

AN ARCHITECTURAL AND SOCIAL INVENTORY
OF THE PAST AND THE PRESENT:
DOCUMENTING THE 19TH CENTURY HOUSES IN MENTE^ABEY

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ABSTRACT

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Culture and all of its aspects are best reflected in the home environments. Home is not only a house which is a shelter but a place with social, psychological and emotional associations, and manifests in the continuous use of a house. Continuity of use in the home environments is both conceptual and physical, and this can be observed in traditional or historical domestic contexts, to which the Ottoman vernacular house is an example.

This study introduces the village of Mente^obey and its 19th century vernacular home environments within their socio-cultural context. Mente^obey was once a

prominent center for *kadýs*, Ottoman state officials and judges. The profession of *kadýlyk* played an important role in the social development of the village that in turn affected the domestic architecture, which can be grouped into two as *kadý* and standard houses. Mentebey houses constitute a good example for tracing “home”, “continuity of use” and “status” in the Ottoman house as some are still inhabited by the families descending both from the lineage of *kadýs* and other families of the 19th century. Seventeen of these houses are documented with their plans, photographs and inhabitants in the study.

This study is also an initial step for the possible cultural, architectural and historical studies in and around Mentebey in the future, and most of all for preserving Mentebey and its houses for the coming generations.

Keywords: Mentebey (Gödene), *Kadý*, Culture, Ottoman House, Home

ÖZ

GEÇMİŞ VE BUGÜNÜN MİMARİY VE SOSYAL ENVANTERİY: 19. YÜZYIL MENTEŞBEY EVLERİNİN DÖKÜMANTASYONU

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Kültür, bütün yönleriyle yuvaya yansır. Yuva sadece barınak olan ev değil, evin sürekli kullanımıyla oluşan sosyal, psikolojik ve duygusal bağlanmaların olduğu bir ortamdır. Evin devamlı kullanımı hem kavramsal hem de fizikseldir. Bu, geleneksel ve tarihi evlerde de gözlemlenebilir. Buna en iyi örneklerden birisi Osmanlı yöresel evidir.

Bu çalışma, Mentebey (Göden) köyünü, onun 19. yüzyıl yöresel evlerini ve sosyo-kültürel yapısını tanıtmakta ve belgelemektedir. Mentebey köyü Osmanlı İmparatorluğu zamanında yargıç ve Osmanlı devlet adamı olan kadıların bulunduğu ve yetiştiği bir merkezdir. Kadılık mesleği köyün sosyal yapısını,

dolayısıyla da ev mimarisini etkilemiştir. Köyde standart ve kadı evleri olmak üzere iki grupta incelenebilecek ev tipleri vardır. Bu evler, Osmanlı döneminin sosyal ve politik olarak önemli bir merkezinde, Osmanlı evindeki “yuva”, “kullanımda devamlılık” ve “statü” gibi kavramları incelemek için iyi birer örnek oluştururlar, çünkü bazı evler, 19.yüzyıldan bu yana hala kullanılmaktadır. Bu çalışmada, bu evlerden onyedisi planları, fotoğrafları ve ikametçileri ile birlikte belgelenmiştir.

Bu çalışma, Mentebey’de veya çevresinde ileride yapılabilecek kültürel, mimari ve tarihi çalışmalar için de bir ön adım niteliindedir. Ancak asıl amacı Mentebey ve evlerini gelecek nesillere aktarabilmektir.

Anahtar kelimeler: Mentebey (Gödene), Kadı, Kültür, Osmanlı Evi, Yuva

To My Family

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CHAPTER 1

INTRODUCTION

Culture, including everything that man produces, is the learned behaviors, norms, traditions, ideals, customs and values of a particular society, and it is best reflected with all of its aspects in the “home environments”. Home is not only a house, which is a shelter, but a place with social, psychological and emotional associations. The activities and events that take place in a house or in particular places in a house in time, is essential in its perception as a “home” since it is these activities and events that create and form meanings, which are shaped by the norms and traditions of a culture. Occurred meanings form an attachment to a dwelling place, and transform a “house” into a “home”. Hence home is the transformation of a house into an emotional setting through ongoing activities and events that are formed in a private context in time.

Home embodies a family, a place, and the continuous use of a house. Hence continuity of use in the home environments is both conceptual and physical, and is closely related to understanding “house” as a “home”. This can also be observed in traditional or historical domestic contexts, to which the Ottoman house is exemplary. The house type developed in the Ottoman period continued to be used in many rural areas and small towns in the Republican era eventhough this house type was generally not built anymore after the early 20th century.

