.53).

The building was also known to be used as the pigeon house during some period, and, some geometrical and colored figures were made for attracting pigeons afterwards; and it was severely damaged in that period (Türkmen, 1999, p.43, Korat,

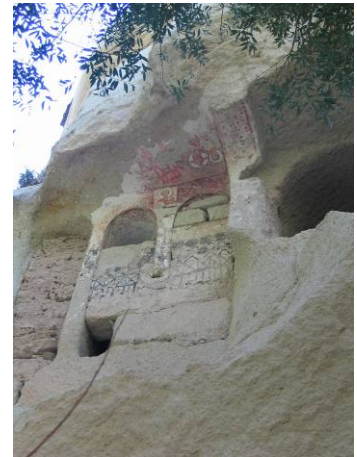
2003, p.258). There are also many frescos under the ornamentation made for attracting pigeons (Türkmen, 1999, p.43). The chapel is especially important for providing information about the living culture in the Christianity period spanning from the 4<sup>th</sup> to the 13<sup>th</sup> century (Giovannini, 1971 and Vryonis, 1971) as a center of social life.



**Figure 3.51** Exterior view of chapel



**Figure 3.52** Detail of wall paintings on the wall of chapel



**Figure 3.53** Wall paintings including the figures of Christ

## ii. Dwellings

Dwellings are mainly investigated to identify interrelations between tangible and intangible values, specifically, domestic activities, social practices and economic activities on domestic scale (Appendix B: Figure B.1, B.2, B.3, B.4, B.5, B.6, B.7, B.8). To understand and document the interrelations, the four-stage hierarchy of architecture which includes the ‘spatial organization of buildings’, the ‘spatial characteristics of spaces’, ‘architectural elements’ and ‘decorative elements’ is used as particular contexts in the eight dwellings studied (Figure 3.54), as explained in the theoretical framework in Chapter II.

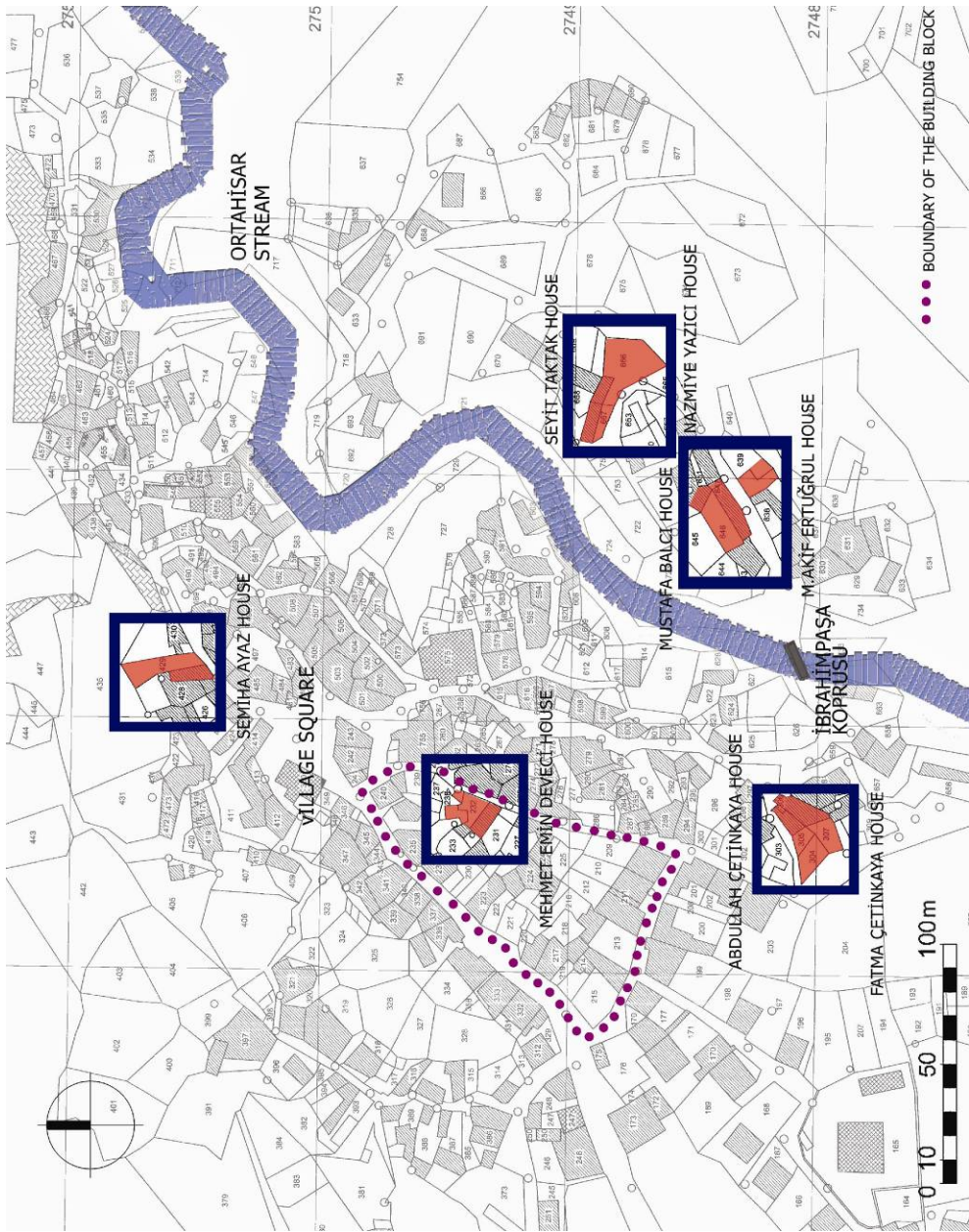


Figure 3.54 Dwellings studied in the village

## **Spatial Organization of Buildings**

The associations between cultural activities and the spatial organization of buildings are jointly evaluated to understand their mutual relations. Adopting David Stea and Mete Turan's (1993) approach<sup>156</sup> as a general conceptual framework, a typical dwelling in İbrahimpaşa Village, which is the smallest production unit, can be defined as a self-sufficient unit with regard to the relations between production and consumption. Accordingly, interrelations between domestic activities that are mainly affected by the relations between production and consumption directly reflect on the spatial organization of the dwellings. This study investigates domestic activities from the perspective of Amos Rapoport's approach (1990b) which examines activities regarding the criteria of 'how they are carried out', 'their associations with each other' and 'their meaning'. In terms of the spatial necessities and the process of carrying out them, domestic activities are divided into two parts: living and working activities.

The spatial organization of the buildings can be investigated in parallel with the composition of different types of building units. Regarding the spatial organization of buildings, first, the relations between the different activities, which are carried out in the dwellings, are analyzed. The major characteristic of the interrelations is constituted by a separation between the working and living activities in dwellings in linked with the relations between production and consumption. This feature also imposes some order on two types of units, which are carved-out and built-out spaces, in the layout of the building. With regard to the association of activities, each storey of the dwellings and flat roofs are investigated as a level of cultural activities.

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<sup>156</sup> Stea and Turan's approach (1993) relies heavily upon certain concepts drawn from Marxist dialectical and historical materialism, developmental sequences of modes of production in particular, especially as related to the resource base, social relations, labor, value, and conditions of existence and architecture is evaluated as the physical expression of production relations.

Three levels of cultural activities in two-storey buildings are the most common principle in the dwellings in the village (Figure 3.55 and 3.56). However, the buildings settled on the sloping ground generally have more levels especially in the district towards the south of the village including *Çaldibi* and *Köprü Mahallesi*. Some buildings settled on the flat ground also have a carved-out basement floor, as in Semiha Ayaz House (Appendix B: Figure B.3). In some buildings, this principle is diversified with more levels of flat roofs or terraces with their differences of height with few stairs, which provide a possibility for the separation of the unrelated cultural activities (Figure 3.57 and 3.58). Accordingly, cultural activities can be examined with regard to the different combinations of working and living activities on each level in a dwelling unit.



**Figure 3.55** Ornamented front facade of a dwelling



**Figure 3.56** Exterior view of a dwelling

The first level or the ground level of the buildings mostly includes private open areas, working spaces and circulation spaces, like *Aralık*, *Hayat* (I7); and rarely, living spaces in a limited number of buildings<sup>157</sup>. At this level, living and working activities are not clearly separated; in contrast, they are intermingled. Social practices, namely, social interaction among the neighboring women are also carried

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<sup>157</sup> In Mustafa Balcı House, there is a living space directly accessed by courtyard in ground floor (Appendix B: Figure B.8)



out at this level. The units constituting the buildings at this level are generally semi-open constructed units and carved-out units except the buildings settled on the flat ground, which may not have carved-out units; and may be composed of the built-out units.

The second level or the first floor of buildings commonly consists of living spaces, private open areas and flat roofs. In most cases, at the second level, the living activities are generally carried out except the buildings without courtyards in the ground floor. Especially in the buildings located on the second group of plot types, 'B' type that are directly accessed through the buildings, the private open areas which are the flat roofs of the ground floor and the spaces for working, are located on the second level because they do not have courtyards in ground floors. In these buildings, on this level, working, living activities and social practices especially in the private open areas are intimately related with each other. In most buildings, which seem to be two-storey considering the built-out units above the ground level, the third level generally corresponds to the flat roofs in İbrahimpaşa. As aforementioned before, the flat roofs of the buildings are semi-private open areas in which the activities of living, working, specifically, drying fruits, trampling grapes, washing carpets, and social interaction among women are carried out.



**Figure 3.57** Variety of levels in flat roofs



**Figure 3.58** The activity of drying apricots carried out on flat roofs

## **Spaces in Traditional Dwellings: Spatial Characteristics of Spaces, Architectural Elements and Decorative Elements**

The spatial characteristics of spaces, like, ‘unit type’, ‘location within building’, ‘dimensions’, ‘proportion’, ‘relation with other spaces’, ‘relation with open areas’, ‘light and climatic qualities’, are investigated with regard to their interrelations established with cultural practices. In İbrahimpaşa, spaces generally have extraordinary climatic qualities, which are mainly linked with the construction system of units and the building materials. Both the carved-out and the built-out units of the buildings, the walls of which are made of stone or rock in 60-100 cm width, providing some insulation, are cool in summers and warm in winters (I4, I22). Especially, the carved-out units, *Kayadams*, have higher climatic quality than the built-out units, which are constructed by the masonry walls, covered with a vaulted system supported by a series of arches. Accordingly, the carved-out units are used especially for storing food for long durations. In the past, the carved-out units, particularly, *Tandır Evi*, were used as the living spaces in winters because of their thermal qualities (I4, I7). As pointed out in theoretical framework, besides the spatial characteristics, the spaces are also investigated with regard to architectural elements and decorative elements concerning their relationships with the ways cultural practices are carried out and their meaning.

### **a. Living Spaces- *Oda***

The spaces for the living activities are generally located on the first floor in the two-storey dwellings and on the ground floors in the one-storey dwellings with basement<sup>158</sup>. They are mostly constructed as a built-out unit, which is composed of the masonry walls covered with a vaulted ceiling on top (Figure 3.59).

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<sup>158</sup> There is an example of a living space in ground floor in Mustafa Balcı House (Figure B.8) In Semiha Ayaz House (Figure B.3) and Mehmet Emin Deveci House (Figure B.2), there are also

The living units, *Kemer Oda*, are generally multi-purpose spaces, “non-specialized spaces”<sup>159</sup>, in which all daily household activities and occasional activities are carried out together. In several buildings documented like M. Akif Ertuğrul House (Appendix B: Figure B.1) and Seyit Taktak House (Figure B.7), certain living spaces have recently become specialized to be used only for sleeping and packing beds and accepting guests as *Oturma Odası*, *Yatak Odası*, *Misafir Odası*. In the ground floor of the houses of Semiha Ayaz and Mustafa Balcı and the first floor of the Mehmet Emin Deveci House, there are examples of multi-purpose living spaces, which are accessed through private open areas at the ground level; and are called *Taban Odası* (I8) and *Salon* (I3) (Figure 3.60).

The occasional activities carried out in living spaces are mainly socializing activities, namely, hosting guests and meeting with neighbors especially among women during the day and among men and women in the evenings in winters (I6, I7, I9, I36). In some houses that generally have many rooms, one of the living spaces can be used as *Misafir Odası*, a special space for guests who can be villagers especially in the evenings or outsiders from the nearby villages staying for few days or tourists (I6). Currently, the frequency of hosting guests has noticeably decreased due to the introduction of TV (I5, I6, I13, I36). Besides socializing, women sometimes meet in living spaces for reading Quran in a religious ceremony (I7, I15). In wedding ceremonies, living spaces are also used for accepting guests who come to express their congratulations (I3).

Considering the spatial characteristics of spaces, living spaces are the built-out spaces or the vaulted unit, which are called *Kemer Oda* by local people. The basic room shape is rectangle varying between three and four meters in width and three

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examples of a multi-purpose living spaces in ground floor in two-storey building; and is called *Taban Odası* (I8).

<sup>159</sup> Stea and Turan (1993, p.192) use the terms ‘specialized and non-specialized spaces’ among “the major architectural elements to be considered in a study of placemaking in Cappadocia”. Asatekin (2005) also makes a distinction between spaces in traditional Anatolian dwelling regarding specialization as “non-specialized multi-purpose spaces” and “specialized spaces”. This study uses this distinction as one of the criteria for evaluating the spaces in İbrahimpaşa dwellings.

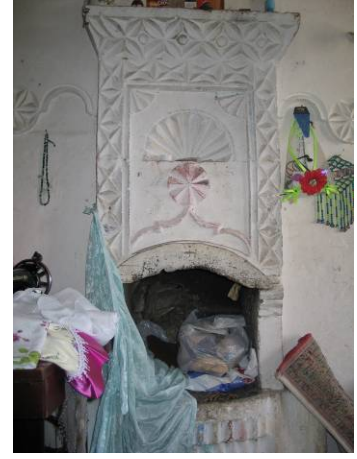
and a half and six meters in length. Rooms are generally not accessed through the outdoor spaces directly except the houses of Mustafa Balcı and Mehmet Emin Deveci (Appendix B: Figure B2 and B.8). In this respect, they are commonly private spaces. In some living spaces, there can be bathing areas which are made of a special stone installed on the ground on the corner or which are designed as a small space carved into the wall, called *Hamam* (I1, I2) or *Çağ* (I9, I23).



**Figure 3.59** Living space in a dwelling



**Figure 3.60** Circulation and living space, called *Salon* with fireplace



**Figure 3.61** A fireplace in a traditional dwelling

In linked with the ways of carrying out daily household activities, the living spaces have various architectural elements: *sedirs*, 20-30 cm in height, fireplaces-*Şömine*<sup>160</sup>, closets- *yüklük*-, niches- *taka*- and cupboards, and shelves and projections, timber or stone, which are used for putting light or small belongings, called *lambalık-lamba taşı*- (I27) or *raf* by local people. Fireplaces- *şömine*- are significant as the

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<sup>160</sup> Fireplaces-*şömine*- have recently become a commercial product of stone workmanship in the village; especially, in the restored buildings and in some new buildings, fireplaces have been put in to wall to create a ‘more authentic’ environment. In this respect, stone builders also work to meet the orders of fireplaces (I22, I25, I1, I32, I33).

sign of the period before the introduction of stove in the village (Figure 3.61). In this sense, it can be stated that they are located in the older houses of the village, as in Mehmet Emin Deveci House (Appendix B: Figure B.2). Most of the architectural elements, specifically, niches, projections and shelves- *lambalık*, and the wings of cupboards are highly decorated with geometrical motifs.

#### **b. Spatial Characteristics of Spaces for working activities**

Spaces for working activities are generally located on the ground floors and at the carved-out spaces below the ground level. At the ground level, these spaces are commonly formed by the combination of one carved-out unit and one built-out unit, which is semi-open and generally called *Kemeraltı* (I6) by the villagers. This combination provides a hierarchical passage from the private open area to the semi-open area and to the closed space.

**Kitchen | *Tandır evi* | *Tandırılık* | *Kış Evi/ Tafana*:** *Tandır Evi* which is mostly accessed through the private open areas is generally located at the same level with the private open areas. Thereby, the location of the space varies with regard to the position of the courtyards in the buildings. Rarely, the spaces of *Tandır Evi* may be accessed through an interior space used for circulation, as in Mehmet Akif Ertuğrul House (Figure B.1). Considering the spatial characteristics of spaces, *Tandır Evi* is generally composed of two parts: one semi-open space used for summer, called *Yazlık*; and one closed space used for winter, *Kış Evi*. In terms of the spatial characteristics of spaces, the semi open part of *Tandır evi*, called *Yazlık*, which is generally formed by a built out unit, is used for daily food preparation in summer; and socializing activities between relatives and neighbors.

The closed part, *Kış evi*, is generally a carved-out space; and used both for the daily food preparation in winter and the storage of kitchen utensils and foods. In the past, before the built out spaces were not constructed, living activities was also carried out in these spaces according to information gained from the interviewers (I4, I7, I17,

I20, I21). Heat of space created by *tandır* keep constant; and by covering its stone plate, people had slept at night (I4).

As regards the architectural elements of both spaces, there is an oven in circular shape embedded in the ground, called *Tandır*, for baking and cooking. *Tandır* is generally constructed by carving-out the ground and using the baked earth (I32, I33) in body and stone for covering. *Tafana* is a common name used by villagers for designating a space including *tandır* in it (I9, I13); but, mostly, it is used for closed spaces, like *Kış Evi* (I21). Regarding the style of the carrying out working activities, there are also small niches- *taka*- in the *Tandır Evi*.

***Yaz Evi | Yazlık | Tafana:*** As explained above, *Yazlık* is a semi-open space, which is a built-out unit, in front of the *Kış Evi* (Figure 3.62). This space is mostly related with private open area; and activities expand in courtyards. This space also includes a *tandır* called *Yaz Tandır* (I29) that is mostly used in summer times (Figure 3.63). The space also comprises a fireplace, called *Ocak*, which is formed by a U-shaped stone that is a special durable white stone (I1) for daily cooking in earthenware pots (I13). A V- shaped iron, called *Hecirget*, is placed in *Ocak* and *Tandırs* for cooking (I1).



**Figure 3.62** Space of *Yazlık* on the first floor in Abdullah Çetinkaya House



**Figure 3.63** Preparation bread in *tandır* in *Yazlık*

**Şirahane:** *Şirahanes* are the specialized spaces for preparing grape molasses in dwellings; can also be analyzed as an architectural element and as a part of space of *Kış Evi* or storages, *Kayıt Damı* (Figure B2, B4, B5, B7 and B8) or rarely, in circulation spaces (Figure B.1). The spaces that includes *Şirahane* are also called *Zerzemi* by the villagers (I1). Currently, most of *Şirahanes* are out of use today. In this respect, during the field survey, the activity of preparing grape molasses was comparatively explored with regard to the way of carrying out in the past and today.

As aforementioned before, the activity of preparing grape molasses was investigated concerning the spatial location and the different processes included. The spatial location of the activity of trampling and preparing the mixture of grape molasses was *Şirahanes* in the past. Therefore, it is necessary to recall the processes of the activity carried out in these spaces. According to information obtained from the interviewers (I3, I13), the first phase comprises picking and drying grapes on soil in vineyards through the vintage- *bağbozumu*- time. Second, in the special pools in *Şirahanes*, grapes are trampled by feet by people to obtain and collect grape juice- *Şıra*- in special pits, called *Bolum* (Türkmen, p.263), in 1,5-2m in depth (I2), in *Şirahanes*. Then, the special mixture of grape molasses was prepared by adding the special soil, *pekmez toprağı*, in to the grape juice in *Bolum* in evening in the past, and waited until morning; and then, it was boiled in large cauldrons (I16, I2). Today, the activity of trampling is carried out in new pools in courtyards or on flat roofs or in washbowls in courtyards or in tractor boxes (I12, I39).

*Şirahanes* are completely out-of-use today (Figure 3.64). The reason of not using these spaces is mostly explained in linked with the difficulties of preparing grape molasses by the villagers. Special pools in private open areas and flat roofs are mostly used for trampling grapes (Figure 3.65). The activity of boiling is carried out in private open areas or semi-public open areas, as mentioned before (I21).



**Figure 3.64** An Unused *Şirahane* in Fatma Çetinkaya House **Figure 3.65** A new type *Şirahane* :Pool in courtyard

**Courtyards | *Hayat* | *Avlu*:** Private open areas or courtyards, *Hayat*, hold the prominent places in the spatial organization of the traditional dwellings. These spaces are multi-purpose because both living and working activities are commonly carried out there. Family household have their meals in *Hayats* in summer time (I18). Women also use private open areas for meeting with neighbors especially in summer times (I6, I7). The neighboring women mostly prepare the foods for winter, which are mainly tomato paste, grape molasses, macaroni, dry beans- *pakla*, potatoes in courtyards collectively in summer times (Figure 3.66 and 3.67). Specifically, the activity of preparing grape molasses, which is carried out by women and men of a family collaboratively (I6) is mostly carried out in the courtyards (I3). Wedding ceremonies including the preparation of special foods, eating and making folk dances are also carried out and the nearby environment of the houses. Villagers who do not have courtyard in their dwellings use semi-public open areas for working activities.

**Circulation spaces | *Aralık* | *Hayat* | *Salon*:** The inner spaces, which are directly entered from outside, either private open area or street, at the ground level are used for both circulation and living activities in the dwellings. These spaces are called *Aralık*, *Salon*, *Hayat* by villagers (I7).





**Figure 3.66** Preparing winter foods in courtyards



**Figure 3.67** Women preparing the animal foods from apples in the courtyard

Generally, villagers call the circulation spaces *Salon*<sup>161</sup>(I1, I18, I21); but, some villagers also identify them as *Aralık* and *Hayat* (I7). Villagers use these spaces for living activities especially in summers besides circulation (I3).

**Storage Spaces:** The activity of storing of the agricultural products, winter foods, heating materials and animal feed markedly reflects on the spatial organization of dwellings introducing a variety of storage spaces:

- Storage- *ambar/ sufa*,
- *Kayıt Damı/ sufa*
- Special spaces for drying grapes/ *Üzüm Kurutma Odası*
- *Kışlık/ Kışlık Evi/ Odunluk*
- Hayloft/ *Samanlık/ Otluk*

Villagers keep their foods prepared for winter in storages, *ambar/ sufa* (Figure 3.68 and 3.69). Although storages in the dwellings are generally used only by family households; but sometimes, they can also be commonly used with neighbors who do

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<sup>161</sup> There is an example of *Salon* in Mehmet Emin Deveci House (Figure B.2).

not have carved-out spaces in their houses, like in Sabit Aksoy (I22) house. Except the rock-cut storages in the houses, every family has one or two storages carved-out from rocks in the valley of Ortahisar Stream which have mostly be come out-of-use today. Storage spaces, called *Ambar*, are especially used for storing apple, potatoes, wheat and the pickled foods, like grape leaf, cheese in earthenware pots, and pickle (I8). *Sufa* is a common name used by villagers for designating a carved-out space used for keeping foods in it (I13, I24). They can also include *Şırahane* in it as can be seen in Semiha Ayaz and Seyit Taktak Houses (Appendix B: Figure B.3 and B.7). One of the carved-out spaces in the spatial organization of buildings is used especially for storing dry foods prepared for winter, and called *Kayıt Damı/ sufa*. Boiled and pounded wheat – *bulgur*-, bean- *pahla*-, lentil, pea, apricot, are primarily kept in these spaces (I8).

The consumption of grape and by-products, like grape molasses is common in the village, as in the Cappadocia Region. Because dry grape is excessively consumed in winter time the spaces for drying and their storage constitute a significant part of the spatial organization of the dwellings. While some of dry grape is kept in *Kayıt Damı* as mentioned above, a variety of spaces for storing and drying are observed in the houses.



**Figure 3.68** Storage, *ambar*, in the Semiha Ayaz House



**Figure 3.69** Interior view of the ambar in Semiha Ayaz House

For instance, in the Mehmet Emin Deveci House (Figure B.2), there are two different spaces for drying grapes and storing dry grapes. Actually, one of them is a typical room or the built out space, *Kemer Oda*, which is also used for storage of foods; another is an open mezzanine floor constructed by timber elements in a living and circulation space entered from courtyard. Grapes are kept by hanging on sticks without spoiling in both spaces through winter time (I3). For storing heating materials, either the spaces of *Kışlık/ Kışlık Evi/ Odunluk* or a place in *Kış Evi* are used (I1). The spaces of *Kışlık* generally are located near *Tandır Evi* (I1). The storage spaces for animal feed, called Hayloft/ *Samanlık/ Otluk*, which are the carved-out spaces, are located near to stables. In some examples, a space in stables can also be used for storing animal feed.

**Spaces for sulphurizing apricots | *Kükürt Damı* | *Kükürtlük*:** As aforementioned before, currently, the activity of drying apricots is carried out in three phases: dusting sulphur, splitting into two and drying. The process of sulphurization has been taken place nearly for 70 years in the village (I1). Before, the activity was carried out in the special spaces called *Kükürt Dams*; but, in the last years, these spaces have not been used because of the scarcity of the products of apricots (I1, I4). Nowadays, the activity is carried out by covering the apricots in timber-boxes with nylon coat. Two examples of *Kükürt Dams* are observed in the houses of Mehmet Akif Ertuğrul and Fatma Çetinkaya (Appendix B: Figure B.1 and B.5).

**Stable | *Ahır* and *Ahır Odası*:** The spaces of stables occupy a significant space in the plan layout of the traditional dwellings. Animal husbandry, which was a significant economic activity in the past, is still carried out limitedly in the village despite of the decrease in the number of the animals. These spaces are generally carved-out spaces, which are located in ground floor or at the lower levels and can be accessed through the private open area or outdoor spaces. According to Mehmet Ali Kilimci (I1), *Ahır Odası* is a living space connected with stables. In the past, animals and people intimately lived in stable and *Ahır Odası* for efficient use of heat produced by animals. In some older buildings in the village (I1), like Mehmet Emin Deveci House (Appendix B: Figure B.2), there can be fireplaces for heating- *Şömine* in *Ahır Odası*.

Concerning architectural elements, stables include many niches called *Hayvan Takası* on walls to put animal feed.

**Flat Roofs | Dam:** As aforementioned in the section of semi-private open areas, flat roofs are also multi-purpose spaces in which living and working activities are carried out together in İbrahimpaşa (Figure 3.70). Dwellings can have several flat roofs at different levels with regard to the differentiation of certain units of buildings in linked with various activities. Actually, in the past, flat roofs were covered with soil; and were not used for some working activities, like, trampling grapes (I1). Especially after covering flat roofs with concrete, each different level of flat roofs has started to be used for different activities. Regarding the preparation of grape molasses, the activity of trampling grapes are carried out especially on lower flat roofs to collect grape juices in a container in courtyard easily by the help of a drainage pipe installed. The activity of drying fruits and vegetables, like, apricots, grapes are also mostly carried out on flat roofs (I23) (Figure 3.71). In the past, grapes were mostly laid in the fields for drying before the covering flat roofs with concrete (I23). Flat roofs were also used for laying the boiled and pounded wheat in the past after washing and boiling before going to mills in Sinassos and Ortahisar (I20).



**Figure 3.70** Social interaction among women in the flat roofs



**Figure 3.71** Drying apricots in a flat roof by women and men collaboratively

Today, a few numbers of people are still continuing to boil and lay their limited products of wheat on flat roofs (I24).

**Spaces or architectural elements for sharpening tools for carving | *Körük*:** Stone or rock workmanship is still a traditional and continuing economic activity in İbrahimpaşa. Thereby, spaces, architectural elements and tools related to this activity also need to be considered to display the interrelation between the physical features and the activity. In some of the houses studied, Mehmet Akif Ertuğrul House the specific spaces called *Körük* was observed. In some examples of the buildings, like Mehmet Akif Ertuğrul House (Appendix B: Figure B.1), *Körük* is designed as a small space which is located in the circulation space; in some examples, they can be observed as architectural elements in courtyards (I1). Nowadays, these tools for carving are also noticeably used during the process of restoration of the buildings to clean the surfaces of the walls of the carved-out spaces (I1).

### **3.6.2 Building Culture: Interrelations between Cultural Expressions and Tangible Features**

Building culture and the production process of the traditional buildings are examined to display the interrelations between cultural expressions and tangible features in İbrahimpaşa for their documentation through current use process. As explained earlier in the section 2.1.1.2, there are three groups of cultural representations, namely, ‘meanings’, ‘symbols’ and ‘expressions of creativity of individuals’<sup>162</sup>, which relate to certain components of architecture in İbrahimpaşa.

This study adopts the semiotic perspective for analyzing the cultural expressions in İbrahimpaşa Village. This perspective mainly focuses on the “connotative meanings” (Eco, 1973) or the “latent aspects” of objects or the symbolic or secondary

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<sup>162</sup> The term of “expressions of the creativity of individuals” was firstly used by UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 20.10.2005, as a part of the definition of cultural expressions.

“function” of the object (Rapoport, 1990b, p.11) with regard to architectural signs on the dwellings. Within the scope of the study, during the site surveys, the tangible features are mainly surveyed to identify the cultural representations attributed to them. As a method, various tangible features in the village are identified to document and explain the interrelations of cultural expressions and physical characteristics.

### **3.6.2.1 Transmission of Cultural Expressions: Master craftsman- Apprentice Relationship**

In İbrahimpaşa, cultural expressions observed in the buildings have been transmitted to the present time especially by the information flow between master craftsman and apprentice (*usta- çırak*). In this respect, before interrelations between cultural expressions and tangible features, this relationship in building culture will be touched upon briefly considering the information obtained from the interviews conducted with builders and literature survey.

As mentioned in the section on ‘intangible values and historic environments’, Hubka (1979, p.28) investigates the methods of study of folk builders in the production process of traditional buildings. According to Hubka (1979), folk design method is carried exclusively in the mind of builders and continued by tradition- the handing down of information by word of mouth, observation, replication and apprenticeship. Rules and traditions in folk design method are in the minds of its builders as a kind of highly abstracted architectural grammar, or schemata. Certainly, the transmission of the knowledge of masters to their apprentices assures the continuation of the local building tradition.

Through the construction process of buildings, the relationship between the master craftsman and apprentice, which is mainly based on a flow of the know-how in practice, has guaranteed the transmission process of cultural expressions in the local building tradition for long years in İbrahimpaşa. According to the local builders and villagers (I4, I32), each apprentice who works with a stone master cannot become a stone craftsman. Some apprentices can continue their profession as stonecutter, called

*Çapçı* or *Çap Veren İnsan*, who gives the stone in exact dimension necessitated by master (I4) or as rock carver, or as a builder doing only imitation and following the rules and orders given by architect or customer (I32).

Faruk Mağden (I33)<sup>163</sup>, an experienced and well-known stonemason in the nearby environment of Ürgüp and the manager of Café Papayani<sup>164</sup>, states that old masters were the architects of their age; and they were trained in a master- apprentice relationship, which is called *Alaylı Kültür* (I33). David Stea and Mete Turan (1993, p. 193) assert that the vernacular builder is a craftsman, an architect, and a planner concerning his skills in the efficiency and rationality in the use of material and in producing modest buildings with elaborate decoration. This statement is especially significant to understand the conditions of the construction in the past and to interpret the traditional buildings today. Mağden (I33) also claims that the today's builders usually practice by imitating; and differentiate from the ones in the past who designed the whole process of construction (I33). He also explains that the builders in the past established their own rules by themselves on the site; they were not guided by someone else; they directed the workers and transmitted their knowledge to them (I33). Afterwards, some workers could become stone masters; but some who are deficient in creativity and imagination would just continue to cut and build-up the rocks and stones as a lifelong work (I4, I32, I33). Those statements of the builder noticeably make easier to understand the continuity of cultural expressions in the local building tradition in the nearby environments by the information flow between master and apprentices.

The similarities of tangible features in local building tradition between İbrahimpaşa and the other settlements in the vicinity, like Mustafapaşa, Ürgüp, come into mind the idea of the mobility of stone masters. Coinciding with this idea, the book of

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<sup>163</sup> Faruk Mağden (I33) has brought up 20-25 skilled stone masters, working together for 5-8 years, through his professional life by transmitting his knowledge to them. Nowadays, he operates Cafe-Papayani; he has not worked as builder for 5-6 years. He will plan to found an association for organizing stone masters and to continue to bring up new masters by transmitting information to young generations.

<sup>164</sup> The Cafe, which is actually a traditional dwelling restored by Adem Koçdemir (I32), was opened in the summer 2009.

Sinasos in Cappadocia (1985, p.148) mentions that at the beginnings of 1900s, a society of builders called “Father Abraham” with 700 members that built all the houses of Sinasos and the nearby places. Some interviews conducted with villagers (I19) and observations confirm the movement of the skillful stone builders experienced on ornamentation, in the nearby environment of the village, like, Mustafapaşa, Ürgüp, İbrahimpaşa, Nevşehir. Additionally, coinciding with the statements of builders and villagers, there is also a statement in the book that stonemasons in the society had various specializations: those who cut the stone from the quarries, the carvers and those who built the walls.

### **3.6.2.2 Cultural Expressions of Tangible Features**

With regard to their interrelations established with tangible features, cultural expressions are mainly searched under three headings: ‘meanings’, ‘symbols’ and ‘expressions of creativity of individuals’ as indicated in the conceptual framework in the second chapter. Considering ‘meanings’, it is recognized that there are the meanings of ‘identity’, ‘status’, ‘the traditional meanings of cultural activities’, ‘authentic/ anonymous meanings in local building tradition’ and ‘the traditional/ specific meanings of architectural elements and color related to customs and activities’ to be evaluated with the specifics of tangible features (Figure 3.72).

The identity meanings are grouped under five different headings concerning the identity of inhabitants, social, ethnic and faith; the identity of craftsmanship of the builder; and the identity of the building, the date of construction. The status meanings are generally investigated as the indicator of the differentiation of wealth and poverty considering the economic conditions of the inhabitants. The traditional meanings of cultural activities mainly comprise the specific meanings of certain cultural activities depending on tradition, which differentiate from other activities with regard to their conveying specific meanings to be ritual and custom or religious meanings. In this respect, the activity of ‘feeding birds’ for their droppings in order to fertilize the soil with its religious meanings, the activities of ‘flower growing’ and ‘preparing grape molasses-pekmez-’ are considered worth examining as regards their



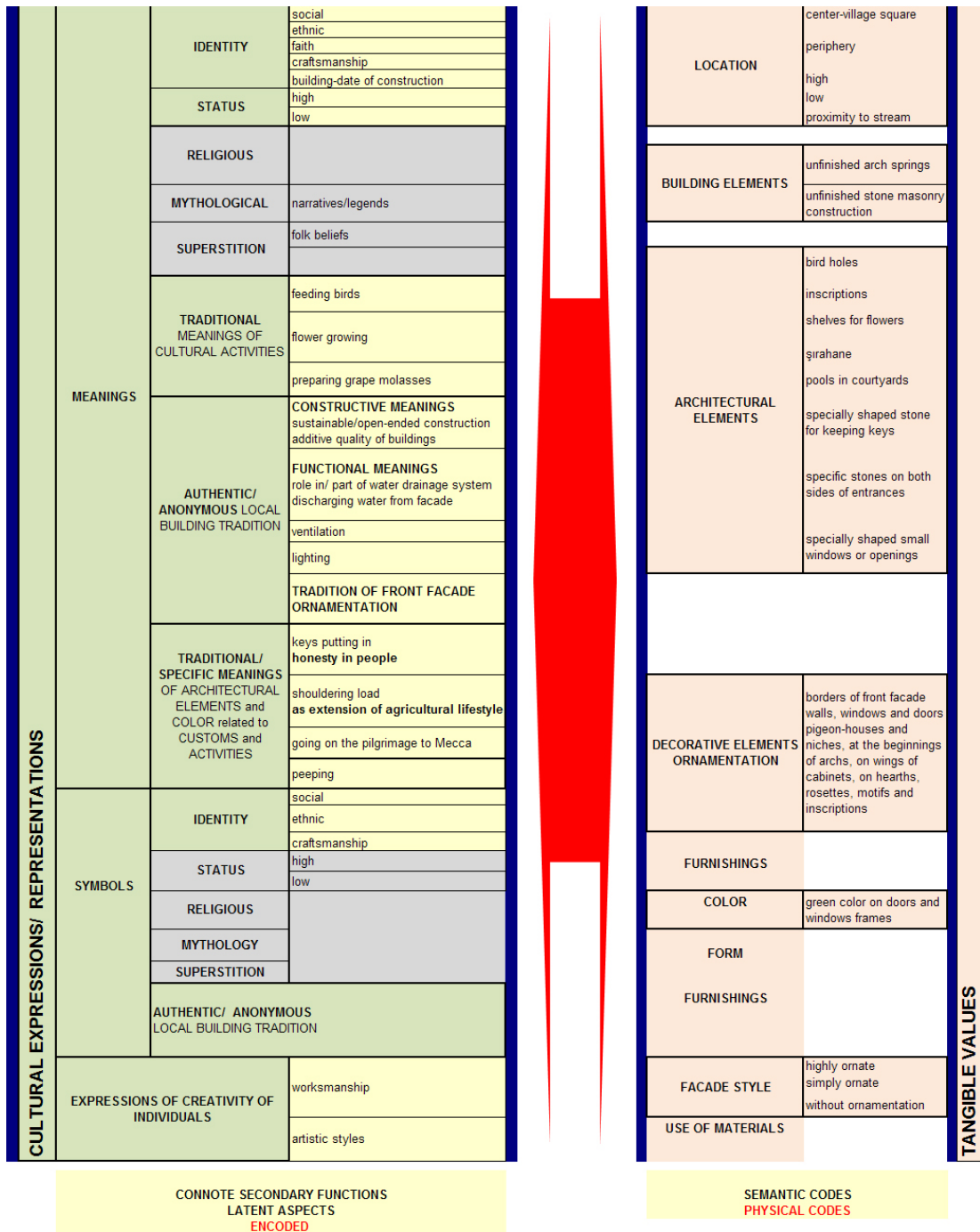


Figure 3.72 Interrelations between Cultural Expressions and Tangible Values in İbrahimpaşa Village

relations established with 'bird holes', 'shelves for flowers' and '*şirahanes*' as architectural signs.

'Authentic/ anonymous meanings' are specific meanings in local building tradition which mainly include 'constructive', 'functional meanings' and the meanings related to 'the tradition of front facade ornamentation'. 'Constructive meanings' express the sustainable/ open-ended construction or the additive quality of buildings, which means the flexibility in the addition of new spaces in buildings. 'Functional meanings' are associated with the constructional aspects, specifically, drainage and ventilation systems. The tradition of front façade ornamentation also conveys various authentic or anonymous meanings. The anonymity of these meanings is actually caused by the local building tradition, which has formed through long years by a cultural diffusion created by the co-existence of different social groups<sup>165</sup> (Asatekin, 2005, p.399). Accordingly, it is not correct to explain the characteristics of dwellings only by the reflection of an ethnic or religious identity of any group who lived there. Because cultures in different religious and ethnic origins co-existed in time and space (Giovannini, 1971, p.69; I10; Korat, 2003, p.257) and affected each other through the successive periods of history; this continuity and co-existence also created a synthesis in architecture. In fact, as an indication of this anonymity, the individual meanings of the related tangible features cannot be known by villagers and even builders today, although their transmission has been kept by the information flow between master and apprentices in local building tradition for long years.

For example, ornamentation on facades can be formally analyzed by decomposing into its components or motifs; but the different meanings, attributed to motifs, cannot be exactly comprehended by the limited information gained from the interviews with local people. Actually, neither local builders nor villagers do not exactly know the meanings attributed to the carved ornaments in İbrahimpaşa Village today. It is

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<sup>165</sup> In the section on historical background, it was explained that Christian and Muslim communities lived together and consecutively in İbrahimpaşa in different periods.

certain that their physical continuation has been ensured by the permanence of local building tradition. The continuity of ornamentation in local building tradition has maintained cultural continuity for a long time.

Stone masters do not know the traditional meanings of ornamentation accurately and so, they do not attribute certain ethnic or religious identity to them because of their new synthesis, which has generated in time (I33). According to information obtained during site surveys and from interviews conducted with the builders (I1), front façade ornamentation was either noticeably simplified or disappeared in the village completely after 1950s because of the technological developments in building activities and its being laborious for builders<sup>166</sup>.

As explained by Gürsel Korat (2003, p.67), there was no clear differences between the different groups of people who were neighbors and speaking the same language, *Karamanlıca*<sup>167</sup>, except for their religion in Cappadocia. Moreover, religious identities following for centuries have seriously affected each other; and various religious rituals have become similar. In addition, many similarities in their cultural productions, like architecture and music, have emerged (Korat, 2003, p.67). Accordingly, it is not true and meaningful to separate their cultural productions regarding cultural, ethnic and religious identity, because all productions are created by a cultural synthesis of all groups, going on for a long time. In this respect, as mentioned above, actually, it is not reasonable to evaluate tangible features as regards their cultural expressions as the unique and original production of the villagers of İbrahimpaşa. In fact, the buildings in nearby environments, like Mustafapaşa (Sinassos) and Ürgüp, are very similar to the traditional dwellings in İbrahimpaşa with regard to their physical appearance. Actually, regarding the carved ornaments on stone, there are many considerable similarities between the Cappadocia Region, the South-East Region of Turkey, like Antakya, Mardin, and the Middle

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<sup>166</sup> Mehmet Ali Kilimci (I1), a master craftsman from the village, says that technology makes people get lazy.

<sup>167</sup> According to Korat (2003, p.67), nearly all of Muslim and Christian people living in Cappadocia were Turkofon and spoke in Karamanlıca Turkish language.

Eastern cities, like Aleppo in which certain circular shaped rosettes, like *Mühr-ü Süleyman*, are also observed on facades of the traditional buildings.

Another group of meanings is traditional/ specific meanings of architectural elements and color, which are intimately related with customs and activities; and bear directly on the customs and the values of villagers. These meanings also continued as a part of the local building tradition. In the study, these meanings are mainly assigned to specific shaped stone for keeping keys over main entrance doors, specific stones on both sides of main entrance doors and the color of the buildings or the architectural elements in the village.

‘Symbols’ constitute the second group of cultural expressions; and are also investigated in terms of their implications in architecture as in the meanings. Actually, the study copes with symbols in two different manners either the intangible value or the tangible value. Considering as an intangible value, a physical code or tangible feature can be handled as a symbol of anything, like a cultural practice, or a religion or a historical event. On the other hand, accepting as a tangible feature, each component of physical properties can be evaluated as a symbol, which is attributed various intangible values. In this respect, the tradition of front facade ornamentation can be handled as an entity of the variety of the individual meanings of the constituents, namely, motives or rosettes as ‘symbols’. According to this second manner, the individual meanings of each component of the composition of ornamentation as different symbols were searched in depth, but the information gained from the fieldwork studies and literature survey is not satisfactory. Thereby, the study identifies that such an exploration entails a more interdisciplinary study including anthropologists, art historians. In result, the study puts forward that the holistic meanings and the presence of ornamentation are more important than the individual meanings with regard to their roles in the local building tradition, which have been transmitted as a part of intangible cultural heritage.

Considering ‘symbols’, certain components of architectural signs, specifically, the motives of ornamentation or architectural elements are investigated as regards

whether they individually have specific and powerful meanings particular to the case. In this respect, ‘motives on ornamentation’ and ‘inscriptions’ are especially recognized to be examined as the symbols of builders or the building identity. Additionally, as stated above, certain motifs in ornamentation are also investigated with regard to their authentic/ anonymous meanings in local building tradition.

‘Expressions of creativity of individuals’ comprise the last group of cultural expressions to be considered with regard to their interrelations with tangible features. The tangible features imbued with authentic/ anonymous meanings in local building tradition, like ornamentation, unfinished building elements and constructive details intended for solving problems can be examined regarding their workmanship and artistic styles as the expressions of creativity of builders. For instance, as a sign of the creativity, on the upper border of the facades of buildings, the semi-circular shaped stones placed in a zigzag line are protruded slightly for discharging the rainwater from the sides to prevent flowing on the windows (I1). This type of ornamentation, which is also called *Semerdam* in the nearby settlements (Türkmen, 1999, p. 267), one of the examples of functional ornamentation in İbrahimpaşa, which were also touched upon in the functional meanings above.

Architectural signs were mainly selected in the site survey considering their cultural expressions, which include the characteristics bearing on ‘tradition’<sup>168</sup>. In this respect, all architectural signs identified in İbrahimpaşa Village already have various meanings, bearing on tradition, specifically local building tradition, which has continued by the transmission of information between builders and apprentices (I1, I25, I27). Considering ornamentation, all constituting elements, like, geometrical motives and rosettes are analyzed by decomposing their integrity to understand their cultural expressions, meanings and symbols. According to the interviews conducted with local people and the documentation carried out in the field surveys, the

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<sup>168</sup> UNESCO (1989) defines “traditional culture and folklore” as “the totality of tradition based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community”. Henry Glassie (1995, p.396) also defines “tradition” as a people’s creation out of their own past and as a process of cultural construction.

constitutive elements are not entirely known by inhabitants and builders, except for their specific meanings continuing in local building tradition.

To determine and comprehend cultural expressions related to practices and the specificities of the built environment in İbrahimpaşa, tangible properties are evaluated through a process of in-depth understanding of the cultural structure of the village. As displayed in Figure 3.72, the tangible properties in village are determined as the ‘location of buildings’ within the physical layout of the village; ‘building elements’, ‘architectural elements’, ‘decorative elements/ ornamentation’, ‘color’ and ‘facade style’, according to the documentations made in the field surveys in 2007, 2008 summers and 2009 autumn.

#### **a. Location of Buildings**

In İbrahimpaşa Village, the location of buildings mainly expresses the meanings of identity and status. In the past, the primary criteria regarding location was proximity to or distance from the village square in the village (I2). The village square is still accepted as the center of the village. Nowadays, the new district on the upper part of *Yukarı Mahalle*, which is composed by new buildings and connected to the main road between Nevşehir and Ürgüp emerges as the new settlement areas. Thereby, the significance given to the central location of the village square starts to change in related with the changing values of the people through the transformation process. While the understanding of ‘nearness’ is thought in linked with the village square, the understanding of ‘farness’ is thought in related to *Karşı Mahalle* and *Köprü Mahallesi*, which is arrived after crossing the bridge, by the villagers (I2, I35).

#### **b. Building Elements**

‘Unfinished building elements’ is a common feature in the local building tradition in the dwellings of İbrahimpaşa. There are various examples of ‘unfinished arches’ or

spring-springs<sup>169</sup> and ‘unfinished stone masonry construction’ observed in the buildings (Figure 3.73 and 3.74). The information gained from the interviews conducted with stonemasons and villagers ascertains that these unfinished elements are associated with certain specific constructive meanings, which are authentic/ anonymous meanings in the local building tradition (I1). The meanings attributed to ‘unfinished building elements’ by builders are specifically ‘sustainable/ open-ended construction’ or ‘additive quality of buildings’, which means flexibility in the addition of new spaces to enlarge dwellings (I1, I12).



**Figure 3.73** Unfinished arches and stone masonry construction



**Figure 3.74** Unfinished stone masonry construction expressing open-ended construction

### **c. Architectural Elements**

As aforementioned before, architectural elements are tangible features interrelating with cultural expressions and cultural practices in the four-stage hierarchy of architecture<sup>170</sup>. Therefore, in this section, architectural elements related to cultural expressions are identified with regard to the in-depth interviews made with local inhabitants in village.