Many factors, such as physical, historical, social, economic and cultural influenced the development of the Ottoman house. Physical factors include regional features like climate, geology and local materials, whereas the historical ones mainly include the political context. Cultural interactions like the interaction between different ethnic and religious groups, or between the capital and the province constitute the social factors. The capital/ province interaction stemmed from the modernist movements of the 18th century, and influenced the family and the social life, as well as the design and use of the houses. Such influences are important for understanding the conception and formation of Ottoman home environments as they demonstrate how continuity of use was achieved despite the changes.

In today's rural areas, which were part of what was called provinces in the Ottoman era, the domestic architecture was partially shaped and developed with influences from the domestic trends in the capital. This could be more evident in especially the houses of the socially important persons like *ayans* or *kadýs* from the 19th century onwards. The architecture of such houses reflected the social, cultural and economic status of their owners as their size, number of rooms, quality of interior decoration and construction materials were on a more lavish scale than the other houses of the village/ town.

The aim of the study is to introduce; Mentebey (Gödene), once a prominent center of *kadýs*, with its home environments and social context. The village of Mentebey and its 19th century houses constitute a good example for tracing 'home', 'continuity of use' and 'status', which were closely linked in both the Ottoman and the modern contexts.

Kadýs went abroad for long periods but kept their houses in good shape in their hometowns for their return. Today, some of these houses are still standing whereas others are in ruins. Since the land in the village of Mentebey was not much cultivable for agriculture, the main income for the village was from the revenues gathered by *kadýs* in the Ottoman era. The termination of *kadýlýk* as a profession in the Republican period brought a fundamental change in the social and economic

life of the people in Mentebey, and many villagers migrated to towns and cities. However, this was not a total abandonment. Today many villagers regularly come and stay in the village in the summers since Mentebey is their ‘home’, as it was for their grandparents. Evidently it became harder and unpractical to live in the traditional houses with the amenities of the current life-styles. So some houses are abandoned, or are replaced with modern houses, whereas some others are continued to be used with renovations or restorations. But all were, and are “home” to some people, who still proudly inhabit the homes of their ancestors.

This village has been selected as a case study also because of a personal link, as it is my hometown as well. For this reason too, I see it as my duty to make an architectural and social inventory of this local culture, whose traditional houses will soon disappear unless a restoration and preservation project is put into action. An unpublished 280-page interview done with the villagers by a group of anthropologists led by Asst. Prof. Atilla Erden from Ankara University (DTCF)² in 1989 is one potential source in exploring the cultural and the historical context of the village. This interview was done upon the request of a villager, Halil Uður, who is the grand-grandson of two of the Mentebey families, and will be mentioned in this study. Like many other migrated Mentebey villagers, Halil Uður did not totally abandon his hometown, and wanted the local culture of this place to be documented before its social and political importance in the Ottoman era will be totally forgotten. Unfortunately, the interview, which was done with the old people, who are now mostly dead, could not be published, but it is an important source of background information for documenting this culturally significant small site in Turkey. In addition to the interview, the study also depends on the work of Zahir Yıldız (*Tarihte Gødene*, 1955), and on oral information gathered from personal communication with the villagers in 2004.³

² DTCF: Dil, Tarih, Coğrafya Fakültesi (Faculty of Letters)

³ Indeed I already accumulated some information since my childhood. However I not only confirmed my information but also I learned much more that I either ignored or did not know before.

Consequently, this study explores the continuity of use in the Ottoman house by focusing on Menteşbey houses, (which exhibit both *kadı* houses and other standard houses) and aims to bring to light the unpublished interviews of a local culture in relation to its domestic architecture, which were once “homes” in a socially and politically significant provincial center in the Ottoman era.

CHAPTER 2

CULTURE, HOUSE and HOME

2.1. Culture and House

Among all the creatures of the world, culture is unique to human beings. It is the “learned behaviors” such as traditions, norms, customs and values that are manifested in time, and shared by the members of a particular society as a result of social relations (Hoebel 1971: 208). Culture is a concept that comprises everything produced or created by man. Therefore several issues including the religious beliefs, family structures, environmental components, domestic life styles and norms should be taken into consideration for studying the culture of a society. These are variables that help to shape the behavioral patterns of people and are often transmitted verbally from one generation to the next. Therefore, culture can be considered as an intangible heritage since it is a continuous process that is transmitted within generations (Hoebel, 1971: 209), and it is only through man’s memory that “culture” can be created and sustained (Shapiro, 1971:210).

The domestic architecture is one prominent sphere that represents and reflects the social norms and traditions of a culture, which are basically lived and learned in a house. The form and the spatial organization of a house reflect the social and cultural norms, meanings and expressions in many ways. Therefore “house” is particularly important in preserving and transmitting culture.