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<sup>169</sup> Hasol (2006, p.213) explains the term “spring” or “springing” as the beginning part of arches.

<sup>170</sup> See section 2.1.2.1, page 54.

**Bird Holes | Pigeon Houses:** Bird holes or pigeon houses are common architectural elements on the facades of the dwellings in İbrahimpaşa Village (Figure 3.75). Concerning the special meanings attributed to the activity of feeding birds in the village, as in the Cappadocia region, bird holes are mainly examined with regard to their traditional meanings of cultural activities. Pigeon houses are the standard features in the residential units in Cappadocia region, which are used to collect the droppings of pigeons for fertilizing soils in fields and vineyards (Giovannini, 1971, p.76; İmamoğlu, Korumaz, İmamoğlu, 2005, p. 79; Cimok, Büyükmihçi, 2006, p.99; Ousterhout, 2005, p.154). Villagers also feed pigeons for killing insects in their fields. In addition to the functional needs, pigeon houses are also attributed various symbolic, traditional and religious meanings by the inhabitants of this region<sup>171</sup>. In all religions, Christian or Islamic, people assign specific meanings to pigeons. According to Texier (2002, p.39), in Christianity, pigeon represents ‘Spirit of Saints’; therefore, Christians feature and sanctify pigeons. There are two types of pigeons, creating the different expressions on architecture in İbrahimpaşa: domestic and wild pigeons (I19). For domestic pigeons, bird holes are generally constructed on the facade of the buildings. Wild pigeons were fed in the pigeon houses carved-out through the valley in the past (I19, I23). Today, the use of the pigeon houses nearly disappeared.

**Inscriptions:** Inscriptions mainly convey the meanings of identity, specifically, ethnic, faith and building identity. Especially, letters, either Arabic or *Karamanlica*, used on inscriptions give useful clues about the ethnic identity of the original inhabitants of the buildings. The letters, which contain information about the construction date of the buildings, on the inscriptions, make it possible to classify the different periods; and thereby, the contributions of different cultures can be understood clearly and the cultural continuities throughout the different periods can be interpreted more accurately (Figure 3.76). Inscriptions are generally placed over the main entrance doors of the buildings; and they are mostly written in Arabic

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<sup>171</sup> An elderly informant, Abdullah Tosun (I10) mentions a saying that Prophet Muhammed took shelter in a cave during his migration from Mecca to Medina; and, his enemies saw the pigeons laying their eggs and did not enter the cave. Thereby, the prophet was saved from them in virtue of pigeons.



letters. Because inscriptions only contain information on the construction date of only built-out parts of the buildings, it is not easy to understand the date of the carved-out spaces, which are known as older than the built-out ones. According to the information obtained from the inscriptions, in the village, most of the stone masonry buildings started to be constructed at the end of the 19<sup>th</sup> century except for a few older buildings<sup>172</sup>.

**Shelves for Flowers:** Regarding the special meanings attributed to the activity of growing flower in the site, shelves for flowers are particularly investigated concerning their interrelations with the traditional meanings of cultural activities. Shelves, which are made of the projected stones from the facade, are used for putting one flowerpot or more by placing a timber element between two of them (I1, I7). On the facades of the buildings, the various types of the shelves, which are composed of differently shaped stones, can be observed (Figure 3.77); it demonstrates the significance of the activity of growing flower especially in the past.



**Figure 3.75** Birdholes on front facade of a house



**Figure 3.76** Inscription of a dwelling



**Figure 3.77** Shelves for flowers

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<sup>172</sup> One of the older buildings is the Boğaçhan Selçuk House which was registered by the Regional Council. It has an inscription displaying 1825 as the date of its construction. (see the registration sheet prepared by the Council). Another building, Hacı Mahmut Ağa Building was built in 1845 which is the date written on its inscription (Demir, 2006, p.16).

**Şirahane and Pools in the Courtyards:** Regarding the special meanings attributed to the activity of preparing grape molasses in the village, *Şirahanes* and special pools in courtyards are also examined in linked with their traditional meanings of cultural activities. As aforementioned before, the practice of preparing grape molasses has been carried out for many years as a ritual activity in İbrahimpaşa, as in the Cappadocia region. The continuous transmission of the meaning of the activity from generation to generation provides the development of the new architectural elements despite of the old *Şirahanes* being the out of use (Figure 3.78).

**Specially shaped Stones for keeping keys | *Anahtarlık Taşı*:** In İbrahimpaşa, there are also various examples of the traditional and special meanings attributed to architectural elements and color related to customs and activities. Specially shaped stones for keeping keys- *Anahtarlık Taşı*-(I1) are attributed specific meanings by the villagers. According to the information gained from the interviews (I1), besides the “functional or denotative” meanings conveyed with regard to putting keys in, they also express certain “connotative” meanings, like, the sense of trust among villagers, concerning living culture. (Figure 3.79 and 3.80).



**Figure 3.78** Pools in courtyard for pressing grapes



**Figure 3.79** Specific shaped stone for keeping keys over the main entrance door



**Figure 3.80** Specific shaped stone for keeping keys/ *Anahtarlık Taşı*

**Specific Stones on Both Sides of the Main Entrance Door | *Oturak taşı*:** Specific stones on both sides of the main entrance doors, which are called *Oturak taşı* (I7), are also assigned specific meanings by local people. These architectural elements express a functional or denotative meaning in linked with the activity of shouldering load as an indication of the lifestyle based on agriculture and animal husbandry (I2, I7). Today, their uses have noticeably decreased and nearly disappeared with regard to the change in the lifestyle of the villagers. Most of these stones have removed from their places parallel to the decline of agricultural lifestyle (I2, I7).

**Specially shaped Small Windows and Openings:** On the facades of some of the buildings, a variety of specially shaped small windows and openings can be observed. According to information gained from the interviews conducted with builders, these openings carry certain constructive meanings among the authentic/anonymous meanings in local building tradition, specifically related to ventilation and lighting (I1) and traditional meanings. The ones over the main entrance doors are constructed with glass for lighting and peeping (I1); but, the ones placed on the area between the floors on the façade which are without glass are used for ventilation (I1).

#### **d. Decorative Elements | Ornamentation**

The dwellings of İbrahimpaşa are elaborately decorated with the various carved ornaments, which are mainly placed on the borders of façade of the first floor and the borders of architectural elements on the front facade, specifically, windows and main entrance door; and interior architectural elements (Figure 3.81, 3.82 and 3.83). As observed in many dwellings, on the sides of the front facade walls on the first floor, the ornamentation is generally composed of the stones placed in different angles or the stones that make projections and recessions. The stones placed in a zigzag line or slightly protruded from the facade with a smooth border specifically constitute the ornamentation. As aforementioned before, if the stones placed in a zigzag line are constructed in an unfinished manner, they take on a symbolic meaning of sustainability for construction among the constructive meanings expressing an open-ended construction or additive quality of buildings.

The most ornate part of the facades is the mouldings, which is the bottom border of the facade of the upper storey separating the ground floor and the first floor. Mouldings, which are generally 10-40 cm in height (Kaya, 1994, p.117) and slightly projected from the façade, include various geometrical motives and geometrical symbols, rosettes and the elements, which are arranged similar to the composition of supports carrying a projection (Figure 3.84).



**Figure 3.81** Carved ornaments on the front facade of the building



**Figure 3.82** Arch borders of the windows and shelves for flowers



**Figure 3.83** Simple extruded stone borders and ornamented moulding

Even if they seem to be used for enlarging spaces on the first floor, they are only constructed to ornament and emphasize the first floor of the façade as a contribution to the environment by making streetscape seem more beautiful for outsiders (I1, I11) (Kaya, 1994, p.117). Some builders call the embellished bottom borders or the mouldings of buildings “gerdan” or “gerdanlık” (Kaya, 1994, p.117). Mouldings are generally decorated with motifs carved into the shape of a cockleshell, *Midye kabuğu* and rosettes circular in shape, namely, *Çark-ı felek*, the seal of Solomon, *Mühr-ü Süleyman*, star shapes on the area between the support like carved elements (I1) (Figure 3.84 and 3.85). It is generally assumed that these rosettes are the symbols of the planets, which can be observed on the facades of the monuments from the Anatolian Seljuk period (Öney, 1978, p.182). Except for the common decorative

elements, there are also various examples of unfamiliar motifs, like Turkish flag, moon and star, gun, jug motifs (I1).

Concerning the borders of architectural elements, the borders of main entrance and courtyard doors, windows on facades, pigeon houses; interior architectural elements, particularly, niches, hearths, and wings of cabinets, and the springing of arches inside the dwellings are decorated with various geometrical motifs. On the borders of windows, on both sides, there is a smooth line of carvings; and an ornate upper part with circular shapes, stars, etc. The borders of the main entrance doors are generally decorated with the semi-circular or curvilinear shapes, arranged in a zigzag line at sides, which are configured with an inscription at the top. The borders of niches are mostly embellished with cockleshell motifs. The ornamentation on the borders of pigeon houses mainly includes the inscriptions of *Maşaallah*, used against the evil eye, *Nazar* and date (I1), certain geometrical motifs in specific colors, like red used against to big birds (I1). Inscriptions and shelves for flowers should also be considered as an integral part of the ornamentation on the borders of architectural elements on the front facade.



**Figure 3.84** Ornamentation on moulding, *gerdanlık*



**Figure 3.85** Motifs and the rosettes of Seal of Solomon, star shapes and cockleshells

According to the information obtained from the interviews conducted with the builders, the variety in ornamentation can mostly be explained as the representations of the identity of the builders, rarely, of the period in which buildings were constructed (I1). Considering the identity of the builders, some people particularly associate certain decorative elements with the ethnic identity. In this respect, it may be told that the seal of the Solomon, *Mührü Süleyman* is a representation of a Greek builder who came from Mustafapaşa(I1); and that the combination of ‘crescent’ and ‘star’ is a representation of a Turkish builder. Moreover, inscriptions, which are written in Arabic letters, are associated with the religious identity proving that the original inhabitants in the buildings were Muslim. However, it is not accurate to categorize the buildings as Turkish or Greek according to these motifs, because builders have also used all kinds of decorative elements in a mixed way in many building examples contradicting with these prejudgments.

Ornamentation on the facades communicates certain meanings about the identity of the builders and inhabitants and their status. Faruk Mağden (I33), an experienced stone mason and the manager of the Café Papayani, states that the ornamentation in the traditional buildings should be evaluated as the interpretation of masters in use of material and the variety of motifs. Supporting to this statement, a young builder, Adem Koçdemir (I32) also determines that besides the selection of the geometrical motifs, the way of using tools also point to the different interpretations of the builders.

The carved ornamentation on facades regarding its presence and quality can also be associated with the economic condition of the inhabitants and accepted as the status symbol (Stea and Turan, 1993, p.194) (I23, I27, I42). Interviews conducted with local people manifest that ornamentation means cost, which increases with regard to the time and labor of builders (I42). In this respect, the existence of decorative elements expresses the meanings of status among the villagers. The various features of decoration on buildings can also convey the meanings about the period of their construction (I1). Moreover, as aforementioned above as the functional ornamentation, the ornament composed of semi-circular shapes arranged in a zigzag

line on the upper part of front facade of the buildings, called *Semerdam*, (Türkmen, 1999, p.267) can sometimes convey some constructive meanings related to the discharge of rain and snow water from the sides of windows on the front façade (I1).

**e. Color:** The relationship between color and cultural expressions is distinctively observed on the architectural elements on the facades of the buildings. In the village, there is a living tradition of painting the frames of windows and doors green, which is carried out by the villagers going on pilgrimage to Mecca, Hajj (I1). The study put forward that the activity of painting green carry the traditional/ specific meanings of architectural elements and color related to customs and activities. Besides green color, the red color of the ornamentation used in pigeon houses in the valley of Ortahisar Stream communicates certain traditional meanings of the activity of feeding birds. Villagers believe that red color scares the big birds (I1).

**f. Facade Style:** The façade styles of the buildings express various meanings related to status and identity according to the interviews carried out with the villagers. The façade styles of the buildings can generally be separated into three groups: highly ornate, simply ornate, without ornamentation. The different facades can be evaluated as the sign of the different ways of interpretation of builders and of the different periods; but the quantity of ornamentation is generally accepted as an indicator of status or prosperity (I1). Besides being a sign of status and identity, the front facade ornamentation, which is a common building tradition in the villages of Cappadocia, is also an indicator of the respect for environment (I11). Concerning the meanings of facades, Robert Ousterhout (2005, p.144) in his book on a Byzantine settlement in Cappadocia, states that “there is not a direct relationship between the architectonic nature of the façade and the structural and spatial divisions of the spaces behind it, and its function was primarily symbolic”.

### **3.7 Transformation Process**

Following the conceptual approach to ‘dynamic interrelations’<sup>173</sup> between tangible and intangible values which was explained in the theoretical framework, in this section, the transformation process of interrelations between cultural activities and expressions and the physical structure of the village, concerning buildings and open areas, are examined in depth. In this respect, first, the transformation of the village is generally investigated focusing on the changes in physical structure according to the information obtained from the interviews and the architectural survey of the site. Subsequently, at the building and open area scale, the interrelations are explained considering the transmission process of cultural practices and expressions in a more detailed way under the effects of facts producing change in İbrahimpaşa.

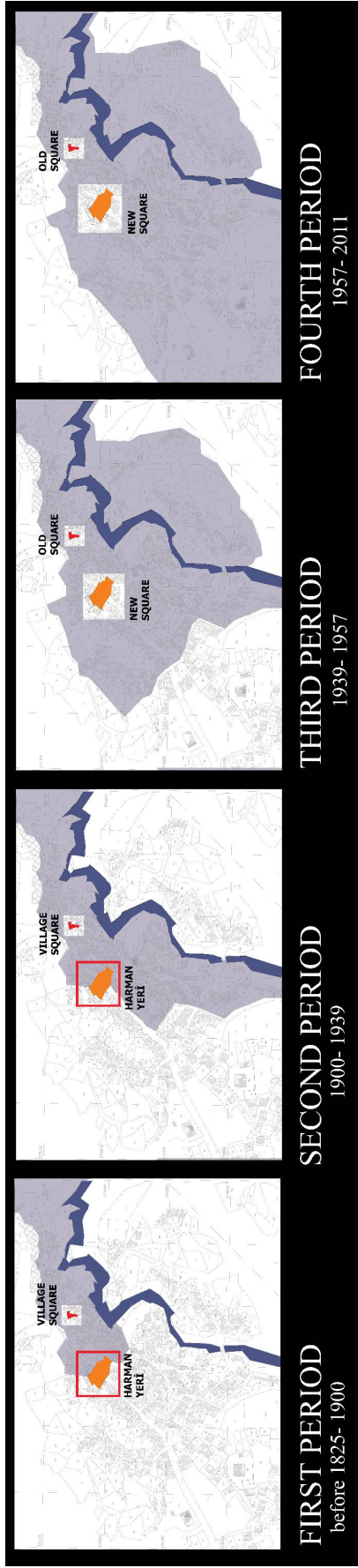
#### **3.7.1 Transformation Process of Village Settlement**

Even if the oldest findings regarding the history of the village are the paintings from the mid 10<sup>th</sup> century in the church of Babayan (Giovannini, 1971, p.199), it is certain that the village is older because the Cappadocia region has been inhabited since the prehistoric times (Giovannini, 1971, p.67). Accordingly, even if the history of the village is not exactly known, the development of the village settlement is tried to display in the different periods on the map (Figure 3.86). The critical dates, which mark the beginning and end of the different periods, were determined according to the information obtained from the interviews conducted with local people and from the inscriptions of the dwellings, the new mosque and İbrahimpaşa Bridge. The limited written sources are also used to make inferences and interpretations about the living culture through different periods.

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<sup>173</sup> See section 2.1.2, page 54.





**Figure 3.86** Transformation process of the Village Settlement

**First Period (before 1825<sup>174</sup> -- 1900):** According to the information obtained from the interviews on the past of the village, the settlement grew up around the old square; and included the surrounding buildings only in the northeast of the current village layout throughout the first period. The current village square was located on the edge of the village settlement in the west direction; and used for processing the harvested agricultural products (I7, I10, I12, I15, I21, I36). Accordingly, this square was called ‘*Harman Yeri*’ in the past. Still, villagers call the village square ‘*Harman*’ or ‘*Harman Yeri*’ besides *Köy Meydanı*, *Pazar Yeri*, *Çarşı* (I6, I8, I10, I20, I21). Dwellings were mostly built by the carved-out units (I10) except for a few buildings, which were built by a mixed construction system including both built-out and carved-out units, like Hacı Mahmut Ağa Building<sup>175</sup> and Boğaçhan Selçuk House<sup>176</sup>.

**Second Period (1900- 1939<sup>177</sup>):** During the second period, the village settlement grew up to the south. In the north-west of the current settlement, there were no building developments. The main public open area was still the present old square; and the current village square was still used for processing the harvested products as ‘*Harman Yeri*’. Dwellings were mostly built by carved-out units; there were only five buildings which were constructed by the mixed use of stone masonry technique and carving methods before 1922. Before the İbrahimpaşa Bridge was constructed in 1939 (I10), there were only vineyards and no buildings on the other side of the stream (I2).

**Third Period (1939- 1957<sup>178</sup>):** The İbrahimpaşa Bridge<sup>179</sup> was constructed in 1939, which is the beginning of the third period. Throughout this period, the village

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<sup>174</sup> It is the date written on the inscription of the Boğaçhan Selçuk House. The date is determined in the registration sheet of the building in the decision number 1624 in 23.5.2008 by Nevşehir Regional Council for the Conservation of Cultural and Natural Property.

<sup>175</sup> The building was built in 1845 which is the date written on its inscription (Demir, 2006, p.16).

<sup>176</sup> This building was built in 1825. For detailed information, see the registration sheet of the house prepared by Nevşehir Local Council for the Conservation of Cultural and Natural Properties (Decision Date and No: 23/05/2008-1624)

<sup>177</sup> It is the date written on the inscription of the İbrahimpaşa Bridge.

<sup>178</sup> It is the date written on the inscription of the currently used mosque of the village, which is located in the central district.

settlement grew up on the other side of the river (I1, I19)<sup>180</sup>. The buildings constituting *Köprü Mahallesi* in the current village settlement started to be built during this period. Before this period, in this area, there were only fields and vineyards of the villagers (I2). According to the interviews conducted with the villagers, the current village square started to be used as a public open area with its current meaning in this period. The old mosque in the old square continued to be used until the construction of new mosque in 1957.

**Fourth Period (1957- 2011):** The last period begins in the middle of the years from 1950 to 1960 and extends to the present days. In this period, the north- west of the current village settlement started to grow up towards the main road of Ürgüp and Nevşehir. The use of concrete in a mixed way with the traditional building techniques, stone masonry and carving, started and has become widespread throughout this period. The old square and the surrounding buildings were completely abandoned. This period can also be called the ‘Relocation and Migration Period’. This relocation from the old settlement to the new settlement on the upper part of *Yukarı Mahalle* was parallel with the migration from the village to towns, cities and foreign countries due to unemployment and subsistence problems (Çalışkan, 2005). Migration to the foreign countries, mainly, Germany, started from the beginning of 1960s and continued to the beginning of 1970s until the prohibition of the migration of Germany (I8, I10). Throughout this period, around half of the all villagers went to foreign countries; that’s why the population of the village noteworthy decreased. According to Seyit Ertuğrul (I4), there are nearly 100 families from İbrahimpaşa Village in Germany. Most of the people, who have migrated, even if they return to the village or Nevşehir to live, do not carry out agricultural activities; accordingly, their vineyards in the village are generally in a ruined condition (I24). The last years of the fourth period can also be called ‘Tourism period’ throughout which the buildings in the old district of the village, *Aşağı*

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<sup>179</sup> Bridge was registered in 30.05.1994 by Nevşehir Regional Council for the Conservation of Cultural and Natural Property; and restored in 1998 according to its inscription.

<sup>180</sup> Ethem Öztürk (I19) states that in 1941, the building activities started to develop on the other side of the Ortahisar/ Kavakbileği/ Balkan Stream.

*Mahalle*, have started to be sold to the outsiders, either foreigners or the Turkish people and to be restored. Nowadays, the old part of the village is completely formed of the restored buildings and the ruined buildings expecting restoration. During the last years of this period, villagers started to sell their old buildings and to build new houses on the plain areas upper from *Yukarı Mahalle* near the main road connecting Nevşehir and Ürgüp (I24).

### **3.7.2 Facts affecting the Transformation Process of Interrelations between Tangible and Intangible Values in İbrahimpaşa**

Concerning the transformation process of interrelations of tangible and intangible values, it is necessary to understand the interaction process of cultural, economic and technological factors and the facts particular to İbrahimpaşa Village accurately (Figure 3.87). As indicated in the section 2.1.2.2, the change starts in the ‘structuring structures’ and then, continues in the interrelations between intangible values and tangible values; and finally governs the state of conservation of buildings and environments.

The developments in the means of mass communications have accelerated the interaction processes bringing about ‘unification’ and ‘standardization’ in cultural, economic and technological structure; and reached at a point threatening local characteristics and the existence of intangible cultural properties. The interaction process of factors can be investigated in two groups with regard to the facts produced and their effects on the site as ‘static interactions’ and ‘dynamic interactions’. ‘Static interrelations’ directly affect the technological, economic and cultural structure on the site by rising interactions with other places and outsiders. ‘Dynamic interrelations’ result in the movements either away from the site by migration or to the site by tourism. Accordingly, the particular facts of İbrahimpaşa, which are created by the interactions of factors, are ‘rise in technological, economic and cultural interactions’, ‘migration’ and ‘tourism’.

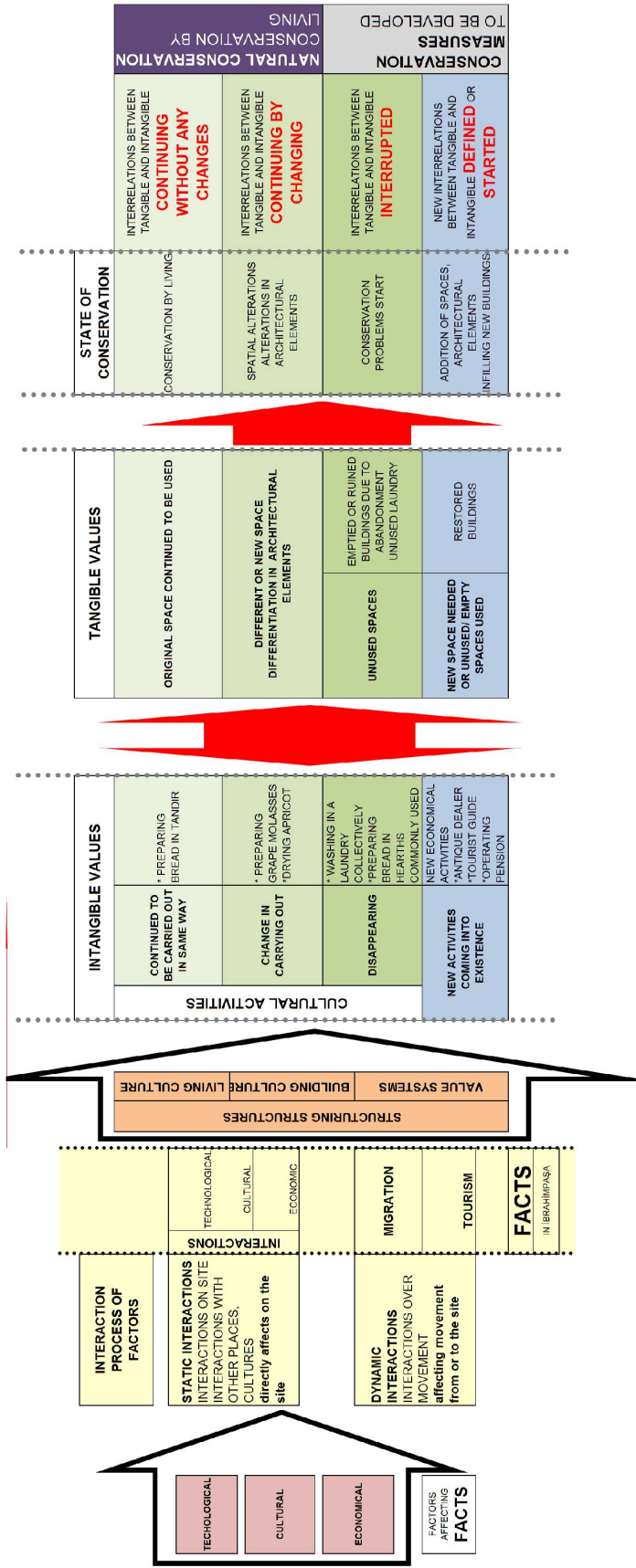


Figure 3.87 Transformation process of buildings and open areas regarding cultural activities and expressions

### **3.7.2.1 Cultural, Technological and Economic Interactions**

As the display of ‘static interactions’, technological, cultural and economic interactions among the different places and different cultures have increased in the village by the different means, like mass communications. These interactions are specifically examined considering three facts particular to İbrahimpaşa, which they create, related to cultural structure, technology and economy considering their effects on living culture, building culture and value systems of the villagers.

The uniformity of cultural structure is the most important aspect of cultural interactions constituting a threat for the interrelations of tangible and intangible values. Cultural factors are principally affecting living culture and value systems to bring about change in both cultural practices and cultural expressions, which reflect on tangible values in the use and design process of buildings. In this respect, the effects of the foreign cultures, which are promoted by the means of media, cause to transform the local cultural structures and the intangible values of people rapidly. A rapid increase in cultural interactions brings about the decrease and discontinuation in the practice of some cultural activities. For instance, the collaborative preparation of winter foods has noticeably diminished in the village, because of the widespread adoption of the readymade consumption skills by villagers. Therefore, here, it is accurate to claim that cultural interactions mostly affect the value systems of people creating the uniform understandings reflecting on built environments.

The developments in technology, which is produced by the increase in the interactions among different places mostly, affect building culture in the construction process. In fact, technological developments directly reflect on the tangible values of environments affecting the building technology and knowledge that is decisive in the selection, patterns and the construction details of materials. Besides building culture, the new developments in technology greatly affect the living culture especially on the ways cultural practices are carried out as regards architectural elements and utensils used. Thereby, this situation leads to eliminate the local differences in the ways cultural practices are performed; and in the reflections of cultural expressions on the physical environment by introducing ‘uniformity’.

The economic interactions among the countries, cities and villages, the interrelations between the global economy and local economies also have a profound influence on the relations between tangible and intangible values, creating changes in the economic activities in the village. Accordingly, the economic structure started to be changed with the new economic activities of the villagers, which increased parallel to the development of the tourism and changes in value systems. The increase in commercial activities and in stone workmanship in the restoration activities of the traditional buildings clearly exhibits the changing profile of the economic structure. The economic factors are also intimately related with the technological ones. Villagers can gain the advantage of technological developments provided that they have good economic conditions.

### **3.7.2.2 Tourism**

Tourism, which is one of the facts created by ‘dynamic interactions’, is defined as “an irreversible social, human, economic and cultural fact” in the ICOMOS Charter on Cultural Tourism<sup>181</sup>. Tourism as one of the “social dynamics causing change” (Bal, 1995, p.25) is also accepted as both a result of the effect of interactions on the movement between places, which is called ‘dynamic interactions’ in this study; and a tool for developing those interactions. In this respect, tourism can be recognized as a fact, which is caused by dynamic interactions of cultural, economic and technological factors; and a tool for spreading cultural, technological, economic characteristics and intangible values within the scope of this study. Bal (1995, p.36) asserts that when a rural society opens to tourism, it should be compelled to adopt the urban values which are accepted by the people dealing with tourism. If this approach is interpreted considering that the approach of this study, it can be pointed out that urban values act as the ‘structuring structures’ especially on value systems affecting the intangible values of society.

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<sup>181</sup> The ICOMOS Charter on Cultural Tourism, International Seminar on Contemporary Tourism, 8-9.11.1976, Brussels, Belgium

Considering its historical, natural and cultural features, İbrahimpaşa Village is located on the route of the Cappadocia tour arranged by many tour firms (I1)<sup>182</sup>. There is also a touristic route for pedestrian walking which passes through İbrahimpaşa and goes Ortahisar (I2) (Figure 3.88)<sup>183</sup>. ‘Cultural tourism’ in which tourists aim to discover monuments and sites contributing their maintenance and protection<sup>184</sup> is prevailing in the development of tourism in İbrahimpaşa. Bringing into new economic activities, tourism has emerged as an economic value in the last years. The process, which started with the settlement of several French and Turkish people<sup>185</sup> in the village nearly 14 years ago, has developed by the increase in the number of tourists for several years; and has transformed into cultural and religious tourism. Especially, in the old part of the village called *Aşağı Mahalle*, foreigners or tourists who are mostly French, Dutch, Belgian, German and Turkish<sup>186</sup>, have bought most of the traditional buildings (I1). Currently, the relationships between the foreigners customarily increase the wish of possessing a traditional building and becoming neighbor in the village among them. Most of traditional buildings, which were sold, have been used in holidays and weekends only (I5), except the two buildings, ‘Babayan Culture House’<sup>187</sup>, and Café Papayanni<sup>188</sup> (Figure 3.89), which have been continuously used continuously after its restoration (I1).

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<sup>182</sup> <http://www.kapadokyaweb.com/icerik/kapadokya-turu> (last accessed in 17.12.2009)

<sup>183</sup> <http://www.kapadokyaweb.com/icerik/kapadokya-turu> (last accessed in 17.12.2009) <http://www.turkforum.net/showthread.php?t=463615> (accessed in 17.12.2009) Today, village has the problem of infrastructure, especially related to the sewage system, affecting negatively tourism on the main route in the valley going to Ortahisar (I14, I32).

<sup>184</sup> The ICOMOS Charter on Cultural Tourism, International Seminar on Contemporary Tourism, 8-9.11.1976, Brussels, Belgium

<sup>185</sup> Willemjin Bouman (I14) who bought her house in 1997 is one of the first outsiders settling in the village.

<sup>186</sup> Selling building to foreigners was prohibited in 2007 summer (I1); but, still, it has continued by the intermediation by Turkish people.

<sup>187</sup> It is operated by Willemjin Bouman (I14) who bought this building in 1997. She uses the building as both house and a culture house in which artists meet for performing their art.

<sup>188</sup> Adem Koçdemir (I32) and Faruk Mağden (I33) operate this buildings as the restaurant presenting local foods to customers.





**Figure 3.88** Tourists starting tour of İbrahimpaşa in Village Square



**Figure 3.89** Tourists having lunch in Cafe Papayani

Tourism has recently emerged as an economic value, introducing new economic activities in the village (I22). Because of its positive effect on the rise of commercial activities, villagers demand the development of tourism (I6, I8, I13). New activities introduced by tourism are being antique dealer, tourist guide, operating pension, renting a living room for tourists (I6) and servicing to tourists and pensions as cooker by preparing local foods and selling dry apricots and as knitter by selling handworks, like *patik*, *yemeni*, etc. and (I5, I8, I37). In addition to them, tourism also leads to develop construction and restoration activities by providing villagers the opportunity to work as stonemason and worker (I19). Actually, except for several people dealing with touristic economic activities, most of the villagers are interested in tourism as a tool for selling their homes at high prices to the foreigners who plan to live in or to transform the houses into “boutique hotel”.

As shown in the schema showing interrelations above (Figure 3.87), factors and facts first affect ‘structuring structures’; and then change interrelations of tangible and intangible values. Tourism as an important fact that brings new cultural, technological, economic interactions affects the value systems of people. For instance, tourism has a substantial role to make people find certain cultural practices out of fashion, in the break of their carrying out; and finally, in the interruption of

certain interrelations between tangible and intangible values. This situation induces a dramatic change in both the social and built environments. At the same time, tourism has a significant role to develop the consciousness of the villagers on the conservation of their houses. At the first glance, even if it seems as a positive fact providing people a consciousness about conservation, it only provides a superficial and un-internalized consciousness in linked with some economic concerns. Actually, the village people try to sell their homes to foreigners adopting an understanding of “older and more ornamented is better for its economic profits (I1).

Tourism has especially developed the activity of stone workmanship. An orientation towards the stone workmanship or being a worker in construction or restoration activities can clearly be observed among people. Nowadays, stone masters work in both new building and restoration activities in the village, as in nearby settlements (I25). With the development of tourism, the restoration activities have noticeably increased; and, this condition has created a large opportunity of work for stone masters and workers in the village. There are many people changing their profession to be stonemason for working in the increasing restoration activities. Mehmet Ali Kilimci (I1)<sup>189</sup> and Mehmet Aksoy(I25)<sup>190</sup> are two builders working in construction and restoration activities who changed their professions as timber workmanship and furnisher to stone workmanship under the effects of tourism starting nearly 1985s nearby environment.

### **3.7.2.3 Migration**

Migration, another fact that is emerged from the dynamic interactions of factors has greatly affected the transformation process of tangible and intangible cultural properties in İbrahimpaşa Village. Decrease in the revenue obtained from economic activities and local products are main reasons for migration. Because of the scarcity

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<sup>189</sup> Mehmet Ali Kilimci (I1) has changed his profession from timber furniture to stone workmanship; and has become a tourist guide and an antique dealer in the last years.

<sup>190</sup> One of the well-known stone masters, Hafız Usta (I25), explains that he was a master of timber furniture in the past; he changed his profession to be a stone master in 1985 together with the developments of tourism.

of agricultural areas, changing climatic factors, agricultural production has noticeably diminished and has become insufficient for the villager's basic subsistence needs. Accordingly, in the pursuit of new economic activities, villagers started to search for job opportunities in other cities and countries. Due to economic difficulties, villagers started to migrate to big cities, namely, İzmir and Ankara after the year 1950 (I4). Nearly 30 families migrated to Kayseri (I3). Migration to the foreign countries, specifically, Germany, Holland, Switzerland, started from the beginning of the 1960s and continued to the beginning of 1970s until the prohibition of migration of Germany (I8, I10). During this period, nearly half of villagers went to Germany and other countries mentioned above, accordingly, the population of the village noteworthy decreased. Actually, except the people having a good economic condition and plenty of vineyards and fields, almost all people migrated to foreign countries throughout this period (I42). Nowadays, in Germany, there are nearly 100 families from İbrahimpaşa (I4). There are also a large number of the retired people, who worked in Germany and returned to the village (I19). In just last five years, a many people migrated to Nevşehir, Kayseri, Ankara (I21).

The primary reason of migration to other cities and countries is unemployment and disappearing economic activities (I1); and the mismatch between the changing life, the technological developments and the spatial characteristics of the traditional buildings. Especially because of the rise in cultural and economic interactions between cities, people emulate the appropriate urban life styles (I42). People who migrated generally continue their relationship with the village. They still come into the village in their empty buildings or in the houses of their relatives in summers especially for continuing to live in the village life by carrying out the cultural practices, like, preparing food for winter (I37).

Considering the movement in the village, in the past, after the year 1939, the beginning date of 'Third Period' of the transformation process of the village, along with the extension of the settlement towards south and north-west, a movement from the Old district, called *Aşağı Mahalle*, to the new parts has lead to the degrading of the abandoned tissue afterwards. In the last years, nearly all buildings in the

abandoned district have been sold and restored to be used by outsiders. As a result, nowadays, local inhabitants and villagers do not use the district anymore; in fact, especially some of elders (I2) call this district *Gavur Mahallesi*. Actually, villagers who had migrated before prefer to live in a traditional building than apartments (I37), but they cannot meet the cost of the restoration of the buildings; and cannot make their building conform to their new life style. Some villagers migrated have returned to the village to continue their traditional way of life (I37). They especially complain about the mismatch between their changing life, new technological developments and the spatial characteristics of the traditional buildings. Due to the difficulties and the cost of the restoration of the traditional buildings and the attractive opportunity of selling traditional buildings to outsiders in high prices, villagers tend to build new buildings in the new part of the village upper from *Yukarı Mahalle* in *Körgümiş Mahallesi* (I1, I37).<sup>191</sup> Another reason for migration is related to education. Because there is only a primary school, children can study until high school in the village. Therefore, to continue education in high school, families or children migrate to Ürgüp or Nevşehir (I6, I8, I13).

### **3.7.3 Transformation Process of Interrelations**

The theoretical framework of this study puts forward that changes in structuring structures in living and building culture and value systems, which are caused by the different factors, create a drastic change in intangible values, as explained in the section 2.1.2.2 (Figure 2.7). In this respect, through the different processes, it is important to discuss the various aspects of changes affecting tangible and intangible values. To understand the interrelations between tangible and intangible values in the transformation process, it is observed that changes in building culture, living culture and value systems are intimately related with each other. It is possible to observe these close relationships clearly on the transformation processes of cultural activities and expressions. On the one side, changes in building technology and on the other side, changes in cultural structure, have brought about a continuous transformation

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<sup>191</sup> See page 60.

process of cultural practices and expressions in linked with the change of buildings. After the general understanding of the transformation of buildings related to the developments in building technology in the previous sections, in this section, the transmission process of intangible values and the transformation process of tangible values are extensively investigated in a related way.

### **3.7.3.1 Transmission Process of Intangible Values through the Transformation Process of Tangible Properties**

Intangible values are subject to a substantial change. The transmission process of intangible values is critical for their conservation, as explained in the conceptual framework in the section 2.1.2.4<sup>192</sup>. As indicated earlier, the complex and intertwining relations between tangible and intangible values continue through the transformation process under the change motivated by certain factors (Figure 2.7). After the conceptual approach and the general rules are evaluated within the specificities of the İbrahimpaşa Village, it is identified that the mutual interrelations between the different components of intangible and tangible values are variously affected from the change. Thereby, their state of conservation can be investigated with regard to the variety of their interrelations. In this section, cultural practices and expressions are particularly examined considering their transmission through the transformation process of the village in order to identify their relations established with tangible properties. This critical evaluation is especially significant for determining the policies for their conservation.

#### **i. Transformation regarding Cultural Activities**

Concerning living culture, the transformation process can be investigated regarding its effects on the change in the ways cultural activities are carried out in İbrahimpaşa. As explained in the transformation process in the section 3.7, cultural, economic and technological developments have directly affected the ‘structuring structures’ in living culture, which directly influence the cultural practices and their relations with

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<sup>192</sup> See page 62.

tangible features, mainly, spatial characteristics and architectural elements. Especially changes in living culture, namely, family structure, social structure, and value systems, specifically, lifestyle, values, images and mental schemata under the effects of the cultural and economic interactions especially lead to the transformation of cultural activities and their interrelations with tangible features.

The effects of the transformation process can clearly be observed in the change of cultural activities and expressions. Besides the tangible manifestations of the transformation, there are also its intangible aspects, which indirectly affect the cultural structure and the value systems of people. For instance, even if the decrease in agricultural activity is generally explained of climatic conditions and infertile soils by the villagers (I19, I23), it is intimately related with the changing value systems of people. Change in the value systems can be observed in the increasing desire of making money easily and the decrease of labor in cultivating and underrating this activity (I22). As aforementioned before, technological developments bring into uniformity in the ways cultural practices are carried out and in the reflection types of cultural expressions by eliminating local differences. In this respect, the transformation of interrelations between tangible and intangible values can be examined in four groups with regard to the change in cultural activities:

**No Change: (Cultural activity continued to be carried out in same way)**

Active Transmission Process | Tangible- Intangible Values Interrelations Continuing

In this first group, the continuity in carrying out of cultural activities is the main criterion for defining the interrelations between tangible and intangible values. Concerning the spatial organization and the spatial characteristics, the continuity in carrying out cultural practices and the maintenance of their transmission process brings into the continuity of the usability of original spaces. As an example from the village, the activity of preparing bread in ‘*tandır*’ has still been carried out in the same way in the space of ‘*Tandır Evi*’. As a result of the quick adoption of ‘modernization’ and the readymade consumption habits by cultural and economic interactions, and the technological developments, like the introduction of the bottle

gas, the frequency of preparation of bread in *tandır* has decreased through the village (I1, I9, I42). However, the maintenance of the way in which the activity is carried out through time provides for keeping its transmission process. Especially the villagers who are still cultivating wheat use *tandır* more than the others (I42). In the past, fire in *tandır* continued to burn through the whole day (I1, I23). Soups in the mornings, bread in the afternoons once every three or five days or a week (I23); and, then, foods were continuously cooked; and water was usually boiled in *tandır*. Still, foods for special days and sometimes, for tourists and; routinely, bread and food once every 15-20 days or one or two months in some houses as regards the number of people in family, *horanta*, (I35) are prepared in *tandır* (I1, I8, I35, I22). In some of the new buildings, the architectural element of *tandır* is still built on a higher level for preventing women bending or cooking or using it by standing (I23). This situation manifests the continuity of the culinary habits of the villagers despite of the reduce in the frequency of production (I42).

### **Change in Carrying out**

Active Transmission Process | Tangible- Intangible Values Interrelations continuing by changing

As aforementioned above, changes in the ways cultural activities are carried out have been created by the technological, cultural and economic developments and the rise in the interactions between different places. The increase in sugar production and selling, which is one of the economic developments affecting the village, has led to the decrease in the production of grape molasses that were used as sweetener in the past (I10). Technological developments considerably affect the ways the cultural activities are carried out as regards architectural elements and utensils used. The changes in the ways of carrying out have created a need for different or new spaces; and a differentiation in architectural elements. This means spatial alterations and alterations in architectural elements for the reconciliation with the facts of change in cultural practices. In this respect, changes especially in the practices of preparing grape molasses and drying apricot are worth to be discussed. With regard to the spatial location of the activity of grape molasses preparation, the abandonment of the

spaces of ‘*Şirahane*’ constitutes the main aspects of transformation. Instead of the old *Şirahanes*, the flat roofs of buildings, the special pools in courtyards and, even tractor boxes have been used for trampling grapes for some time. According to the information obtained from the interviews conducted with many villagers, besides the difficulties in carrying grapes into *Şirahane* and in taking grape juices from *Bolum* by big spoon, the darkness of spaces are the main reasons for the abandonment of these spaces (I7, I20). Another reason identified by villagers is the dirtiness and the poor hygiene of the process of production grape molasses in the traditional *Şirahanes* (I35). In the past, flat roofs were covered with soil; now, they are covered with concrete, which are thought by villagers as clean and more suitable for the activity of trampling grapes, like many other working activities (I12). Therefore, in the new buildings, *Şirahane* has not been constructed as an interior space in a traditional manner any more (I1). The concepts of ‘cleanliness’ and ‘hygiene’ have emerged as the new values gained by local people through the transformation and the modernization process of the village. Actually, villagers express that the taste of grape molasses prepared in the old *Şirahanes* was more delicious than the one prepared in concrete flat roofs or pools (I20).

Changing technology and economy also reflects clearly on the activity of drying apricots. As a technological development, the method of ‘dusting sulphur’ to keep apricots yellow caused the space of *Kükürt Damı* to be added to the spatial configuration of dwellings in the village nearly throughout 70 years (I1). According to Mehmet Ali Kilimci (I1), the method of dusting sulphur has been known and carried out nearly for 70 years in İbrahimpaşa. But, nowadays, these spaces are mostly out-of use because of the insufficiency of the products of apricots obtained (I1, I4). Currently, apricots in timber boxes are dusted with sulphur by being wrapped in a nylon cover tightly. In fact, the process of dusting sulphur, which is an unnatural process and considerably harmful, has been preferred by the villagers to obtain an attractive appearance for selling their products (I4). In the past, apricots were generally laid on the soil in vineyards; and were dried until their color turned to black (I20). Today, drying in vineyards has still continued limitedly (I24).



Another activity, which is affected by the technological changes, is the practice of cooking on furnaces, *Ocak*, which is made of stone and located in *Tandır Evi* or courtyards. Today, the activity has noticeably decreased in the village together with the introduction of the cookers operated by liquefied petroleum gas. Especially in winter times, cookers in the buildings are mostly used with regard to the economic condition of the villagers (I6, I9). Villagers (I9) find the taste of the food, which is cooked on fireplaces and tandırs, more delicious.

### **Disappearing Cultural Activities**

Passive Transmission Process | Tangible- Intangible Values Interrelations Interrupted

Change has caused certain cultural activities to disappear by creating an interruption in their performance and their transmission processes. The disappearing cultural practices have brought about a large number of unused spaces within dwellings and unused buildings; as a result, a great amount of emptied or ruined building stock emerged within the village due to abandonment.

Cultural uniformity process, which is caused by the increase in cultural interactions, has significantly affected the value systems of villagers. Under the effects of technological developments, first, cultural activities carried out collectively or commonly, specifically, the activity of washing in a laundry collectively and of preparing bread in hearths commonly used, have disappeared in İbrahimpaşa Village. The related buildings or spaces have either fallen down or ruined, or destroyed by the inharmonious functions given to them. Besides the disappearing activities, social practices, such as, friendly conversation or chatting, singing folk songs, *türkü*, associated with them have also vanished from the living culture of the villagers. Consequently, disappearing cultural practices and their interrupted transmission processes created an interruption in the continuity in the interrelations between tangible and intangible values. Thus, the subsequent uses of those emptied or ruined buildings embodying these interruptions emerge important subjects to be discussed for their conservation.

## **New Activities**

Transmission Process out of discussion | New Interrelations between Tangible and Intangible values

Facts emerged through the change processes, especially tourism, have recently brought into new economic activities, like, being an antique dealer, being a tourist guide, operating a pension<sup>193</sup>, renting a room in dwellings, servicing to pensions or tourists by providing traditional food prepared in *tandır* and by providing traditional handworks, like, knitting and lacework (I8). In order to house these new activities, first, unused spaces and buildings started to be used; and then, a rapid and dense restoration process has started and significantly accelerated in last 4-5 years through the village. Because villagers are not generally in favor of operating their homes as pension or renting a room although there are exceptions (I6)<sup>194</sup>, the traditional buildings, which had fallen into ruin in the old part of the village, *Aşağı Mahalle*, started to be restored for the use of boutique hotels and other uses. The emergence of these new activities necessitates for defining new interrelations between tangible and intangible values which has not ever been there, necessitating spatial re- organization of the buildings.

### **ii. Transformation regarding Cultural Expressions**

Change in ‘structuring structures’ in building culture, especially technology, knowledge, economy, lifestyle in İbrahimpaşa, directly reflects on the cultural expressions as indicated in the theoretical framework of this study (Figure 2.7). Especially changes in building technology introduced by the technological interactions are particularly influential in the transformation of the way cultural expressions reflect upon tangible features. Changes of the value systems,

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<sup>193</sup> There is a restored traditional building servicing as Babayan Culture House, owned by a Dutch women, Willemjin Bouman, operating as a pension only for professional artists, painters to work and use studios in the building and not open for tourists (I14).

<sup>194</sup> In 2007 summer, during site survey, Seyit and Rujiye Taktak (I6) said that they rented their two rooms for tourists; but in 2008 summer, they said that tourists did not come anymore.

specifically, values, mental schemata, life style etc., of villagers and builders affected by the cultural interactions are another fact affecting the transformation of cultural expressions.

Except the traditional meanings of cultural practices, like, the activities of preparation of grape molasses, feeding birds, most cultural expressions are intimately related to local building tradition and building culture. Accordingly, the transmission process of cultural expressions through the transformation of the village should be considered in linked with the continuation of the activity of builders in a master-apprentice relationship. The documentation of the variety of interrelations between cultural expressions and tangible features, which formed through the transformation processes, is especially vital for the studies of conservation and restoration, and the new building activities in the historic contexts.

Cultural expressions related to local building tradition, such as, the meanings expressed on front façade ornamentation, were possibly known by builders and users through the generative process of buildings, in the past, motif by motif. But, through the transformation process, ‘meanings’, ‘symbols’ and ‘expressions’ have been synthesized, become anonymous and continued as only one of the physical aspects of local building tradition even if for both inhabitants and builders, ornamentation is an inseparable part of local building tradition. Although the interrelations between cultural expressions and tangible features seem not to have changed considering the physical features of ornamentation, the expressive meanings of the components have completely forgotten and changed to a holistic meaning concerning its availability in local building tradition. Besides the traditional buildings, in restoration activities, builders have continued to make ornamentation by imitating motifs in local building tradition in İbrahimpaşa Village (I27). On the other side, in new buildings, the physical attributes of cultural expressions have noticeably been diminished; in fact, as regards decorative elements, buildings are fairly plain. In this respect, it is

significant to analyze cultural expressions in tradition with regard to both their “original” and “actual” meanings (Norberg-Schulz, 1965, p.183)<sup>195</sup>.

**No Change: (Cultural expressions continued to be expressed in same way)**

Active Transmission Process | Tangible- Intangible Values Interrelations Continuing

‘Authentic and anonymous meanings in local building tradition’ have mostly continued to be expressed on tangible features. Especially ‘constructive meanings’ expressing a sustainable/ open-ended construction and additive quality of buildings have still continued to be reflected on ‘unfinished building elements’. Tradition of front façade ornamentation has also continued in a more simplified manner. Through this simplification process, most of traditional decorative elements have disappeared and transformed into a holistic and simple language with regard to their symbolic meanings, like, the adornment of the front façade. In this respect, the continuation of this tradition of ornamentation is examined in the cultural expressions continued to be expressed in same way despite of its simplification. But, the change of the content of carved ornamentation will be considered in the changing cultural expressions below.

The expressions of the tradition of going on pilgrimage to Mecca, which is classified as traditional meanings of color related to customs, on tangible features, have still continued by the villagers. As indicated earlier, villagers going on pilgrimage paint the outdoor frames of window and door of their buildings on their return to village. The reason of the continuity of this tradition is particularly related to the fact that faith in the value systems of people is more enduring against the change motivated by the rise in the economic, cultural and technological interactions than other structuring structures.

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<sup>195</sup> Similar to cultural expressions, Norberg Schulz (1965, p.81) explains the significance of the evaluation of the transformation of non-descriptive symbol systems and states that “today many of our non-descriptive symbol-systems have become obsolete, as they do not suit the new life-situations brought forth by the immense development of the cognitive-instrumental activities”.

Another continuing cultural expression is the expression of the building and faith identity on inscriptions, which are generally put on the front façade, either over the main entrance door or on the central part of the façade in alignment with the main entrance door in traditional buildings. In new buildings, the traditional position of the inscriptions can change to other parts of the front façade.

### **Change in Expressing**

Active Transmission Process | Tangible- Intangible Values Interrelations continuing by changing

Change in cultural expressions is mostly observed on the expressions of traditional meanings of cultural activities and authentic/ anonymous meanings in local building tradition on tangible features. The physical expressions of the traditional meanings of the activity of preparing grape molasses have completely changed in the late period buildings. For instance, the old *Şirahanes* completely became out of use inside the buildings; and new type *Şirahanes*, like specific pools in courtyards and flat roofs started to be used to prepare grape molasses.

As aforementioned above, despite of the continuity of the tradition of front façade ornamentation, the components or motifs of the carved ornamentation have entirely changed. This change brought into the disappearance and the difference of some elements of decoration. There are various facades of buildings designed in different styles throughout the village. These differences can be explained as the representations of the differences of periods or the workmanship of builders. But, it is not possible to say certainly which one is true; and to determine critical time expressing the separation between the styles.

### **Disappearing Cultural Expressions**

Passive Transmission Process | Tangible- Intangible Values Interrelations Interrupted

The transformation process of the village, especially, changes in building culture and living culture has caused to disappear various cultural expressions with regard to

their physical attributes. Although some physical reflections of cultural expressions can be observed in the buildings, their meanings have nearly forgotten by the villagers and builders. Considering the radical change in living culture of the village, because of the decrease in the agricultural and animal breeding practices, the related architectural elements, like specific stones on both sides of entrance, *Oturak taşı*, started to be removed; and their traditional meanings have started to be forgotten.

Moreover, the physical expressions of the traditional meanings of disappearing cultural practices have also disappeared in new buildings. Accordingly, bird holes and shelves for flowers on facades have not been constructed anymore because of the disappearing activities of feeding birds and flower growing in the village. Additionally, the traditional meanings of specially shaped stones for keeping keys have also disappeared in the new buildings.

### **New Expressions**

Transmission Process Out of Discussion | New Interrelations between Tangible and Intangible Values

New expressions include both the new interpretations of the villagers on the traditional cultural expressions in new buildings and the new interpretations in the restored buildings. Actually, the physical expressions of the new interpretations of the villagers are mainly composed of the inscriptions, new *Şirahanes* and decorative elements continuing by simplifying as indicated above. These tangible features are indications of the continuity of their cultural expressions in the living culture and value systems of the villagers through the transformation process of the village.

On the other side, in the dense restoration implementations in the village, which have considerably increased due to the developments in tourism in the last years, the various physical features of cultural expressions can be used together in a misleading entity or atmosphere disregarding time, change and authenticity. In the village, after the approval of the restoration project or the permission for basic repair by the Regional Conservation Council, during implementations, some differences can be

recognized between the project and the implementation. These differences are mainly caused by the lack of communication between architects, builders and workers because there is no regular control process<sup>196</sup> on the site until the end of the implementation. In the restoration sites, villagers work under the control imposed by a builder from the village in a master-apprentice relationship. It initially seems positive considering the transmission process of cultural expressions. But, according to impressions and information gained from interviews, a misleading information transfer could sometimes occur between builders controlling the site and workers. Under the effects of tourism on the value systems of the villagers and builders who attribute tourism an economic value, certain reflections of cultural expressions on physical features have become more 'crucial'. Thereby, concerning the carved ornamentation embodying authentic anonymous meanings in local building tradition, 'older', 'highly ornate' has become more valuable than 'newer', 'simply ornate'. This situation accelerates the misleading information transfer between site controller builder and workers; and in restoration implementations, even builders sometimes ask workers to change certain dates written in the inscriptions and to add more ornamentation.

### **3.7.3.2 Evaluation of the Transformation Process of Interrelations**

At the end of this section, it can be stated that İbrahimpaşa Village is a case changing rapidly under the effects of tourism and migration. This situation can obviously be seen in the interrelations between tangible and intangible values through transformation process. In this section, evaluating the theoretical framework within

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<sup>196</sup> In İbrahimpaşa, the new building activities are carried out by mostly master builders forming plan on their minds (I27), because there is not any development or conservation plans. Accordingly, architect does not have any roles in building activities. On the other hand, in restoration activities, architects must prepare a restoration project after taking permission from Local Conservation Council (I27). But, after the approval of the restoration project, architect may accurately not control the whole process of restoration. Mostly, especially in the implementations in the unregistered buildings, builders both carry out and control the project until the end of implementations; in this respect, the consistency between project and implementation mainly depends on the consciousness of the builders.

the findings of case study, the results put forward that if the local people adopt and continue to carry out activities or to transfer cultural expressions to physical environment, in other words, if they keep their transmission process despite of the dramatic transformation process, then, they can naturally be conserved. Thereby, the interrelations between tangible and intangible values are continuing with or without change to provide a natural way of conservation, that is, conservation by living. However, if the transmission processes of cultural practices and expressions are interrupted, the unused buildings and spaces emerge in built environments; and fall into ruin in time. The transmission process and the attitude of the villagers with regard to their adoption and continuation of cultural practices and expressions in the changing conditions of life is the most critical issue in conservation. Accordingly, it is clear that the studies for conservation in historic environments need to focus on the continuity of interrelations between tangible and intangible properties, which have changed through time.



## CHAPTER 4

### EVALUATION: CONSERVATION AND SUSTAINABILITY OF INTERRELATIONS IN İBRAHİMPAŞA VILLAGE

This chapter will present a general evaluation of the İbrahimpaşa Village. The aim of this evaluation is to identify the problems of the village focusing on the state of conservation of tangible and intangible cultural heritage and to discuss the conservation approaches. At this point, it is necessary to recall the hypotheses of this study to outline the general conservation approach to tangible and intangible heritage as explained in the introductory chapter. As indicated earlier, the main argument of this study is primarily based on the understanding of the integrity of historic environments constituted by intangible and tangible values. The conservation of the historic environments entails to understand and document the integrity of tangible and intangible values through their transformation process.

The scientific conservation approaches regarding cultural properties should be reconsidered with the argument of this study to comprehend the problems regarding the conservation of intangible and tangible properties briefly. The aim of conservation is mainly to sustain cultural properties with both physical and intangible aspects and to transfer them to the future<sup>197</sup>. In other words, the sustainability of interrelations between tangible and intangible values should be the main

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<sup>197</sup> Feilden and Jokiletho (1998, p.14) clearly explain the aim of the conservation as safeguarding “the quality and values of the resource, protect its material substance and ensure its integrity for future generations”.

consideration in conservation. The conservation of the cultural properties necessitates the description of their values clearly<sup>198</sup>. As mentioned in the section 1.4, the values attributed to the heritage constitute an important part of intangible values, but they are not examined in detail because of their not being in the scope of this study. They are only investigated with regard to their relations with the conservation of the cultural properties. In this respect, it is significant to state that they are noticeably variable with regard to the value judgments of people, continuously changing in time<sup>199</sup>.

Considering the conservation of the intangible cultural heritage, the UNESCO 2003 Convention can be recalled here. UNESCO determines that the main safeguarding measure of intangible cultural heritage is to keep carrying out cultural activities and to transmit them from generation to generation<sup>200</sup>. The re-creation of intangible cultural heritage and its transmission from generation to generation gives the societies identity and continuity and provides for its conservation. UNESCO has recently conducted certain studies and organized meetings for safeguarding

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<sup>198</sup> In the Nara Document on Authenticity, it is stated that the conservation of cultural heritage has intimately been related with the “values attributed to the heritage in all periods” (Nara Conference on Authenticity in Relation to the World Heritage Convention, Nara, Japan, 1-6 November 1994). Alois Riegl (1998) explains these values as the “values of the past”, namely, the “age-value”, the “commemorative- memorial value” and the “historical value”, and the “values of the present”, namely, the “utilitarian value” and “art-value”, “newness value”. (See also Frodl (1966) in Erder (1971) presenting a detailed discussion of the subject regarding conservation). Feilden and Jokiletho (1998, p. 18-20) grouped the values of cultural properties as “cultural values” and “contemporary socio-economic values”. Cultural values are explained as “identity, relative artistic or technical and rarity values”; and “contemporary socio-economic values” are explained as “economic, functional, educational, social and political values” by Feilden and Jokiletho. There are also two other values, like “memory” and “document” value (Uçar, 2007, p.46, 49), which are accepted as important values attributed to buildings and tangible properties.

<sup>199</sup> Their variability can also be examined by Feilden and Jokiletho (1998, p.16) through the concept of “historical time line”. Feilden and Jokiletho (1998, p.16) explains “historical time line” as three phases in which a heritage resource is related with time. The first phase represents the time in which object was created; the second phase including from the end of the creation phase to the present time; and, the third phase representing the present time in which monument is perceived in our consciousness.

<sup>200</sup> UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29- October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

intangible cultural heritage. The present study, adopting the general criteria, definitions and safeguarding measures prepared by UNESCO, aims to make them more specific for the subject and for the case, İbrahimpaşa. The statements of UNESCO about the conservation of intangible cultural heritage are mainly summarized as follows:

“States parties shall take necessary measures to ensure the safeguarding of their intangible heritage; within the framework of their safeguarding activities they shall endeavour to ensure the widest possible participation of communities, groups and, individuals, that create, maintain and transmit such heritage, and to involve them actively in its management” and “shall endeavour to promote the function of this heritage in society and to ensure recognition of, respect for and enhancement of the intangible cultural heritage in society”<sup>201</sup>.

As the convention underlines, the participation of the society<sup>202</sup> as the creators of intangible cultural heritage, and the continuation of their production processes emerges is the most critical subject in the conservation of the intangible heritage. In this respect, the existing situation of the village with regard to the expectations and tendencies of the villagers in relation to the prospective risks for İbrahimpaşa Village emerge as the most critical subject to be discussed concerning the safeguarding principles formulated by UNESCO<sup>203</sup>.

Concludingly, the priority of the expectations and the attitudes of inhabitants to conservation emerge as the fundamental principle, which is identified in legal documents. This statement also needs to be developed in the conceptual approach of the study. The study mainly points out that the continuity or sustainability of

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<sup>201</sup> This statement is cited from the UNESCO 2003 Convention, Article 11. It was synthesized from UNESCO 2003 Convention and Tokyo Expert Meeting on Community Involvement in Safeguarding Intangible Cultural Heritage <http://www.unesco.org/culture/ich/index.php?pg=00012> (accessed 6 October 2009)..

<sup>202</sup> Supporting to the approach of UNESCO, in INTACH Charter in 2004<sup>202</sup>, it is also stated that the conservation strategy must encourage active community involvement in the process of decision-making. In addition to this, it is also determined that the conservation of unprotected heritage should also consider the needs of the contemporary society. (INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India in 2004, <http://www.intach.org/pdf/charter.pdf> (accessed 17 November 2009)

<sup>203</sup> UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29- October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

interrelations between intangible and tangible values is the most vital and decisive in the conservation processes of cultural heritage as explained in the section of 3.7.3.2<sup>204</sup>. As outlined in transformation process in the section 3.7.3, the mismatch between transformation process of the village and the transmission process of intangible values lead to the problems in the sustainability of interrelations and the conservation problems. Actually, at the point in which the interruptions in the interrelations between tangible and intangible values start, the problems in conservation emerge. In that case, how the interruptions can be impeded in the rapid changing conditions? The question of how to conserve needs to be re-evaluated considering the main objectives of the study.

Considering the sustainability of interrelations, it will be accurate to discuss and re-evaluate the assumptions, which put forward in the conceptual framework, within the findings of case study. In order to sustain and conserve the interrelations, the balance and reciprocity of interrelations between tangible features, cultural practices and expressions need to be reconsidered in the perspective of conservation. This dissertation actually identify the genuine and complex relations and the constituting rules between ‘structuring structures’, ‘intangible and tangible values’<sup>205</sup> (Figure 2.1, 2.2, 2.6 and 2.7), which are already existing in historic environments through the generative and transformation processes. Accordingly, it aims to sustain the naturalness and genuineness of these interrelations as much as possible in the rapidly changing conditions of life. The naturalness or genuineness of this approach is because of its particularity of the context, specifically, natural, built and cultural environment. It also has a flexible structure incorporating the change in it. In this respect, these rules and interrelations need to be kept through the transformation processes and sustained through the new living conditions.

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<sup>204</sup> See page 182.

<sup>205</sup> See the section 2.1, page 38.

As displayed in Figure 2.6<sup>206</sup>, the complex relations are clearly identified in every stage of the architectural hierarchy, which is composed of ‘the spatial organization of buildings’, ‘the spatial characteristics of space’, ‘architectural elements’ and ‘decorative elements’. The complexity of the scheme is mainly constituted by the intertwining and mutual relations between ‘structuring structures’, ‘cultural expressions’ and ‘tangible values’, which are redefined in every stage. At the same time, after developing within the findings of case study, the complexity of the process becomes particular to context and original. As mentioned in the section of 3.7.3<sup>207</sup> and displayed in the Figures 2.7 and 3.87, the complex triple interactions between ‘structuring structures’, ‘intangible values and ‘tangible values’, which were formed in generative process, continue to be elaborated in the transformation process. Therefore, whether on the village scale or on the building scale, it is significant that the balance, originality and complexity of interrelations need to be kept through the transformation process for the conservation by adapting to change.

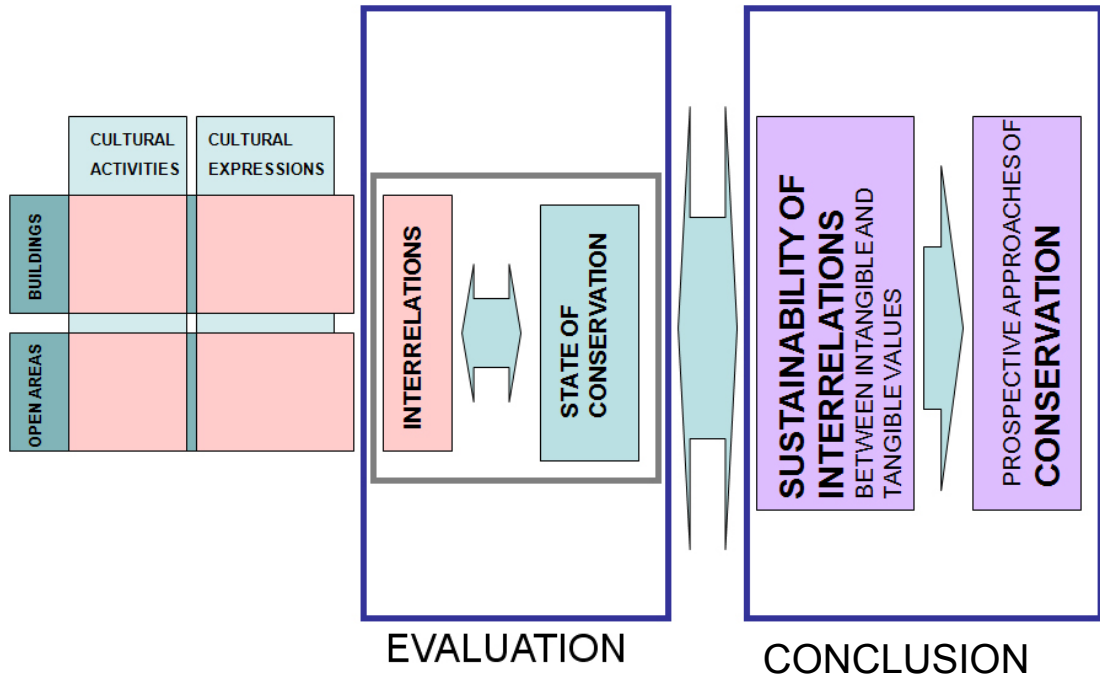
Adopting a holistic approach of conservation, this study mainly focuses on the conservation of the integrity of intangible and tangible cultural heritage. In this respect, in this chapter, the general situation of the village will initially be evaluated as the background of problems regarding the state of conservation for both tangible and intangible values. First, the existing trends in the village considering the expectations of the villagers and the prospective risks for the village will be discussed with regard to their effects on the conservation of cultural properties. Second, the state of conservation of the tangible properties will be put forward considering the different conditions of change of intangible values focusing on the sustainability of their interrelations for conservation in the village. Finally, the results of the preceding section of this chapter identifying the problems regarding the state of conservation of tangible and intangible values are intended to provide the constructive feedback for the discussions of conservation in the following section (Figure 4.1). Lastly, the conservation approaches will be argued specifically in living

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<sup>206</sup> See page 58.

<sup>207</sup> See page 173.

and building culture by reviewing and re-evaluating the problems with regard to the scope of sustainability.



**Figure 4.1** The methodological framework in Chapter IV and V

#### 4.1 Process that affecting the Present Situation of the Village

In this part, a general picture of the village is presented considering the general situation of the physical structure and tendencies of the villagers. Existing trends, which are based on the expectations and the tendencies of the villagers, bring about certain risks with regard to conservation for the future of the village. Therefore, they will be handled together in this part of the study. Understanding and evaluating the expectations and tendencies of the villagers enable anticipating and realizing the risks for the village. The facts of ‘tourism’ and ‘migration’ are two underlying factors, which have recently affected both the tendencies of villagers and created many risks for the future of the village. Accordingly, the specific conditions of the

current process, through which tourism and migration have developed rapidly in the village, are mainly handled as the background information to be evaluated in explaining both tendencies and risks.

#### **4.1.1 Expectations and Tendencies of the Villagers**

In the previous years, the expectations and tendencies of the villagers have rapidly transformed under the effects of migration and tourism in İbrahimpaşa Village. This process has collaterally proceeded together with the change of physical structure as clearly indicated in the map of use of buildings (Figure 3.16)<sup>208</sup>. As displayed in the map, in the area studied in the village, 60% of the buildings are periodically or continuously inhabited by the villagers. Accordingly, it can be stated that nearly half of the buildings is either unused or ruined. It is a noticeably high ratio demonstrating a trend towards the abandonment of the houses by their inhabitants in the village. This condition conforms to the drastic change in the demographic structure of the village, as explained in the section on socio-economic structure of the village. Currently, since the year 1997, 20 buildings on 33 plots have been sold; 13 buildings on 21 plots have been restored; seven buildings on 12 plots are either under restoration or to be restored soon in the village. The condition of the transformation of the physical structure obviously indicates the clues of transformation of the intangible values, specifically, the expectations and tendencies of the villagers.

The expectations and tendencies of villagers are tried to be explained by reconsidering the facts, namely, tourism, migration and the increase in cultural, economic interactions, which were explained in detail through the transformation process in the Chapter 3, as follows:

##### **i. Movement out of the village | Migration**

Migration, which is caused either by the economic or educational reasons, has radically affected the socio-economic structure of the village. The deficiency in

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<sup>208</sup> See page 94.

economic activities primarily affects the process of migration in İbrahimpaşa. Economic activities in the village are not sufficient for the villagers' basic subsistence needs any more. Therefore, people started to leave their homes in pursuit of new economic activities. As indicated in the section 3.2, according to the estimations, the population of the village has decreased by 50% in the previous 12-13 years. Most of the immigrants are young people leaving the village for other cities, specifically, Nevşehir, Ankara and Kayseri, to work or to study. Because there is no high school in the village, young people especially move to cities and towns with or without their families because of educational reasons (I6, I8, I13). Hence, in the traditional buildings of the village, elderly people are permanently living especially in winter. A limited number of educated people are generally employed in cities (I4). However, some of old villagers also tend to move to cities to be cared by their children (I2).

#### **ii. Movement inside the village**

There is a growing tendency among villagers to live in a new building in the new district of the village (I1, I2, I5, I24, I35). In the previous 10 years, the villagers who sought or abandoned their houses in the old parts of the village have built many new buildings in the new district on the upper part of *Yukarı Mahalle*, called *Körgümüş*. Most of the villagers agree on that the traditional buildings do not conform to their changing life style; thereby, that they cannot meet the comfort conditions desired by villagers (I37). Actually, a considerable number of villagers are willing to live in a well-kept and clean house, thereby, they are also willing to live in their traditional buildings if the buildings can be restored (I6). Villagers are also consciously aware of the negative aspects of reinforced concrete buildings and apartments especially regarding their thermal qualities (I6). They want to use concrete only for the floor coverings of their spaces (I6). In spite of the rise in the consciousness on the value of traditional buildings, the movement from traditional buildings to the new ones has accelerated in the last years. There is also another tendency to move towards the center of the village from *Köprü and Karşı Mahalle*, which is found 'far' especially



by the elderly people (I2, I35). Accordingly, it seems that the movement from the traditional buildings to the new ones will probably continue in the following years.

### **iii. Tourism**

Tourism is another fact shaping the tendencies of the villagers and the transformation of both tangible and intangible cultural properties in the village. The tendencies of the villagers related to the fact of tourism are briefly specified as follows:

- Parallel to the rapid developments in tourism, the desire of outsiders for living in the village in a traditional building has considerably increased creating change in the socio-economic conditions of the villagers. The desire of outsiders has developed parallel to the desire of the villagers for living in a new building as mentioned above.

- Considering the attitude to tourists and outsiders, villagers generally seem to be positive. Nowadays, in the old part of the village, *Aşağı Mahalle*, in which most drastic changes have occurred, outsiders usually live in the restored buildings; and a dense restoration activity is continuing. Although the district is no more used by the villagers, they are fairly pleased with the attitudes of the outsiders (I2). They find outsiders friendly, kind, compatible and helpful (I2, I8, I9). The restored buildings also improve the taste of appreciation of the villagers for their traditional buildings. They start to consider that traditional buildings can also be as livable as the new buildings if they are restored.

- Another tendency, which has emerged under the effects of tourism in the village, is linked to house sales. Villagers generally desire the development of tourism in the village considering its economic profit; but, at the same time, they generally oppose to rent their rooms (I9, I13) in order to meet the increasing need for accommodation facilities in the village. However, there are only a few people, who prefer to rent their rooms to make money (I6, I31).

With regard to the increasing trend of selling houses to outsiders, there are mainly two factors affecting the process: economic and psychological or affective. While

most of the villagers accept this growing trend as an economic opportunity (I21), they also feel it as a psychological pressure enforcing them to sell their houses because of the loss of their neighbors (I2). As aforementioned above, some of old villagers also tend to move to cities to be cared by their children and to live together (I2). Actually, many elderly people state that they miss the living culture of the past, and, they have still resisted to the process of selling and the dominancy of money over the life of the villagers (I12, I8, I20, I37). They also say that in the village, friendship and the relations with neighbors are no longer as sincere as it was in the past (I21). Especially together with the beginning of the restoration process of a building group to be a hotel, the elderly villagers are very anxious about the rapid development of tourism in the village. They also state that it seems that a church will be built soon after the hotel is opened (I8, I19); and, some are worried about being dismissed from their village by tourists (I41). Contrary to the anxiety of the elderly people, some villagers believe that the process of the building sales to the intellectual people and their visiting and staying in the village will yield certain profits for the young people (I32). Thus, it can be stated that villagers generally wish to sell their houses to outsiders because of the economic difficulties, which they experience (I19).

- With the development of tourism, the restoration activities have noticeably increased; and, this condition has created a large opportunity of work for stone masters and workers in the village (I1, I25). Mehmet Ali Kilimci (I1) and Mehmet Aksoy(I25) are two builders working in construction and restoration activities who changed their professions as wood workmanship and furnisher to stone workmanship under the effects of tourism, which started nearly in the year 1985 in the nearby environment. The increase in restoration activities has also brought in the marketing of certain architectural elements, specifically, fireplaces. In the village and the nearby villages, a trend for putting the architectural elements with older appearance in the restored buildings has increasingly developed by the new comers. Thereby, the stone builders also work to execute the orders of the owners of the buildings (I22, I25, I1, I32). The restored buildings also make the villagers realize the livability of the old houses, affecting their value systems. Before, as indicated earlier, villagers

mostly thought that there was a mismatch between their houses with their new life style; but, now, a desire for living in a restored building arouses (I37).

- Tourism also introduced new economic activities into villagers. Activities such as being an antique dealer, a tourist guide, operating a pension, renting a living room for tourists (I6) and servicing to tourists and pensions as cooker and as knitter by selling handworks, have started to be carried out by people (I5, I8, I37). It also created greed among the villagers who try to receive the money income from the tourists by selling their products and getting tips (I32).

#### **iv. Change in Value Systems and Living Culture**

As a result of the increase in technological, cultural, economic interactions explained above in the section on transformation process<sup>209</sup>, the value systems of the villagers and the cultural activities have considerably changed in the village. As the reflections of this change observed in the village, there is an increasing trend for ready-made consumption, disappearing cultural activities and the reluctance to perform traditional activities, and the desire of making money easily in a short time.

As mentioned earlier, throughout the transformation process, the new urban values (Bal, 1995, p.25) have started to be adopted by the villagers. A certain perception of ‘modernization’ has also started to be shaped in the minds of the villagers<sup>210</sup>. While the new buildings are preferred for living, the traditional buildings and activities started to be thought as ‘obsolete’ and ‘out of date’ or ‘out of fashion’ (I22). As one of the results of the process observed in the village, the ready-made consumption is preferred rather than local homemade foods (I1). Increase in ready-made consumption and the easy availability of all products, as in big cities, is perceived as an increase in the quality of life by the villagers (I22). The activities of cultivating and animal husbandry and the desire for producing (I22) diminished as one of the

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<sup>209</sup> See page 161.

<sup>210</sup> Sabit Aksoy (I22) describes the new buildings in the new district of the village as ‘modern’.

results of the transformation of value systems of the villagers<sup>211</sup>. Most of the villagers think that traditional buildings do not conform to their changing life style especially concerning the availability of the kitchen cupboards and the toilet inside; thereby, they cannot meet the comfort conditions desired by villagers (I37). Affecting the value systems of the villagers, the increase in the restored buildings makes them stimulate about their livability and creates a desire for living in a restored building (I37).

As indicated earlier, tourism also influences the value systems of the people substantially. The desire for earning money easily in a short time motivates the trend for selling houses and the increase in the commercial activities to serve to the tourists in the village. In this respect, a stone builder, Faruk Mağden (I33) describes the present condition of İbrahimpaşa as being similar to Göreme with regard to the increasing greed for money among the people and the effort of people to appear pleasant to tourists.

#### **4.1.2 Risks for the Future of the İbrahimpaşa Village**

As mentioned above, the tendencies and expectations of the villagers have mostly been affected by the transformation process of the village, which is accelerated by the developments related to tourism and migration in the previous years. The different tendencies of the villagers stimulate certain risks with regard to the conservation of tangible and intangible values for the future of İbrahimpaşa. In this section, the prospective risks will be argued in relation with the existing tendencies in the village, which are aroused by the developments of tourism and migration. Accordingly, if certain tendencies are allowed to continue in an uncontrolled way, their possible consequences will be mainly discussed in this section focusing on the conservation of the interrelations of tangible and intangible values. The risks will be evaluated to develop an appropriate conservation approach to ensure the continuation

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<sup>211</sup> Villagers not producing become consent to the aid of heating materials of government (I22).

of interrelations between intangible and tangible values as far as possible. As indicated earlier, the informal participation of people by enacting intangible cultural heritage in the conservation process is vital<sup>212</sup>. In this respect, risks that will impede certain activities to be performed need to be minimized. If recalling the understanding that inhabitants need to continue to carry out cultural activities for conservation, it can be stated that the tendency of the abandonment of village by its inhabitants causes to create the risks for conservation.

The prospective risks for İbrahimpaşa can generally be caused by different approaches in directing the tendencies of the villagers by local authorities, and conservators who focus on the management of tourism, conservation, development and sustainability. The prospective risks, which are mainly based on the tendency of the abandonment of the village by its inhabitants, may direct to three different scenarios as follows:

◦ In the first scenario, the village is completely abandoned by its local inhabitants; and, there remain the people only carrying out economic activities related to tourism. The traditional buildings are entirely transformed to be used for new uses. If considering tourism only as an economic input value and the conservation of cultural heritage as a secondary factor, then, most of the traditional buildings are inevitably transformed to be used as hotels or “boutique hotels”<sup>213</sup>, as in Uçhisar, Ortahisar, Göreme and Mustafapaşa. Thus, the user profile totally changes under the effects of tourism. Accordingly, on the one hand, while the preexisting cultural activities have completely changed and disappeared, on the other hand, cultural expressions are tended to be conserved to create a more ‘authentic’ or

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<sup>212</sup> UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29- October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

<sup>213</sup>Boutique hotel is defined by Can (2007, p.13) as follows: “Hotels that have originality in terms of structural characteristics, architectural design, decoration and the materials used; high in quality and standard in terms of management and services; provide private service with qualified personnel and at least ten rooms.” In Turkey, boutique hotels started to be opened in 1984; and these are generally the restored buildings (Can, 2007, p.13).

‘traditional’ environment to be displayed to tourists. As a result, the buildings can only be conserved physically in a decorative way, not integrating its original use or cultural structure. The buildings petrified can lead the village to be an “open-air museum”<sup>214</sup> including cultural activities carried out by local people in a folklorized way to be examined below. Thereby, if this scenario is reconsidered within the main hypotheses of the thesis, it is realized that it is completely against the conservation of the integrity of tangible and intangible properties. It naturally brings the interruption in the relations between tangible and intangible values; and leads to form a new kind of interpretation of the relations. Especially, in winter time, and in the periods, which are not the season of tourism, the village inevitably transforms to a petrified and dead environment.

Even if the transformation process of traditional buildings to “boutique hotels” or different functions seems to provide their physical conservation, it necessitates many irreversible interventions making it difficult to perceive the original qualities of the building and giving wrong information about it (Can, 2007). Moreover, to meet the needs of new functions, many incongruities between the restoration project and the implementations on the project can be seen (Can, 2007, p.64). Another problem regarding interrelations between the tangible and the intangible values appears in the decorative elements concretizing the authentic/ anonymous meanings in local building tradition, which is a part of cultural expressions. Thereby, the original motifs are used exactly in the same way in the architectural elements, which are added later, without considering the authenticity of the spaces; and many architectural elements are only displayed for decorative purposes (Can, 2007, p.64).

° The second prospective scenario can be developed by the risk produced by the tendencies of both the abandonment of the village and selling houses to the intellectual people together in the village. As aforementioned above, currently, in the

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<sup>214</sup> See for the definition in Oliver, P., 2001, “Re-Presenting and Representing the Vernacular: The Open-Air Museum”, *Consuming Tradition, Manufacturing Heritage: Global Norms and Urban Forms in the Age of Tourism*, edited by Nezar Alsayyad, Routledge, p.194.

village, there are two growing tendencies to sell traditional buildings and to move to new buildings inside or outside the village. People who have bought the buildings in the village are generally the intellectual people, like, artists, painters, engineers and academicians, who have come to the village for leisure in holiday times and during weekends. At present, the traditional buildings, which have been sold and restored, are mostly located in the old district, *Aşağı Mahalle* as shown in the map displaying use of buildings (Figure 3.16). In the district, the traditional way of life observed in the village has completely disappeared. The experience of İbrahimpaşa with tourism started as a ‘cultural tourism’ in one-day excursions, as mentioned in the section on tourism<sup>215</sup>. This tourism activity gave way to continue outsiders’ buying houses and settling in the village. The buildings have been restored to be mostly used as ‘weekend houses’<sup>216</sup>.

Particular to İbrahimpaşa, this scenario means a prospective intellectual life replacing with the traditional life of the local inhabitants. As regards the conservation of tangible properties, the scenario is more appropriate than the previous one, because of the retaining usages as dwelling, which do not necessitate spatial changes on a big scale. However, with regard to the holistic conservatory framework adopted by the study, the scenario is against the conservation of the intangible cultural heritage. In this respect, as in the previous scenario, it is also against ‘authenticity’ because of the change of users by excluding local inhabitants. Thereby, this scenario is also against the main approach of the study to conservation.

◦ The third scenario is created by the reasons similar to the previous ones mentioned above and the prevailing tendencies in İbrahimpaşa. If the process of the abandonment of the village continues and if the management of tourism does not allow the development of the activities related to tourism, the rupture between tangible and intangible values would accelerate. Then, the village will transform to a

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<sup>215</sup> See page 94.

<sup>216</sup> Here, with ‘weekend houses’ or ‘holiday houses’, it is meant as the buildings used by outsiders only in the weekends or holidays for a vacation.

“museum village”<sup>217</sup> or “open-air museum”<sup>218</sup> at the end<sup>219</sup>. The trends of collecting buildings for the display in museum villages and of forming the villages of relocated buildings now constitute a part of the discussions about world heritage (Young, 2006, p 321). Here, “museum village” is meant or re-interpreted as a scenario including the petrification of the village of İbrahimpaşa, which will be devoid of the villagers. In this scenario, in the village, which is entirely abandoned, cultural activities are only carried out in a folklorized way for displaying to tourists.

As a result, it is significant to state that tourism, which can be a way for conservation, it can also be opposite regarding the way it is managed by local authorities and conservators. In Turkey, tourism has provided an opportunity for the ‘conservation’ of tangible heritage in the last years; but has degraded intangible values, the ways of living, introducing new economic activities for the last decades. To put in another way, it has increased a conservation approach separating the tangible values from the intangible values countering to the holistic approach of this study.

Tourism should be managed for the benefit of the conservation of the integrity of tangible and intangible cultural heritage. Uncontrolled process of tourism is the most hazardous for historic environments. In contrast to those three scenarios, the study aims to sustain the interrelations between intangible and tangible cultural heritage. Such an approach entails enacting cultural practices and sharing cultural expressions among the villagers. In this respect, in the following sections, the problems, which are touched upon in the three scenarios above will be argued for developing the appropriate conservation approaches to be adopted.

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<sup>217</sup> The term of “museum village” is cited from Young (2006) who use the term as one of the names defining “villages of relocated buildings” in the world.

<sup>218</sup> Oliver (2001, p. 194) explains “open-air museum” as “the dispersal of the buildings within the territory and not to the inherent nature of exhibits themselves”.

<sup>219</sup> The terms of “Museum Village”/ “Ecomuseum”/ “Heritage Village”/ “Living History Museum”/ “folk Museum”/ “Open Air Museum” are used synonymously, are cited from Young (2006); and used to refer to displaying a village regarding physical and cultural characteristics for outsiders.



## **4.2 Evaluation of the Interrelations considering the State of Conservation of Tangible Features**

After the general evaluation of the village as regards the conservation problems created by the rising tendencies and risks, the problems regarding the interrelations between tangible and intangible values in the traditional buildings and open areas will specifically be considered in detail in this section. Today, most of the problems regarding the conservation of historic environments are principally caused by the discontinuity between tangible and intangible features in the way of their handling in conservation studies. Although conservation studies have made progress in the last decades, the tangible features are still dominantly handled in these. Disregarding the transmission process of intangible values, the transformation process of historic environments has recently been considered in conservation studies, dominantly focusing on tangible features. This study tends to examine the conservation problem in historic environments with regard to the differences, congruities and incongruities in handling their transformation processes and the transmission process of intangible values in İbrahimpaşa. Actually, it can be stated that conservation has to be reconciliation between the transmission process of intangible values and the transformation process of historic environments.

This study mainly points out that the continuity or sustainability of interrelations between intangible and tangible heritage is the most vital within the conservation processes of cultural heritage. This statement entails the conservation of the production processes of both intangible and tangible values. For this reason, in this section, in order to identify the problems in the integrity of the tangible and intangible values in a more detailed way, a table, which includes the buildings and open areas and all different conditions of change of intangible values, was prepared (Figure 4.2). Accordingly, it is intended to relate the state of conservation of cultural properties with the different conditions of change in

		CULTURAL ACTIVITIES			NEW ACTIVITIES	CULTURAL EXPRESSIONS			NEW EXPRESSIONS	INTERRELATIONS		STATE OF CONSERVATION	LEGAL INSTRUMENTS		PROPOSALS/ CONSERVATION DECISIONS
		CONTINUE/ NO CHANGE	CONTINUE BY CHANGING	DISAPPEARING		CONTINUE/ NO CHANGE	CONTINUE BY CHANGING	DISAPPEARING		CULTURAL ACTIVITIES TANGIBLE PROPERTIES	CULTURAL EXPRESSIONS TANGIBLE PROPERTIES		INTERNATIONAL	NATIONAL	
BUILDINGS	BUILDINGS IN USE	DWELLINGS USED CONTINUOUSLY	living and working activities	2,3 sulphurization of apricots preparing grape molasses Unused Kükürt Dams and Şirahanes	Animal Husbandry Unused stables	Renting rooms			3 "Oturak Taşı" specific stones on both sides of entrances	3 new type Şirahane		CONSERVATION BY LIVING WITHOUT CHANGE WITH CHANGE IN SPATIAL CHARACTERISTICS, ARCHITECTURAL ELEMENTS	UNESCO 2003 Convention of Safeguarding of Intangible Cultural Heritage	Urban Conservation Site III.Degree Natural Conservation Site Law on the Conservation of Cultural and Natural Property numbered 2863	Sustainability of Living Culture Keep Continuing Interrelations Revitalization of Interrupted Interrelations Sustainability of Building Culture Documentation Regeneration of master-apprentice relationship
		DWELLINGS USED PERIODICALLY/ ON WEEKENDS AND HOLIDAYS BY MIGRATED VILLAGERS	living and preparing food for winter	2,3					3 Traditional Şirahane	3 new type Şirahane					
		PUBLIC BUILDINGS	MOSQUE							3,4					
	PUBLIC BUILDINGS SURROUNDING VILLAGE SQUARE			social practices between men in coffee houses	agricultural activities	new commercial activities related tourism			3,4						
	BUILDINGS OUT OF USE	DWELLINGS			MIGRATION MOVEMENT IN VILLAGE	2 antique dealer						INTERVENTIONS FOR CONSERVATION NEW USES/ RESTORATION PROJECTS	UNESCO 2003 Convention of Safeguarding of Intangible Cultural Heritage	Urban Conservation Site III.Degree Natural Conservation Site Law on the Conservation of Cultural and Natural Property numbered 2863	Sustainability of Living Culture Keep Continuing Interrelations Revitalization of Interrupted Interrelations between cultural practices and tangible properties
		PUBLIC BUILDINGS	LAUNDRY I			2, 3	slaughterhouse/ 2			3,4	MEMORY VALUE				
			LAUNDRY II			2, 3	storage/ 2			3,4	MEMORY VALUE				
			HEARTHS			disappearing/ demolition					MEMORY VALUE				
			OLD MOSQUE			MOVEMENT IN VILLAGE					MEMORY VALUE				
			CHAPELS								DOCUMENTARY VALUE				
PIGEON HOUSES						feeding pigeons				MEMORY VALUE					
STORAGES ON VALLEY				lack of agricultural products											
RUINS				MIGRATION MOVEMENT IN VILLAGE				3,4			INTERVENTIONS FOR CONSERVATION RESTORATION PROJECTS NEW BUILDINGS ACCORDING TO DOCUMENTATION OF BUILDINGS	Sustainability of Building Culture DOCUMENTATION OF CULTURAL EXPRESSIONS FOR RESTORATIONS AND NEW BUILDINGS			
RESTORED BUILDINGS USED PERIODICALLY ON WEEKENDS AND HOLIDAYS BY OUTSIDERS (FOREIGNERS AND TURKISH PEOPLE)				1,2 Culture House, Pension, Cafe		due to the consistency of restoration project			cultural expressions of outsiders reflect on architectural and decorative elements		RESTORATION APPROACHES AND ATTRIBUTED FUNCTIONS CAN BE DISCUSSED REGARDING SUSTAINABILITY OF INTERRELATIONS	Sustainability of Building Culture CONTINUE TRADITIONAL WAYS OF BUILDING DOCUMENTATION OF CULTURAL EXPRESSIONS			
NEW BUILDINGS	preparing bread in tandir in elevated form			1,2,3 decreasing, disappearing practice of storing foods pools for pressing grapes in courtyards		meanings of identity on inscriptions			3, 4		NEW BUILDINGS CAN BE DISCUSSED WHETHER THEY ARE HARMONIOUS IN TERMS OF SUSTAINABILITY OF INTERRELATIONS	Sustainability of Living and Building Culture CONTINUE TRADITIONAL WAYS OF CULTURAL PRACTICES AND EXPRESSIONS			
OPEN AREAS	PUBLIC OPEN AREAS	social practices among men		"Harman" Agricultural activities	2 commercial activities related to tourism							UNESCO 2003 Convention of Safeguarding of Intangible Cultural Heritage	Urban Conservation Site III.Degree Natural Conservation Site Law on the Conservation of Cultural and Natural Property numbered 2863	Sustainability of Living Culture Living Village- Cultural heritage tourism-Eco-tourism Avoid folklorization Mixed Revitalization of Interrupted, Changing and New Interrelations	
	SEMI-PUBLIC OPEN AREAS				3 new type Şirahane						INTERVENTIONS FOR CONSERVATION IN ENVIRONMENTAL SCALE				
	SEMI-PRIVATE OPEN AREAS	EVALUATED IN BUILDING PART													
	PRIVATE OPEN AREAS														

Figure 4.2 Evaluation of Interrelations considering the State of Conservation of Tangible Features

the interrelations of their tangible and intangible aspects. Thereby, the problems with regard to the conservation of intangible and tangible properties can specifically be identified in detail in İbrahimpaşa to develop the conservation approach in the following section.

The variety of interrelations between tangible and intangible values is mainly caused by the reflections of the changing cultural practices and expressions on physical features. Changes in cultural activities and expressions through the transformation process and their interrelations with the tangible values also create the differentiation in the state of conservation of buildings matching with the main titles of tangible properties as shown in the table (Figure 4.2). As indicated in the conceptual framework, conforming to the main scheme displaying the interrelations in the generative processes, while changes in cultural activities affect all four parts of architectural hierarchy<sup>220</sup>, changes in cultural expressions especially affect architectural elements and decorative elements (Figure 2.6). Accordingly, it can be stated that the change in cultural activities also accelerates the change in cultural expressions, which are principally related to the way they are carried out. For instance, the change in the process of preparing grape molasses has caused the traditional *Şirahanes* inside dwellings to lose their original functions in the village. *Şirahane* has also a traditional meaning as a cultural expression in the nearby environment and in Cappadocia. Accordingly, a special meaning in the collective memory of the society has slowly disappeared with the changes in the way the activity is carried out.

The difference in interrelations between tangible and intangible values forms the main titles including the different conditions of conservation of the buildings. In this section, all groups of interrelations will be argued with their reasons related to the rising tendencies in the village considering the different conditions of change and

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<sup>220</sup> The architectural hierarchy was defined as being formed of four parts, namely, spatial organization of buildings and spatial characteristics of spaces, architectural elements and decorative elements; and discussed regarding the interrelations between tangible and intangible values through the generative process of historic environments. (See section 2.1.2.1, page 54).

conservation of cultural properties. Touching on the existing implementations and legal regulations regarding the sustainability of interrelations, basic problems will be determined to discuss in the following section. In the next section, reconsidering the state of conservation of buildings and open areas, prospective conservation approaches are mainly developed focusing on the sustainability of interrelations of tangible and intangible values. For each different type of interrelation identified in detail, a particular conservation approach will be discussed in the next section; minimizing the generalizations about their conservation.

#### **4.2.1 Continuing Interrelations**

Continuing interrelations constitute the ongoing relations between cultural activities and expressions and tangible properties. Considering the effects of change, continuing interrelations embrace all the continuing relations both changing and not changing. The rising tendencies of migration and tourism are also considered with regard to their effects on the interrelations between tangible and intangible values by creating change in value systems and living culture. Change in the value systems of the villagers and living culture particularly influence the way that cultural activities are carried out and the continuation of cultural expressions in local building tradition.

As identified in the Chapter 3, in İbrahimpaşa, the buildings and open areas in use generally continue to shelter existing cultural practices and expressions with limited changes. This situation provides the sustainability of the interrelations between tangible and intangible values despite the changes in the spatial characteristics, the architectural elements and rarely, in the decorative elements. Actually, besides the continuing interrelations, certain new interrelations between new practices and the physical environment have enabled to keep the continuity of life in the buildings in use. Thereby, the traditional buildings are adapted to changes.

As regards the continuation of interrelations, buildings and open areas in use are investigated to identify the particular problems affecting their state of conservation under the effects of the rising tendencies of change throughout the village.

#### 4.2.1.1 Buildings

As displayed in the table (Figure 4.2), considering the variety in their conservation problems, buildings in use can mainly be grouped into three types: dwellings used continuously, dwellings used periodically and public buildings. These buildings embody the continuity of interrelations between tangible and intangible values in the utmost level.

In the dwellings, which are used either continuously or periodically, the change manifests itself especially on spatial scale depending on the tension created by the various changes in the ways different cultural practices are carried out and new practices emerging. Accordingly, a space-by-space evaluation is necessitated considering the variety of activities, namely, continuing, changing and disappearing activities, in linked with change. The differentiation between the dwellings used continuously and periodically reveals especially on the increase in disappearing cultural practices, and thereby, the increase in the unused spaces (I13).

In the dwellings in continuous use, the change is mostly observed in the spatial organization and spatial characteristics. As indicated in the section on the transformation process<sup>221</sup>, the changes in the economic activities in the village, particularly, the decrease in animal husbandry and agricultural activities have caused to make the related spaces out-of-use; and thereby, radically transformed the spatial organization of the buildings. For example, the stables have substantially become out-of-use in the spatial organization of the dwellings. The spaces for dusting sulphur, *Kükürt Dams*, have completely become out-of-use because of the decrease in the production of apricots. Some of these spaces in the dwellings are used only for storage purpose. There are also some spaces, which have become partially out-of use. For instance, *Şirahanes* inside the buildings, which are located in the spaces of *Kış Evi* or storages, are completely out of use in spite of the continuation of use in these spaces. Actually, changes in the ways the activity of preparing grape molasses is

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<sup>221</sup> See page 161.

carried out bring new interrelations especially on spatial scale and in architectural elements, like, the introduction of the new *Şirahanes*, which can be constructed as a pool in the courtyards or the use of flat roofs.

Besides the spaces becoming out-of-use, change in other spaces should also be mentioned here concerning the spatial characteristics of the spaces of the traditional buildings,. Under the effects of the rapid developments in tourism, for several years a few numbers of villagers have rented the living spaces in their houses to outsiders for economic profit (I6, I31). Therefore, the spaces rented are altered specially for the new activities by changing the original spatial characteristics and furnishings.

The trend of migration and tourism, and the related tendencies considerably affected the use of the buildings. The number of buildings, which are periodically used, has considerably increased in the village in the last years. The buildings in a periodical use are inhabited during weekends and holidays by the villagers who have migrated outside and come back; and by the outsiders who have bought a dwelling in the village. The migrated villagers are actually living in other cities, like Nevşehir, Ankara and Kayseri; and they come to stay in the village during weekends or holidays especially in summer months (I1). As indicated earlier, these people have migrated due to unemployment and the disappearing economic activities and the difficulties in the maintenance of traditional buildings, especially, considering their cost (I1, I13); and educational reasons (I6, I8, I13). In these buildings, there are more unused spaces than the ones used continuously. Except for the spaces for working activities, especially, for preparing foods for winter and only one living space, others are generally out-of-use in the buildings periodically used.

On the other side, the public buildings in use, primarily mosques, in the village have been conserved depending on the continuity of social practice or religious activities, which they shelter. The abandonment of the old mosque in the old district, *Aşağı Mahalle*, can be explained by the movement of the villagers leaving the houses behind for the ones near to the village square and *Köprü Mahallesi*. The architectural difference between the old and the new mosque is widely caused by disappearing

cultural expressions and emerging new expressions created by the change in the construction technique; and the disappearance in the transmission of information flow related to the techniques of local architectural language from local builders to new generations.

#### **4.2.1.2 Open Areas**

Considering the open areas in the village, except for the semi-private and private open areas, which are evaluated as a part of buildings, the public and semi-public open areas are worth being discussed with regard to the recent changes introduced by the developments related to tourism and migration in particular. In the past, the village square was at the center of the economic activities related to agricultural lifestyle. Afterwards, it became the center of social practices between men; and nowadays, it has become the center of commercial and tourism activities parallel to the process of change in cultural practices. Tourism has brought dynamism to the life of the village square. Because tour buses are parked on the square and offload tourists, it has naturally become the beginning point of tour through the village, motivating the development of commercial activities in the surrounding environment. Because of increase in the new activities related to tourism, a serious parking problem has emerged creating many difficulties in carrying out cultural activities; and, in the visual perception of the square to be resolved urgently. To satisfy the increasing needs for parking due to the development of tourism, a public open area next to the school was also transformed into a secondary parking lot.

The developments related to tourism also affected the street life and the related semi-public open areas in the village slightly. As indicated earlier, social interaction between women at the entrances of buildings and the working activities for preparation for winter, like preparing grape molasses, has continued to be carried out in a limited way on street scale. Besides the continuing cultural practices, new economic activities, namely, commercial activities, like selling local products and handworks, to serve to tourists have started to take place on the streets, especially those on the tour route used by the tourists.

#### **4.2.2 Interrupted Interrelations**

‘Interrupted interrelations’, mean a separation between tangible and intangible values which is resulted by the abandonment of buildings by their original users. Considering the growing tendencies in İbrahimpaşa as explained above, in this part, first, the underlying reasons creating the interruption in the interrelations of tangible and intangible values will be interrogated, and, second, the problems of conservation created by the interruption will be identified.

The abandonment of the dwellings, especially, caused by the tendency of migration, is the most important reason forming the conditions of interruption in interrelations. Tourism also introduces many rapid changes in the ‘structuring structures’ in living and building culture and value systems which directly affect the interrelations between tangible and intangible values and create interruptions. Tourism affects the value systems of the people by bringing new urban values into village. Especially increase in the desire for selling houses for economic profit motivates the interruptions between cultural practices and traditional buildings. Tourism also increases the economic, technological and cultural interactions between different places and between different cultures.

Another reason of interruptions in interrelations is related to the tendency of changes in value systems and living culture, which are affected by the increase in technological, cultural, economic interactions. As the indications of these changes in the village, the preference of new buildings for living, the reluctance to live in traditional buildings (I22), to perform cultural practices and to consume ready-made foods and products (I1) can be mentioned here. Decrease in the main subsistence activities, like cultivating the land and animal husbandry (I22) also emerge as one of the results of the transformation of value systems of the villagers. In the last years, the villagers have increasingly stated the incompatibility between the traditional dwellings and the new life style.



New technological developments considerably change the ways cultural practices are carried out and can lead to disappear some of them. Because the villagers do not perform the cultural practices, a petrified tangible property is only left in the building stocks out-of-use. Actually, the aim of the conservation is to keep buildings living<sup>222</sup>. The buildings not sheltering life is open to destruction; and, as a result of not being used and maintained, they finally fall into ruin. Considering the conservation of the buildings out of use and ruins, a problem of functioning or revitalization should be discussed in depth. In İbrahimpaşa, the conservation plan to be prepared will decide on the future of the village by determining the functions of the buildings (I34), conforming to the prospective scenarios of either continuing the traditional life of the local people or a big functional transformation for servicing tourism.

#### **4.2.2.1 Buildings and Open Areas Out Of Use**

Buildings out of use represent a conflict between interrupted interrelations between intangible and tangible values and new interrelations to be developed due to their transformation.

##### **i. Dwellings**

There are a great number of dwellings out of use in the village in relation with the increasing tendency of migration. As mentioned earlier, in the village, the movement from the old district to the new district is mainly caused by first, the difficulties in the maintenance of traditional buildings, especially, considering its cost; second, by the tendency of selling the buildings to foreigners, which is accepted as a desirable economic opportunity (I1). In the village, this situation results in an increase in the number of tangible properties, which are separated from their users. Thereby, this separation causes the interruption in interrelations between intangible and tangible values; and, leads to many conservation problems in time. Those buildings will inevitably fall into ruin in time.

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<sup>222</sup> In Athens Conference, one of the principles of conservation is explained in related with living and usage of the buildings (Kuban, 1962, extracted from Erder, 1971)

The main approach of the study regarding the conservation of the integrity of tangible and intangible values is to keep local inhabitants living in their traditional buildings by continuing to carry out their cultural practices. However, under the pressure of the increasing tendency of tourism, it is certain that some of the buildings out-of-use will shelter different activities as in the antique dealer operated by Mehmet Ali Kilimci (I1). In this respect, the re-functioning problem will inevitably start in İbrahimpaşa. Considering the conservation of tangible and intangible values and understanding interrelations between spatial characteristics and cultural activities exactly, the priority should be assigned to the continuity of original functions<sup>223</sup>. In other words, the sustaining the interrelations between tangible and intangible values in traditional buildings needs to be preferred. Furthermore, while the new uses are introduced, they should be critically analyzed to conform to the carrying capacity and the vulnerability of the buildings<sup>224</sup>.

## **ii. Public Buildings**

Public or collectively used buildings constitute the other part of the buildings out-of-use in the village. They will also be evaluated for underlining the conservation problems related to the interrelations of tangible and intangible values for discussing their sustainability. For this reason, first, they are investigated in terms of the reasons for their being out of use. Analyzing and understanding the original interrelations creating the buildings accurately and interrogating the reasons for not being used is critical for developing the prospective approaches of conservation concerning the sustainability of interrelations.

Laundries constitute the first group of public buildings out-of-use. Coming along with the developments in technology, the cultural practice of washing in the old laundries, which is carried out collectively, has disappeared. Thereby, the original

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<sup>223</sup> INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India, 4 November 2004

<sup>224</sup> INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India, 4 November 2004

interrelations between the activity and the related buildings inevitably interrupted. The laundry I in the middle district, *Orta Mahalle*, can be studied as an interesting reuse example, which will be discussed in the section on ‘revitalization’ in the following sections. Currently, the building, which is used as a slaughterhouse by the butchers of the village was transformed by eliminating all architectural elements and changing its spatial characteristics completely without leaving any traces of its original function. The second laundry in the old district, *Aşağı Mahalle*, is used as storage. Although interrelations between the cultural activity and the buildings are interrupted, the emotional ties and memories related to the original interrelations and especially the associated social practices, namely, socializing activities among women are still alive in the minds of the villagers (I4, I6, I7, I15).

Hearths commonly used are another group of buildings out-of-use, which sheltered the activity of preparing bread in the past. The disappearance of the activity has led all of the old hearths in the village to nearly collapse. Although most of the hearths have collapsed, the cultural activity continues limitedly in some buildings on private plots. In this respect, the situation of the hearths can constitute another case for revitalization in İbrahimpaşa, because some villagers still use the hearths in the private plots of their own or the neighbor’s (I1). As in the case of laundries, the memory of the activity is still alive in the minds of women. Therefore, the memory value of the interrelation between activity and buildings needs to be considered in the conservation studies, besides the use value of the hearths.

The old mosque was abandoned together with the increasing tendency of migration, specifically, with the movements in the village, though the related activity is still been carried out in the new mosques. For this reason, it is a different case presenting certain problems to be resolved in the section on revitalization. The building necessitates an urgent restoration project as a part of the regeneration of İbrahimpaşa as a part of the management plan to be prepared for conservation. Considering its place in the old square, it has a significant memory value in the minds of the villagers. Therefore, its memory value should be considered seriously and revitalized in conservation projects.

Concerning chapel, the related religious activity disappeared long time ago, and, the social structure and the related value systems, specifically religion, of the people also changed. Therefore, the interrelation between the building and the activity has completely interrupted. Chapel constitutes a significant part of the cultural heritage sources to be handled within the rising tendency of tourism in İbrahimpaşa. Concerning its spatial and architectural qualities, it can be used for display especially for tourism purposes to be determined by the conservation management plan, after being restored or repaired. It also has a documentary value to be considered in conservation studies with regard to the reflection of the lifestyle of the community who lived in this village throughout the period, in which it was built.

Pigeon houses sheltered a traditional cultural practice of feeding birds for their droppings for long years. The related activity has nearly disappeared in the village especially in the pigeon houses carved in the valley. Therefore, because of the interruption of interrelations between this activity and the buildings, pigeon houses have noticeably degraded in time. Pigeon houses can also be important heritage sources for tourism in İbrahimpaşa. Therefore, some of them can be used for display especially for tourism purposes determined by the conservation management plan, after being restored or repaired. Villagers can be encouraged in using some pigeon houses. They have the memory value for the villagers, besides ‘use value’ and ‘documentary value’.

Today, most of the storages in the valley of Ortahisar Stream are out-of-use because of the lack of agricultural products to be kept and the decrease in renting. Only, a few numbers of the storages are still used by the villagers. Thereby, besides interruptions embodied in many storages, it can be stated that the interrelation between the storing activity and these spaces continue. The use of the storages in the dwellings is also a sign of their use value. So, villagers can be supported and encouraged to use these buildings by taking specific measures to develop agricultural activity and to facilitate their rent to the merchants of citrus fruits, as it was in the past. Today, new storages

in the valley cannot be carved because the carving process was prohibited after the village was proclaimed as a Natural Conservation Site<sup>225</sup> (I34).

#### **4.2.2.2 Ruins**

Another subject embodied as the tangible property to be examined for the interrupted interrelations is the ruins in the village. Actually, this group represent the traditional buildings, which fallen into ruin in time after their abandonment. Some of them have been sold to outsiders and expect to be restored under the effects of the tendency of selling houses in the village as explained above. Because of the ongoing migration and movements in the village, there are a great number of the abandoned buildings in the village. Because of the increase in the trend of selling houses, the villagers also intend to sell the abandoned buildings and the ruins. If these abandoned buildings are not used or restored for long periods they inevitably fall into ruin. As displayed in the map of use of buildings (Figure 3.16) and mentioned before, there are a great number of ruins throughout the village, that rises to 24 percent of all buildings (Figure 4.3). The number also indicates the number of buildings to be restored or re-built. As a manifestation of interrupted interrelations, the ruins can also be discussed regarding the restoration projects to be developed and as new building areas to be argued in the section on the sustainability of the building culture.

#### **4.2.3 New Interrelations for Interrupted Interrelations**

New interpretations of interrelations between tangible and intangible values in the village are also an important subject to underline the problems regarding the sustainability of the traditional interrelations, which are now interrupted. In this respect, in this section, the restored buildings will be discussed considering the new interrelations between new activities and the buildings and spaces that have replaced with the interrupted ones.

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<sup>225</sup> In fact, in IIIrd Degree Natural Conservation Sites, there is no prohibition about carving. But, it is not permitted because the duration of validity of the transition period principles expired.

Together with selling traditional dwellings to outsiders, which can be in use, out-of-use or ruins, many buildings have been restored or have still been under restoration for nearly 14 years. With the change of their inhabitants, new interrelations between practices and expressions and tangible features have started to be established during the restoration implementations conforming to the changing conditions. As explained in the section on the use of buildings in Chapter 3, all these buildings, which have been restored or under restoration, are mostly owned by the outsiders, either foreigners or Turkish people some of whom are married with a foreigner. It is significant that this condition means that various cultural expressions meet in the buildings, which are constructed for the local people living in a similar cultural structure.

Except for two restored buildings, the Babayan Culture House<sup>226</sup> (Figure 4.4), owned by Willemjin Bouman (I14), and Café Papayani<sup>227</sup>, all others are used periodically as dwellings especially during weekends and holidays and mostly in summer by their owners who come from other cities and countries (I1, I5, I14, I15). There is also one building, Boğaçhan Selçuk House<sup>228</sup>, which has still been under restoration, to be used as a boutique hotel (I1). The restored buildings are all located in the old district, *Aşağı Mahalle*, except the two in *Köprü Mahallesi* and Café Papayani in *Yukarı Mahalle* (Figure 3.14). As can be seen in the map on the use of buildings (Figure 3.14), *Aşağı Mahalle*, that is, the oldest part of the village is completely constituted by the restored buildings and ruins waiting to be sold and restored.

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<sup>226</sup> It is operated as a pension only for professional artists, painters to work and use studios in the building and not open for tourists (I14)

<sup>227</sup> Adem Koçdemir (I32) had restored the building, which was a dwelling in the past, by making basic repair and maintenance and designing the re-functioning project in his mind since the winter 2009 until the summer 2009. The building started to serve local foods in the beginning of summer 2009 (I33).

<sup>228</sup> It is one of 3 registered buildings, located in the plots of 512-515-517.



**Figure 4.3** *Aşağı Mahalle*: Restored buildings and ruins



**Figure 4.4** Babayan Culture House with fountain and Laundry II on ground floor

Restoration projects seek the solutions for the question how spaces built for traditional cultural activities get along with new or contemporary life. The process for defining new interrelations is considerably colicky for both architects and users. On the one side, conforming to contemporary or scientific restoration approaches<sup>229</sup> and understanding the characteristics of traditional buildings, and on the other side, the spatial changes created by the necessities for modern life should be considered. The discussions on the restored buildings in the village will be especially useful in terms of their results that can contribute to understand and differentiate the new interrelations between new practices and tangible features and the original interrelations in the past. With regard to the change in cultural activities and expressions, the different tangible features emerge in the village; and, as a result, different interrelations can be identified. Problems observed in the restored buildings can mainly be grouped into two types as follows:

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<sup>229</sup> Feilden and Jokiletho (1998) and Venice Charter (Erder, 1971) present a general framework with regard to contemporary conservation and restoration approaches.

- Differences between the project and the implementation because of the lack of control of the site
- Harmony problems with the existing in the solutions proposed by the project for the requirements entailed by the new life

Regarding the first group of problems that is the differences between the project and the implementation caused by the lack of control in the site, the ‘overloaded’ cultural expressions should mainly be argued here. Considering the cultural expressions and their reflections on tangible features, specifically, decorative elements, there are some approaches and implementations, not considering their integrity and the original meanings contrary to the scientific restoration approaches<sup>230</sup>. Concerning the implementation process of restorations, first, it should be stated that the traditional buildings were restored by stone masters, who were trained in a master apprentice relationship, called “*Alaylı Kültür*” until 1999<sup>231</sup>(I33). Thereby, masters undertook the present role of the architect having expertise in restoration in identifying, evaluating and interpreting the traditional buildings. While some of the masters are conscious of their responsibility of being ‘truthful’<sup>232</sup>, some could materialize certain fantastic ideas especially in the decorative elements, which are the physical indications of some cultural expressions (I33). After the year 1999, the buildings have been restored by the projects prepared by the architects after the approval of the Local Conservation Council. Despite of legal regulations, there are still some examples of ‘over-restored’ buildings in the village because of the lack of control.

The registration of the buildings is especially important for providing the regular control of the implementations<sup>233</sup>. The control process of the restoration projects has

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<sup>230</sup> In Venice Charter, Article 8, it is stated that “items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation”(Erder, 1971,p.67).

<sup>231</sup> İbrahimpaşa Village was proclaimed as Urban Conservation Site and Natural Conservation Site in 1999 (I34).

<sup>232</sup> Faruk Mağden (I33) as an example of the conscious masters defines restoration as putting stone fallen down in to its place- *düşen taşı yerine koymak*.

<sup>233</sup> In İbrahimpaşa, there are only three of the 20 buildings, which are restored or under restoration, are registered. The differentiation between the buildings registered and not registered dominantly affects



been conducted by the architect, Office for Controlling Conservation Practices (KUDEB) and Local Conservation Council through the different processes since January 2009<sup>234</sup>. Before that time, the Nevşehir Museum has conducted the controlling process instead of KUDEB. On the other hand, the buildings not registered cannot be controlled regularly, that is to say, the control of the process is carried out by the stone masons or workers (I1), except for the final control of the finished project by the council for settling permission (I34).

For example, in a restored building owned by an Iranian doctor<sup>235</sup>, there are many wall paintings and decorative elements, not belonging to the context and not being a part of the integrity of the local buildings (Figure 4.5, 4.6 and 4.7). As mentioned before, through this study, the meaning of ‘integrity’ is widened to comprise the interrelations between tangible and intangible properties. In other words, every physical cue is meaningful as a reflection of cultural structure. In this respect, the above-mentioned restoration approach is entirely opposed to the scientific restoration principles in terms of the respect for original material and authentic documents. It gives misleading information about the original decorative elements and the spatial characteristics and the life in the village; detracts from the traditional setting; and destroys the balance of the original composition<sup>236</sup>. As a sign of the situation of overloading architectural elements and decorative elements, the

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their restoration process especially on the conditions on site during implementation. The restoration process of the registered buildings is regularly controlled by Museum and Local Conservation Council in several times (I1). For the permission of settling, architect should submit a report showing the appropriateness of implementation, to the conservation council. (resolutions numbered 660-661 in 05.11.1999 are determined in the principles for building activities in transition period principles).

<sup>234</sup> 1999 is the foundation time of KUDEB. According to Mevlüt Coşkun, the manager of Conservation Council in Nevşehir (I34), after the restoration project is approved by the council, the control of construction site is implemented by the architect and KUDEB. Then, after finishing the construction process, the consistency between the project and the implementation is firstly controlled by the architect and KUDEB. And, for the permission of inhabiting (iskan), the local conservation council is applied to; and it makes the final control of the implementation and the project (I34). If there is a wrong implementation, the application is refused.

<sup>235</sup> It was restored with a decision of Local Conservation Council in 21.10.2000.

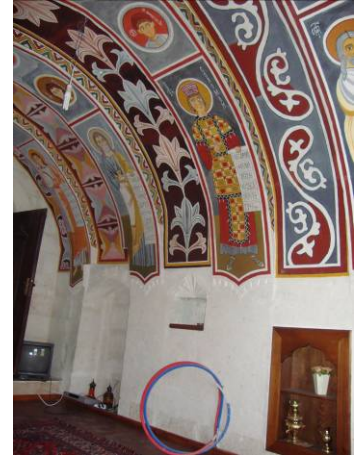
<sup>236</sup> Venice Charter, International Congress of the Architects and Technicians of Historic Monuments, 31.5.1964 (Erder, 1971)



**Figure 4.5** Living space in the house of Iranian doctor



**Figure 4.6** Ornamented courtyard door of the house of Iranian doctor



**Figure 4.7** Wall paintings on arch springs

marketing of fireplaces *-şömine-* can be mentioned here. As indicated earlier, in İbrahimpaşa and the nearby villages, there is an increasing trend for placing the architectural elements with older appearance in the restored buildings. Thereby, the stone builders have recently worked to meet the orders of the owners of the buildings besides the construction activities (I22, I25, I1, I32).

With regard to the problems of harmony between the traditional building and the new additions for new living conditions, the traditional architectural elements, which are unused or only decoratively used, should also be mentioned at that moment. In this respect, some of *Şirahanes*, and fireplaces cannot be used in contemporary living conditions in the restored buildings; they are left as only decoration in some cases. Old *Şirahanes* in the restored buildings are generally used as either storage or shower tray by being altered for these purposes (I1).

The subject of how the traditional interrelations can be sustainable in changing life conditions can be discussed at this point. As mentioned before, the main approach of conservation to cultural heritage is to encourage and support villagers to keep living in the traditional buildings. However, villagers cannot restore their buildings due to

its high cost. In fact, because of the radical transformation of value systems and living culture, even if they have money, they first think to construct a new building in the new part of the village because of the difficulty and cost in the maintenance of traditional buildings (I1, I5). Actually, in the last years, the restored buildings have occupied significant roles to make the villagers stimulate about the livability of the traditional buildings. Although most villagers still think the mismatch between their houses and their new life style; now, a considerable number of villagers start to state their wish to live in a restored building (I37). In this respect, supporting to the increase in the awareness of the villagers on the livability of traditional buildings, to determine certain principles of conservation for the implementations of restoration in consideration with the integrity of intangible and tangible values is extremely critical.

#### **4.2.4 New Interrelations**

As aforementioned before, to understand the new interpretations of interrelations between tangible and intangible values in the village is crucial to realize the problems considering the sustainability of the interrupted traditional interrelations. In the previous section, new interrelations, which are established between new practices, expressions and existing tangible features by outsiders, were discussed focusing on the restored buildings. In this section, the new interpretations of interrelations, which are established by the villagers, will mainly be examined. As indicated earlier, there is an increasing trend of constructing new buildings in the new part of the village because of the difficulties and the costliness of the maintenance and restoration of traditional buildings and the tendency for selling buildings to foreigners at high prices (I1, I35). The tendencies of changes in value systems and living culture have brought discussions on the mismatch between changing the lifestyle and technological developments and the spatial characteristics of traditional buildings (I37). Except for the deficiencies of traditional buildings mentioned above, mostly because of the legal difficulties and the high cost of the

maintenance and restoration of the traditional buildings, villagers tend to build new buildings at a more appropriate price <sup>237</sup>(I1).

Discussing the ‘continuing’, ‘interrupted’ and ‘new interrelations’ between cultural practices and the physical environment in new buildings is especially significant for understanding the present life pattern in the village. Especially, to continue the practice of pre-existing cultural activities also brings the sustainability of interrelations established with the tangible values. In this respect, first, the new buildings will briefly be explained in terms of their physical features; and, then, the interrelations between intangible and tangible values embodied in these buildings will be mentioned in order to understand the sustainability of traditional values.

In the village, there is a dense new building activity continuing in the north-west direction and towards the main road of Ürgüp- Nevşehir. New buildings in İbrahimpaşa are accepted as the buildings, which have been built since the year 1950 (I22) in a different construction technique, style and materials than the traditional ones. As regards the structural system, new buildings are generally built by a mixed system in two different compositions. The first type is composed of stone masonry walls and roofs or floors constructed by the system called *Taş Örtme or Taş Kapama*, which is formed by the timber construction roof system or reinforced concrete system covered with stones on top (I2, I4) (Figure 4.8 and 4.9). The second type is constituted by stone masonry walls and concrete floors and roofs without stone coverings. The traditional arched and vaulted systems are not generally used in new buildings (I35) except for the Mehmet Ali Kilimci House (I1). Considering the spatial organization of the new buildings, there are the specialized spaces for daily household and service activities, the space for children, bedroom, the space for guests, the space for storing furniture and heating materials, *Tandır Evi*; and courtyard (I5).

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<sup>237</sup> Villagers can build a new building for 35.000 TL price (I1).



**Figure 4.8** New building in *Yukarı Mahalle*



**Figure 4.9** New building in *Körgümiş Mahallesi*

Considering the construction materials used stone is the main building material; in some houses, there is also a limited use of briquette and brick, like in the houses of Zeliha Sarıkaya<sup>238</sup> (I35) and Seyit Ertuğrul (I4). According to the transition period principles of conservation and terms of use in Nevşehir in the Cappadocia Region, which were effective on building activities until 2008, the new buildings have to be built from local building material, tuff stone. In the older buildings, which were built before the declaration of the above mentioned principles were accepted, the various materials, like brick, briquette, were also used. The preference of local stone as building material for the construction of new buildings by villagers is because of its higher climatic quality, especially, suitable for storing foods (I24). The principle regarding the use of local building materials is especially significant for the continuity between traditional and new buildings by supporting the ways of the local building processes and the continuation of building skills and techniques of mason builders<sup>239</sup>. Due to the low cost of the material, a few numbers of villagers state their

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<sup>238</sup> In Zeliha Sarıkaya House, built in 1980s, there are masonry walls made by both stone and briquette material.

<sup>239</sup> UNESCO determines that an effective way to safeguard intangible cultural heritage (ICH) sustainably is to ensure that the bearers of that heritage continue to transmit their knowledge and skills

desire of using briquette for their new buildings despite of the legal regulation (I5). Nowadays, there has been a prohibition for building activities for nearly 2-3 years (I5, I34) because the conservation plan was not prepared in the two-year period determined before<sup>240</sup>.

In the new buildings, the interrelations between cultural activities and tangible properties are generally continuing by change with regard to the changes in the way the activities are carried out. Considering the sustainability of the traditional interrelations between cultural practices and tangible elements, as mentioned in the previous chapter, the relation between the activity of preparing grape molasses and *Şirahane*; and between the activity of preparing food and *Tandır* have still continued with certain changes introduced in new buildings. New buildings do not have interior architectural elements like traditional *Şirahanes* for the preparation of grape molasses as in the traditional buildings (I1). Instead of the traditional *Şirahanes*, the flat roofs are used or special pools in the courtyards are constructed for trampling grapes (I35). The traditional *Şirahanes* have already not used in the traditional buildings as well because of various reasons mentioned in detail in the section on the transformation process of the village. On the other side, the relation between the activity of preparing food and the *Tandır Evi* is still continuing in the new buildings with limited changes in the form of the *tandır* which is constructed in an elevated form and differs from the traditional ones (I1, I35). However, the interrelation between storing activity and the carved-out spaces has noticeably diminished and even, disappeared in some houses because of the decrease in the necessity of storing and the increase in daily bought and consumed foods (I1).

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to younger generations. UNESCO also encourages States to establish national systems of “Living Human Treasures”. (<http://www.unesco.org/culture/ich/index.php?pg=00061&lg=EN>); in INTACH Charter, conserving traditional ways of building and maintaining the continuity of local knowledge systems are determined as fundamental in conservation (INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India, 4 November 2004)

<sup>240</sup> In the transition principles of building, duration for preparation of the conservation plan was written as 2 years.

Nearly every informant possessing a new house in *Yukarı Mahalle*, the new district of the village states that they will continue the tradition of using the *Tandır* in an elevated form (I5) and the *Şirahane* by constructing it as a pool in the courtyard or using the flat roofs (I35, I37). The concepts of ‘cleanliness’, ‘hygiene’ and ‘comfort’ are new values, which have emerged through the cultural transformation process as a reflection of the villagers’ understanding of “modernization”. The new buildings are also constructed in a way to concretize those new values of the villagers. These new values constitute the main reasons for the abandonment of traditional buildings and architectural elements and the development of a new type of *Şirahane*. According to Mehmet Ali Kilimci (I1), in the new buildings, people try to conform to integrate with the new technology. Thereby, the refrigerator is placed in the storages, *ambar*. The activity of storing a supply for winter during one year disappears with the increase in daily bought foods, like, milk, yoghurt, bread, vegetable, fruit, etc. Accordingly, the storages in the new buildings change in their spatial characteristics, like, dimension, quantity and form. Because the ground of the new part of the village is noticeably plain; and there are only few rocky areas to be carved-out. Accordingly, sometimes, the spaces of storages continued to be carved-out in the ground; generally, villagers who live in the new part use collectively the storages or *Kaya Dams* of their relatives living in the village either in their houses or in the valley (I37). The local hand-made foods have been kept to be produced limitedly. Nowadays, only, the limited amount of food, heating materials and furniture are stored in the built-out spaces in many houses.

The interrelations of the physical environment established with cultural expressions have noticeably changed and nearly disappeared. Considering the sustainability of the traditional interrelations between cultural expressions and tangible properties, the meanings of identity seem to continue in inscriptions, which generally include the labels of *Maaşallah* and the date of construction. The traditional meaning of the activity of preparing grape molasses also continues to be concretized in the pools in courtyards and flat roofs. Furthermore, the authentic/ anonymous meaning of front facade ornamentation in local building tradition limitedly continues by acquiring simplicity in İbrahimpaşa.

The continuity of local building tradition with stone masonry<sup>241</sup> has allowed the continuation of the front facade articulation in a simple form. The new buildings are noticeably simple both in form and ornamentation. After 1950's, the traditional buildings, which were highly ornamented, were replaced with new buildings that are built in a mixed structural system with simple ornamentation or with no ornament (I1). Considering their architectural and decorative elements on their facade, they are markedly differentiated from the traditional buildings. Earlier, new buildings were built as similar in architectural elements and simpler in ornamentation; later, the new buildings have started to be built with large openings and without ornamentation in a traditional way.

Considering cultural expressions, especially in architectural surface ornaments, the new buildings are noticeably plain. The tradition of displaying the welfare of the owner with the front facade ornamentation has nearly disappeared (I1). Nowadays, possessing a new house and a new car are accepted as the new indicators of 'welfare' (I1). But, still, because of the continuity of traditional ways of buildings by builders, the sensitivity for certain cultural expressions that exist in traditional buildings has mostly continued spontaneously as an act of stylizing of holistic meanings of traditional meanings of ornamentation except for the several unqualified new buildings. For example, the borders of front facade and architectural elements on façade seem to continue by simplification (Figure 4.10 and 4.11). The tradition to emphasize architectural elements with geometrical motives has continued by using the protruded stones on borders in local building tradition. Accordingly, it should be stated that there is a strong need for defining certain principles for new buildings considering the sustainable interrelations in tradition, as it will be discussed in the following sections.

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<sup>241</sup> As mentioned earlier, new buildings are generally constructed in a mixed system of stone masonry on walls and concrete floors (I1), apart from the limited number of walls built from brick and briquette observed in the village.





**Figure 4.10** Simplified borders of windows



**Figure 4.11** Inscription of a new building

Generally, new buildings in İbrahimpaşa are harmonious with traditional in terms of their mass and volumetric characteristics, at the same time, they display their period of construction mostly; in fact, a stylization in the physical reflections of cultural practices and expressions has apparently been succeeded. The traditional unit of space is continued in a prismatic form in dimension in the new buildings, because of lack of vaulted units and expressed by the way the stone was used in construction providing legibility from outside. Besides a great number of harmonious new buildings, there are also a small number of the unqualified and inharmonious new buildings in the village.

### **4.3 Conservation and Sustainability of Interrelations of Tangible and Intangible Values in İbrahimpaşa**

After the problems regarding the state of conservation of tangible and intangible values were identified in the previous sections (Figure 4.2), the conservation approaches need to be developed by criticizing and re-evaluating them with regard to the scope of the recent conservation discussions and the conceptual framework of the

study. As indicated earlier, the study mainly points out the continuity or sustainability of interrelations between intangible and tangible values as the most critical and determinant issue over the conservation processes of the cultural heritage. In this respect, in this section, the question of how to conserve is tried to be replied considering the main objectives of the study. The prospective approaches of conservation, which are based on the sustainability of interrelations of tangible and intangible values, need to be developed by the discussing the problems mainly in two areas: living culture and building culture.

Considering the sustainability of interrelations, it will be accurate to discuss and re-evaluate the assumptions, which were put forward in the conceptual approach, with the findings of the case study. In order to sustain the interrelations, the reciprocity of interrelations between tangible features, cultural practices and expressions need to be reconsidered in the perspective of conservation. As displayed in the Figure 2.6<sup>242</sup>, the complex relations are mutually interacted with each other in every part of the architectural hierarchy, which is composed of the spatial organization of buildings, the spatial characteristics of space, architectural elements and decorative elements. The complexity of the scheme is mainly caused by the intertwining relations between ‘structuring structures’, ‘intangible values’ and ‘tangible values’, which are redefined in every stage. This triple relation also continues to be established in the transformation process.

After these interrelations, which are theoretically defined, were evaluated within the specificities of the village, the transformation process of tangible and intangible values could accurately be identified (Figure 3.87 and 4.2). Then, the study put forward that if the interrelations between tangible and intangible values continues, then, they are conserved naturally; but, if they are interrupted, the conservation problems start. This dissertation adopts the conservation approach, which is mainly based on the continuation of the continuing interrelations; and the revitalization and the documentation of the interrupted interrelations. Actually, whether on the village

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<sup>242</sup> See page 58.

scale or on the building scale, the originality and complexity of interrelations need to be considered and kept through the transformation process for the conservation by adapting to change.

This scheme expressing conceptual framework is both general to be adapted to different studies and particular to the context of İbrahimpaşa considering the flexibility of its components. The conceptual framework also emphasize that intangible cultural heritage is not only an entity to be performed, it also has the meanings adopted and transmitted by the inhabitants and societies for new generations. Accordingly, interrelations between tangible and intangible values, which are explained in the conceptual approach and the schemes (Figure 2.6), express the genuineness and originality in the life of the environment. And, they also manifest a natural selective process by the local inhabitants in all activities which are carried out in the village.

After evaluating the theoretical framework within the findings of case study, the study puts forward that if the local people adopt and continue to carry out cultural practices and expressions, in other words, they keep their transmission process despite of transformation, then, they are naturally conserved. Thereby, the interrelations between tangible and intangible values can be sustainable. In İbrahimpaşa, as explained in the section on transformation process, some of the intangible values have come to our times; but some disappeared. Thereby, their interrelations established with tangible values interrupted and need to be revitalized and documented today.

The conceptual approach of this study identifies the complex interrelations between tangible and intangible values. This identification presents a ‘genuine’ or ‘original’ perspective to understand the integrity of the two subjects. After the conceptual approach was evaluated within the findings of case study, it enriched with the conditions of current use process and the aspects of transformation process. The ‘genuineness’ or ‘originality’ of the conceptual approach needs to be considered to explain the sustainability of interrelations for conservation in this section.

Accordingly, this section will present an extensive discussion on the sustainability of interrelations in living culture and building culture.

#### **4.3.1 Originality/ Genuineness or ‘Authenticity’**

Before the conservation approaches are discussed, as forewords, the study will explain the recent discussions about ‘authenticity’ and ‘intangible cultural heritage’ to produce insights for the sustainability of interrelations. The discussions on ‘authenticity’ have always been central in conservation studies<sup>243</sup>. Nowadays, in recent years, the discussions also continued in the debates on the conservation of intangible cultural heritage<sup>244</sup>. In this respect, the discussions on ‘authenticity’ and ‘intangible cultural heritage’ can be briefly touched upon here and evaluated within the conceptual framework with regard to conservation.

In conservation studies, even if the problem seems to be only in the definition of the constituting aspects of ‘authenticity’ which can be either physical qualities or cultural aspects, the main problem is actually related to the question of who will decide whether something is ‘authentic’ or not: society or conservationists? This dissertation introduces a new standpoint on ‘authenticity’. It emphasizes that ‘authenticity’ in intangible cultural heritage is a value, which is created by the societies by the continuation in carrying out cultural practices and expressions and their transmission to the next generations. If only there are interruptions between tangible and intangible values due to the rapid transformation process and local inhabitants do not adopt and continue certain activities and expressions, the aspects of authenticity start

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<sup>243</sup> The term of “authenticity” or “genuineness” is one of the values of cultural properties for conservation by enriching them (Madran, E., Özgönül, N., 2005, p.65); Feilden and Jokiletho (1998, p.16) identify authenticity as an attribute to be “ascribed to a heritage resource that is materially original or genuine as it was constructed and as it has aged and weathered in time”; The Nara Document on Authenticity, Nara Conference on Authenticity in Relation to the World Heritage Convention, Nara, Japan, 1-6 November 1994)

<sup>244</sup> Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage organized by the Japanese Agency for Cultural Affairs and UNESCO, 20-23 October 2004, Nara, Japan ; UNESCO Sub-Regional Capacity-Building Workshop in 2008

to be damaged and, then, the documentation and revitalization need to be made by conservationists for the conservation.

The notion of authenticity has been mainly discussed with regard to the concepts of ‘continuity’ and ‘change’ and the notion of ‘truth’ over the years (Jokilehto, 2006, p.2). Before the Nara Document on Authenticity<sup>245</sup> (1994) defining the concept of authenticity as “the essential qualifying factor concerning values”, it had generally been explained as a quality regarding physical characteristics. After this document, the relations between intangible values and authenticity were tried to be defined more clearly; but, in 2004, the Yamato declaration launched in a UNESCO expert meeting in Nara<sup>246</sup>, stated that the term of authenticity could not be applied in the same way and is not relevant when assessing intangible cultural heritage because of its constant recreation. Supporting the statement determined on that meeting, the UNESCO Sub-Regional Capacity-Building Workshop in 2008 also re-stated and emphasized the incompatibility of authenticity with the viability of intangible cultural heritage. At the same time, the previous parameters in the Nara Document have been diversified as “the conditions of authenticity” also including the different aspects of culture, namely, “traditions, techniques, language and other forms of intangible heritage as well as spirit and feeling” in the operational guidelines launched by UNESCO<sup>247</sup>. Evaluating those contradicting approaches, it can be stated that there need to be some difference between judging the authenticity of a physical structure and of a cultural practice; but the authenticity of their integrity is the most critical. In contrast to the point arrived in the meeting in 2008, this study

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<sup>245</sup> The document determined the sources of information to be linked with authenticity including “form and design, materials and substance, use of function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors” (The Nara Document on Authenticity, Nara Conference on Authenticity in Relation to the World Heritage Convention, Nara, Japan, 1-6 November 1994)

<sup>246</sup> Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage organized by the Japanese Agency for Cultural Affairs and UNESCO, 20-23 October 2004, Nara, Japan

<sup>247</sup> UNESCO, 2008, “Operational Guidelines for the Implementation of the World Heritage Convention”, Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, world Heritage Center (<http://whc.unesco.org/archive/opguide08-en.pdf>)

puts forward that the sustainability of the originality of interrelations guarantees the conservation of both intangible and tangible values; and points to avoid approaches against to it, like folklorization.

Actually, conforming to the main assumptions of the dissertation, it can be stated that authenticity is created by the unity, originality and genuineness of interrelations between tangible and intangible aspects, which was explained throughout this study. Considering the intangible cultural heritage with regard to authenticity, it is vital that its 'essence' needs to be kept through the transmission processes in spite of the change (Jokilehto, 2006, p.7). This continuity of the 'essence' can be provided if only people adopt and continue to carry out the practices; thereby, it provides the sustainability of the mutual interactions between tangible and intangible values despite of the facts motivating change. Furthermore, the recent studies point to the most important quality of authenticity as the buildings' reflection of the characteristics of their construction period, which can be called the genuine quality<sup>248</sup>. In this respect, the originality and genuineness of interrelations between tangible and intangible values already conform to the changing conditions of life as long as being continued by the local inhabitants.

Finally, the study accepts 'authenticity' as an attribute to be used with regard to the integrity of tangible and intangible values; and opposes the previous understandings which try to relate the subject to certain physical features or certain periods. The priority on the cultural values, value judgments and lifestyle of societies needs to be decisive on the decisions about 'authenticity'. Actually, the theoretical framework introduces the concepts of genuineness or originality, which are created by the intertwining interrelations between tangible and intangible values; and they have wider meaning than the concept of authenticity. The sustainability of the interrelations between tangible and intangible values through the transformation

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<sup>248</sup> Feilden and Jokilehto(1998, p.16) explain "being 'authentic' in relation to the creative process that produced it as a genuine product of its time, and includes the effects of its passage through historic time". Supporting this statement, Oliver (2001, p.199) also explains authenticity as a concept relating "to the time to be represented".

process provides to keep their genuineness. Essentially, the preference of the societies regarding the transmission of their cultural practices and expressions brings their continuation by adapting to change and provides the continuity of genuineness.

To sum up, ‘genuineness’ or ‘originality’ is the term to explain the essence of the complex interrelations which is formulated by the conceptual framework of this study. This essence is defined in the particularity of the context; and continuously re-created in the interrelations between tangible and intangible values in the changing conditions. Therefore, the questions about the sustainability of the interrelations can be replied within these rules, which are defined in the conceptual approach and the findings of case study. As discussed in the section on the transformation process of interrelations (Figure 3.87) and the section on the evaluation of interrelations (Figure 4.2), if the interrelations between tangible and intangible values continue to be established within environments, they can naturally be conserved by local inhabitants. Thereby, the genuineness of interrelations can also be maintained by adapting the life of the villagers to change. On the other side, if they are interrupted, the conservation problems start; and the policies of revitalization and documentation need to be developed by the conservationists. Therefore, the rules of the originality and genuineness of interrelations, which are identified in the conceptual framework, need to be kept in priority in the studies of conservation.

### **4.3.2 Sustainability of Living Culture**

In this section, the sustainability of interrelations between cultural practices and tangible properties will be discussed with regard to the different conditions of change and the problems in the İbrahimpaşa Village, which were identified in the previous sections. As aforementioned earlier, the main principle of the conservation approach of the study is to keep the ‘continuing interrelations’ sustain; and to revitalize and document the ‘interrupted interrelations’.

The genuineness in living culture generally expresses the continuity of the interrelations between cultural activities and tangible cultural properties conforming

to the particularities of its context and managing the change. It introduces a natural way of living integrated with the context and the continuation to carry out cultural practices conforming to changing conditions and keeping integrity between tangible and intangible values. As explained in the theoretical framework of the study, four criteria used for analyzing cultural activity<sup>249</sup> which need to be recalled here to provide basis of discussions on identifying the different aspects with regard to the sustainability of living culture. The conservation approaches considering the sustainability of living culture are developed within a discussion on folklorization and revitalization and the main arguments of the study.

#### **4.3.2.1 Folklorization- Revitalization**

Considering the conservation of the integrity of cultural practices and tangible heritage, the sustainability of ‘genuineness’ or ‘originality’ of interrelations, which is defined in the theoretical framework of this study, within the specificities of İbrahimpaşa is critical and significant. It entails conforming to the particularity of the context and the change motivated by the various factors. In this respect, the discussion on ‘folklorization’ and ‘revitalization’ primarily need to be considered within the arguments of this study concerning the sustainability of living culture.

Actually, considering the safeguarding of the intangible values, folklorization can be criticized for conflicting with the approach of this study on the original interrelations between tangible and intangible values. Specifically, folklorization can be criticized for its deficiency in the four criteria<sup>250</sup> for analyzing cultural activities, which define the different aspects interrelating with tangible properties as explained in the conceptual approach. The criterion of the “meaning of the activities”, which are shared by people enacting, is completely neglected in folklorization. In this respect, even if the other criteria still exist, folklorization contradicts with the ‘genuine’

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<sup>249</sup> Four criteria are “activity itself”, “how it is carried out”, “association with other activities” and “meaning” (Rapoport, 1990b, p.11) (See section 2.1.2.1, page 54).

<sup>250</sup> The study explains four criteria for analyzing activity, which are “activity itself”, “how it is carried out”, “association with other activities” and “meaning”, referring to Rapoport (1990b, p.11).



interrelations between tangible and intangible values. Furthermore, it also contradicts with the conservation of intangible values, which entails to be recreated or enacted by people<sup>251</sup>. The separation of cultural practices from their enactors forms the basis of folklorization. Moreover, in the UNESCO workshop in 2008, it is put forward that folklorization permits “unexpected and unwelcome intrusion of others into intangible cultural heritage practices”<sup>252</sup> in contrast to revitalization, which is handled a conservation approach making the real enactors carry out activities in this study.

The critique of this study about folklorization is mainly related to its contradiction to the ‘genuineness in living culture’, which is created by the continuation of the original, intertwining and mutual interrelations between tangible and intangible values through the transformation process. Actually, it brings along the commodification and freezing of intangible cultural heritage against to its nature. Therefore, ‘revitalization’ is put forward as a conservation approach, which aims the continuation of the genuine interrelations between cultural practices and tangible properties in living culture. In this respect, folklorization cause to interrupt the continuity of living culture. Whatever the reasons of folklorization, either tourism-led or conservation- led, it is completely against the sustainability of interrelations between tangible and intangible values and the scientific conservation approaches.

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<sup>251</sup> UNESCO states that the main safeguarding measure of intangible cultural heritage is to keep carrying out cultural activities and to transmit them from generation to generation in the 2003 Convention. UNESCO has accepted folklorization as a threat for intangible cultural heritage since long years. UNESCO (2001) explains “folklorization”, which it accepts as “a form of distortion of the products of traditional process”, specifically intangible cultural heritage, as “the re-stylization of traditional expressions” by becoming less complex aesthetically and semantically. (UNESCO, Culture Sector. Statement by Koichiro Matsuura, Director- General of UNESCO [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=3603&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=3603&URL_DO=DO_TOPIC&URL_SECTION=201.html) (retrieved 13.04.2010); UNESCO, Sub-Regional Meeting on the Convention for the Safeguarding of the Intangible Cultural Heritage: Implementation and Inventory-Making, Dar es Salaam, Republic Tanzania, 27-28 November 2007).

<sup>252</sup> UNESCO, Sub- Regional Capacity- Building Workshop on the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage, Pretoria, South Africa, 27-28 March 2008

Folklorization is defined by Hafstein<sup>253</sup> (2009, p.106) as “the reification and commoditization of traditional practices for outside audiences”. Hafstein (2004, p.108) explains it as involving “the objectification of practices and expressions and their commodification for the consumption of outsiders”. In this respect, folklorization causes to separate those living traditions from their creators and to impede their vitality and viability. In fact, the increase in practicing activities for outsiders leads to lose their authenticity (Hafstein, 2009, p.108). Here, the concept of authenticity coincides with the genuine interrelations between tangible and intangible values, which are formulated in the conceptual framework and elaborated within the specificities of the case study.

As a threat to intangible cultural heritage<sup>254</sup>, folklorization causes people not to carry out cultural practices in their traditional meanings and integrity; so, revitalization<sup>255</sup> needs to be considered as the appropriate conservation approach. Hafstein (2009, p.108) makes the distinction between ‘revitalization’ and ‘folklorization’ with reference to “spheres of circulation”. According to his statements, revitalization concerns with the practice of cultural activities by the community, but, folklorization concerns with their interface with the outside world. Thereby, folklorization means that cultural activities lose their defining four qualities<sup>256</sup> making them genuine as mentioned above.

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<sup>253</sup> The folklorist Valdimar Tr. Hafstein (2004), who investigates the UNESCO studies about intangible cultural heritage and the 2003 Convention in his dissertation, argues on the expressions of the concept of ‘authenticity’ within the discourse on intangible heritage in the concepts of folklorization and revitalization. Actually, he makes an evaluation of the differences between folklorization and revitalization accepting one of “the dichotomies of authenticity” shown in the terminology of UNESCO.

<sup>254</sup> UNESCO has accepted folklorization as a threat for intangible cultural heritage since long years. UNESCO, Culture Sector. Statement by Koichiro Matsuura, Director- General of UNESCO [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=3603&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=3603&URL_DO=DO_TOPIC&URL_SECTION=201.html) (retrieved 13.04.2010).

<sup>255</sup> In the 2003 UNESCO Convention, the safeguarding measures for intangible cultural heritage are explained as “the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.”

<sup>256</sup> Four criteria used to analyze cultural activity are namely, “activity itself”, “how it is carried out”, “association with other activities” and “meaning” (Rapoport, 1990b, p.11).

Despite its negative aspects damaging the natural and genuine interrelations between tangible and intangible values, folklorization can also be a compulsory approach in certain conditions in which cultural practices and expressions have disappeared and are no longer continued due to the technological developments; and their revitalization is not possible. In this respect, folklorization as “museumization” or “museumification”<sup>257</sup> is important for recalling the memory of disappearing cultural expressions. It can especially be compulsory to sustain the memory value of the interrelation between the activity and the related tangible features as a part of their documentation. For example, the activity of washing collectively in the traditional laundries in İbrahimpaşa disappeared, and it is not possible to revitalize in the contemporary life conditions; but the memory value is still alive in the minds of the villagers (I4, I6, I7, I15). Therefore, this value needs to be seriously considered in the documentation and conservation processes. At this point, considering the documentation of the disappearing practices, the role of museums can also be discussed.

As a part of both folklorization and the safeguarding of intangible cultural heritage, the subject of museums is vital to be considered. From the very beginning, museums have generally focused on displaying the examples of tangible heritage since their origin without considering intangible heritage (Stefano, 2009, p.112). After the 2003 Convention adopted by UNESCO, museums have been accepted as one of the tools for safeguarding intangible heritage on the national level for the implementation of the convention. About “museumization”, Pinna (2003, p3) states that concerning the conservation of intangible cultural heritage having physical expression, museums can contribute to its conservation; this lead to move them out of their context and transform them from living cultural expressions into dead objects. Pinna (2003, p3) also determines that concerning the conservation of intangible heritage, specifically, the meanings of tangible heritage, the actions of museums are relative because the

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<sup>257</sup> In Oxford English Dictionary, the term of “museumification” is defined as “display or preservation in, or as if in, a museum; transformation into or confinement in a museum” see <http://dictionary.oed.com>

meaning can only interpreted by the individuals. Stefano (2009, p.113) also emphasizes that the understanding of emotions, meanings and values expressed through is crucial for the safeguarding of both tangible and intangible heritage. In this respect, “museumization” needs to consider the understanding the values of the people for displaying intangible cultural heritage.

Even if museums conflict with living intangible cultural heritage, especially for the conservation of disappearing elements of intangible heritage, they are necessary for collecting, conserving and displaying the material traces of the past (Alivizatou, 2006, p.47). Actually, by taking cultural expressions out of their context in order to present them in museums, the folklorization of expressions is fostered; thereby, it leads to distort their content and significance (Alivizatou, 2006, p.53). Determining the conflicts between traditional museum practices and living culture, Alivizatou (2006, p.48) tries to suggest new functions and roles for museums by developing the concept of “post-museum”. Especially, the new understanding of museums has responsibility for presenting tangible properties with its cultural expressions or developing new methods to conserve and display intangible cultural heritage. Accordingly, “video and sound recordings of cultural expressions and practices” (Alivizatou, 2006, p.51) can be used in museums to explain the processes of intangible cultural heritage. For instance, in İbrahimpaşa, in 2007, a study of visual anthropology or ethnography was carried out as the first site study of Kozavisual audio-video research project<sup>258</sup>. In the study, a CD-ROM including the different short films about the different aspects of İbrahimpaşa focusing on the people was created. The number of such studies can be increased focusing on the conservation of the integrity of intangible and tangible cultural heritage of İbrahimpaşa.

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<sup>258</sup>The project started as an audio-visual and education project in 2007. KozaVisual is designed to assemble the potentialities of social sciences and visual arts within the frame of exchanging the means intrinsic to the two: utilising the audio-visual tools as a way of gathering data in social sciences and familiarize artists with the main subjects of the social sciences. It is supported by the institutions of NIHAnkara, (Netherlands Institute for Higher Education, Ankara), Royal Netherlands Embassy, European Union Civil Society Dialogue Programme, 2010 Istanbul European Capital of Culture Visual Arts Department, Open Society Institute Art and Culture Program. see Kozavisual CD-ROM, “İbrahimpaşa”, Kozavisual Audio-Visual Project, NIHA, <http://www.kozavisual.org/>

#### 4.3.2.2 Conservation Approach to the Village regarding the Sustainability of Living Culture

The prospective risks for İbrahimpaşa need to be reconsidered here considering the sustainability of living culture to produce the conservation approaches on the village scale. The discussion mainly focuses on the subjects of the genuineness of interrelations between tangible and intangible values, revitalization and folklorization. In this respect, the prospective scenarios concerning the future of İbrahimpaşa are mainly argued considering the effects of tourism on the sustainability of interrelations of tangible and intangible cultural heritage. As aforementioned before, in İbrahimpaşa, for the sustainability of living culture and safeguarding intangible cultural heritage, revitalization is accepted as the main approach for conservation. By controlling the development of tourism, folklorization needs to be impeded to emerge as the prevailing approach, especially considering the conservation of intangible cultural heritage.

In İbrahimpaşa, as in all historic environments, there is a serious risk of folklorization, in which cultural practices will be carried out as a way of the display for tourists by breaking off the relations between intangible and tangible values, together with the developing tourism scenario. All of the prospective scenarios<sup>259</sup>, exclude the local inhabitants and prevent them to continue carrying out their cultural activities. Thus, by introducing the interruption in interrelations between intangible and tangible values, they inevitably lead to the physical conservation of buildings. This situation leads to folklorization. The buildings petrified without people can cause the village to be an “open-air museum”<sup>260</sup> including cultural activities carried out by local people in a folklorized way as in the third scenario explained in the previous chapter. Thereby, the interrupted interrelations especially between cultural

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<sup>259</sup> Prospective scenarios were discussed in the section on the risks for future of the İbrahimpaşa Village. For more information see page 197.

<sup>260</sup> Oliver, P., 2001, “Re-Presenting and Representing the Vernacular: The Open-Air Museum”, *Consuming Tradition, Manufacturing Heritage: Global Norms and Urban Forms in the Age of Tourism*, edited by Nezar Alsayyad, Routledge, p.194.

practices and tangible properties bring about the physical conservation approach against the genuine interrelations, which was formulated by the conceptual approach. This situation also conflicts with the conservation approach to keep the process of carrying out the cultural activities by local inhabitants; and interrupts the continuity and the transmission of tradition in living culture.

In contrast to the three scenarios explained in the section 4.1, the main conservation approach of this study is to provide a continuity of the interrelations between the tangible and intangible values in the extents allowed by change. Here, an optimum scenario matching these conditions for İbrahimpaşa needs to be discussed. This scenario, which can be called “the Living Village”, aims to provide for the sustainability of living and building culture. Conforming to main conservation approach for the integrity of interrelations, this scenario is mainly formulated for encouraging and supporting villagers to keep living in the traditional buildings and to continue to carry out cultural practices.

In the Living Village scenario, the traditional life needs to be continued by encouraging local people for keeping to carry out cultural activities and expressions in traditional buildings, new buildings and restoration activities besides the introduction of the new activities related to tourism. Furthermore, the traditional life under the threat of rapid and drastic change and extinction needs to be re-arranged by certain precautions of conservation considering the originality of the interrelations between tangible and intangible values. In this scenario, tourism has a role as a part of the sustainable economic, cultural and social development. In this respect, by assigning priority to the conservation of cultural heritage and the continuation of life in the village, the conservation plan and management plans can be prepared to control the development of tourism.

As indicated earlier, considering the rising tendencies in İbrahimpaşa, villagers mainly tend to live in new buildings in the new district above the *Yukarı Mahalle* and in cities by migrating. They find their traditional buildings incompatible with the new life style. They also complain about the high cost of the maintenance of traditional

buildings and the related legal process. Therefore, there needs to be a governmental help for the restoration, maintenance or the repair of their houses to orient or encourage them to live in their traditional buildings. There are already various examples of the restored buildings, which are favored by the local inhabitants (I37). In these conditions, it is vital to ask which measures can be taken for keeping local people in the village by carrying out cultural practices. For this reason, it is of primary importance to specify a scenario for the village considering the conservation of intangible and tangible cultural heritage.

‘Cultural tourism’ is a type of tourism in which tourists aim to discover monuments and sites contributing their maintenance and protection<sup>261</sup> and an authentic village life. For this reason, it needs to be encouraged in the development of tourism in İbrahimpaşa. Here, it is significant to discuss different models on the forms of cultural tourism that can be adapted for İbrahimpaşa. As a living village, in İbrahimpaşa, a controlled cultural tourism should be developed in terms of its help for sustaining a meaningful connection between local communities and the cultural landscapes imbued with ecological value. It also ensures the compliancy with the principles of eco-tourism<sup>262</sup>. Cultural heritage tourism (CHT)<sup>263</sup> as a branch of cultural tourism is defined as “travel directed toward experiencing local traditions, arts, and heritage while respecting the host community and its surrounding environment” (Keitumetse, 2009, p.224). He also explains the components of CHT as “cultural heritage aspects such as monuments, archaeological sites, museums, and cultural experiences such as festivals and communities among others”. In this

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<sup>261</sup> The ICOMOS Charter on Cultural Tourism, International Seminar on Contemporary Tourism, 8-9.11.1976, Brussels, Belgium. Council of Europe, Committee of Ministers also determines the importance of making “cultural tourism an integral element of sustainable development” by stating that “sustainable cultural tourism is a factor for economic, social and cultural development for the benefit of local communities through the development of quality products and services”, COUNCIL OF EUROPE, COMMITTEE OF MINISTERS, Recommendation Rec (2003)1 of the Committee of Ministers to member states on the promotion of tourism to foster the cultural heritage as a factor for sustainable development, (*Adopted by the Committee of Ministers on 15 January 2003 at the 824th meeting of the Ministers' Deputies*)

<sup>262</sup> Keitumetse (2009, p.234) explains the principles as “respect for local cultures and traditions” and “educate all stakeholders about their role in conservation”.

<sup>263</sup> The definition and its abbreviation are used by Keitumetse (2009).

respect, İbrahimpaşa can be considered as a case for the cultural heritage tourism considering its traditional buildings, monuments and a continuing life.

‘Eco-tourism’ can be defined as “responsible travel to natural areas that conserves the environment and improves the well-being of local people” (Keitumetse, 2009, p.225). Considering ‘cultural heritage tourism’ and ‘eco-tourism’ together, cultural heritage aspects, as a part of tangible properties, cultural experiences as intangible cultural properties and natural properties as other part of tangible properties become the subject of tourism. In this respect, İbrahimpaşa necessitates a combined approach<sup>264</sup> of tourism aforementioned, considering its being Third Grade Natural Conservation Site besides the continuation of its traditional life. By making a comparison between a cultural village and a museum considering the community preferences obtained from the interviewers, Keitumetse (2009, p. 233) also states that “a cultural village is more suitable for the representation of the living heritage whereas a museum requires a much more ‘static’ (tangible) form of heritage”. These are important statements, which need to be considered in the planning of the future for İbrahimpaşa, when evaluated in the safeguarding measures of intangible heritage determined by the UNESCO 2003 Convention<sup>265</sup>.

#### **4.3.2.3 Revitalization as an Appropriate Conservation Approach to the Changing and Interrupted Interrelations**

As aforementioned above, the distinction between ‘folklorization’ and ‘revitalization’ is something related to the ‘genuineness’ or ‘originality’ of interrelations which are explained throughout this study. In this respect, revitalization

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<sup>264</sup> Keitumetse (2009, p.225, 233, 236) uses the terms “eco-tourism of cultural heritage management” or “eco-cultural tourism” or “cultural and heritage eco-tourism” instead of the mixed conservation approach.

<sup>265</sup> UNESCO determines that the main safeguarding measure of intangible cultural heritage is to keep carrying out cultural activities and to transmit them from generation to generation. UNESCO, “Convention for the Safeguarding of the Intangible Cultural Heritage”, 32<sup>nd</sup> Session of the General Conference, Paris, 29 September to 17 October 2003



is accepted as an appropriate conservation approach, which includes a discussion on the conservation and the sustainability of interrelations. In İbrahimpaşa, for the sustainability of living culture and safeguarding intangible cultural heritage, specifically, cultural practices, ‘revitalization’ also needs to be considered as an appropriate approach for conservation.

As in conservation studies, revitalization practices are subject to the similar problems created by the deficiency of a current holistic methodology. In the beginning, revitalization was introduced as a physical and economic conservation approach (Doratli, 2005), but, lately, it has gained a cultural dimension by its definition as a safeguarding measure for the transmission of intangible cultural heritage in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 and in the recent UNESCO studies<sup>266</sup>. This study tries to combine and reinterpret these two frameworks of revitalization as both the physical and economic approach and a safeguarding measure for intangible cultural heritage, focusing on the sustainability of interrelations of tangible and intangible values<sup>267</sup>.

Within the scope of this study, revitalization is mainly discussed as a conservation approach focusing on the interrelations between cultural practices and tangible features. When cultural practices disappear because of the changing needs of people in the transformation process, their interrelations established with tangible features interrupt. Then, the unused buildings and spaces emerge in built environments; and are fall into ruin in time. Moreover, in such a case, conservation by living is not likely to be expected. At that point, revitalization comes into being as an approach to

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<sup>266</sup> In the 2003 UNESCO Convention, the safeguarding measures for intangible cultural heritage are explained as “the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.”

<sup>267</sup> In the 2009 IAPS Symposium, a paper was presented by the author on the revitalization and interrelations between tangible and intangible values as a part of this dissertation. See Karakul, Ö. (2009). *A Conservation Approach to Interrupted Interrelations Between Tangible and Intangible Cultural Heritage: Revitalization*. Paper presented at Revitalising Built Environments: Requalifying Old Places for New Uses International Symposium jointly organized by IAPS- CSBE and IAPS-Housing Network. In Proceedings ISBN-978-975-561-359-8. October 12-16. İstanbul.

be discussed for conservation. Revitalization studies are mostly criticized for their insufficiency regarding the values of inhabitants or being a mere physical revitalization, “un-sustained” and “short-lived”<sup>268</sup>. Accordingly, the success of the revitalization studies is also thought to be intimately linked with the sustainability of interrelations or the transmissibility of intangible cultural heritage through transformation processes. If the genuine interrelations between tangible and intangible values in the context studied are considered accurately, the revitalization studies can accomplish to re-qualify environment.

As mentioned before, this study mainly handles ‘revitalization’ as a conservation approach for the interruptions between tangible and intangible values. Besides the interrupted interrelations, the continuing and changing interrelations also need to be evaluated for revitalization. Within the scope of this study, it requires an in depth consideration of both the transformation process of historic environments and the transmission process of intangible cultural heritage. Thereby, the study examines this conservation problematic by focusing on the dissonancy in the handling of these two processes by mainly interrogating the sustainability of interrelations between tangible and intangible values.

Continuing and changing interrelations, which seriously affected by the transformation also need to be considered for the regeneration in the village. Therefore, the policies of conservation on the interrelations between cultural practices and tangible properties need to be developed by making their classification according to the changing conditions. Revitalization is defined by Tiesdell (1996, p.30) as “a reconciling process of mismatch between the possibilities of environments and the contemporary needs”. In this respect, the study evaluates the

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<sup>268</sup> In 2009 International Symposium of IAPS-CSBE and HOUSING Network in İstanbul, revitalization was discussed with regard to the cultural and social aspects and re-qualification of environments by criticizing the mere physical approaches. (See preface written by Roderick Lawrence, Hülya Turgut Yıldız and Peter Kellett; and papers presented in the symposium.) Revitalising Built Environments: Requalifying Old Places for New Uses International Symposium jointly organized by IAPS- CSBE and IAPS-Housing Network. In Proceedings ISBN-978-975-561-359-8. October 12-16. İstanbul.

Tiesdell's approach (1998) and tries to elaborate it within the specificities of the conceptual framework and the findings of case study in order to develop an original revitalization approach. Tiesdell (1996) presents a revitalization approach dominantly concerning the physical qualities of historic fabric considering the use condition as only an evaluation criterion<sup>269</sup>. It is a positive approach in which tangible and intangible properties are discussed together even if tangible properties are more in focus. It is clear that the revitalization practices as a conservation approach need to be specialized by considering the particularities of a place<sup>270</sup>.

In order to develop an original revitalization approach, this study sets forth its conceptual framework, which was elaborated within the specificities of the İbrahimpaşa Village. The different conditions of interrelations between tangible and intangible values needs to be categorized to identify the different and particular revitalization approaches for them. Therefore, Tiesdell's approach (1996) can guide for this categorization. He makes a distinction between "physical" and "economic revitalization"<sup>271</sup> regarding the "types of obsolescence" and sort out the economic revitalization as "functional restructuring", "functional regeneration", "functional diversification" (Tiesdell, 1996, p. 41-42)<sup>272</sup>. The study reconsiders his classification with regard to the different conditions of interrelations between tangible and intangible values. In this respect, revitalization is mainly specialized as an approach

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<sup>269</sup> Tiesdell (1996, p.30) states that revitalization principally aims to address the various dimensions of obsolescence defined as the reduction in the useful life of a capital good. Revitalization is a process, trying to solve the mismatch between "the services offered by fabric" and "the needs created by obsolescence".

<sup>270</sup> See also Doratlı (2005, p. 756, 760). She explains a mutually exclusive relationship between the types of obsolescence and dynamics of development particular to each case to be identified for developing revitalization as the most relevant strategic approach.

<sup>271</sup> While physical revitalization aims to increase the physical quality of the historic fabric, economic revitalization tries to satisfy the needs in related to utilization of buildings. Tiesdell (1996, p. 41) claims that for a more sustainable revitalization, the physical and economic revitalization should be carried out together.

<sup>272</sup> Tiesdell (1996, p. 41-42) defines "functional restructuring" as "new uses or activities replacing the former ones"; "functional regeneration" as "continuing the existing uses by operating more efficiently or profitably"; and "functional diversification" as "continuing existing uses and bringing new uses to synchronize and support the quarter's existing economic base".

in association with the problems, which are mainly created by the changes in transmission process of cultural practices carried out by the villagers. In other words, the differences in the interrelations between cultural practices, historic environments and buildings necessitate the different approaches of revitalization.

#### **i. Cases for Revitalization in İbrahimpaşa**

The results of the transformation process are mostly the uniformity in cultural activities or, the decrease in the activities peculiar to the local culture in İbrahimpaşa. The subject of revitalization mainly brings out a discussion on how to sustain the living culture, specifically, the interrelations between cultural practices and tangible features, considering their originality. Accordingly, it presents two contexts respectively including specific conditions creating the necessity of revitalization and the general principles to be established in the revitalization practices with regard to the interrelations between tangible and intangible cultural heritage. Concerning the sustainability of the living culture, the differentiation in the interrelations between cultural practices and tangible properties, which was identified in the section 4.2 (Figure 4.2), are used as the frameworks of the different approaches of revitalization for ‘continuing’, ‘changing’, and the ‘interrupted’ interrelations.

##### **• Revitalization of Interrupted Interrelations**

The conservation problems are mainly caused by the interruptions between tangible and intangible values, as explained in the sections 3.7.3 and 4.2<sup>273</sup>. The interruptions emerge as the result of disappearing cultural practices; and are mostly realized in the buildings out of use in the İbrahimpaşa Village. Actually, the buildings out of use and ruins embody the examples that lost the genuine interrelations between tangible and intangible values in living culture. In this respect, these buildings and ruins represent a current conservation problem with regard to revitalization in the village.

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<sup>273</sup> See pages 161 and 202.

The buildings out of use also embody a conflict between the interrupted interrelations between intangible and tangible values and the newly developed interrelations created by the transformation regarding their new uses<sup>274</sup>, which need to be determined by the conservation projects.

In İbrahimpaşa, the old laundries, which are now unused for washing purposes, can especially be argued as a subject for the revitalization of the interrupted interrelations. Due to technological developments, the laundries have become obsolete functionally. Revitalization needs to be integrated with contemporary life conditions and the particularities of the site. Accordingly, in this case, the genuine interrelations between the buildings and the activity in the period, through which the laundries were used, are not possible to be revitalized today since villagers do not use them anymore. Then, how can the genuine interrelations be re-created or revitalized?

There are petrified buildings only through lack of life and related cultural practices. In this respect, the subject of revitalization or re-functioning needs to be argued considering the aspects of originality, which was embodied by the interrelations between tangible and intangible values in the past. Except for the old qualities of originality of the building, the values, which have later attributed to be a part of the intangible values, need to be considered as an aspect of its genuineness. Thereby, according to the information gained from interviews conducted with villagers (I4, I6, I7, I15), the memory value of interrelation between the activity and the laundry building which has attributed through the transformation process need to be seriously considered within the revitalization process. The emotional ties and memories related to the original interrelations and especially the associated social practices are still alive in the minds of villagers (I4, I6, I7, I15). In this respect, disappearing social practices together with the washing activity in laundries should be interrogated

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<sup>274</sup> As determined in Venice Charter, the conservation of monuments is facilitated by making use of them for some socially useful purpose considering that selected function should not change the lay-out or decoration, and the modifications necessitated should be within the limits. See Venice Charter, International Congress of the Architects and Technicians of Historic Monuments, 31.5.1964 (Erder, 1971).

considering how they can sustain or the necessity for them can be fulfilled in revitalization practices.

In revitalization projects, the new uses to be proposed for the buildings also need to be discussed considering their architectural characteristics, the structural system and its carrying capacity. As mentioned in the section on folklorization, the function of museum or the approach of “museumization” can be appropriate for the documentation and the revitalization of the laundry building. Here, it is recalled that the revitalization project can also include folklorization as a compulsory approach. For the exhibition of disappearing cultural activities, old photographs, the sound recordings of interviews and oral histories can be used to convey both ‘functional’ and ‘expressive’ aspects of cultural activities<sup>275</sup>. Revitalization approach needs to reconcile with the functional value<sup>276</sup> of the traditional building. In this respect, if the genuine interrelations between tangible and intangible values are accurately considered by conservationists, then, the success of revitalization increases. However, in ruins and buildings out of use, the original functional value is lost; so, an appropriate use needs to be determined by conservators<sup>277</sup> considering the originality of interrelations.

- **Revitalization of Continuing Interrelations in Change**

The continuing interrelations in change present another framework for the revitalization approach in İbrahimpaşa. As explained in the section 4.2 (Figure 4.2), the dwellings in use generally embody these interrelations. All dwellings in a periodical or continuous use are the subjects for the discussion on the genuineness in living culture with regard to their inclusion of the continuing relations between

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<sup>275</sup> Pinna (2003, p.3) and Stefano (2009, p.113) mention about the significance of expressing the meanings and values of people as well as physical description.

<sup>276</sup> Feilden and Jokilehto (1998, p.20) state that functional value involves the continuity of the original type of function or the initiation of a compatible use of a building or an area.

<sup>277</sup> Feilden and Jokilehto (1998, p.20) also emphasize the importance of the continuity of traditional functions for supporting the meaning of site and the selection of appropriate use in conservation processes.

tangible and intangible values despite of the limited changes. Then, these changing and continuing interrelations need to be examined as the specific cases to be revitalized regarding their sustainability.

Considering the sustainability of the original interrelations between the activity of preparing grape molasses and the traditional *Şirahanes* located in the dwellings in use especially need to be discussed in depth. At this point, the criteria for analyzing cultural practices<sup>278</sup> can be recalled in order to identify the specific aspects for revitalization. Considering this criteria, through the transformation process as explained in the section 3.7.3.1<sup>279</sup>, in the village, only the spatial location and the utensils used in linked with the technology have changed with regard to the activity of preparing grape molasses. Moreover, the practice of preparing grape molasses has continuously carried out by the villagers for long years; thereby, its continuous transmission also proves that the meaning of activity is still kept in their minds. Actually, as in other activities, in the activity of preparing grape molasses, there is also a risk of becoming folklorized because of the tourism-led scenarios. The changes in cultural activities necessitate the different or new spaces; and a differentiation in architectural elements. In this situation, about how *şirahanes* can be operated more efficiently and profitably, a support to local people needs to be considered in revitalization studies.. The village inhabitants need to be supported by the conservationists and the local authorities to start to use *Şirahanes* after improving their conditions and eliminating the difficulties in carrying grapes and taking grape juice from *Bolum*.

The activity of drying apricots is another cultural practice, which has changed in terms of its spatial location and the way of carrying out. As explained in the section on the current use process of interrelations between tangible values and cultural

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<sup>278</sup> Four criteria proposed by Rapoport (1990b, p.11), were used to analyze cultural activity in the previous chapters, namely, “activity itself”, “how it is carried out”, “association with other activities” and “meaning”. Regarding carrying out or implementation of cultural activity, spatial location and process are mainly examined.

<sup>279</sup> See page 174.

activities<sup>280</sup>, the process of the activity of drying apricots is mainly composed of the dusting sulphur and drying respectively. The original spaces, *Kükürt Dams* have completely become out of use in time because of the scarcity of apricots grown according to the villagers (I1, I4). Because the villagers through the transmission process have not produced a new space, the activity has been carried out by changing utensils on the flat roofs or the courtyards in the timber boxes wrapped with a plastic cover in non-hygienic conditions. Therefore, the improvement of the conditions primarily needs to be considered in the revitalization approaches.

- **Complex/ Mixed Revitalization of Different Kinds of Interrelations- (Interrupted-Changing-New)**

In the present condition of İbrahimpaşa, there is also an urgent need for the revitalization approach on the environmental or village scale. In this respect, the complex/ mixed revitalization approach presents the different attitudes to different kinds of interrelations between tangible and intangible values on the environmental scale. Conforming to the optimum scenario of ‘Living Village’ as discussed above<sup>281</sup>, the different approaches need to be developed respectively for the ‘continuing interrelations’, the ‘interrupted interrelations’ and the ‘new interrelations’ which are introduced by changing conditions in living culture, as explained in the section 4.2. Thereby, the interrelations between cultural practices and tangible properties are discussed to identify for their sustainability focusing on the buildings and the open areas on the village scale.

The different interrelations between the various cultural activities and the village square which was explained in the previous sections need to be considered for the sustainability and the conservation. As mentioned in the section of 4.2.1.2<sup>282</sup>, certain social practices, like wedding ceremonies and the ceremonies for the people who are

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<sup>280</sup> See section 3.6.1, page 80.

<sup>281</sup> See page 238.

<sup>282</sup> See page 208.



leaving for the army or hajj, seem to have nearly disappeared through its transformation process. In this respect, even though the village square is still used as a center of social practices among men, the disappearing activities have completely changed its meaning especially regarding its memory value for the villagers under the effects of the new activities introduced by tourism. Therefore, concerning the revitalization approaches, especially the genuine qualities of interrelations in the past, and the present day values of the villages, especially the memory values with regard to the square seriously need to be considered. Thereby, the ‘continuing’ and ‘changing interrelations’ need to be encouraged for their sustainability by eliminating the risks created by certain new activities, like parking, which disturb the life in the square. The ceremonies, which are nearly disappeared and continued to be carried out in the nearby environments of the dwellings, need to be documented regarding the original interrelations in the past. Moreover, the new activities need to be interrogated considering their positive and negative effects on the life in the village. In this respect, disturbing parking activities should be displaced in order to support the original meaning of the area, which is fully shared by the villagers.

The complex/ mixed revitalization approach especially needs to be discussed with respect to the new necessities, which are created by the transformation process under the effects of tourism for the last years in İbrahimpaşa. As indicated earlier, with the increase in new economic activities introduced by tourism, the collapsed traditional buildings in the old part of the village started to be restored for the use of boutique hotels besides the dwelling use. Emerging new activities necessitates defining new interrelations between tangible and intangible values, which has not ever been there before, necessitating a new spatial organization of buildings. In this respect, the approach of complex revitalization needs to be handled to make room for the new interrelations in a harmonious way with the traditional buildings.

In İbrahimpaşa, the conservation plan to be prepared will decide on the future of the village by determining functions for the buildings<sup>283</sup> (I34), conforming to the prospective scenarios of either continuing the traditional life of the local people or a big functional transformation for serving tourism. As determined in the section of 4.3.2.2<sup>284</sup>, in İbrahimpaşa, in a ‘Living Village’ scenario, a combined approach of tourism, called as “eco-cultural tourism” or “cultural and heritage eco-tourism” (Keitumetse, 2009, p.233, 236) can be proposed considering its historical, natural and cultural resources to be used for the benefit of the conservation of their buildings. In this respect, the state of conservation of tangible features and the problems, which were identified in Chapter 4, need to be re-handled on environmental scale as a focus of a conservation management plan. Accordingly, the conservation plan needs to keep the continuing interrelations sustainable; and to develop certain principles for re-using and the documentation of the buildings, which embody the interrupted interrelations, like laundry, chapels, pigeon houses, and for designing new spaces and buildings for new interrelations. Accordingly, the public buildings in İbrahimpaşa need to be evaluated in terms of the reasons for their abandonment with regard to the sustainability of interrelations between the related cultural practices and the buildings. Then, the appropriate functions need to be proposed for the buildings as the conservation approach.

### **4.3.3 Sustainability of Building Culture**

The sustainability of building culture is mainly discussed with regard to the sustainability of interrelations between cultural expressions and tangible properties in İbrahimpaşa. As explained in the conceptual framework of this study and elaborated in the case study<sup>285</sup>, some part of cultural expressions is composed of the traditional meanings of cultural activities; thereby, their sustainability is naturally related to the

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<sup>283</sup> The conservation plan generally aims to manage the site. As defined by Feilden and Jokiletho (1998, p.35), “the first requirement of site management is the conservation and protection of its cultural resources”; and then, “the site can be used for a number of other purposes such as education, research, tourism and even occupation”.

<sup>284</sup> See page 238.

<sup>285</sup> See the sections 3.6.2, 3.7.3 and 4.2; pages 142, 173 and 202.

continuity of cultural practices in living culture by the villagers. In this respect, the conservation approaches with regard to the sustainability of living culture, which were investigated in the previous section, are valid for the continuity of the interrelations between these meanings and tangible properties. On the other side, the most part of the cultural expressions are related to the local building tradition and the building culture; so, their sustainability and conservation is linked to the builders or masters. If the masters continue to practice the traditional ways of buildings and the physical attributes of cultural expressions in local building tradition, then, their sustainability can be provided. In this section, this dimension of the sustainability related to masters will be discussed focusing on the sustainability of building culture.

Recalling the genuine interrelations between cultural expressions and tangible values which were explained in the conceptual framework of this study and elaborated in the case study<sup>286</sup>, the continuing interrelations especially between cultural expressions and ‘building and architectural elements’ provide their natural conservation in the local building tradition. However, the interrupted and changing interrelations especially between various ‘architectural elements’, ‘decorative elements’ and cultural expressions need to be documented accurately for their conservation and sustainability.

As explained in the previous sections, regarding the conservation of intangible cultural heritage, it is important to continue to perform certain activities and to transmit them for future. This is true and applicable for the cultural practices. In fact, some part of the cultural expressions, which are especially, the traditional meanings of cultural activities and architectural elements<sup>287</sup>, also continue by practice of the villagers and the builders. Nevertheless, especially for the sustainability of interrelations between tangible features, specifically, decorative elements, and authentic anonymous meanings in local building tradition, the master- apprentice relationship need to be regenerated for their transmission for future generations.

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<sup>286</sup> See the sections 3.6.2, 3.7.3 and 4.2; pages 142, 173 and 202.

<sup>287</sup> See the section 3.7.3.1, page 174.

As determined in the section 3.6.2<sup>288</sup>, the individual meanings of the physical properties, especially, the decorative elements, imbued with cultural expressions have disappeared or tended to disappear in the mind of the villagers and builders in the İbrahimpaşa Village. In fact, although most of the builders do not know these meanings accurately, they continue their physical expressions by practicing in the restored buildings. However, the cultural expressions and the meanings of physical attributes, which are not felt and known by the villagers and the builders, cannot be sustained or passed on to next generations. For this reason, the techniques of the builders need to be considered for providing the information flow by certain measures. At this point, the transmission of the knowledge from masters to apprentices, as it was in the past, needs to be considered as an appropriate conservation approach. Actually, a few numbers of the experienced stone masters, who also have information about the cultural expressions, need to be organized in a society, as expressed by some builders<sup>289</sup> in İbrahimpaşa. In this way, especially the continuity of the cultural expressions in building culture can be ensured.

Genuineness in building culture mainly expresses the use of local building materials, building techniques and the styles of local building tradition by the skilled masons. Accordingly, it provides for reflecting their period and keeping the integrity between intangible and tangible values through the building production processes, and for continuing cultural expressions by re-creating and interpreting to reflect over built environments. In this respect, the two different attitudes with regard to conservation need to be developed for the building activities by critically investigating the restoration activities and the new buildings. As mentioned before<sup>290</sup>, this study considers cultural expressions as the integral part of the process of the production of buildings and environments (Bourdieu, 1977) together with cultural activities. In this respect, the sustainability of cultural expressions entails understanding the original

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<sup>288</sup> See page 142.

<sup>289</sup> Some of the builders, namely Faruk Mağden (I33) and Adem Koçdemir (I32), point to the significance of organization for training apprentices and for the continuity of this profession which need to be considered as an attractive economical activity by the young people.

<sup>290</sup> See section 2.1.1.2; page 46.

integrity of interrelations and determining the present prospective integrity in both restoration projects and new buildings.

Stating that the legibility of any intervention must be viewed in its own context, INTACH Charter<sup>291</sup> emphasizes the significance and priority of historic ways of building. Comparing to the obligation of the legibility of intervention, it leave architects and conservators free for either replicating the old or being distinguished from it depending on their artistic intent governing the strategy of conservation. The principle affects the activities of both new building and restoration. Regarding the continuity of historic ways of buildings, UNESCO's Living Human Treasures<sup>292</sup> program is also significant to conserve master builders as the creators of intangible cultural heritage and to provide a transmission of knowledge about techniques to new generations. As a part of the system, it is important to found an association for organizing stone masters and to continue to bring up new masters by transmitting information<sup>293</sup> to young generations as proposed by Faruk Mağden (I33), an experienced stone master, and supported by Adem Koçdemir (I32).

#### **4.3.3.1 Restoration Projects and Implementations**

Concerning the sustainability of cultural expressions and tangible features, to continue the traditional ways of building can be an appropriate way. In both new buildings and especially the restoration of the building, the local building tradition has already continued physically in terms of the use of local building materials and techniques in İbrahimpaşa Village. However, considering the transmission of the cultural expressions of the physical features to future generations, the documentation seems to be the appropriate safeguarding measure. for the interrupted interrelations between cultural expressions and especially, the decorative elements which nearly

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<sup>291</sup> INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India in 2004

<sup>292</sup> See the website of UNESCO, <http://www.unesco.org/culture/ich/index.php?pg=00061> (last accessed in 24.12.2009)

<sup>293</sup> Adem Koçdemir (I32) determines that it is especially important to teach certain tricks of stone and rock workmanship to the apprentices.

disappeared in the local building tradition. The documentation needs to be considered to include the integrity of interrelations of tangible and intangible values. Actually, the specific ways for the documentation of the cultural expressions also need to be developed, as well as the documentation of the physical features. Besides the transmission of the information, such a documentation system also provides a database for the restoration projects.

In İbrahimpaşa, the training the builders and the transmission of the knowledge of the experienced and old masters about local building techniques and the meanings of cultural expressions to the workers need to be provided as the implementation of systems of “Living Human Treasures”<sup>294</sup> formed by UNESCO. UNESCO encourages States to establish national systems of “Living Human Treasures”; in this respect, the bearers of intangible cultural heritage, like builders, are identified and encouraged to continue to develop and transmit their knowledge and skills<sup>295</sup>. Moreover, a database about the information of the interrelations between cultural expressions and tangible features including photographs, the sound recordings of interviews made with builders need to be prepared.

Currently, in the village, under the effects of the radical change in the value systems and living culture motivating the trends of ready-made consumption, the reluctance of carrying out cultural activities and the desire of making money easily in a short time, young people are not interested in working as an apprentice of a master for long time (I33). Therefore, the information flow from masters to the young people gets more difficult (I33). For this reason, it is also important to make young people more conscious about the significance of the process of conservation; and introduce the profession as a desirable job opportunity.

Especially in the restoration projects, for repairing or reconstructing of decorative elements, the role of stone workmanship is critical. Thereby, the role of local master

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<sup>294</sup> (<http://www.unesco.org/culture/ich/index.php?pg=00061>) last accessed in 5.5.2010

<sup>295</sup> (<http://www.unesco.org/culture/ich/index.php?pg=00061>) last accessed in 5.5.2010

builders in continuing and conserving the traditional ways of building<sup>296</sup> is vital and indispensable. Considering the conservation of the intangible heritage, to continue the traditional ways of building may introduce both true and wrong implementations with regard to its interpretation by builders. Actually, to continue to carry out traditional ways of building and building techniques is significant for the continuity of the cultural expressions, but on the other side, it may also increase ‘rebuilding’ or ‘reconstruction’, ‘imitation’ or ‘fake’ buildings, which are not the representation of their age. In some cases, the principle for supporting the local building techniques encounter with the scientific and contemporary restoration approaches<sup>297</sup>. Actually, ‘rebuilding’ is accepted as a fundamental approach for the conservation of what decays for conserving traditional ways of building and maintaining the continuity of local knowledge systems<sup>298</sup>. At that point, the conflict between the existing local building process and the principles of conservation is worth discussing with regard the continuity of cultural expressions. How the builders can be prevented from imitating the old ornamentation while they continue the traditional ways of building? Moreover, is it true to prevent them while trying to transmit traditional meanings of ornamentation to new generations?

The interrelations between cultural expressions, specifically architectural carved ornaments, and tangible features in their literal meaning can only be sustained through the restoration works. It cannot be accepted that new buildings are built by imitating traditional for the sustainability of cultural expressions. Imitation of traditional buildings only means the petrification or freezing of their physical attributes of the past or a period, in this respect, it cannot serve to the conservation

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<sup>296</sup> INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India in 2004, under the title of Conjecture as one of the Conservation Ethics, determines the role and significance of local master builders regarding conservation of historic buildings. <http://www.intach.org/pdf/charter.pdf> (accessed 17 November 2009)

<sup>297</sup> Scientific approaches on conservation coincide that “infill buildings should express the spirit of the day”. (Feilden, B.M., Jokilehto, J., (1998), Management Guidelines for World Cultural Heritage Sites, ICCROM, Rome)

<sup>298</sup> INTACH Charter for the Conservation of Unprotected Architectural Heritage and Sites in India in 2004

and sustainability of intangible cultural heritage considering their meanings and expressions. Considering the principle of management or reflection of change, in restoration projects, interventions should reflect the characteristics of their period with regard to physical properties, building technology and cultural expressions. Conforming to the scientific restoration approaches already entails to conform to the principle of the reflection of its time<sup>299</sup>.

In İbrahimpaşa, there are a great number of the restored buildings to be discussed regarding the critical points to be avoided to conserve and sustain the interrelations between cultural expressions and tangible properties. Considering the cultural expressions and their implications over tangible features, specifically, decorative elements, there are some approaches and implementations, not considering their integrity and the original meanings of their age, which conflict with the scientific restoration approaches<sup>300</sup>. As mentioned before, in a restored building owned by an Iranian doctor, there are many wall paintings and decorative elements, not belonging to the context and not a part of the integrity of the local buildings (I29). Through this study, the meaning and scope of integrity is widened to comprise the interrelations between tangible and intangible values. In other words, every physical cue is meaningful as a reflection of cultural structure. In this respect, although the above mentioned restoration approach is completely against the scientific restoration principles with regard to the respect for original material and authentic documents, it can also be considered as the cultural expressions that reflect the cultural background and aspirations of the owner, and, maybe those of the master builder or architect who made these decorations. On the one side, such a decoration gives the misleading information about the original decorative elements and the spatial characteristics and the life in the village and detracts from the traditional setting and the balance of the

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<sup>299</sup> See Venice Charter, International Congress of the Architects and Technicians of Historic Monuments, 31.5.1964 (Erder, 1971)

<sup>300</sup> In Venice Charter, Article 8, it is stated that “items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation”(Erder, 1971,p.67).



composition<sup>301</sup>. However, on the other side, it reflects the life style and the value systems of the new owner of the building. It shows the introduction of some foreign influences into the cultural environment of the village. At this point, even if the implementation can be criticized as a restoration approach, at the same time, it is a reflection of the change through which the village has lived recently. Which living culture should be preferred for its sustainability? If there are legal regulations for selling the buildings to foreigners, how the reflection of their living style on architecture and restorations can be prevented?

The physical expressions of cultural expressions in local building tradition will naturally be continued in restoration projects. Nevertheless, because of their meanings disappearing in the collective mind of the villagers, the problem about their transmission arises to be discussed. Therefore, the information about them needs to be identified or documented accurately to be used by the builders during the implementations of restoration. For example, if the meaning of ‘unfinished quality’ in the building elements is not known, they can be completed unconsciously during restoration; this leads to lose certain cultural expressions. Unless the documentation and making inventory of the cultural expressions, especially, the specific meanings in local building tradition, the information about them vanishes in time because of the disappearance of natural transmission system. In some ruined buildings to be restored, the restoration architects can also use such an inventory of information for the comparative study.

#### **4.3.3.2 New Buildings: Sustainable Principles for Infilling**

Another subject to be discussed regarding the sustainability of interrelations between cultural expressions and tangible features is the new buildings. The subject can mainly be argued with regard to two aspects: the new buildings in the village with the standpoint of the masters; and the sustainable principles to be identified by the

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<sup>301</sup> Venice Charter, International Congress of the Architects and Technicians of Historic Monuments, 31.5.1964 (Erder, 1971)

architects. As explained in the section 4.2.4<sup>302</sup>, the new buildings in İbrahimpaşa are generally constructed by dominantly using the traditional ways of building in which the new materials and techniques, especially, the reinforced concrete floor system, are also limitedly used. Considering cultural expressions, there is a significant change in the interrelations especially established with the decorative elements. Except for the change in ornamentation, the masters continue to build the dwellings by using the traditional ways of buildings. Therefore, it is significant to state that the continuation of the activity of masters provides the sustainability of building culture.

Other aspect of the subject is the sustainability of building culture in the buildings to be designed by the architects under the pressure of the concern of ‘harmony’. It entails the in-depth understanding of the interrelations between cultural expressions and tangible features in the village. In this respect, the documentation of the integrity of interrelations also needs to be considered to be used as a database, which is evaluated by the architects for the new buildings, as explained in the previous section. Not to make a ‘fake’ building, a new building needs to be both “vernacular”<sup>303</sup> regarding its adaptation with the context and use of the local building materials; and it also need to reflect its age regarding building techniques and cultural expressions. In this respect, both the traditional and new ways of building can be used for making new buildings without imitating the traditional ones. In short, a new building needs to be integrated with the context; in harmony with the surroundings; and to reflect its period.

- How the contemporary ways of buildings will be?

Except for some traditional meanings of cultural activities, the continuity in cultural expressions in new buildings does not mean to continue their expressions on tangible properties in the literal sense in an identical way, or motif by motif. Actually, it is

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<sup>302</sup> See page 220.

<sup>303</sup> Glassie (2000, p.20-25) relates the subject of “vernacular” with the isolation of the buildings from the world and defines as “known” regarding being own to a context; and relates with use of local building materials and technology.

especially related to the continuity of the holistic meanings and principles particular to the context with regard to the change process of building technology and culture. Thereby, especially considering the decorative elements, the actuality of ornamentation and its significance for local people and builders is more important than their content or the components to be evaluated for determining the sustainable principles for infilling. As mentioned before, the physical attributes are meaningful with their underlying cultural structure, in other words with their unity with intangible cultural heritage. In this respect, the cultural expressions on dwellings in İbrahimpaşa need to be understood accurately and interpreted by the eye of a designer of the new building. In this respect, the discussion of the sustainability in the cultural expressions is entirely different from the cultural activities. As long as cultural practices continue to be carried out by people, their transmission process together with their traditional meanings, which also constitute a part of cultural expressions, naturally continues. Nevertheless, the transmission of other cultural expressions, which are defined in the local building tradition and embodied on decorative elements, architectural elements, necessitates understanding and interpreting their continuity in a metaphorical way in the new buildings. The continuity of traditional ways of buildings by builders, the use of local materials helps to develop to re-create cultural expressions by re-interpreting their actual meanings.

As explained above, in İbrahimpaşa, in the new buildings, the traditional ways of building is still continued by the builders. Effective legal instruments, namely, “the principles for transition period”, have also supported the usage of local building materials as mentioned above<sup>304</sup> and obliged to construct maximum two-storey buildings. This continuation brings a unity of architectural language in the village. Concerning cultural expressions, the system also permits to develop the expressions of the creativity of builders in workmanship. Regarding meanings and symbols, the new buildings in İbrahimpaşa seem lack of their physical expressions especially in decorative elements, which represent authentic/ anonymous meanings in local

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<sup>304</sup> The principle about the usage of local building materials is significant for supporting the ways of the local building processes and the continuation of building skills and techniques by mason builders.

building tradition. On the other side, the traditional meanings of cultural activities, like, preparing grape molasses has still been carried out in the pools in the courtyards and the flat roofs of new dwellings, similar to the traditional ones.

In the new building activities, the location and the quality of the site is an important subject to be considered with regard to their effects on the sustainability of cultural expressions. In this respect, the empty plots and the ruined areas in the village differentiate regarding the aspects to be considered. While new buildings can be constructed as ‘infill’ in the former, ‘reconstruction’, ‘restoration’ or new buildings can be practiced in the latter. In İbrahimpaşa, the great number of ruins presented in Chapter 3, need to be considered from this perspective. As determined in the principles of building activities in the Transition Period Principles in Nevşehir (*Nevşehir Kapadokya Bölgesi Sit Alanları Geçiş Dönemi Yapılaşma Koşulları*)<sup>305</sup>, if buildings registered or not, considering their quality of cultural property and their contribution to the environment are lost, they can be reconstructed by available documentation. Re-evaluating the reconstruction<sup>306</sup> principle as an intervention type, the conservation approach to ruins or ruined areas can be handled as the buildings to be reconstructed or to be restored or the new buildings areas. Considering the main conservation approach of this work which is based on the sustainability of the integrity of tangible and intangible values, and the scientific reconstruction principles<sup>307</sup>, the ‘reconstruction’ can only be done if the ruined buildings have the indispensable values and meanings for all villagers. The rapid changing conditions of the life of the villagers need to be considered in a new building, but the reconstruction entails to re-build the collapsed building as it was in the past without

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<sup>305</sup> In the principles of building activities in Transition Period Principles in Nevşehir, the resolutions numbered 660-661 are operative. The definition of reconstruction is made in the resolution numbered 660 prepared by High Conservation Council in 5.11.1999 defining intervention types for conservation.

<sup>306</sup> Reconstruction is accepted as one of the basic methods of restoration, namely, consolidation, liberation, reintegration, reconstruction and renovation (Frodl, 1966, examined in Erder, 1971).

<sup>307</sup> In international legal documents, it is clearly stated that “reconstruction” not being permitted except from special cases (Venice Charter, International Congress of the Architects and Technicians of Historic Monuments, 31.5.1964 (Erder, 1971). In this respect, the reconstruction can only be done if the ruined buildings have the indispensable values and meanings for all villagers. Reconstruction should be based on accurate archeological and architectural documentation and evidence, never on conjecture (Feilden and Jokiletho, 1998, p.63).

conforming it to new conditions. Actually, a ruined building or an empty building site were rebuilt by the master builders within the continuity of their intangible building practices and intangible values of the local society until the previous years. This practice provided the continuity in the local architectural language. Considering the scientific reconstruction principles and existing legal documents, most of the ruined buildings in the village can be handled either as the empty lots to be used for new building or the buildings to be restored if available documents exist regarding the sustainability of integrity of cultural expressions and physical features of the environment.

## CHAPTER 5

### CONCLUSION

In the preceding chapter, the problems related to the conservation of historic environments and the appropriate conservation approaches were identified by focusing on the interrelations between tangible and intangible cultural heritage in İbrahimpaşa Village. This conclusion chapter begins with a review of the purpose and structure of the study, which includes the elucidation of the conceptual framework, methodology and evaluation of the case study into the general principles, and, concludes with the possible implications of the study in conservation studies.

This study started with a concern of the deficiencies in the conservation studies, which are especially related to the neglect of intangible values. Over the last ten years, the attempts to define and make an inventory of intangible cultural heritage have noticeably increased around the world, especially after the UNESCO 2003 Convention<sup>308</sup>. Although the subject has entered in conservation terminology as a part of cultural heritage, still, intangible cultural heritage has not been so integrated in conservation studies. Actually, this lack of integration also forms the beginning point of this study. This study primarily developed a conceptual framework and a method of the study to provide the integration of intangible values in conservation studies.

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<sup>308</sup> UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. 32<sup>nd</sup> Session of the General Conference. September 29- October 17. Paris. Retrieved December 23, 2004, from <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

In the beginning, the study firstly started from the fundamental assumption that historic environments are complex entities, which are produced by the interrelations of intangible and tangible values, in a state of continuous change. And, the second assumption was that the conservation of historic environments entails to understand, to document and to analyze the interrelations of tangible and intangible values in the transformation process of environments. The study strongly emphasized the significance of understanding, documentation and analysis of the integrity of tangible and intangible values. Then, a conceptual framework and methodology was developed throughout the study; and applied in İbrahimpaşa to argue specific approaches for the conservation and the sustainability of that integrity. Thereby, basic approaches could be identified considering the integration of intangible values in the studies of conservation in historic environments.

The problem definition of the study briefly describes the whole process of the study, which is composed of the conceptual framework, methodology, case study and the evaluation to remedy deficiencies in the tangible-led- conservation approach. The conclusions of the study may also be reached by re-handling the whole process to deduce the general principles for conservation studies.

## **5.1 Review of the Study**

The results of the study are actually composed of some discussions related with the implications of the study in conservation studies focusing on the integration of intangible values. Therefore, the crystallization of the conceptual framework and method of the study helps to form a basic understanding for integrating intangible values in conservation studies. To achieve this integration, the methods of understanding, documenting, analyzing and interpretation that were developed in the conceptual approach and the method of the study will be re-capitulated in this section. When conservation is considered as the different processes of understanding, documentation, analysis, interpretation, decision-making and designing as a whole, the holistic approach of this study is intimately related to all of these processes. So, the conceptual framework, the method of the study and the evaluation of the study to

establish the general principles can be elucidated as understanding, documentation and analysis and interpretation methods in conservation studies.

### **5.1.1 A New Understanding Method: General Principles of the Conceptual Framework**

The first step of the integration of the intangible values in conservation studies is the development of an accurate understanding method or viewpoint for historic environments. ‘Understanding’ is the first prerequisite for conservation. The conceptual framework of this study proposes a holistic approach to understand historic environments considering the genuine interrelations between tangible and intangible properties. The holistic viewpoint for investigating environments helps to produce a basis for developing appropriate conservation policies for the different interrelations between tangible and intangible values.

Historic environments need to be examined by a specific approach to be developed in accordance with their particularities with regard to their constitutive components and the process of their life. The conceptual framework of the study introduced ‘interrelations’ and ‘processes’ as two guiding contexts to analyze the integrity of tangible and intangible values and to argue their relations and change in its specific approach. As explained before, the understanding of the integrity of culture and the built environment necessitates considering both its static and dynamic aspects. Statically, it necessitates understanding the constituents of intangible and tangible values within culture and their relations. Dynamically, the understanding process needs to include the transformation of those interrelations in the evolutionary process of environments, specifically, generative, transformation, transmission processes.

The conceptual framework identified the generative rules and mutual interactions between tangible and intangible values in the evolutionary process of historic environments by formulating the synthesis of the different conceptual approaches from the different disciplines, such as anthropology, sociology, folklore in a new theoretical framework with the inclusion of the basic concepts of the study. First, the conceptual framework proposed a new theoretical approach by synthesizing the



sociologist Pierre Bourdieu's approach (1990) to the "generation of practices"<sup>309</sup> and the anthropologist and architect Amos Rapoport's (1982) approach to the "meaning of the built environment"<sup>310</sup> to explain the static aspects of the interrelations between tangible and intangible values. The study benefited considerably from the Bourdieu's approach (1990) to the relations between "structuring structures" and "generation of practices" to formulate the triple interrelation system between "intangible and tangible cultural heritage" and "structuring structures"<sup>311</sup>. The triple interrelation system that actually reveals the binding rules of the integrity of historic environments forms the essence of the conceptual framework proposed by the dissertation. The new synthesis was mainly based on the argument that culture established relations with the built environment through the medium of intangible values, which were generated by 'structuring structures' within it. According to the approach, the structuring structures perform as the "encoding" factors of the intangible values over the built environment at the same time. Clearly, intangible values are the "encoded" principles within built environments to be decoded by people. And then, the built environment represents a whole set of physical cues, expressing the cultural codes enciphered on it.

To identify the interrelations of the constitutive components of 'structuring structures', intangible values and tangible values, the new conceptual approach was developed with the inclusion of the basic concepts of the study by using "the method of dismantling" (Rapoport, 2002). By using this method, this study investigated culture in three parts, namely, 'living culture', 'building culture' and 'value systems' each of which included the related components of 'structuring structures', intangible and tangible values. In this system, the study also investigated intangible values in two groups, namely, cultural practices/ activities and cultural expressions/

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<sup>309</sup> Bourdieu asserts that social life is ruled by different kinds of structures corresponding to certain material conditions of existence within a human group, namely, family, tribe, social class. His key concept *habitus* is a whole composed of these structures. According to him, these structures are both structured by practices within the material conditions of existence and work as "structuring structures" (Bourdieu, 1990, p.53; 1977, p.72).

<sup>310</sup> Stressing the distinction between *the intended meaning and the perceived meaning*, he asserts that the design of the environment can be seen partly as a process of encoding information and that the users can be seen as decoding it (Rapoport, 1982, p.19).

<sup>311</sup> See section 2.1.1, page 39.

representations. The method of dismantling, which was used to identify the components interrelated conceptually, was also elaborated and particularized by identifying the different intangible and tangible properties documented on the site.

The theoretical framework also stressed that the conceptually identified triple relations between ‘structuring structures’, ‘intangible and tangible values’ continued in a more complex and dynamic way through the evolutionary process of environments. Considering the dynamic aspects of interrelations between tangible and intangible values, the study explained the different processes through which historic environments lived by synthesizing the different theoretical approaches. First, the study explained the generative process in three phases, specifically, the formation process of cultural activities, the formation process of building types and the generative process of the buildings. Accordingly, the different approaches of Malinowski (1944) and Herzkovitz (1955) to ‘culture’, Petruccioli (1998b) to ‘building types’, Hubka (1979) to the ‘folk design method’ of the masters and Rapoport (1990b) to the ‘analysis of activities’ were used to make a synthesis with the inclusion of the subjects related to the evolutionary process of historic environments (Figure 2.5 and 2.6).

Second, the study identified the transformation process of environments with regard to the triple interrelation system between ‘structuring structures’, intangible and tangible values. According to the approach, it was put forward that the change factors first affected the structuring structures in living culture, building culture and value systems; and then, reflected over the interrelations of tangible and intangible values. Besides the transformation process, the current use process was accepted as a context to display the static interrelations by using the findings obtained through the fieldwork. Moreover, the study put forward that the transmission process<sup>312</sup> of intangible values needed to be analyzed deeply for evaluating the state of conservation of tangible and intangible values at the end of the theoretical framework.

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<sup>312</sup> In the 2003 UNESCO Convention, “transmission” was accepted as an important safeguarding measure for intangible cultural heritage.

### **5.1.2 A New Documentation and Analysis Method: Revealing the Principles from the Implementation of Conceptual Framework in İbrahimpaşa**

The second step of the integration of the intangible values in conservation studies is the development an appropriate method of study for historic environments considering their integrity with tangible values. The method of the study, which is mainly constituted by the methods of documentation and analysis, was developed from the implementation of the holistic conceptual approach to the case by using the combined research strategies. The combined methodology of the study was composed of the case study and ethnographic research strategies (Figure 1.4)<sup>313</sup>. The methodology of the case study was mainly based on the documentation of the physical characteristics of the village and the documentation of cultural practices and expressions by using the methods of folklore. By using this combined methodology, the conceptual framework was implemented in İbrahimpaşa. Basic principle in the method of the study was to document and analyze tangible and intangible values together in the current situation considering the rules in the ‘triple interrelation system’ established in the conceptual framework. The information that was obtained by two research strategies needed to be used by overlapping to evaluate the interrelation truthfully. Therefore, the study developed a particular presentation technique to overlap the information acquired by both the physical surveying methods and the ethnographic methods. Thereby, the various kinds of interrelations between tangible and intangible values could be revealed by using the combined methodology in an overlapped way.

The overlapping method prevents to overlook some information. Coming to decision on conservation by using either physical information or ethnographic information only leads to incorrect implementations and misunderstandings. Unless this kind of methodology, the interpretations, the implementative statements for conservation remain superficial; and cannot transform a holistic conservation. The benefits of the method were recognized in many examples from İbrahimpaşa. For example, the

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<sup>313</sup> See page 28 and 29.

traditional buildings, which seemed to be two-storey as physical entity, were discovered to have more levels of cultural practices inside; and, the boundaries of front facades which seemed to be unfinished or collapsed were noticed to include many hidden cultural meanings in İbrahimpaşa. Furthermore, this overlapping method also provided to reveal that semi-public areas were not residual open areas or the expansion of the streets only; were spaces for the various cultural practices. The study also revealed the existence of the commonly used hearths in the village in the past by using this method. Using the information, which is obtained about current uses by the overlapping method, it is critical to understand the changes in interrelations of tangible and intangible values, which have emerged through transformation process.

Through the case study, the conceptual framework was applied in İbrahimpaşa by using a combined methodology. While the method was elaborated, at the same time, the effects of change on the genuine interrelations between tangible and intangible values were investigated. Thereby, it was identified that how and which aspects of the interrelations were affected from the change; and that when certain aspects changed, which conservation problems emerged threatening the genuine interrelations as particular to the context of İbrahimpaşa. Through the current use process, the interrelations between buildings and open areas in the village and cultural practices and expressions were investigated depending on the information collected through the field surveys in the summers of 2007, 2008 and 2009. The study conducted the documentation of physical characteristics and intangible values collaterally. Accordingly, the in-depth interviews, the participant observation and the architectural inventory of the buildings and open areas were carried out together to overlap the data for evaluation. The interrelating components of the intangible and tangible values were identified within the schemes formed by using the dismantling method in the conceptual framework. Three-scale studies on the ‘village’, the ‘building block’ and the ‘buildings’ allowed to document the interrelations between intangible and tangible values in a more detailed and effective way, considering the relations on both open areas and buildings.

Through the transformation process, the information obtained through the fieldwork and the literature survey was evaluated to identify the effects of the change on the interrelations between tangible and intangible values. In this respect, the study used the interviews and the architectural inventory of the buildings and open areas and the information obtained from the limited written sources to explain the transformation process of the village and their effects on the interrelations. In result, it was stated that if the intangible values, namely, cultural practices and expressions, continued to be carried out by the villagers by adapting them to the changes of their current life, then, their relations established with tangible values also continued, and, then, they were naturally conserved. However, if the interrelations were interrupted, the conservation problems started. At the end of the case study, the study showed that the transmission process and the attitude of the villagers with regard to their adoption and continuation of cultural practices and expressions in the changing conditions of life was the most critical issue in conservation.

### **5.1.3 A New Interpretation Method: Evaluation of the Study with Cross-analyses and the Determination of Policies to be considered in Conservation Practices**

The third and most important step of the integration of the intangible values in conservation studies is the development of an accurate approach for evaluation and interpretation of the information that is understood and documented in a holistic way. This method of interpretation represents a critical stage as a way to arrive the approaches of conservation in historic environments. While the study presents many qualities in understanding, documentation and analysis method applicable in different studies, the interpretation method of the study that was used to make judgment has a more subjective character. The essence of the method necessitates evaluating both the conceptual framework and its application on the case study together in depth. This means that the holistic viewpoint of the study is combined with the specificities of the site and that the interpretation method can be shaped by this amalgamation. It provides to make the holistic viewpoint of the study prevail in

conservation approaches to be developed. This also verifies that the interpretation method needs to be shaped by the specifics of the context.

Within the interpretation method of this study, the general elements applicable in different studies may be certain discussions carried out in this study. These discussions may be on the consideration of existing tendencies, risks and prospective scenarios for the site, on the evaluation of the documentation of the various types of interrelations with their state of conservation considering through the holistic viewpoint of the conceptual framework , and, on decision-making for conservation approaches concerning about the sustainability of interrelations between tangible and intangible values. Nevertheless, the contents of these principles need to be re-created by interpreting both the conceptual framework and its implementation on the case together in depth.

The complexity in understanding and documentation method needs to be able to find its reciprocity in the interpretation method in conservation studies. In other words, for each interrelation between tangible and intangible values, which is understood and documented accurately, an appropriate conservation policy needs to be established in the studies. Thereby, the aim of the ‘integrated conservation’<sup>314</sup> can become true in terms of the consideration of the variety in interrelations between intangible and tangible values. The variety of interrelations is actually sourced from the mutual and genuine interrelations between tangible and intangible values and their binding rules particular to culture and context. In conservation practices, it is necessary to respect these rules and interrelations.

The evaluation of the case study was especially important to underline the problems and to discuss the conservation approaches regarding the conservation of the

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<sup>314</sup> In the Amsterdam Declaration which was issued in the Congress on European Architectural Heritage in 21-25 October 1975, the term ‘integrated conservation’ was introduced as a conservation policy considering the responsibility of the local authorities and the citizens’ participation. Integrated conservation emphasizes the significance of the continuity of existing social and physical realities in urban and rural communities. See the full text from the website <http://www.icomos.org/docs/amsterdam.html> Retrieved February 11, 2011

integrity between tangible and intangible values in İbrahimpaşa. In the evaluation section, it was found that the conservation problems of both intangible and tangible features were mainly caused by the interruptions in their interrelations. The reasons of the interruptions were mainly caused by the intangible cultural heritage, which had not been produced, not become a part of living and building culture and not transmitted to new generations. In this respect, the study mainly pointed out that the continuity or sustainability of interrelations between intangible and tangible values as the most critical and determinant issue over the conservation processes of the cultural heritage. In order to sustain these interrelations, the reciprocity of interrelations between tangible features, cultural practices and expressions need to be reconsidered in the perspective of conservation. The conservation approach of this dissertation was mainly based on the maintenance of the continuing interrelations; and the revitalization and the documentation of the interrupted interrelations. The study discussed the conservation problems with respect to the sustainability of living and building culture within the specific cases from İbrahimpaşa. The process followed throughout the study could be repeated for different cases in consideration with their particularities.

For the living culture, the discussion mainly focused on “revitalization” and the question of “folklorization” concerning about the sustainability of interrelations between cultural practices and tangible features. Especially for the interrupted and the changing interrelations between tangible and intangible values, revitalization was accepted as the most appropriate conservation approach. The interruptions mostly emerged from the disappearance of cultural practices; and are generally embodied in the buildings out-of use, like the old laundry in İbrahimpaşa. Because of the impossibility of the revitalization of the cultural practice of washing collectively, it was asserted that the revitalization approach needed to consider the originality of interrelations in the past and the later attributed values of people, like, the memory value with regard to the disappearing social practices associated with the building for their sustainability. Yet, in other cases, the changing interrelations, like the one between the activity of preparing grape molasses and the unused traditional *Şirahanes*, could be regenerated only by improving the physical conditions because

of the continuous transmission of the activity. On the village scale, the ‘Living Village’<sup>315</sup> was proposed as the optimum scenario for İbrahimpaşa, which included the specific measures for the maintenance of the continuing interrelations and the revitalization of the interrupted interrelations as a mixed revitalization approach.

For the sustainability of the building culture, the discussion mainly focused on the practice of the masters in the implementation of restorations and new buildings concerning about the sustainability of interrelations between cultural expressions and tangible features. The most part of the cultural expressions are related to the local building tradition and in relation with the building culture; so, their sustainability and conservation is intimately linked with the builders or masters. If the masters continue to practice the traditional ways of buildings and the physical attributes of cultural expressions in local building tradition, then, their sustainability can be provided. In this respect, the study asserted that the support of the masters for practicing the local building traditions, the training of the masters, and the compilation of their knowledge and providing the transmission of their know-how to the apprentices were the important safeguarding measures for the sustainability of the building culture. The documentation of the interrelations between cultural expressions and tangible features is critically important for their sustainability in the restoration works and the new buildings.

This study also brings a different interpretation on ‘authenticity’ that has always been discussed as a criterion and a value to be preserved in conservation studies, and has recently been related with the discussions on intangible cultural heritage. The interpretation of the study is mainly based on understanding that the decisive factor on the ‘authenticity’ is related to the sustainability of interrelations between tangible and intangible values; thereby, related to the people. As mentioned before, ‘authenticity’ in intangible cultural heritage is a value, which is created by the societies by the continuation in carrying out cultural activities and expressions and their transmission to the next generations. Actually, conforming to the main

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<sup>315</sup> See section 4.3.2.2, page 238.



hypothesis of the dissertation, authenticity is created by the unity, originality and genuineness of interrelations between tangible and intangible aspects, which are extensively explained in the conceptual framework in the Chapter 2. The priority on the cultural values, value judgments and lifestyle of societies needs to be considered on the decision about ‘authenticity’.

## **5.2 Integrating Intangible Values in Conservation Studies**

In Turkey, currently, the conservation problems are dominantly related to the implementations with physical and economic concerns disregarding social and cultural values. This situation is mainly linked to the predominant viewpoint in the legal regulations on conservation. In spite of the developments in the international documents, the problems in conservation practices are still continuing. Actually, there is a problem of interpretation of the international documents and of localizing them. In Turkey, a way of localizing which has a high priority on economic profit is generally followed by the conservation practices. In most cases, such a way brings along the change of property owners and inhabitants and the petrification or the demolition of buildings for the sake of ‘conservation’ and ‘revitalization’ in historic environments as in Inner citadel in Antalya and in Sulukule<sup>316</sup>. In these widespread practices, the integrity of tangible and intangible values is not realized; in contrast, they lead to separate them for the reason of economic profit to be earned from the new users. In result, tangible values are petrified as an object to be exhibited for the different user groups for the sake of conservation. Thereby, the priority on the benefit of society in ‘integrated’ and ‘scientific conservation approaches’ is lost for the sake of profit. Actually, the study handles this problem in conservation studies in related with the lack of integration of intangible values. To achieve integration of intangible

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<sup>316</sup> Madran (2001) put forward that the strategies in 1979 conservation plan were mainly related to tourism and the use of traditional dwellings for activities linked with tourism; then, local people obliged to migrate from their houses. Sulukule was proclaimed as urban renewal region in 2005 with the law numbered 5366. Nearly 5000 local people were obliged to migrate from their districts. And their houses started to be demolished for new building activities in 2008. For more information see the websites <http://www.arkitera.com/s68-40-gun-40-gece-sulukule-platformu.html>  
<http://www.yenimimar.com/index.php?action=listAuthorContent&ID=207>  
[http://www.yapi.com.tr/Haberler/sulukulede-yikim-basladi\\_63364.html](http://www.yapi.com.tr/Haberler/sulukulede-yikim-basladi_63364.html)

values, the methods of understanding, documentation, analysis and interpretation need to be re-organized in a different way in the conservation studies. In this respect, the crystallization of the conceptual approach and the method of the study into general principles may be guiding to develop the specific ways for conservation policies in the studies.

Scanning the existing and current understandings and implementations in conservation around the world formed the starting point of the study by providing awareness of their problems and deficiencies. Recalling the approaches of the current conservation practices in Turkey by focusing on the relations between tangible and intangible properties here enables to suggest a number of possible implications of the study in a way to cover their deficiencies. Problems mainly converge to the neglect of intangible values especially in the implemental measures in spite of the theoretical consideration of the subject. Actually, the term ‘intangible cultural properties’ has recently entered in the terminology in conservation plans as a general title<sup>317</sup>. Currently, in the preparation process of the conservation plans, cultural values have mostly been investigated by anthropologists, sociologists or art historians. In the team of preparing conservation plans, city planners, restoration architects, landscape architects, art historians and sociologists work collaboratively under the coordination of the city planner<sup>318</sup>. All profession groups prepare specific reports and make analyses; but they remain isolated and, unfortunately, this is not sufficient to establish a holistic or integrated conservation in implementations. The role of social scientists working on the subjects related to culture in conservation studies needs to be interactive with an interdisciplinary approach, so that intangible values could be integrated with tangible values in conservation studies.

The results of the implementations generally include specific approaches to conserve the physical beings or to take economic measures. Actually, this problem is

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<sup>317</sup><http://www.kulturvarliklari.gov.tr/belge/1-49690/koruma-amacli-imar-plani-teknik-sartnamesi.html>

<sup>318</sup> Koruma Amaçlı İmar Planları Ve Çevre Düzenleme Projelerinin Hazırlanması, Gösterimi, Uygulaması, Denetimi Ve Müelliflerine İlişkin Usul Ve Esaslara Ait Yönetmelik, item 18-19, Ministry of Culture in 26.07.2005 in official newspaper with the number of 25887.

completely related to the predominant understanding in the legal framework of conservation. For this reason, primarily, the legal regulations need to be re-prepared according to the evaluation of the recent international documents with local characteristics with a holistic viewpoint. Being aware of the formative and transformative power of the interrelations of tangible and intangible values on the integrity of the environments, the methods of understanding, documentation, analysis and interpretation need to be re-formulated in the conservation studies in a way including intangible values over again. It is necessary to understand the interrelations accurately considering the specific rules and factors binding intangible and tangible values in local contexts.

In Turkey, the awareness for the conservation of intangible cultural heritage, which has developed with the studies of UNESCO and directed towards the holistic conservatory framework of tangible and intangible values recently<sup>319</sup>, has not been introduced in the national legal instruments yet. Although Turkey ratified the 2003 Convention for the Safeguarding of Intangible Cultural Heritage in 2006<sup>320</sup>, the national legal instruments in the area of conservation have not been still regulated according to it yet. In contrast, they still include only tangible features as cultural properties to be conserved completely. In contrast, there are no implications of intangible cultural heritage in the definitions in the legal documents. The conservation of intangible cultural heritage is carried out separately with the limited inventory studies with a point of view of folklore by the Ministry of Culture. In

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<sup>319</sup> Holistic conservatory framework which is the main aim of this study, has started to be discussed in certain publications and scientific meetings recently. (BOUCHENAKI, M., 2003, "The Interdependency of the Tangible and Intangible Cultural Heritage" (Paper at ICOMOS 14<sup>th</sup> General Assembly and Scientific Symposium, Victoria Falls, Zimbabwe, <http://www.international.icomos.org/victoriafalls2003/papers.htm>), (Isar, Y.R., 2004, "Tangible" and "Intangible" Heritage: Are they really Castor and Pollux?", INTACH Vision 2020, New Delhi, November 2-4, 2004)

<sup>320</sup> <http://www.unesco.org.tr/kultur.php?gitid=1> (accessed in 17.12.2009) Law numbered 5448 about the approval of the UNESCO convention 2003 was published in 21.1.2006 in Resmi Gazete (<http://www.resmi-gazete.org/sayi/7599/5448-somut-olmayan-kulturel-miras-in-korunmasi-sozlesmesinin-onaylanmasinin-uygun-bulunduguna-dair-kanun.html>)

Turkey, the law numbered 2863<sup>321</sup> is still the only law presenting a framework on the conservation of cultural properties. The law is mainly based on the regulations and implementations. In the law, even if certain elements in the definition of “cultural property”<sup>322</sup> are recognized in relation with cultural values, there is not any concern about their conservation. In fact, in the current practices of conservation, the conservation approaches dominantly contain only physical and economic<sup>323</sup> decisions although there are many optimistic attempts to conserve cultural values.

The law also determines “cultural property of ethnographic quality relating to science, religion and mechanical arts including artifact tools and equipment reflecting the social mission of peoples” among movable Cultural and Natural property to be protected<sup>324</sup>. This statement indirectly implies intangible cultural heritage especially focusing on cultural representations produced by local building technologies including artifact tools and equipment. However, in spite of its implication, it only points to the tangible properties embodying cultural values to be conserved disregarding their integrity. The definition of cultural property in the law numbered 2863 should be widened to include intangible cultural heritage considering their integrity with tangible heritage in historic environments. Both cultural practices and cultural expressions need to be investigated in the studies considering their interrelations with tangible properties.

As in the definition of ‘cultural property’, in the conservation plans, the analyses to be carried out, which are related to both tangible and cultural properties, are

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<sup>321</sup>Law on the Conservation of Cultural and Natural property, Law Number: 2863 published in the Official Gazette on 23/07/1983 number: 1811. The law was limitedly changed with the law numbered 5226 in 14.7.2004 and the law numbered 3386 in 17.6.1987.

<sup>322</sup> In the law numbered 2863, “cultural property” is defined as “movable and immovable property on the ground, under the ground or under the water pertaining to science, culture, religion and fine arts of before and after recorded history or that is of unique scientific and cultural value for social life before and after recorded history”.

<sup>323</sup> See Altınörs Çırak , 2010, p.35

<sup>324</sup> Law explains movable cultural and natural property as all kind of cultural and natural property from geological periods, prehistory and recorded history, having documentary value in terms of geology, anthropology, prehistory, archaeology and art history reflecting the social, cultural, technical and scientific characteristics and level of the period they belong to, Cultural property of ethnographic quality, coins and documents and goods of historic value (Law numbered 2863, Chapter 3, Article 23)

ascertained; but, their interrelations with a holistic point of view are not considered accurately. For this reason, the individual and in-depth analyses on specific subjects cannot be integrated for producing a holistic conservation approach; and, as a result, much effort on them becomes wasted. If this situation is evaluated within the scope of this study, it can be stated that the genuine interrelations between ‘structuring structures’, ‘intangible and tangible values’ seem to be disregarded completely or not stated explicitly in conservation studies. Actually, the analyses related to ‘social, cultural and economic structure’ and ‘ownership’ is in the scope of the ‘structuring structures’; but, cultural practices and representations can accurately not be identified for the conservation of their production processes. In fact, there is no concern about them in the plans. Throughout conservation studies, social surveys are constantly carried out by a specific questionnaire, which is particularly prepared to understand social structure and the opinions of the local inhabitants on the current condition. However, it is not oriented towards understanding cultural practices and expressions though the evolutionary process and conserving them. In this respect, they need to be more developed with a point of view of social sciences. Thereby, the significance of the interdisciplinary study and its consideration by conservationists needs to be emphasized more in this study.

In general, in most of the cases, in conservation plans, the local production activities that are studied as the important part of intangible values in this study are considered with regard to only their contribution to tourism activities as the economic profit<sup>325</sup>. There is not any consideration about the conservation of their integrity with architectural features. Therefore, the attempts for conservation have no holistic point of view. Therefore, they cannot constitute a holistic conservation framework considering the genuine interrelations between tangible and intangible values. Actually, this leads to conserve only the aspects of intangible heritage, which are embodied on tangible values unconsciously. Moreover, disappearing cultural practices are not investigated in the conservation plans currently.

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<sup>325</sup> See Conservation Plan of Belkıs, 2009, prepared by Egeplan Planlama Ltd.Şti; and conformed by Ministry of Culture, and investigated in the Archive of Ministry of Culture.

This study proposed a conceptual framework and methodology to discard the deficiencies especially with regard to the intangible cultural heritage in the area of conservation. The results of the study, which can contribute to the practices of conservation studies, are actually composed of specific discussions on the holistic approach of tangible and intangible values. The aim of the study is not to produce constant guidelines for conservation studies; in fact, it aims to introduce an understanding, which included a holistic methodology and the identified rules, to allow conservation studies for producing their own method. It brings to make allow architects and conservators to design and behave freely by using or interpreting this method and the identified rules.

### **5.3 Possible Implications of the Study in Conservation Studies**

Referring to the crystallization of the conceptual framework and the method of the study, some concluding remarks with regard to the integration of intangible values in conservation studies may be delivered here:

- The study of intangible cultural heritage has an interdisciplinary nature<sup>326</sup>. So, such a research needs to be conducted as a collaborative study as in this dissertation which benefited from the related disciplines, like, architecture, anthropology, folklore, sociology, etc. In fact, the evaluation of the data obtained by different disciplines using different methodologies necessitates an original methodology to make synthesis of all information. It also entails new documentation techniques used for architectural inventory.

- Triple interrelation system between ‘structuring structures’, intangible and tangible values which actually reveals the binding rules of the integrity of historic environments needs to be considered in conservation practices. Actually, the conceptual framework of the study identifies the binding rules of the inseparable entity of tangible and intangible values. These rules have a flexible character to be

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<sup>326</sup>The interdisciplinary nature of the subject was discussed in Chapter I. See section 1.4, page 17.

implemented and to be elaborated more in detail in every context. The conceptual framework of the study possesses both general and flexible characteristics to be adapted to different cases in conservation studies. The method of dismantling which can be used for identifying the components of intangible and tangible values interrelating conceptually can be elaborated contextually according to site specificities. If each interrelating pair composed of tangible and intangible values can be identified and documented on the environment accurately, the accuracy of conservation noticeably increase in the implementations.

- In conservation studies, the implementations and decisions which are established exclusively from the study of physical structures need to be avoided carefully. Reciprocally, it is also incorrect to make an evaluation merely from the cultural and physical data prepared in an isolated way. The critical issue is the active participation of the society in conservation studies both as the creators of intangible values practically and as actors of conservation with the awareness of tangible and intangible cultural heritage. Therefore, it is necessary to understand, document, evaluate and interpret the mutual interrelations between tangible and intangible values for their sustainability and conservation.

- Conservation studies need to consider the interrelations in a continuous change through the transformation and transmission processes seriously; and to allow the change by preserving the integrity and balance of interrelations. An accurate evaluation of interrelations in three phases as the generative, transformation and current use processes need to be carried out in conservation studies. It is especially important to argue whether interrelations through generative processes can be sustainable or conserved in the new life style; and whether intangible values creating buildings and environment are in conformity with today's values; and how to conserve environments if the values creating them have changed.

- The general rules of documentation and analysis methods distilled from the combined methodology of the study gain contextual qualities within the particularities of the site. Therefore, in conservation studies, the general language of

this method needs to be elaborated according to the specificities of the sites to produce particular contextual solutions and conservation measures. The conservation process needs to be based on the in-depth understanding, analysis and evaluation of the integrity of tangible and intangible values. Because of its interdisciplinary nature, it entails using a combined methodology, which is composed of the physical survey methods and ethnographic methods in a complementary way. It is significant to develop particular presentation techniques to overlap the information obtained from both the physical surveying methods and the ethnographic methods. Such techniques help to reveal the various kinds of interrelations between tangible and intangible values. In this respect, a digital database needs to be established as a base map for different cases. This would allow to evaluate and to display the data on both tangible and intangible values together in a more systematical way. It could be possible to show both physical and intangible aspects together on that database map. It could facilitate more to grasp the interrelations between tangible and intangible aspects. The general rules of documentation and analysis method are adjusted according to contextual qualities within the particularities of the site. In this respect, the general language of this method becomes particular to the site in different conservation practices and contributes to produce or the development of the contextual solutions and conservation measures. Thereby, the overlapping method provides to gain an accurate documentation considering both intangible and tangible values method preventing misunderstanding and incorrect implementations in conservation studies. One-sided evaluation of interrelations by using either physical information or ethnographic information needs to be avoided in conservation studies purposefully. The two-sided process of interrelations needs to be reflected faithfully on the analysis; both tangible and intangible values need to be analyzed by using the physical survey methods and folklore or ethnographic methods together in a complementary way. Clearly, the architectural inventory techniques, in-depth interviews, participant observation, written sources need to be evaluated together for an accurate understanding physical and cultural structure.

- It is significant to identify various patterns of interrelations between tangible and intangible values which have emerged through the transformation



process of historic environments. Especially, the continuing, interrupted and new interrelations between tangible and intangible values need to be identified and documented accurately to establish the appropriate conservation measures for them. The reasons of the variety in interrelations need to be understood to identify whether the transmission process of the activity was interrupted or whether the spaces were abandoned because of the rapid changes in living culture or whether the new activities or the new ways of traditional activities emerged. Considering a disappearing cultural practice, if the revitalization of the activity is impossible, the revitalization approach needs to consider the originality of interrelations in the past and the later attributed values of people, like, the memory value with regard to the disappearing social practices associated with the building for their sustainability. If the problems are caused by the physical conditions of the space sheltering the activity, the improvements in the conditions need to be made because of the continuous transmission of the activity.

○ The complexity in understanding and documentation methods have to find its reciprocity in the methods of interpretation in conservation studies. For each interrelation, which is understood and documented accurately, an appropriate conservation policy needs to be defined in the studies. Thereby, the aim of the ‘integrated conservation’<sup>327</sup> can become true in terms of the effective consideration of the variety in interrelations between intangible and tangible values. There needs to be a difference in the evaluation and conservation approaches on the various interrelations between tangible and intangible values, namely, ‘continuing’, ‘interrupted’ and ‘new interrelations’. Thereby, based on a holistic approach, the safeguarding measures need to be identified for encouraging the ‘continuing’ interrelations; for revitalizing and documenting the interrupted interrelations; and for adapting new interrelations to the genuine qualities of the existing interrelations. To

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<sup>327</sup> In the Amsterdam Declaration, the term ‘integrated conservation’ was introduced as a conservation policy considering the responsibility of the local authorities and the citizens’ participation. Integrated conservation emphasizes the significance of the continuity of existing social and physical realities in urban and rural communities. See the full text from the website <http://www.icomos.org/docs/amsterdam.html> Retrieved February 11, 2011

implement these measures, the in-depth analyses need to be made to grasp the specific aspects of all kind of interrelations, which will create the variety of conservation approaches.

The continuity and the integrity of interrelations between tangible and intangible properties are critical issues to be considered in conservation studies. Considering the inevitability of change, conservation aims to manage the change<sup>328</sup>. The sustainability of the interrelations needs to be considered seriously in the conservation of buildings and environments. If interrelations somehow continue with or without changes, a natural way of conservation or conservation by living can be possible. However, if there are interruptions in cultural practices and expressions, the conservation problems start; the unused buildings and spaces emerge in built environments; and are ruined in time; and the new interrelations start to be formed in the historic environments. Accordingly, studies for conservation in historic environments need to be preceded by focusing on the continuity of interrelations between tangible and intangible properties. The quality of ‘genuineness’ or ‘originality’ which is defined in the particularity of the context is continuously re-created within the interrelations between tangible and intangible values through the changing conditions. Therefore, the originality and genuineness of interrelations with their rules, which are identified in the conceptual framework need to be kept in priority in the studies of conservation.

The sustainability of interrelations needs to be discussed in the living and building culture concerning their different aspects and the different conditions of the change. The conservation approaches are mainly based on the revitalization and the documentation of the interrupted interrelations; and the support or the encouragement of the continuing interrelations. The critical issue in conservation is the public participation both as the enactors of cultural practices and as the conscious individuals aware of the significance of conservation. In this respect, for the sustainability of the living culture, clearly, the villagers need to be supported to

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<sup>328</sup> Feilden and Jokilehto(1998) put forward that one of the objects of urban conservation is to control the rate of change in the urban system.

continue their cultural practices. With regard to the encouragement of the people about continuing cultural practices, the consciousness may be raised by using different tools, like the educative meetings; and the people could also be encouraged economically. Another approach to the encouragement of people can be the rehabilitation of the conditions of the related spaces and the process of carrying out the activities. On the other side, for the sustainability of the building culture, in terms of the continuation of cultural expressions, training and organizing the masters is significant. The experienced and old masters need to be found for the transmission of their knowledge to the apprentices; the interrelations between cultural expressions and tangible features need to be documented accurately. Considering training, UNESCO Living Human Treasures System started to be implemented in Turkey. In this system, the selected masters are generally related to crafts and musicians and the performers of shadow puppetry<sup>329</sup>. There is still no a representative of the master of building in the system. Therefore, it needs to be more developed by the State. In Turkey, there are a limited number of the building masters, who have information fully on the local building techniques and possess skills. Unfortunately, they could not find the appropriate working ground for the transmission of their information to the new generations. Thereby, cultural expressions are forgotten in time in the collective memory.

In conclusion, it can be asserted that the genuine interrelations between intangible and tangible values need to be reconsidered in every context and through the different processes of its life. As identified through the transformation process, the complete system of historic environments starts to be degraded when certain constituents of interrelations change or disappear. For this reason, in every context, these mutual and complex interrelations need to be re-investigated to find the specific things and rules that are binding the different aspects of tangible and intangible values with each other for conservation. In İbrahimpaşa Village, as in many other historic environments, we are faced with the several critical questions as follows: How to conserve and transmit intangible cultural heritage to future

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<sup>329</sup> See the web site of Ministry of Culture. (<http://www.kultur.gov.tr>)

generations in conformity with the new life style and new developments in technology. How to sustain the tangible cultural heritage while there are substantial changes in the intangible values, cultural practices and expressions. The subject of intangible values is not a frozen subject; therefore, the processes through which they are interrelated with tangible features also continuously change in time. In this respect, this dilemma between 'sustainability' and 'conservation' is necessary to be solved in conservation studies, adopting a more flexible understanding, adapting to 'change' and preventing the 'freezing' of both tangible and intangible values.

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## APPENDIX A

### LIST OF INFORMANTS, INTERVIEW QUESTIONS, SELECTED PASSAGES FROM IN-DEPTH INTERVIEWS

#### A1. LIST OF INFORMANTS

- I1: Mehmet Ali KİLİMCİ (Main Guide Informant): 1963, İbrahimpaşa, primary school, construction works, builder and local authority
- I2: Abdullah ÇETİNKAYA: 1933, İbrahimpaşa, primary school, farmer, retired, commercial man in the past
- I3: Mehmet Emin DEVECİ: 1945, İbrahimpaşa, primary school, farmer, retired, stone cutter in the stone quarry, *Beyaz Taş Ocağı*, in the past , manager of the Coffee-House in 2008
- I4: Seyit ERTUĞRUL: 1947, İbrahimpaşa, primary school, farmer, retired (living only in summers; actually, living in Ankara)
- I5: Nazmiye YAZICI: 1979, Kayseri, primary school, house wife
- I6: Rujiye TAKTAK: 1961, İbrahimpaşa, primary school, house wife, farmer
- I7: Sabahat ASLANAP: 1939, Mustafapaşa (Sinassos), left primary school in the second year, house wife, farmer
- I8: Semiha AYAZ: 1942, İbrahimpaşa, primary school, farmer, housewife
- I9: Saliha BALCI: 1957, İbrahimpaşa, left primary school in the second year, housewife, farmer
- I10: Abdullah TOSUN: 1933, İbrahimpaşa, primary school, farmer, retired (lived in Germany between the years of 1963-1986)
- I11: Mustafa KAYA: 1947, Ürgüp, university, teacher

- I12: Halil ÇINAR: 1924, İbrahimpaşa, primary school, farmer, man making injection in the past- *köyün sağlıkçısı*
- I13: Fatma BALCI: 1969, İbrahimpaşa, primary school, house wife(living in holidays)
- I14: Willemjin BOUMAN: 1956, Netherlands, university, painter, art-residency coordinator, designer, the owner of Babayan Culture House
- I15: Fatma ÇETINKAYA: 1933, İbrahimpaşa, left primary school, housewife
- I16: Fatma DEVECİ: 1933, Sulusaray Village in Nevşehir, uneducated, housewife
- I17: Nigar ÇETİNKAYA: 1932, İbrahimpaşa, left primary school in the third year, housewife
- I18: Rahime ERTUĞRUL: 1974, İbrahimpaşa, primary school, housewife, farmer
- I19: Ethem ÖZTÜRK: 1932, İbrahimpaşa, primary school, farmer, retired (lived in Germany for a period), old village headman
- I20: Hayriye AKTÜRK, 1937, İbrahimpaşa, uneducated, housewife
- I21: Şeküre KOÇDEMİR: 1956, İbrahimpaşa, primary school, house wife
- I22: Sabit AKSOY: 1932, İbrahimpaşa, primary school, farmer
- I23: Muammer ERDOĞAN: 1959, İbrahimpaşa, primary school, former village headman, merchant for thirteen years in Nevşehir
- I24: Nilüfer SOKUR: 1981, Kavak Village, primary school, housewife, farmer
- I25: Mehmet AKSOY (Hafız Usta): 1954, İbrahimpaşa, primary school, stone and rock carving builder
- I26: İbrahim ATICI: 1976, İbrahimpaşa, primary school, manager of Coffee-House in 2007
- I27: Yusuf TÜRKYILMAZ: 1966, İbrahimpaşa, primary school, stone builder
- I28: Mehmet Akif ERTUĞRUL: 1966, İbrahimpaşa, primary school, rock carving works and worker in construction or restoration works, farmer
- I29: Hüseyin ERTUĞRUL: 1942, İbrahimpaşa, primary school, rock carving builder, farmer, retired
- I30: Halime ERTUĞRUL: 1942, İbrahimpaşa, uneducated, housewife
- I31: Seyit TAKTAK: 1952, Kayseri, primary school, servant in primary school, farmer, porter in construction sites in village
- I32: Adem KOÇDEMİR: 1976, İbrahimpaşa, primary and intermediate school, stone builder and rock carving builder, the qualified workman- *kalfa*-
- I33: Faruk MAĞDEN: 1963, Göreme, high school, stone builder and rock carving builder, the manager of Café Papayani
- I34: Mevlüt COŞKUN: 1953, Eskişehir, university, master of science, paleoanthropology, Manager of Conservation Council in Nevşehir, Instructor in Cappadocian Vocational school

I35: Zeliha SARIKAYA: 1958, İbrahimpaşa, primary school, housewife

I36: Halime ÖZGENÇ: 1922, İbrahimpaşa, primary school, house wife

I37: Emine BALCI: 1962, İbrahimpaşa, primary school, house wife, farmer

I38: Kaya GÜLTEKİN: 1963, Ankara, high school, mining engineer

I39: Safiye DEVECİ: 1948, İbrahimpaşa, primary school, house wife, farmer

I40: Asiye ASLANAP: 1949, İbrahimpaşa, primary school, house wife, farmer

I41: Fidan DEMİR: 1951, İbrahimpaşa, primary school, house wife, farmer

I42: Kadir TOKGÖZ: 1969, İbrahimpaşa, University (two-year degree), customs officer

## A2. INTERVIEW QUESTIONS:

### 1. INTERVIEW QUESTIONS FOR LOCAL INHABITANTS

#### GÖRÜŞME SORULARI- YEREL HALK

1. Evinizin adresi nedir?
2. Evinizin mülkiyet durumu nedir?(Ev sahibi, kiracı, mübadele ile yerleşmiş...)
3. Kaç yıldır bu evde yaşıyorsunuz? Bu eve ne zaman/ nereden/ neden geldiniz?
4. Evinizin yapım tarihini biliyor musunuz? Planlamasını ve inşaat sürecini anlatabilir misiniz?
5. Evde yaşayanların cinsiyeti, yaşı, eğitim durumu, mesleği nedir?
6. Evde yaşayanlar dışında çocuğunuz var mı? Onlar neden ve nereye taşındılar? (Köy içinde başka mahalle, başka ilçe yada şehire...?) Tatillerde geliyorlar mı?
7. Köyde eski mahalle-yeni mahalle diye bir ayrım yapabiliyor musunuz? Aralarında ne gibi farklılıklar var?(Yapı mimarisi, yaşayan insanlar, avlu yada bahçeli ev ve bahçesiz evler...)
8. Köyde insanların yaşamları benziyor mu yoksa farklılıklar var mı?(Zengin-fakir, farklı din ve mezhebe mensup insanlar...)
9. Köyünüzde farklı yerlerden göçmüş veya farklı inançlara sahip insanlardan oluşmuş gruplar var mı? (Rum, Ermeni, göçmenler...)

### ÇEVRENİN MEKAN ORGANİZASYONU

#### SPATIAL ORGANIZATION OF ENVIRONMENTS

### 1. KAMUSAL AÇIK ALANLAR/ PUBLIC OPEN AREAS

#### a. Üretim ve Alışveriş Alanları/ Areas related to Economic Activities

10. Ailenin geçimini sağlamak için ne gibi işler yapıyorsunuz?(Tarım, hayvancılık, ticaret, el sanatları ve zanaatlar, kaya oymacılığı-ustalık yada işçilik, el sanatları, dokumacılık, nakliyecilik, taşımacılık, turizm)
11. Tarım alanlarınız köyün neresindedir? Ekim, dikim, harman ve harman sonu, bağbozumu gelenekleri nelerdir?
12. Üretilen ürünleri satıyor musunuz? Nerelerde? Yoksa ailenin ihtiyacı kadar mı üretiyorsunuz? Pazar yerleri nerelerdedir? Eskiden neredeydi?
13. Komşu köylerle karşılıklı ürünlerin satıldığı bir alan var mı? Eskiden birkaç köyün bir arada kullandığı pazaryeri var mıydı? Neredeydi? Ne zamandır kullanılmıyor? Neden?
14. Köyünüzde kayadan oyma narenciye ve patates depoları var mı?

#### b. Köy Meydanı ve Çevreleyen Kamusal Yapılar/ Village Square and surrounding public buildings

15. Köy meydanına ne ad veriyorsunuz? Neler yapılıyor?
16. Ne tür etkinlikler yapılıyor? Nerelerde?
17. Köy odası var mı? Varsa ne gibi etkinlikleri barındırıyor?
18. Köyde kaç tane kahvehane var?Nerelerde? Farklı insan grupları tarafından mı kullanılıyor? Neler yapılıyor?
19. Kahvehanelerde neden oyun oynanmıyor? Oyun oynayacak başka mekanlar var mı?

20. Evlerin altındaki oyun odalarına ne ad veriyorsunuz? Neler yapılıyor oralarda?  
(Ardiye, delidamı...)
21. Köyde başka bu şekilde kullanılan/ sosyal aktivitelerin olduğu açık alanlar var mı?

## **2. KAMUSAL YAPILAR/ PUBLIC-COMMONLY USED BUILDINGS**

22. Köyünüzde eskiden şirahane, çamaşırhane gibi ortak kullanım yapıları/ üretim mekanları var mıydı? Nasıl kullanılıyordu?
23. Çamaşırhanede çamaşır yıkarken, başka ne tür şeyler yapıyorsunuz? (Sohbet etme, türkü söyleme....)
24. Bugün neden kullanmıyorsunuz? Yapı başka bir amaçla kullanılıyor mu?
25. Amaç sadece çamaşır yıkamak mıydı yoksa bir arada olmak, bir şeyler paylaşmak mıydı?
26. Bugün olsa kullanır mıydınız? Birlikte çalışmak, sohbet etmek, birlikte üretmeye ihtiyaç duyuyor musunuz?
27. Çamaşırhanenin başka bir ismi var mı, halk arasında kullanılan?
28. Çeşmelerin geçmişte kullanımı nasıldı? Şimdi nasıl? Çeşmeler kullanılıyor mu? Eskiden nasıldı kadınlar çeşme başlarında buluşuyorlar mıydı?
29. Çeşmeden su alırken, yapılan başka işlerde oluyor muydu? (Sohbet, türkü söyleme.....)

## **2. KONUTLAR/ DWELLINGS**

### **2.1 İÇ MEKANLAR/ INTERIOR SPACES**

#### **2.1.1 Yaşama Mekanları/ Living Spaces**

30. Odaların kullanımı nasıldı?(yemek yeme, banyo yapma, uyuma, dinlenme, oturma, televizyon seyretme...) Eskiden nasıldı?
31. Odaların kullanımı farklılık gösteriyor mu? Yoksa bütün odalarda, her türlü aktivite yapılıyor mu?(Yatak odası- oturma odası- yemek odası ayrımı var mı?) Odalara ve içlerindeki mimari elemanlara verdiğiniz isimler nelerdir?
32. Televizyon seyrediyor musunuz? Bu aile bireylerle sohbet etmenizi engelliyor mu?
33. Zemin katta mekanlar arasında ve merdivenin bulunduğu mekana ne ad veriyorsunuz?
34. Evlerde ısınma ve aydınlatma nasıl yapılmaktadır?
35. Evin su ihtiyacı nasıl karşılanmaktadır?
36. Tuvalet-banyo ihtiyacı nerelerde karşılanmaktadır? (Odaların içinde yada avluda...)
37. Hangi ibadetler, nerelerde ve hangi zamanlarda yapılmaktadır?
38. Misafirlerinizi nerede ağırlıyorsunuz?(Turistlerin kullanımına ayırdığınız odanız var mı? Düğün, nişan, kına törenleri için ayırdığınız bir odanız var mı?)

#### **2.1.2 Hizmet/ İş Mekanları/ Service/ Working Spaces**

39. Yemek nerede pişirilmektedir? Kaç çeşit ocak vardır?( Tandır, ocak....)
40. Yemek pişirme ve yeme yerleri ayrı mıdır? Bu yerlere ne ad verilmektedir?
41. Hayvan yetiştiriyor musunuz? Ne için?( İnek, koyun, eşek, güvercin...)
42. Güvercin yetiştirmedeki amacınız nedir?( Gübresinden yararlanma.....)
43. Kış için ne gibi yiyecek ve içecekler hazırlanmaktadır? Nerelerde ve nasıl?
44. Kış hazırlıkları olarak neler yapıyorsunuz?/ Köyde genelde neler yapılıyor?(Pekmez, salça, erişte, meyve-sebze kurutma, ekmek....) Kayısı ve üzüm kurutmayı nasıl yapıyorsunuz?

45. Pekmezi nerede(mekan), nasıl (kimlerle birlikte, hangi süreçlerle) yapıyorsunuz? Ne zaman yapıyorsunuz? Farklı türleri var mı? Ne olarak tüketiyorsunuz?
46. Pekmeze katılan toprağa ne ad veriyorsunuz? Nerden alıyorsunuz?
47. Evinizde şirahane var mı? Kullanıyor musunuz? Kullanmıyorsanız neden? Köylüler neden şirahaneleri kullanmıyor?( Eskiden şarap yapımı yada pekmez ticaretinde mi kullanılıyordu?)
48. Ekmek ne zaman, nerede, kimlerle birlikte yapılıyor?
49. Mutfak, tandır evi, kış evi ve yaz evinde neler yapıyorsunuz? Farklılıklar nelerdir? Başka hangi mekanlar var evinizde?
50. Yiyecek ve içeceklerin günlük, mevsimlik saklanması nerede yapılmaktadır? Kış yiyeceklerini, yakacaklarınızı ve hayvan yemlerini sakladığınız mekanlara ne ad veriyorsunuz?

## **2.2 DIŞ MEKANLAR/ EXTERIOR SPACES**

### **2.2.1 Özel Açık Alanlar/ Private Open Areas**

#### **2.2.1.1 Avlular(Paved and Unpaved or cultivated areas)**

51. Avluda neler yapıyorsunuz?
52. Avlu içinde bahçeniz var mı? Neler yetiştiriyorsunuz?

#### **2.2.1.2 Hayat (Paved spaces)**

53. Hayat mekanlarında neler yapıyorsunuz? Avluyla kullanım açısından fark var mıdır?

### **2.2.2 Teraslar/ Düz Çatılar/ Semi- Public Open Areas**

54. Teras da neler yapıyorsunuz? (Meyve-sebze kurutma, üzüm çiğneme, komşularla bir araya gelme oturma....)

## **2.2 KONUT CEPHELERİ/ FACADES OF BUILDINGS**

55. Saçaklara, kapılara nazar ve uğur sembolü olarak neler asılıyor?
56. Kuş yuvalarını neden yapıyorsunuz?Anlamları nelerdir?(Gübresini kullanmak için, dini önem....)
57. Evlerde ne gibi süslemeler yapılmaktadır? Özellikle giriş kapısı ve pencerelerin kenarları, ön cephe kenarlarının süslenmesinin anlamı nedir? Motiflerin adlarını, anlamlarını biliyor musunuz?
58. Bazı evlerin kapı önünde görülen taşların işlevleri nedir?

## **YAPIYA ve KÖYE İLİŞKİN DÜŞÜNCELER/ OPINIONS ABOUT DWELLINGS**

59. Evinizin köyün neresinde olmasını isterdiniz? Neden? Nerelerde kimler yaşıyor?
60. Yapınız/ eviniz size yetiyor mu? Memnun musunuz? Eksiklikleri nelerdir?(Boyut, malzeme, süslemeli...)
61. Yapınızın süslemeli olması sizce önemli mi? Neden?
62. Betonarme evde oturmak ister misiniz?
63. Evinizin bir odasını turiste kiralamak ister misiniz?
64. Turizmin köyünüzde daha fazla gelişmesini ister misiniz?
65. Geçmişten günümüze köydeki yaşam nasıl değişti?



**MEKANSAL KARŞILIĞI ARANAN/ NET OLMAYAN SOSYAL ETKİNLİKLER**  
CORRESPONDING SPATIAL CHARACTERISTICS TO BE DISCOVERED ON SITE

**TÖRENLER/ CEREMONIES**

66. Nişan ve düğünler, nerde ve nasıl yapılıyor? (Köy odası, köy meydanı, ev yakın çevresi....)
67. Askere giden gençler nasıl ve nerde uğurlanmaktadır?
68. Yazın yaylaya çıkma geleneği var mı?Yayla gelenekleri ve bayramları nasıldır?

**İMECE USULÜ YAPILAN İŞLER/**

**WORKING ACTIVITIES DONE BY COLLABORATION**

69. Kadınların bir arada toplu olarak yaptıkları işler nelerdir? Nerelerde ve nasıl yapılmaktadır?(Çamaşır yıkama, pekmez yapımı, kışık yiyecekler...)Geçmişte nelerdi?
70. Erkeklerin bir arada toplu olarak yaptıkları işler nelerdir? Nerelerde ve nasıl yapılmaktadır? (Ev inşaatları....)
71. Bağbozumunu nasıl yapıyorsunuz?(Birliktemi ayırımı?Tören yapılıyor mu? Ne zaman?

**KUTLAMALAR/ FESTIVITIES**

72. Bayramlaşma nerelerde ve nasıl yapılmaktadır?
73. Kurban nasıl, nerelerde kesilir?
74. Dini günlerde neler yapıyorsunuz?

**SOSYALLEŞME/ BOŞ ZAMAN ETKİNLİKLERİ/**

**SOCIALIZING / LEISURE ACTIVITIES**

75. Erkekler boş zamanlarında nerelerde ve ne için bir araya geliyorlar? Kahvehanelerde, evlerde, mesire yerlerinde hangi oyunları oynuyorlar?
76. Oyunlar dışındaki eğlenceler nerelerde, ne zaman yapılmaktadır?
77. Kadınların boş zamanlarında yaptıkları şeyler nelerdir? Oturma, sohbet etme, elişi yapma nerede oluyor? (Evde, avlularda, sokaklarda, teraslarda...)
78. Kadın eğlenceleri nerelerde, hangi zamanlarda, ne gibi sebeplerle yapılmaktadır?
79. Kadın ve erkek birlikte yapılan eğlenceler nasıl olmaktadır?
80. Alışveriş, alışveriş mekanları, pazar yerleri nerelerdir?
81. Komşuluk gelenekleri nelerdir?
82. Misafirlikle ilgili gelenekler nelerdir? Gece misafirliklerine gidilmekte midir?

## 2. INTERVIEW QUESTIONS FOR LOCAL BUILDERS GÖRÜŞME SORULARI- YAPI USTALARI

1. Nerede yaşıyorsunuz?
2. Ne zamandır bu işle uğraşıyorsunuz?
3. Bu işi kimden, ne zaman, nasıl öğrendiniz?
4. Köyde eski mahalle-yeni mahalle diye bir ayırım yapabiliyor musunuz? Aralarında ne gibi farklılıklar var?(Yapı mimarisi, yaşayan insanlar...)
5. Köyde insanların yaşamları benziyor mu yoksa farklılıklar var mı?(Zengin-fakir, farklı din ve mezhebe mensup insanlar...)
6. Köyünüzde farklı yerlerden göçmüş veya farklı inançlara sahip insanlardan oluşmuş gruplar var mı?(Aleviler, Kürt, göçmenler...)
7. Geçmişten günümüze köydeki yaşam nasıl değişti?

## YEREL MİMARİ/ LOCAL ARCHITECTURE

1. Yörede genel konut tipleri nelerdir? Hangi malzemeler kullanılmaktadır?
2. Konutların yanında yardımcı yapılar nelerdir?
3. Yapıların planlarını kim yapıyor?Yapı ustaları nasıl yetişmişlerdir?
4. Ev inşaatları nasıl yapılırdı? İmece usulü mü? Usta, ev sahibi, köylüler yardım ediyor mu? Geçmişte eder miydi?
5. Ustalar, marangozlar yapıları ezbere mi yapıyorlar, yoksa plana mı bakıyorlar?
6. Temel nasıl atılmaktadır? Temel atmayla/ Ev yapımıyla ilgili gelenek ve inanışlar yada törenler nelerdir?
7. Evlerin yerlerinin seçiminde, cephelerin tayininde nelere dikkat edilmektedir?
8. Cephe süslemelerinin belirlenmesinde ne gibi etmenler rol oynamaktadır?( Ustanın yorumu, ev sahibinin istekleri ve değerleri...)
9. Köyde farklı tarzda cephe düzenleri var, bunlar neye göre açıklanabilir?(İçinde yaşayanların kimliği, ekonomik durumu, usta yorumu...., yeni-eski yapı ayırımı-dönem farkı)
10. Her ustanın geliştirdiği kendine özgü bir yapı dili var mıdır?(Yapılarında tekrar edilen)
11. Evde hangi bölümler, odalar bulunmaktadır?
12. Evlerde ısınma ve aydınlatma nasıl yapılmaktadır?
13. Evin su ihtiyacı nasıl karşılanmaktadır?
14. Banyo, tuvalet ihtiyaçları için hangi mekanlar ayrılmıştır?
15. Evlerde ne gibi süslemeler yapılmaktadır? Motiflerin adları, anlamları nelerdir?Halkın inanışları, gelenekleri ile ilgili anlamlar taşımakta mıdır? Bugün yapılan evlerde aynı motifler kullanılıyor mu?
16. Saçaklara, kapılara nazar ve uğur sembolü olarak neler asılıyor?
17. Kuş yuvalarının, halkın inanç ve gelenekleri içindeki anlamları nelerdir?
18. Fırın, çamaşırılık, değirmen, cami, çeşme, köy odası gibi, ortak kullanım/ üretim yapıları var mıdır? Mimari özellikleri nasıldır?

### 3. INTERVIEW QUESTIONS FOR LOCAL AUTHORITIES GÖRÜŞME SORULARI- YEREL YÖNETİCİLER

#### ARAŞTIRMA ALANI SITE STUDIED

1. Araştırma yerinin adı nedir? Bu adın verilmiş sebebi nedir?
2. Genel özellikleri nelerdir?
  - a. Denizden Yüksekliği
  - b. Denize uzaklığı, yakınlığı
  - c. Ova ve dağlık alanda bulunup bulunmadığı
  - d. Bitki örtüsü
  - e. İklimi
  - f. Nüfusu
  - g. İç ve dış göçler
  - h. Yörenin tarım ve hayvancılık durumu
  - i. Sanayi kuruluşlarıyla ilişkisi
  - j. Üretilen ürünlerin tüketim ve pazarlaması
  - k. Ulaşım durumu
3. Tarihi özellikleri nelerdir?
  - a. İlk defa ne zaman iskana açılmıştır?
  - b. İlk yerlileri kimlerdir?
  - c. Bugün kimler oturuyor?
  - d. Yöreye ilgili önemli tarihi olaylar hangileridir?
  - e. Eski eser olarak neler vardır?
  - f. Yatırlar, ziyaret yerleri var mı?
  - g. Halkın dini gruplanması nasıldır?
4. Köyünüzün eski adları nelerdir? Anlamlarını biliyor musunuz? Bu adların nereden geldiğini biliyor musunuz?
5. Köyünüzde eski yerleşim yeri ve yeni yerleşim yeri ayrımı var mıdır? Köyün ilk yerleşim yeri neresiymiş ve gelişim hangi yönde devam ediyor?
6. Köyde eski mahalle ve yeni mahalle arasında ne gibi farklılıklar var? (Yapı mimarisi, yaşayan insanlar...)
7. Köyde insanların yaşamları benziyor mu yoksa farklılıklar var mı?(Zengin-fakir, farklı din ve mezhebe mensup insanlar...)
8. Köyünüzde farklı yerlerden göçmüş veya farklı inançlara sahip insanlardan oluşmuş gruplar var mı?(Aleviler, Kürt, göçmenler...)
9. Geçmişten günümüze köydeki yaşam nasıl değişti?

#### SOSYAL ETKİNLİKLER SOCIAL PRACTICES

##### Sosyal Etkileşim Etkinlikleri/ Social Interaction Activities

1. Çocuklar kendi aralarında hangi oyunları oynuyorlar? Nerelerde?
2. Kadınlar ve erkekler boş zamanlarında neler yapmaktadır?
3. Erkekler kahvehanelerde, evlerde, mesire yerlerinde hangi oyunları oynuyorlar?
4. Oyunlar dışında, eğlenceler nerelerde, ne zaman yapılmaktadır?
5. Kadın eğlenceleri nerelerde, hangi zamanlarda, ne gibi sebeplerle yapılmaktadır?
6. Kadın ve erkek birlikte yapılan eğlenceler nasıl olmaktadır?
7. Komşuluk gelenekleri nelerdir?

8. Misafirlikle ilgili gelenekler nelerdir? Gece misafirliklerine gidilmekte midir?
9. Deve, dana, horoz dövüşleri, güreşleri nasıl olmaktadır? Kuralları nelerdir?
10. Halk sporları yapılmakta mıdır?Güreş, cirit gibi)

### **Bayramlar ve Kutlamalar/ Festives and Festivities**

- 1.Dini bayramlar nelerdir?
2. Dini bayramlar öncesi ne gibi hazırlıklar yapılmaktadır?
3. Bayramlaşma nasıl yapılmaktadır?
4. Kurban nasıl, nerelerde kesilir?
5. Milli bayramlar nelerdir?Halk bu kutlamaları nasıl yapmaktadır?
6. Ramazan ayıyla ilgili gelenekler nelerdir?
7. Nevruz ve Hıdırellez nedir? İlgili gelenekler ve inançlar nelerdir?
9. Yayla bayramları hangi sebeplerle yapılmaktadır?
10. Askere giden gençler nasıl uğurlanmaktadır?
11. Askerden dönenler nasıl karşılanmaktadır?
12. Başka hangi kutlamalar ve törenler yapılmaktadır?

### **Törenler/ Ceremonies**

1. Sünnet töreni, düğünü nasıl yapılmaktadır?
2. Düğün gelenekleri ve eğlenceleri nelerdir? Nerelerde yapılır?(Köy odası, köy meydanı...)

### **GEÇİMİLE İLGİLİ YAPILAN İŞLER/ SUBSISTENCE-ECONOMIC ACTIVITIES**

1. Köylüler geçimle ilgili ne tür işlerle uğraşüyor?
2. Yörede tarım yapıyorsa hangi ürünler yetiştirilmektedir?
3. Ekim, dikim, harman ve harman sonu, bağbozumu gelenekleri nelerdir?
4. Yörede hangi hayvanlar yetiştirilmektedir? Besleme ve bakımı nasıl yapılmaktadır(Yaz-kış)?
5. Yazın yaylaya çıkma geleneği var mıdır?Yayla gelenekleri nelerdir?
6. Halkın ev içinde ürettiği yiyecek, giyecek ve eşyalar nelerdir? Bunlar hangi usullerle üretilmektedir? Ticareti yapılmakta mıdır?
7. El sanatı ürünleri yapılmakta mıdır?(dokumacılık vb.) Ticareti yapılmakta mıdır?

### **HALK SANATLARI VE ZANAATLAR/ CRAFTS**

1. Yörede kadınların uğraştıkları el sanatları nelerdir?
2. Üretim hangi aletlerle, nerelerde yapılmaktadır?
3. El sanatlarının ticareti yapılıyor mu?
4. Erkeklerin uğraştıkları el sanatları ve zanaatlar hangileridir?
5. Zanaat kimden, ne zaman, nasıl öğrenilmiştir?
6. Motiflerin anlamları nelerdir?

### **İNANIŞLAR/ BELIEFS**

1. Adakla, dilekle ilgili inanışlar nelerdir? Adak yerleri nerelerdir?
2. İbadetle ilgili inanışlar nelerdir? Hangi ibadetler, nerelerde ve hangi zamanlarda yapılmaktadır?
3. Nazarla ilgili inanışlar ve nazarı önleme tedbirleri nelerdir?
4. Uğurluluk, uğursuzlukla ilgili inanışlar nelerdir?

## **Efsaneler/ Legends**

1. Yörede dünyanın yaratılışı; insanların, hayvanların, bitkilerin varoluşlarıyla ilgili hangi efsaneler anlatılmaktadır?
2. Tarihi olay ve kişilerle ilgili hangi destan ve efsaneler anlatılmaktadır?
3. Peygamberler, din büyükleri, veliler ve yatırırlarla ilgili hangi menkıbeler, efsaneler anlatılmaktadır?
4. Olağanüstü kişiler, varlıklar ve güçlerle ilgili hangi efsaneler anlatılmaktadır?
5. Efsanelerde anlatılanlara halk inanıyor mu?

## **Halk Hikayeleri/ Public Stories**

1. Yörede konusu sevgi, aşk, kahramanlık olan hangi halk hikayeleri anlatılmaktadır?

## **YEREL MİMARİ/ LOCAL ARCHITECTURE**

19. Yörede genel konut tipleri nelerdir?
20. Konutların yanında yardımcı yapılar nelerdir?
21. Yapıların planlarını kim yapıyor?Yapı ustaları nasıl yetişmişlerdir?
22. Ustalar, marangozlar yapıları ezbere mi yapıyorlar, yoksa plana mı bakıyorlar?
23. Temel nasıl atılmaktadır? Temel atmayla/ Ev yapımıyla ilgili gelenek ve inanışlar yada törenler nelerdir?
24. Evlerin yerlerinin seçiminde, cephelerin tayininde nelere dikkat edilmektedir?
25. Saçaklara, kapılara nazar ve uğur sembolü olarak neler asılıyor?
26. Evde hangi bölümler, odalar bulunmaktadır?
27. Evlerde ısıtma ve aydınlatma nasıl yapılmaktadır?
28. Evin su ihtiyacı nasıl karşılanmaktadır?
29. Banyo, tuvalet ihtiyaçları için hangi mekanlar ayrılmıştır?
30. Evlerde ne gibi süslemeler yapılmaktadır? Motiflerin adları, anlamları nelerdir? Halkın inanışları, gelenekleri ile ilgili anlamlar taşımakta mıdır?
31. Kuş yuvalarının, halkın inanç ve gelenekleri içindeki anlamları nelerdir?
32. Evlerin döşenmesi nasıl yapılıyor? Yörede üretilen ev eşyaları nelerdir?
33. Bahçe- ev ilişkisi nasıl düzenlenmiştir?
34. Yaylaya çıkma geleneği varsa, yayla evlerinin özellikleri nelerdir?
35. Hayvan ağılları, damları, samanlık ve ambarın evle ilişkisi nasıl düzenlenmiştir?
36. Fırın, çamaşırılık, değirmen, cami, çeşme, köy odası gibi yapılar var mıdır? Mimari özellikleri nasıldır?

### A3. SELECTED PASSAGES FROM IN-DEPTH INTERVIEWS

- **In-depth Interview conducted with Mehmet Ali Kilimci (I1)**

*Köyün nüfusu nedir?*

Eskiden 1700 nüfusu varmış, şimdi kalıcı nüfus 1030.

*Köylüler geçimle ilgili ne tür işlerle uğraşıyor?*

Tarım, hayvancılık, kaya oymacılığıyla uğraşırlar. Kaya oyma için dışarda çalışırlar, eski ev restorasyonunda çalışırlar. Evin duvarlarını, kayaları temizlerler. Kaya odaların duvarlarının temizliği için iki santimetreye kadar izin verilir. Mustafapaşa'daki şarap fabrikasına üzüm veriliyor. Pekmez pek satılmaz köyde.

*Köy meydanına ne ad veriyorsunuz? Neler yapılıyor?*

Eskiden okul vardı. 1985 de yıkıldı. Havuzun yerindeydi. Meydanda, bir spor kulübü var, bir Ardiye deriz, oyun odası var, bir kasap, üç bakkal, bir internet kafe, bir berber var. Sadece bu kahve köyün, ihaleye çıkar iki senede bir. Diğerleri kişiye ait. Kahvede oyun oynamak yasaktır. Gençler avare kalmasın diye, çalışsın diye, muhtar karar almış. Oyun oynamak isteyen erkekler, Ardiye, Delidamı denen yerleri kullanırlar. Kahvenin üstü, eskiden köy odasıydı. Şimdi muhtarlık oldu. Meydanda 4 tane kahve var, 1i internet kafe olarak kullanılıyor. Köylüler, kafasının sardığı insanlar nerdeyse giderlerse, oraya gidilir. Köyde ikilik var.

*Ne tür etkinlikler yapılıyor? Nerelerde?*

Eskiden Hacca gidenler, meydandan dualarla uğurlanırdı.

*Cephe süslemelerinin belirlenmesinde ne gibi etmenler rol oynamaktadır? (Ustanın yorumu, ev sahibinin istekleri ve değerleri...); Köyde farklı tarzda cephe düzenleri var, bunlar neye göre açıklanabilir?(İçinde yaşayanların kimliği, ekonomik durumu, usta yorumu..., yeni-eski yapı ayrımı-dönem farkı); Her ustanın geliştirdiği kendine özgü bir yapı dili var mıdır?(Yapılarında tekrar edilen)*

Cephedeki süslemeler usta-çırak ilişkisiyle öğreniliyor. Cephedeki farklılıklar, dönemle ilişkili olabileceği gibi, ustanın yorumuyla da ilişkili olabilir. Süslemeleri birbirinden görüp yapıyorlar. Adlarını bilmezler. Bak, giriş kapının üstünde güvercinlik var bu evde. Eskiden sanata önem vermişler. Güvercin kutsal bir kuş. Farklı cephelerin nedenlerini, yapan usta bile bilmez. Birbirlerinden öğrenerek yapıyorlar. Ustalar birbirlerini taklit ediyor. Zengin fazla süs yapmış. Motiflerin anlamını bilen usta kalmadı. Her dönemin kendine has motifi var. Ustalık, usta -çırak ilişkisiyle öğreniliyor. Meraktan ustalara bakarak öğreniyorlar. Baba

ustaysa oğlu, eğer merak ederse öğrenir. Ben, çocukken değil, sonradan öğrendim. Eskiden ahçıydım, sonra ahşap işiyle uğraşmaya başladım. Ve sonra kendimi geliştirdim, taşlada uğraşmaya başladım. 1960 dan sonra süslemeli ev bitti. Teknoloji girdikten sonra, yok oldu, zahmetli olduğu için. Teknoloji tembelleştiriyor.

*Evlerde ne gibi süslemeler yapılmaktadır? Motiflerin adları, anlamları nelerdir? Halkın inanışları, gelenekleri ile ilgili anlamlar taşımakta mıdır? Bugün yapılan evlerde aynı motifler kullanılıyor mu?*

Pencere altlarında çiçeklikler olur. Üzerine tahta koyar dizer ya da birer tane çiçek koyar. Yağmur suyunu kenara akıtmak için motif var bir evde. Midye kabuğu, Çarkifeleğe benzer motif, Mühr-ü Süleyman motifi var. Silah, tabanca ve sürahi motifi var aşağıdaki evde. Eskiye gittikçe motif değişik, daha fazla süs olur. Türk bayrağı motifi var, bir evde. Motifleri, Türk ustada Rum ustada kullanmış. Burdaki ustaların çoğu Mustafapaşa'dan gelmiş. Kitabelerde, tarih ve Maaşallah yazar genellikle. Rumca yazı yok, Mustafapaşa'da var. Bu taşlar, anahtar koymak için yapılmış kapı üstlerine. Kimse almaz, eve girmezler, hepsinde var fakat kırılmış. Işıklık pencereleri, bakmak gözetlemek için özel pencereler olabilir evlerde. Bazıları, havalandırma için olabilir. Eskiden Hacca gidince, kapı yeşile boyanırdı. Ev yapınca, ilerde ev yaparız diye kemer ayakları koyarlar.

*Köyde eski mahalle-yeni mahalle diye bir ayırım yapabiliyor musunuz? Aralarında ne gibi farklılıklar var?(Yapı mimarisi, yaşayan insanlar....)*

İnsanlar evini terk ediyor, göç çok, iş yok. Eski evin bakımı zor, masrafı çok. Yeni ev yapıyorlar. Yabancıya daha fazlasına satıyor. Köylü restore ettirmiyor, pahalı olduğu için, yapıyorsa yeni yaptırıyor. 35 milyara ev yaptırıyor. Burdan aşağı (Aşağı Mahalle) çoğunluk satın alındı. Hollandalı, Fransız, Belçikalı ama en çok Fransızlar Kapadokya'ya geliyor. Türkler de var. Şunu, Hollandalı'nın karşısındaki evi, İstanbul'lu biri aldı, restore edildi. Şurası, Kanadalı biriyle evli bir öğretim görevlisi bayanın evi. Şurayı İstanbullu biri aldı otel yapacak. Burasıda, Fransızla evli bir bayanın evi. Restore ettirenlerin bir kısmı tescil aldı. Tescilliler kontrollü oluyor. Müzeden Anıtlardan, yılda iki defa geldiler. Bir bölümü, basit onarım izni aldı. Tescilsizde, kontrol yok, köylü kafasına göre yapıyor. Ustaya bağlı.

*Fırın, çamaşırhane, değirmen, cami, çeşme, köy odası gibi, ortak kullanım/ üretim yapıları var mıdır? Mimari özellikleri nasıldır?*

Çamaşırhanede şu anda hiç bir şey yok. Eskiden haftlar vardı. Herkes ordan kovayla su alırdı, kendi bölmesinde çamaşırları çığnerdi. Betondan bölmeler vardı. Sonradan duvar çektiler ve arkayı kapattılar. Eskiden taşı bölmeler, sonradan beton döküldü. Bölmeler, yaklaşık 1-1.5 m ölçülerindeydi. Bu çamaşırhanenin kullanımı 1975 de sona ermişti. Aşağı Mahalle'de, eski caminin yanında da bir çamaşırhane var, şu anda depo olarak kullanılıyor. Bunun gibi bölmeler yok içinde, orası tek tek gelinip yıkanan bir çamaşırhane. Çeşmelerin deposu var, yoldan su gelip dolarmış, burdan kullanırlardı. Eski cami var, sıva yapmışlar, resimler varmış eskiden. Restore edilecek güç yetmiyor. İçindeki eski halılar çalındı. Yeni cami 1957 de yapılmış. Eskiden yerinde başka bir cami varmış, 1955 de yıkılmış.

*Yörede genel konut tipleri nelerdir? Hangi malzemeler kullanılmaktadır?*

Beyaz taş, köyün en eski taşı. Sert taş her evde olur. Kırmızı, beyaz taşlar olur. Siyah taş sert olduğundan temel kısmında kullanılır. Badana olduğundan, şimdi çoğu beyaz görünür. Su taşı, şöllek ya da çörtlen denir, sert taştan olur. Şömine bacası varsa o ev eskidir. Şömine eski evlerde olur. Eskiden kaya odalarda kalırlarmış. Yeni evlerde, kaya oda değil taş bina olur. Benim evim, Yukarı Mahalle'nin üstünde, alt katı taş, üstü beton. Herkes rahatına bakıyor. Şirahane yerine yeni yöntemler var. Motor kasalarında, teraslarda, havuzlarda yapılıyor. Aletler değişmiş, aynı şey farklı aletlerle yapılıyor. Eski Şirahaneler kullanılmıyor. Bazen banyo, mutfağın bir parçası ya da depoya dönüştürüyorlar. Restore edilen evlerde, Şirahaneler, banyo, tuvalet ya da duş yeri olabiliyor. Yeni evlerde tandır olur. Haftada bir gün ekmek yapılır.

*Ev inşaatları nasıl yapılırdı? İmece usulü mü? Usta, ev sahibi, köylüler yardım ediyor mu? Geçmişte eder miydi?*

Eskiden ev yaparken, herkes su çeker, taş toprak çekermiş.

*Evde hangi bölümler, odalar bulunmaktadır?*

Ekmek pişirdikleri yere, Tafana derler. Tafana, Kış Evi, Tandır evi aynı. Kış evinde bir bölüme, Kışlık derler, odun koyarlar. Bazen Tandır Evinin yanında olur. Tandır dışarda olursa Yazlık derler. Burada ocak ve tandır olur. Ocak, özel beyaz taştan yapılır, Üstüne hecirget denen V şeklinde bir demir oturtulur, üzerine tencere konur. Bu demir tandıra da konulur bazen. Tandır yakıldıktan sonra sönüp közü kaldıktan sonra, ekmek, ekmekten sonra yemek, kuru fasulye pişer. Su ısıtılır. Eskiden günlük yanarmış, sabah çorba, öğlen ekmek yemek pişermiş. Depolara Ambar deniyor. Vadidekilere elma ambarı diyorlar. Şahıslara ait, evden ayrı derede elma ambarları var. Vadi boyunca ambar ve güvercinlik var. Evin il giriş olan açık yerine Hayat deriz. Kemeraltı açık olur. Kayadam deriz, kaya odalara. Yiyecek deposuna Kayıt Damı deriz. Ahır ve Ahır Odası var evlerde. Ahır Odasında otururlarmış eskiden. Şimdi çoğu depo ya da boş. Ahırın ısıısıyla ısınırlarmış, bazen şömine olur. Ahırda hayvan takaları olur. Kaya oymacıların evinde körük olur. Ateş yakar, demir oyma araçlarını sıvriltirler.

*Pekmezi nerede(mekan), nasıl (kimlerle birlikte, hangi süreçlerle) yapıyorsunuz? Ne zaman yapıyorsunuz? Farklı türleri var mı? Ne olarak tüketiyorsunuz?*

Pekmez Ekim ayında yapılır. Her aile ayrı ayrı yapar, kızı gelini yardıma gider. Eskiden evdeki Şirahaneler kullanılırmış, boluma şıra dolar kepçelerle alınmış. Zor olduğundan kullanılmıyor şimdi. Eskiden damlar topraktı, şimdi beton döküldü buralar kullanılıyor üzüm çiğnemek için. Yeni evlerde şirahane yapılmıyor. Karanlık oluyor şirahaneler. Damda, havuz yada kümesin üstünde çuvalı çiğne şırayı al. Mahalle aralarında birlikte yaparlar. Bu araları 5-6 ev birlikte kullanır. Birgün biri, birgün biri yapar.

*Kuş yuvalarının, halkın inanç ve gelenekleri içindeki anlamları nelerdir?*

Güvercin kutsal bir kuş, evlerde güvercinlikler olur. Vadideki güvercinlikleri gübre almak için kullanırlar. Evdekilerden pek almazlar. Caminin çatısında güvercinlik var. Güvercin gübresi,



daha kaliteli daha verimli, patateslere domateslere iyi gelir. Güvercinliklere, nazara karşı maaşallah yazılır, tarih konurdu. Bazısı kırmızıya boyanır, büyük kuşlar korksun gelmesin diye.

*Kış hazırlıkları olarak neler yapıyorsunuz? Köyde genelde neler yapılıyor? (Pekmez, salça, erişte, meyve-sebze kurutma, ekmek....) Kayısı ve üzüm kurutmayı nasıl yapıyorsunuz?*

Kayısıyı kükürtleriz. Kükürtleme, kayısılar sarı kalsın diye yapılır. 70 senedir kükürtleme yapılır bu köyde. Kükürtleme için önce naylonda, 2 saat bekletirler, sonra ikiye ayırır kuruturlar damlarda. Üzümü kışın komposto yapmak için kuruturlar. Yaş, kuru, sirkelik, şaraplık üzümler ayrılır.

*Yiyecek ve içeceklerin günlük, mevsimlik saklanması nerede yapılmaktadır? Kış yiyeceklerini, yakacaklarınızı ve hayvan yemlerini sakladığınız mekanlara ne ad veriyorsunuz?*

Vadide ambarlar var. Şahıs ambarları. Herkesin iki tane, bir tane olurdu. Evdeki damlardan daha soğuk olur. Nisan-Mayısta çıkarır satmaya başlarlar. Şu anda, meyve çok konulmuyor, az olduğundan. Eskiden daha çukurdu dere, yoksa su dolardı ambarlara. Şimdi, çok su gelince yine doluyor bazen.

*Yapınız/ eviniz size yetiyor mu? Memnun musunuz? Eksiklikleri nelerdir?(Boyut, malzeme, süslemeli...)*

Ben evimi yeni yaptım. Yeni evde teknolojiye uyuyorum. Yukarda buzdolabı, kiler var, eskideki gibi kayıt damı yok. Şehirdeki gibi herşeyi satın alıyoruz. Eskiden bir senelik erzak birikiyordu. Şimdi kışında sebze meyve oluyor. Şirahane yok, teraslara koyuyoruz. Aşağı kat, kemer oda üstü beton.

- **In-depth Interview conducted with Faruk Mağden (I33)**

*Nerede yaşıyorsunuz?*

Köyde, vadide, arkada Bağ Evi var orda yaşıyorum. Aslen Göremeliyim. Bu restoranı, Adem'le (Adem Koçdemir) birlikte işletiyoruz. Restorasyonlarda çok çalıştım Ürgüpte. Süsleme, kaya oyma yapıyorum. Eskiden proje yoktu, çevrenin kültürüne bakarak, hayal ürünü şeyler yapıyorduk.

*Ne zamandır bu işle uğraşıyorsunuz?*

1987'den beri. 5-6 yıldır bıraktım. 20 sene çok aktif çalıştım.

*Bu işi kimden, ne zaman, nasıl öğrendiniz?*

Benim ustam yok. Biz Alaylı Kültürle yetiştik. Mimarın yanında çalışmadım. Önce Ürgüp'e ameleliğe geldim. Göreme'deki evimiz çok büyüktü, kemerli odalar ve mağaralar vardı. Usta olduktan sonra, kuralları kendim belirlerdim, kimseden emir almazdım, işçiler vardı yanımda çalışan. Aklımda tutamayacağım şeyi yazıp çizerdim. İlkokul kitaplarından daire hesaplarını öğrendim. Ustadan değil kendi kendime öğrettim, kendimi yetiştirdim. Yanımda 20-25 kişiyi taş ustalığına yetiştirdim. 5-6 sene birlikte çalıştık sonra onlarda başkalarına öğrettiler.

Bilgiyi aktarmak çok önemli. Bu bilgiyi aktarmak için gençlere toplanıp dernek kuralım diyorum. Taş Ustaları Derneği, ustalar bilgilerini aktarsın, örgütlensin diye, şu anda bu sistem çalışmıyor. Dernek olursa gençlere bilgimi aktarabilirim. Bu bilinci yavaş yavaş aşlamak gerekiyor. Ben ustayım diye giderse az para alır, derneği olursa daha iyi hakları ve güvencesi olur.

Eskiden daha iyiydi durumumuz. 15-20 yıl öncesine kadar ustalar aktifti, mimar çok azdı. Şimdi mimar da çoğaldı. Eskiden ustanın yanında uzun süre çalışmak gerekiyordu. Şimdi merak eden yok, çabalayan yok, kolay yoldan nasıl para kazanabilir onu düşünüyorlar. Köydekilerde evini satarak kolay yoldan para kazanmak istiyor. Bu köyün hali, Göreme'nin 30 sene önceki haline benziyor. Turizmle birlikte, şirin görünme çabası, cahillik, ve açgözlülük arttı. Bende biraz içime kapandım, üretimden uzaklaştım. Aşırı şöhret olup, bıraktım, çok para kazandım. Ürgüp' de yerim var, 13 odalı bir butik otel. Kiracı var, işletiyor. Geri dönersem, mimarlar var ne olacak diye düşünüyorum.

Evin durumu, etraftaki ipuçları çok önemli, restorasyonlarda. Bunları bozmamalı, fantezi olmamalı, yanlış bilgi vermemeli. Düşen taşı yerine koymak restorasyonun esasıdır. Kimi yerde usta uyduruyor, süslemeleri arabesk dinleyerek yapıyor. Restorasyon uzmanı çok da kontrol yapamıyor. Tescilli tescilsiz yapılar arasındada kontrol farkı oluyor.

*Cephe süslemelerinin belirlenmesinde ne gibi etmenler rol oynamaktadır? ( Ustanın yorumu, ev sahibinin istekleri ve değerleri...); Köyde farklı tarzda cephe düzenleri var, bunlar neye göre açıklanabilir?(İçinde yaşayanların kimliği, ekonomik durumu, usta yorumu....., yeni-eski yapı ayrımı-dönem farkı); Her ustanın geliştirdiği kendine özgü bir yapı dili var mıdır?(Yapılarında tekrar edilen)*

Ustanın yorumu olarak düşünmek gerekir. Eskiden ustanın yorumuydu. Şimdi mimar çiziyor. Eski ustalar, mimardı aynı zamanda. Günümüzün uçuk kaçık mimarları gibiydi eski ustalar. Günümüzdeki ustalık taklide dönük, ustaya öyle hak verilmiyor.

- **In-depth Interview conducted with Sabit Aksoy (I22)**

*Kaç yıldır bu evde yaşıyorsunuz? Bu eve ne zaman/ nereden/ neden geldiniz?*

4 yaşındaydım bu ev yapıldı, 73 sene olmuş.

*Evde yaşayanların cinsiyeti, yaşı, eğitim durumu, mesleği nedir?*

Eşimle birlikte yaşıyorum. Ben 1932 doğumluyum.

*Köyünüzde farklı yerlerden göçmüş veya farklı inançlara sahip insanlardan oluşmuş gruplar var mı? (Rum, Ermeni, göçmenler...)*

Eskiden Rum memleketiymiş. 150 sene önce, babam bilirdi, Sinasos'a gitmişler. Burda azlarmış, Mustafapaşa'ya gitmişler. Müslümanlar çoğalınca kiliseye gidememişler. 120 sene önce, 150'ye varmaz. Bu köyde mübadele yok. Tek Müslüman köy Taşkınpaşa'ymış. Belki 300 seneye varmaz, din değiştirmiş olabilirler. Babam köyde Rum olduğunu biliyordu. Rumlarla Türklerin ilişkileri çok iyi, iyi geçinirlermiş. Mustafapaşa'da herkesin bir Rum adamı varmış. Dış memleketlerde çalışırlarmış, burdan gider çalışırlarmış. Bağını bellermiş, bu köy oraya gider hizmet edermiş. Köyün evlerini Türk ustalar yapmış. Yabancılar eski kayadamlarda olabilirler. Taş binalar onlardan sonra yapılmış genelde.

*Ailenin geçimini sağlamak için ne gibi işler yapıyorsunuz? (Tarım, hayvancılık, ticaret, el sanatları ve zanaatlar, kaya oymacılığı-ustalık ya da işçilik, el sanatları, dokumacılık, nakliyecilik, taşımacılık, turizm)*

Bağımız var, hayvanlarımız var. Bağımız Bahçeli, Mimasun (Mustafapaşa)'un orda motorla gideriz. Ben kullanamam motoru, komşunun oğlu götürür. Köyün sonundaki evin oğlu, en modern evde yaşar. Körgümüş derler oralara. Bağda ayvalarımız var. Yaşam son seviyesinde, köy Ankara'yla yarışıyor. Çok iyi eskiden ayakkabı bulamazdık. Tarlalar harap kimse bakmıyor. Esnaflık, şoförlük yapan var. Devlet çok para veriyor. Fakirim diyor, kömür veriyor. İnsanlar tembelleşti, ekmiyor, biçmiyor. Üretmek istemiyor. Ben devlete gözümü dikmem utanıyorum. Üzüm bağım var, 4 ton üzüm kaldırıyorum kendi ellerimle. Elma, erik, ayva, armut, kayısı var. Çocuklarım, torunlarım var Nevşehir'de, tam 20 evler. Herkese yaparız, pekmez. Çocuklar gelirler, yemek gönderirler, haftalık dönüşümlü. Yaşlılarım yatalak evde. Yakın bağımız var, yeni aldım. Domates ekтім, 120 fideyi sardım, güneş etkilemesin diye. Burda insanların umrunda değil.

*Köy meydanına ne ad veriyorsunuz? Neler yapılıyor?*

Harman yeri. Eskiden köyün üstüymüş. Yukarda ev yokmuş. En yeni ev bizim evdi, yukarısı bağdı. 1920 de dayım muhtarken okul vardı. İlkokul, çevre köylerde ilk bu köyde yapılmış. Cumhuriyet Bayramı'nı bu köy çok güzel kutlardı. Gösteriler yapılırdı, meydandaki okulun çevresinde. Atatürk sevgisi çok büyüktü. Şimdi cumadan cumaya dışarı çıkarım, Atatürk sevgisi yok olmuş. Düğünler de çok güzel olurdu. Evde yemek pişerdi, köyün tamamı gelirdi. Meydanda halay çekilirdi. Asker uğurlama da vardı. Eskiden Pazar yoktu.

*Köyünüzde eskiden şırhane, çamaşırhane gibi ortak kullanım yapıları/ üretim mekanları var mıydı? Nasıl kullanılıyordu?*

Köyün çamaşırhanesi vardı. İyi değildi. Sabun, deterjan yok, kille yıkarlardı. Betondan sonradan bölmeler yaptılar, 1m'ye 1 m yerler. Tam 15 tane yerde yıkarlardı. Fırın 3-4 tane vardı köyde, 40 sene önceye kadar. Kadının biri pişirirdi, sonra diğeri pişirirdi.

*Mutfak, tandır evi, kış evi ve yaz evinde neler yapıyorsunuz? Farklılıklar nelerdir? Başka hangi mekanlar var evinizde?*

Tandır ayda bir iki ayda bir yakarız. Yeni evlerde de tandır herkesde olur. Şırhane de olur yeni evlerde. Tandırdaki çömllekler akşama kadar duruyor. Tandır çöreği yaparız.

*Pekmezi nerede(mekan), nasıl (kimlerle birlikte, hangi süreçlerle) yapıyorsunuz? Ne zaman yapıyorsunuz? Farklı türleri var mı? Ne olarak tüketiyorsunuz?*

Pekmezi, yerde beton havuz var orda, naylon serip, un çuvallarına doldururuz. İyice yıkarız. İçerde Tandır Evi'ne yakın, eski Şırhane vardı, bozduk.

*Bayramlaşma nerelerde ve nasıl yapılmaktadır?*

Cumhuriyet bayramı çok güzel kutlanırdı. Dini bayramlar, eskiden daha güzeldi.

*Turizmin köyünüzde daha fazla gelişmesini ister misiniz?*

Turist gelip gidiyor. Kahvecinin, bakkalın menfaati var. Ev çok satıldı, Ankaralılar, İstanbullular ve Fransızlar aldı. Ben evimi satmak istemiyorum.

*Yapınız/ eviniz size yetiyor mu? Memnun musunuz? Eksiklikleri nelerdir?(Boyut, malzeme, süslemeli...)*

Evimden memnunum. 10 torba kömürle bahara çıktık. Taşlar çok iyi, kışın sıcak yazın serin oluyor.

*Betonarme evde oturmak ister misiniz?*

1951'de köydeki ilk beton binayı, üst katı yaptık. Duvarlar taş, üstü beton. Sıcakken uyunmaz, malzeme koyuyoruz, depo olarak kullanıyoruz. 1951'den sonra çoğaldı, yeni binalar, duvarlar taş, üstü beton. Yeni binalarda kemerde yok.

*Geçmişten günümüze köydeki yaşam nasıl değişti?*

Yerli, köyün mahsülü kalmadı sofrada. Bizim hanıma gülüyorlar, çarşıda satılıyor diye. Diktiğim olmuyor diyorlar. Emek vermiyorlar. Çapayı daha fazla yapsa daha iyi olur. İnsanlar gülerler. Merkepli 5-6 kişi. Araba kullanmayı öğrenseydim, daha iyi olurdu.

- **In-depth Interview conducted with Seyit Ertuğrul (I4)**

*Kaç yıldır bu evde yaşıyorsunuz? Bu eve ne zaman, nereden, neden geldiniz?*

Yazdan yaza gelip kalıyorum.

*Evinizin yapım tarihini biliyor musunuz? Planlamasını ve inşaat sürecini anlatabilir misiniz?*

Babamın evi (Mehmet Akif Ertuğrul Evi'nden bahsediyor) 1948-49'da yapılmış. Babam yaptı. Yukarı Mahalledeki evimizden gelmişiz. Önceden alt katta oturuyorduk. Tandır yerinde kalıyorduk. Kayadamlar, kışın sıcak, yazın serin olur. Eskidende kışın kayadama inerlerdi. Babamın evi, kardeşlerimle bana ait, 3 kardeşiz. Bu ev taş, farklı sistem, Taş Kapama derler. Betonarme giriş yapılmış. Taşın üstünde beton var. Çift taş kullanılmış. Dışardaki taş erimeyen taş, Taşlık vardı yaya 1 saat surer, ordan gelirdi. Şimdi sit alanı kullanılmıyor. Dıştaki taş ayrı, içteki ayrı. İçteki suyu gördümü erir.

*Evde yaşayanların cinsiyeti, yaşı, eğitim durumu, mesleği nedir?*

Eşim ve ben kalıyoruz. Ben 1947 doğumluyum.

*Köyünüzde farklı yerlerden göçmüş veya farklı inançlara sahip insanlardan oluşmuş gruplar var mı? (Rum, Ermeni, göçmenler...)*

Çok eskiden, Rumlar, Ermeniler oturmuş. Aslında köyde Rum kültürü kalmış, Rumları gönderip, kendileri yerleşmişler. Köyün geçmişiyle ilgili çok bilgi yok. Köyün seceresi yok. 1946'da Ürgüpdeki kayıtlar yanmış. Babam caminin (Eski Cami) yapılışını biliyor.

*Ailenin geçimini sağlamak için ne gibi işler yapıyorsunuz?(Tarım, hayvancılık, ticaret, el sanatları ve zanaatlar, kaya oymacılığı-ustalık ya da işçilik, el sanatları, dokumacılık, nakliyecilik, taşımacılık, turizm)*

Emekliyim. 4-5 tane bağım var. Meyve ağaçları var, kayısı var, üzüm var. Nakliye işlerinde çalıştım, taksicilik yaptım. Köyde çok nakliyecisi vardı. 30-35 tane kamyon vardı. 1972'den 1985'e kadar devam etti nakliyecilik. Sonra azaldı.

*Köy meydanına ne ad veriyorsunuz? Neler yapılıyor?*

Muhtarlık, 1928'de yapılmış güzel bir okul vardı. Yıkıldı sonra yerine kahve yapıldı. Sonra park gibi oldu, araç park yeri gibi oldu.

*Köyünüzde eskiden şirahane, çamaşırhane gibi ortak kullanım yapıları/ üretim mekanları var mıydı? Nasıl kullanılıyordu?*

Çamaşırhane vardı. Çeşme içerdeki kanala akardı. 8-9 tane bir tarafta, 8-10 tane bir tarafta beton bölmeler vardı. Belki önceden kayadır. 120 cm'e 120 cm olabilir bölümler. Ben 25 yaşındayken çamaşırhaneydi. Zamanla eve su getirip, leğenle yıkamaya başladılar. Herkesin yeri ayrıydı, suyu karışmazdı. En az 15 kadın yan yana yıkardı. Çocuklarda oynardı, ön kısmında. Suyu dereye akardı.

Fırınlarda vardı eskiden. Köprü Mahalle'sindeki çeşmenin hemen üstü fırındı. Yıkıldı. Ortak kullanılırdı. Ekmeği kürekle sürerlerdi. İlk giden yakar, sonra sen odun götürürsün, sen yaparsın. Sırayla yaparlar Şimdi mahzen oldu, su deposu. Aşağı Mahalle'de yunağın (çamaşırhane) üstlerinde bir yerdede vardı. Orta Mahalledekinin yerini hatırlayamıyorum. Şimdi fırın ihtiyacı yok. Satın alıyorlar. Tandır bile kullanmıyorlar.

*Kış hazırlıkları olarak neler yapıyorsunuz? Köyde genelde neler yapılıyor? (Pekmez, salça, erişte, meyve-sebze kurutma, ekmek....) Kayısı ve üzüm kurutmayı nasıl yapıyorsunuz?*

Kayısı kurutma için Kükürt Damı'nı kullanırlar. Herkesin evinde vardı muhakkak. Şimdi zor şartlarda yapılıyordu. Eskiden ürün çoktu. Dolduruyordu. Kapisını kapatır, kükürtü yakardı. Tüttükçe, çok zararlı.

*Pekmezi nerede(mekan), nasıl (kimlerle birlikte, hangi süreçlerle) yapıyorsunuz? Ne zaman yapıyorsunuz? Farklı türleri var mı? Ne olarak tüketiyorsunuz?*

Pekmezi önceden şirahane (M. Akif Ertuğrul'un evindekini gösteriyor) yapardık, şimdi kullanmıyoruz. Şimdi damda çuvallara konup çigneniyor. Şöllekten akar, iner aşağıya leğen koyarlar. Alçak damlarda çığnerler. Toprak koyarız, yoksa ekşi olur.

*Mutfak, tandır evi, kış evi ve yaz evinde neler yapıyorsunuz? Farklılıklar nelerdir? Başka hangi mekanlar var evinizde?*

Kış evinde, kışın kalınırdı. Çok sıcak olur, tandır 24 saat ısı verir. Sabit kalır ısı. Tandırın taş kapağı kapatılır ve yatılırdı. Odalarda yazın serin, kışın sıcak olur. Ahırın yanında eskiden oda vardı, sonra bölünmüş. Hayat, odunluk, mutfak, yatak odası, oturma odası da var.

*Bayramlaşma nereelerde ve nasıl yapılmaktadır?*

Babam 85 yaşında öldü, 2002 de. Anlatırdı. Eskiden dini bayramlarda, bir evde toplanılır, yemek yenirdi. Herkes bir çeşit yapardı. Halay falan çekerdi. Kızlar evin damında halay çekerdi, erkekler bakardı. Şimdi kalmadı.

*Evlerde ne gibi süslemeler yapılmaktadır? Motiflerin adları, anlamları nelerdir?Halkın inanışları, gelenekleri ile ilgili anlamlar taşımakta mıdır? Bugün yapılan evlerde aynı motifler kullanılıyor mu?*

Benim babam, ustanın yanında çalışırdı. Çap veren insan derler. Ustanın istediği taşı verirdi, o boyuta ve süslemeye göre. Çapında gönyesinde düzgün taşlar. Ustayla istediği taşı vermek önemli. Kafadan yapıyordu süslemeleri. Bu motifler birbirine çok benziyor. Esas ustalar Kavak Köyü'nden çıkar. Hala öyle. Babam onların yanında çalışmış, eli yatkındı. Evlerin çoğunda çalışmıştır.

*Betonarme evde oturmak ister misiniz?*

Hayır. Taş binanın doğal serinliği çok iyi.

*Geçmişten günümüze köydeki yaşam nasıl değişti?*

Köy kapalı, kadınlar hala çarşafı. Örnek köy burası. Cami çok büyük, temiz bir köy. Köylüler, güvenilir insanlar. "Babayanlı da hile yaparsa, dünyanın kulpu kopmuştur" derler. Köy çevrede isim yapmış. Çocukluğumdan beri, sıkıntılar göçler vardı. İzmir'e Ankara'ya Nevşehir'e göçler var, nüfus azaldı. Ankara ve Mersin de çok insan var. Almanya'da 100' e yakın aile var.

Köy bayağı susuzdu. Geçen sene (2007) de geldi şehir suyu. Önceden köyün suyunu kullanırdık. Dört tane çeşme vardı. Yukarı mahalle, Orta Mahalle, Aşağı Mahalle ve Köprü Mahalle'sinde. Suyun esas deposu, oranın altı, çok büyük mahzen. Damat İbrahimpaşa getirtmiş. Kavak Köyü'nden, Ürgüp'e Ortahisar'a kadar gider. Şimdi o su kullanılmıyor.



- **In-depth Interview conducted with Fatma Balcı (I13)**

*Kaç yıldır bu evde yaşıyorsunuz? Bu eve ne zaman, nereden, neden geldiniz?*

Ben bu köylüyüm. Şimdi Nevşehir’de yaşıyorum. Tatillerde geliyoruz. Çocuklar Nevşehir’de okuyorlar.

*Ailenin geçimini sağlamak için ne gibi işler yapıyorsunuz?(Tarım, hayvancılık, ticaret, el sanatları ve zanaatlar, kaya oymacılığı-ustalık ya da işçilik, el sanatları, dokumacılık, nakliyecilik, taşımacılık, turizm)*

Bağlarımız var, kendimize yetecek kadar, meyve yetiştiririz. Pekmezi, diğer yiyecekleri kendimize göre yaparız. Çok olan satarda, genelde satılmıyor. Köyde duran yok, kışın kalmıyor insanlar.

*Köyünüzde eskiden şirahane, çamaşırhane gibi ortak kullanım yapıları/ üretim mekanları var mıydı? Nasıl kullanılıyordu?*

Çamaşırhane vardı.

*Çamaşırhanede çamaşır yıkarken, başka ne tür şeyler yapıyorsunuz? (Sohbet etme, türkü söyleme....)*

Çamaşırhanede çamaşır ve halı yıkanır. Şimdi mezbaha oldu. Kadınlar sohbet ediyordu, eğleniyordu. Şimdi kadınlar düğünlerde sohbet ediyorlar, eğleniyorlar. Kışın evde oturuyorlar. Genelde misafir odası yok evlerde. Oturma odalarında otururlar. İki tane oda olur zaten evlerde. Misafir odası olanlar, yazdan yaza kullanırlar.

*Yemek nerede pişirilmektedir? Kaç çeşit ocak vardır? (Tandır, ocak...)*

Yemekleri tandırda yaparız. Tandır, eskiden her gün yanardı. Şimdi her gün yanmaz. Avluda üstü kapalı yer olur, orda yapılır. Yemekleri, çömlerle, Avanos kaplarıyla koyarız dibine. Çukurun içine ateşin üstüne koyarız. Taştan kapağı olur tandırın. Tandır yana yere, açık da olsa kapalı da olsa ‘Tafana’ deriz.

*Yemek pişirme ve yeme yerleri ayrı mıdır? Bu yerlere ne ad verilmektedir?*

Yemek, odalarda, yazın avlularda, bahçede yenir. Kışın odalarda yenir.

*Ekmek ne zaman, nerede, kimlerle birlikte yapılıyor?*

Ekmek hazır alınır. Yazdan yaza, tandırda yaparız. Ama pek kullanılmıyor tandırlar. Eskiden, kış yaz sürekli tandır yanarmış. İki üç günde bir ekmek yaparlarmış.

*Güvercin yetiştirmedeki amacınız nedir?*

Çok az kişinin güvercini var. Yalnızca üç kişi güvercin yetiştiriyor. Gübresini almak için yetiştirirlerdi eskiden, şimdi satın alıyoruz. Çok eskiden vadidekileri kullanırlarmış.

*Kış için ne gibi yiyecek ve içecekler hazırlanmaktadır? Nerelerde ve nasıl?*

Mantı makarna, tarhana çorbalık, salça, kuru kayısı, komposto şişelere koyar ve konserve yaparız. Şimdi derin dondurucuya atıyoruz.

*Pekmezi nerede(mekan), nasıl (kimlerle birlikte, hangi süreçlerle) yapıyorsunuz? Ne zaman yapıyorsunuz? Farklı türleri var mı? Ne olarak tüketiyorsunuz?*

Annemde yapıyorum. Pekmez en az iki kişiyle yapılır. Adamı olan çok kişi yapar, adamı yoksa iki kişi yaparlar. Kadın erkek birlikte yaparlar. Erkekler çiğnerler. Kazana doldururuz. Toprak çalarız durulana kadar, 2-3 saat bekleriz. Pekmez ekşi olmasın diye, tatlı olsun diye toprak katarız.. Pekmezi, avluda, bahçede ya da evlerin aralarında, ocakları kurar, yaparız. Evin geniş avlusu olmayan, böyle aralarda yaparlar. Şu binanın (Hacı Mahmut Ağa Konağı) önünde yaparız. Bu mahalledekiler, burada yaparlar. Pekmezi, kahvaltıya koyarım, şerbet yapar sulandırır içeriz. Ekim ayında, pekmez yapılırken kış için yiyeceklerde yaparız. Tatlı yaparız. Bulamaç, un ve pekmez karıştırarak pişiririz. Üzerine ceviz gezdiririm. Köftir, bulamaç gibi pişirir, dilim dilim keser güneşte kuruturum. Büyük demir, bakır leğenlerde yaparız. Tarhana, yarmayla yapılır. Şıra çiğnenir, şırayla yapılır. Kışın yağda kavrulur, tereyağıyla, tatlı gibi yenir. Pelver, Elma, ayva, üzüm şırasıyla kaynatılır, kevgirden geçirilir. Kalan üzüm çöplerini hayvanı olan, hayvanlara yedirir.

*Pekmeze katılan toprağa ne ad veriyorsunuz? Nerden alıyorsunuz?*

Pekmez toprağı, Çora, Aravan köyünden gelir.

*Yiyecek ve içeceklerin günlük, mevsimlik saklanması nerede yapılmaktadır? Kış yiyeceklerini, yakacaklarınızı ve hayvan yemlerini sakladığınız mekanlara ne ad veriyorsunuz?*

Kayadamlarda saklarız. 'Sufa' deriz. Hayvan yok. Yakacaklara da ayrı yer olur.

*Komşuluk gelenekleri nelerdir? Misafirlikle ilgili gelenekler nelerdir? Gece misafirliklerine gidilmekte midir?*

Televizyon bozdu her şeyi. Herkes evinde oturuyor. Yazın iş çok oluyor.

*Evlerde ne gibi süslemeler yapılmaktadır? Özellikle giriş kapısı ve pencerelerin kenarları, ön cephe kenarlarının süslenmesinin anlamı nedir? Motiflerin adlarını, anlamlarını biliyor musunuz?*

Bilmiyorum. Çok süslü evlerde zenginler kalırmış eskiden.

*Evinizin bir odasını turiste kiralamak ister misiniz?*

Hayır istemem.

*Turizmin köyünüzde daha fazla gelişmesini ister misiniz?*

Ekonomik nedenlerle isterim.

- **In-depth Interview conducted with Sabahat Aslanap (I7)**

*Köyünüzde eskiden şırahane, çamaşırhane gibi ortak kullanım yapıları/ üretim mekanları var mıydı? Nasıl kullanılıyordu?*

Çamaşırhane var. Fırınlara vardı eskiden. Çeşmenin yanında vardı bir tane. Fırında ekmek pişirirdik. Komşularla birlikte pişirirdik. Sonradan tandıra koydular. Bu fırın, kemerliydi. Taştan fırın vardı, ağzı kapaklı. Evdekinden farklı olurdu ekmek. Tandıra eğilmek gerekir, bu öyle değil.

*Çamaşırhanede çamaşır yıkarken, başka ne tür şeyler yapıyorsunuz? (Sohbet etme, türkü söyleme....)*

Çamaşırını ıslatırdık, çamaşır deperdik. Su döküp, pekmez toprağı, çora, kil atardık. Haftlardan su alırdık. Konuşma, sohbet olurdu. Şimdi çayla, pastayla gençler buluşuyorlar. Çeşmelerden omuzlarda su taşırdık. Bazen çeşme başında yıkardık çamaşırını.

*Kış için ne gibi yiyecek ve içecekler hazırlanmaktadır? Nerelerde ve nasıl?*

Salça yaparız, pakla (kuru fasulye), bulgur, patates saklarız. Şu anda bağ bahçe yok. Eskiden makarna keserdik, komşularla birlikte.

*Pekmezi nerede(mekan), nasıl (kimlerle birlikte, hangi süreçlerle) yapıyorsunuz? Ne zaman yapıyorsunuz? Farklı türleri var mı? Ne olarak tüketiyorsunuz?*

Pekmezi, komşular birlikte yapmazlar. Kendi horantasıyla, ev halkı çoluk çocuk yaparlar.

*Yiyecek ve içeceklerin günlük, mevsimlik saklanması nerede yapılmaktadır? Kış yiyeceklerini, yakacaklarınızı ve hayvan yemlerini sakladığınız mekanlara ne ad veriyorsunuz?*

Ambarda saklarız. Elma, patates koyarız. Evde kayadam olmadığından burayı kullanıyorum. Altı ortak kullanıyoruz burayı. Anahtar bende durur, diğerleri benden alırlar. Kocam taşçıydı. Ambarı kocam kesti. İçerisi çok soğuk olur. Işık yok, çömleklerle peynir gömeriz. Çok serin olur burası. Şimdi peyniri satın alıyorlar. İneği olan, köy peyniri yapar.

*Köy meydanına ne ad veriyorsunuz? Neler yapılıyor?*

Pazar yeri.

*Ne tür etkinlikler yapılıyor? Nerelerde?*

Eskiden harman kaldırırdık. Dövene sürerlerdi. Eskiden atla sürerlerdi. Kahve yoktu. Sonradan motorla yapmaya başladık. Hep işleri kadınlar yapar, saman buğdayını alırlardı. Kadınlar meydana giderlerdi. Saman getirirlerdi. Sırayla yaparlardı harmanı., biri kaldırır,

diđeri getirirdi. Eski adamlar kahveyi ne yapacak, ok alıřırlardı. Eskiden, davul alıp Pazar Yeri'nde halay ekerlerdi. Őimdi herkes algıcı getirip, evinin evresinde ekiyor.

*Kadınlarnn boř zamanlarında yaptıkları Őeyler nelerdir? Oturma, sohbet etme, eliři yapma nerede oluyor? (Evde, avlularda, sokaklarda, teraslarda...)*

Evlerde otururlar, kuran okumaya giderler. Kadınlr, evlerde oturma odasında, hayatlarda otururlar.

*Bazı evlerin kapı önünde görülen tařların iřlevleri nelerdir?*

Oturak taři derler, yük iin. Eřeđe, sırtımıza yük yüklerdik, bu tařa koyup.

- **In-depth Interview conducted with Fatma Çetinkaya (I15)**

*Evde yaşayanların cinsiyeti, yaşı, eğitim durumu, mesleği nedir?*

75 yaşındayım. 60 yaşındaki oğlumla birlikte yaşıyorum. Eşim 4 sene önce öldü.

*Kaç yıldır bu evde yaşıyorsunuz? Bu eve ne zaman, nereden, neden geldiniz?*

12 senedir bu evdeyim. Aslen buralıyım. Eskiden Aşağı Mahallede, Öğrütü derler, yaşıyordum. Yukarı mahalleye gelin gittim. Daha sonrada, ikinci evliliğimle bu eve geldim.

*Ailenin geçimini sağlamak için ne gibi işler yapıyorsunuz?(Tarım, hayvancılık, ticaret, el sanatları ve zanaatlar, kaya oymacılığı-ustalık yada işçilik, el sanatları, dokumacılık, nakliyecilik, taşımacılık, turizm)*

Eskiden bağ ile uğraşırdık. 15-20 dönüm ekerdik. Zerdali, elma, armut çoktu eskiden.

*Mutfak, tandır evi, kış evi ve yaz evinde neler yapıyorsunuz? Farklılıklar nelerdir? Başka hangi mekanlar var evinizde?*

Ekmeğin pişirilen yere 'Tafana' deriz. Kış evinde eskiden oturulurdu. Un sandığı derler, unu içine dökerler, alıp pişirirlerdi. Eskiden gaz çıraları vardı, aydınlatmak için bu takalara koyarlardı. Tandır eskiden yakardık. Dumanı delikten giderdi. Şirahane var. Bolumu da var. Eğilir, uzun saplı taslarla şıra doldururduk. Kullanılmıyor Şirahane. Bağ, bahçe yok, burayı beğenmiyorlar, naylon seriyorlar, leğene doldururlar.

*Yiyecek ve içeceklerin günlük, mevsimlik saklanması nerede yapılmaktadır? Kış yiyeceklerini, yakacaklarınızı ve hayvan yemlerini sakladığınız mekanlara ne ad veriyorsunuz?*

Kayadamda saklarız. Soğuk olur, Turşu, pekmez koyarız.

- **In-depth Interview conducted with Fatma Deveci (I16)**

*Kaç yıldır bu evde yaşıyorsunuz? Bu eve ne zaman, nereden, neden geldiniz?*  
10 senedir bu evdeyim. 30 senedir bu köydeyim. İkinci evliliğim nedeniyle bu eve geldim.

*Üretilen ürünleri satıyor musunuz? Nerelerde? Yoksa ailenin ihtiyacı kadar mı üretiyorsunuz? Pazar yerleri nerelerdedir? Eskiden neredeydi?*

Pekmez çoksa satarız. Ama genellikle, herkes kendisine göre yapar.

*Köyünüzde eskiden şırhane, çamaşırhane gibi ortak kullanım yapıları/ üretim mekanları var mıydı? Nasıl kullanılıyordu?*

Çamaşırhane vardı. Eskiden tandır yanardı. İki testi su koyardık. Bunları çamaşırhaneye götürüp, çamaşırları çoraylan yıkardık. Çora, kil ve topraktır. Daha sonra evde kaynatırdık. Eskiden bit vardı, bu yüzden kaynatırdık. Pınarlarda durlardık. Biz köprünün yanındaki pınarda durlardık.

*Komşuluk gelenekleri nelerdir? Misafirlikle ilgili gelenekler nelerdir? Gece misafirliklerine gidilmekte midir?*

Komşuluk ilişkileri iyi, akşam oturmaya gidilir. Televizyon bozdu her şeyi. Herkes evinde oturuyor.

*Pekmezi nerede(mekan), nasıl (kimlerle birlikte, hangi süreçlerle) yapıyorsunuz? Ne zaman yapıyorsunuz? Farklı türleri var mı? Ne olarak tüketiyorsunuz?*

Boluma toprak çalardık, karıştırırdık. Sabaha kadar beklerdik. Sabah kaynatırdık. Şimdi kolay, motorun içine naylon serip eziyorlar.

## **APPENDIX B**

### **DWELLINGS STUDIED**

#### **B1. ARCHITECTURAL DRAWINGS AND ANALYSES**

- Sheets of Dwellings including architectural drawing, their analyses regarding cultural practices and the descriptive information about them
1. M.Akif Ertuğrul House
  2. Mehmet Emin Deveci House
  3. Semiha Ayaz House
  4. Abdullah Çetinkaya House
  5. Fatma Çetinkaya House
  6. Nazmiye Yazıcı House
  7. Seyit Taktak House
  8. Mustafa Balcı House



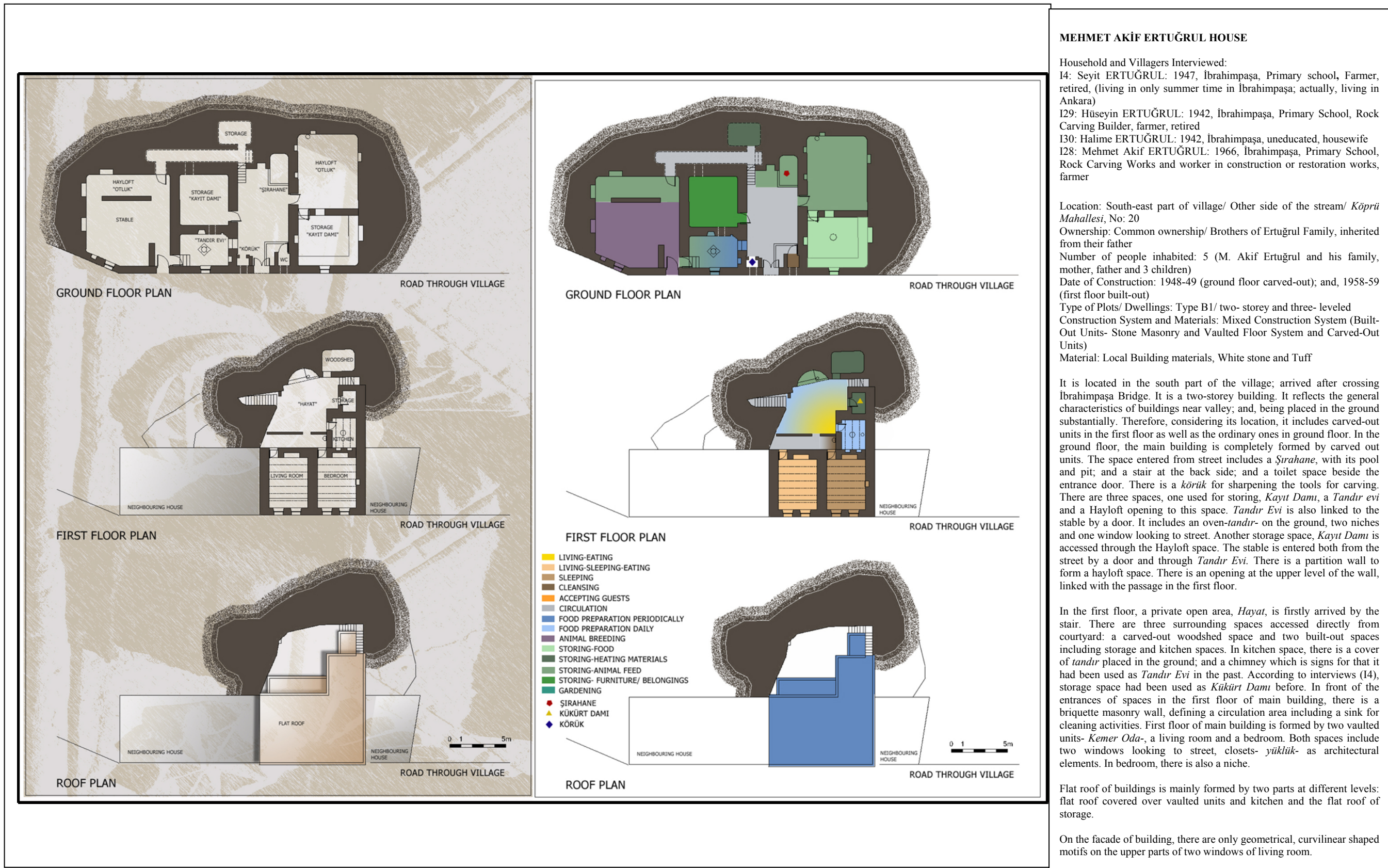


Figure B.1 Mehmet Akif Ertuğrul House



Figure B.2 Mehmet Emin Deveci House

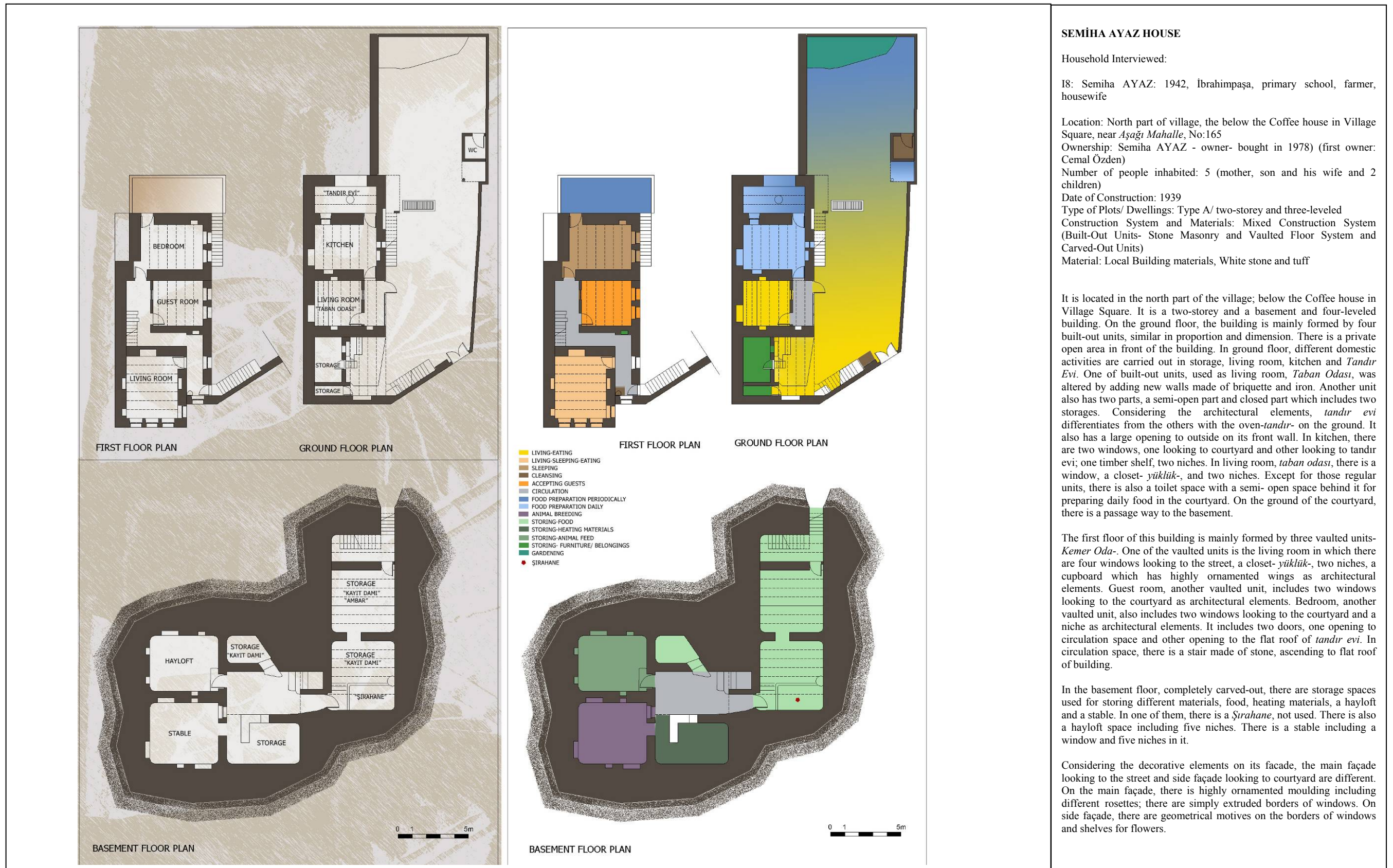


Figure B.3 Semiha Ayaz House

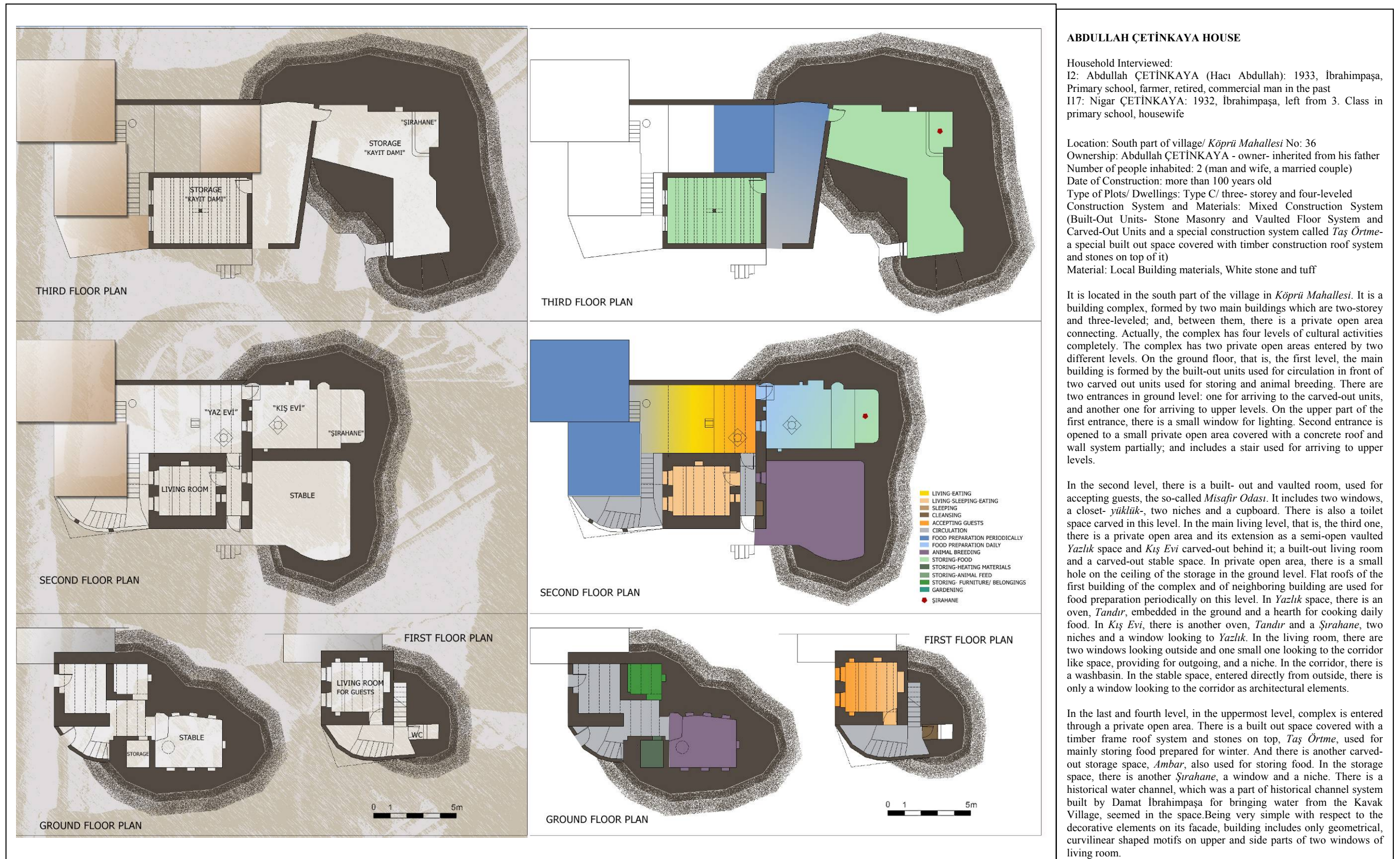


Figure B.4 Abdullah Çetinkaya House



Figure B.5 Fatma Çetinkaya House

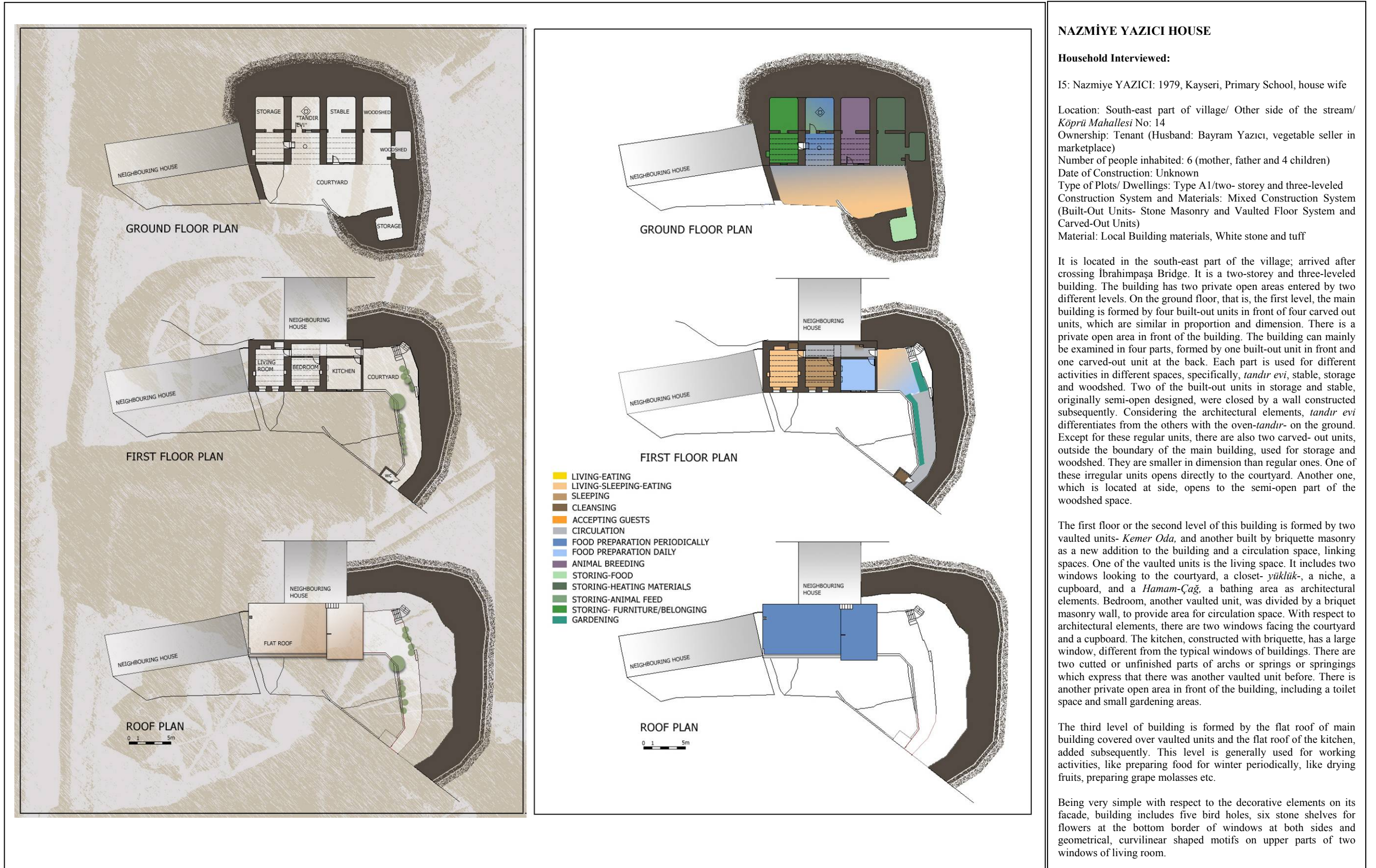


Figure B.6 Nazmiye Yazıcı House

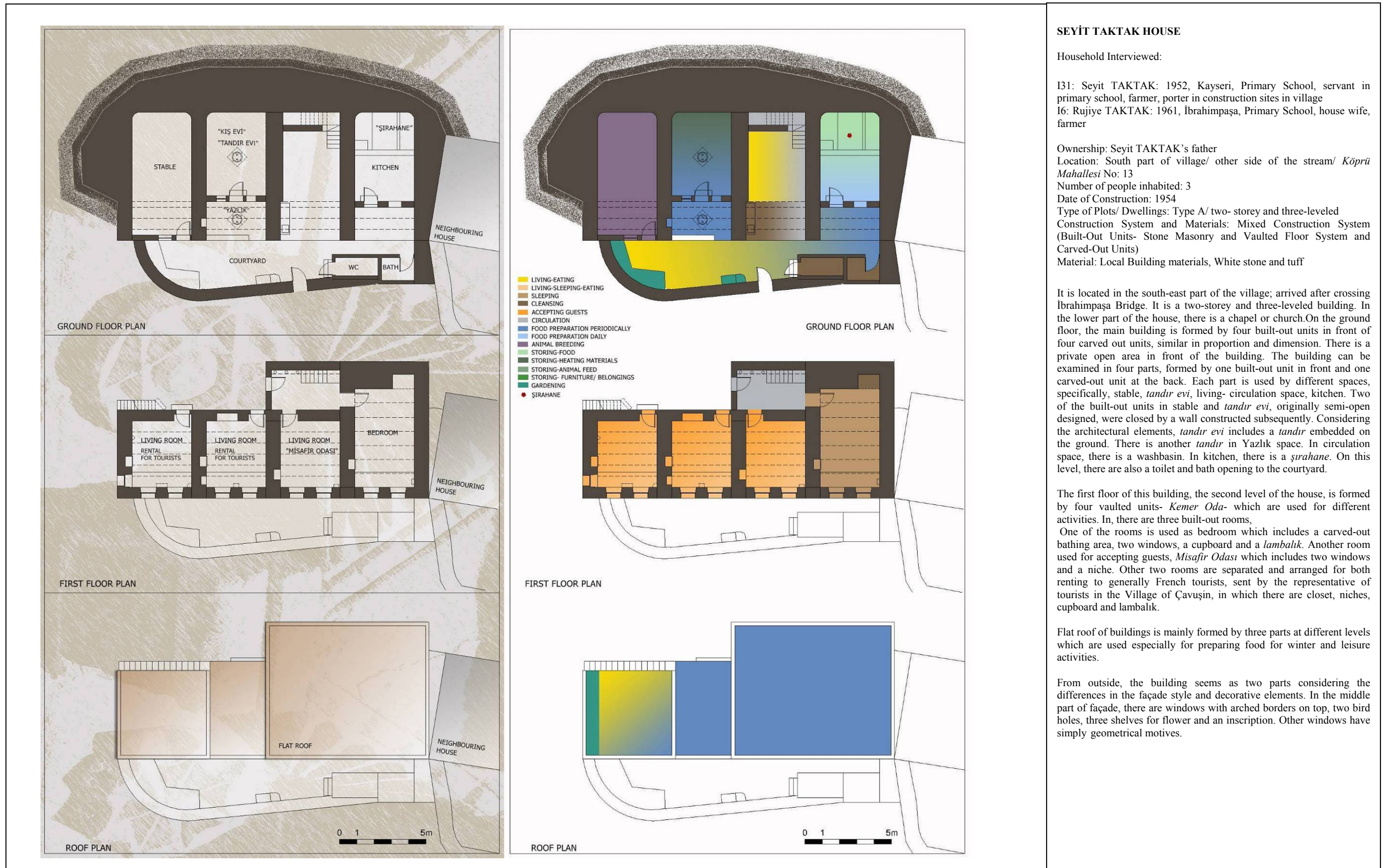


Figure B.7 Seyit Taktak House

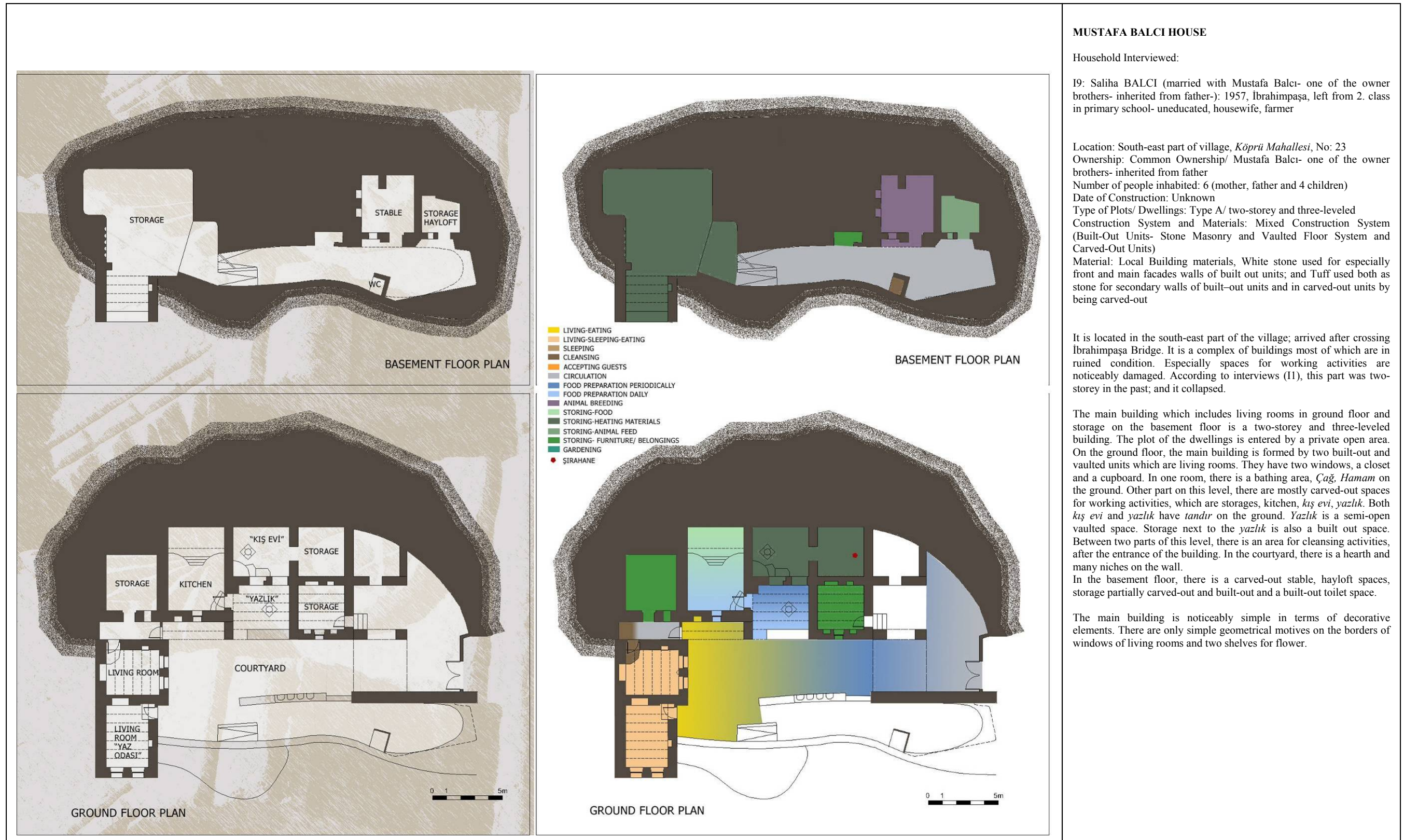


Figure B.8 Mustafa Balcı House



## B2. PHOTOGRAPHS OF THE DWELLINGS STUDIED



**Figure B.9** M.Akif Ertuğrul House



**Figure B.10** Abdullah Çetinkaya House



**Figure B.11** Semiha Ayaz House



**Figure B.12** Mehmet Emin Deveci House



**Figure B.13** Fatma Çetinkaya House



**Figure B.14** Nazmiye Yazıcı House



**Figure B.15** Seyit Taktak House



**Figure B.16** Mustafa Balcı House

## **CURRICULUM VITAE**

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### **PROFESSIONAL EXPERIENCE**

2004- 2011: Research Assistant, Department of Architecture, METU

The courses participated;

- ARCH 103 Graphic Communication I
- ARCH 493 Principles of Restoration and Conservation
- ARCH 401-402 Architectural Design V-VI
- ARCH 202 Architectural Design II
- REST 611 Seminars in Conservation
- REST 511 Theory of Restoration and Conservation I
- ARCH 302 Architectural Design IV
- REST 507 Planning and Design in Urban Conservation
- ARCH 405 Design in Restoration I
- ARCH 429 Pattern and Geometry in Design

## PUBLICATIONS

### Articles in Journals

Karakul, Ö. (2010). İbrahimpaşa Köyü'nde Somut Olmayan Kültürel Miras. *Nevşehir Kültür ve Tarih Araştırmaları*, 5, 13, 39-41, Nevşehir Belediyesi.

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### Proceedings in International Conferences

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