The physical structure of a domestic environment should not be considered separate from its private setting, where a household is present. This integrity is implicit and intricate, and is manifested in some languages by the use of different words for each, like “house” and “home” in English, or “*ev*” and “*yuva*” in Turkish (Özgenel, 2002: 2). “Home” or “*yuva*” is the basic “dwelling place”, in which a culture is represented in different ways.

2.2. The Concept of “Home”

“Architects can design houses
but not homes.”⁴

The use of the word “home” reminds, among other things, a house, a dwelling. However not every dwelling/ house is a “home”. So, what is “home” and what makes it different than a house? In order to understand this, the distinction between the concepts of “house” and “home” must be briefly explored.

House is first a shelter, and then a representative setting of how people live, express their ideas, and form social relationships within the household or with the other members of the society. In time, a house becomes a reflector of the cultural values of a particular social group or an environment. Its form, use and meaning can change after a political reorganization, or with the introduction of new ideologies in a culture, sometimes resulting in breaking down the traditional and social values of the culture or that of the household (Hardie, 1985: 233).⁵

However such factors may not be effective on the perception of “home”, as “home” is not only a space, but a dwelling place with psychological, social and emotional features. Though it is related to the experience of “dwelling”, it is not only a shelter or a dwelling. It is the developed sense of identity and attachment to a particular place. In Hülya Turgut and Mete Ünügür (1997: 2), house is described

⁴ Lawrence (1997: v)

⁵ Such a change in the conception of home environments will be mentioned with respect to the transformations of the Ottoman lifestyle after the 18th century in chapter 3.

as a “physical entity” whereas home is described as the place of “identity”. So, although home is a place-based idea in origin, it may not necessarily denote a specific house or a flat, in which one lives at the present day. It may, for instance, refer to a childhood residence, like the houses of Menteshbey are to some villagers today. As such, “home” has also a temporal dimension that defines the symbolic root of a person and represents his link with the past, present and the future.

“Home” has many implicit dimensions that are developed by the households in time, and “house” becomes a spatial representation of this dynamic relation (Lawrence, 1985: 23). Hence it is the “use of a house” that results in creating a “home”. The term “use” refers both to the activities, and the perceptual and symbolic relationships between the household and its environment.

Psychological and emotional meanings are associated to certain objects and places, which often play a more important role than their physical functions and features in home environments. Indeed it is such “meanings” that are created in a “house” transform it into a “home”. One way to understand these meanings is to examine the “changes” that occur in a house or in home environments in time.

“Changes” in home environments might occur with the shifting patterns in spatial behavior and use of the household. Function of the spaces might change, or decrease or increase in importance according to the new judgement values of a household in time. Equally possible is the fact that some spaces would regain their former functions in the following years. Change may occur in the case of division of a household with the growing up and marrying of the children as these newly created families within the household are sometimes given a physically separate space or an increasing amount of privacy in the house. For instance this was the case in the Ottoman home environments. “Change” in the home environments than, does not necessarily have to be physical, but it can be conceptual and sometimes functional.

A brief description of “home” than is this: it is the transformation of a house into a “dwelling place” through the meanings that are created and shaped by the activities and rituals related to “dwelling” in a particular culture, which embody emotional and psychological associations (Fig. 1). These activities and rituals affect and shape the use of a house, form a sense of identity and attachment to it, and transform it into a “home environment”. Hence, house becomes a living entity when people inhabit it, and this entity becomes meaningful, and emotionally supportive when events happen in that household in time, and hence transform a “house” into a “home”. As the conception of “home” cannot exist without its inhabitants; or the household, “home” cannot be perceived separate from its private setting and its privacy (Özgenel, 2002: 2).

2.2.1. Home as a Private Sphere

Home is first of all a private sphere, and it embodies privacy. Privacy is the “selective level of access” and a level of openness or closedness of an individual or a group to the others, as indicated by Altman (1990: 77). However, these levels are changeable according to the setting of an environment, to a person or to a group, that is, according to the amount of interaction, as well as to the customs, rules and traditions of a culture (Altman, 1990: 78- 79).

Westin (1967: 31- 32) divides privacy into four levels; “solitude”, “intimacy”, “anonymity” and “reserve” (Fig. 2). In “solitude” the individual is by himself; all alone like in the bathroom, whereas in “intimacy” the person is with another individual or within a group, whose members know each other as in a family or a friendship environment, for which a home is an example. “Anonymity” is a situation in which a person or a group is not distinctively identified as in the public spaces like streets or subways. The forth level of privacy is “reserve” in which psychological barriers limit unwanted conversations with reactions like stop talking against shameful situations. As Westin (1967: 32) also indicates, life passes mostly in intimacy situations rather than solitude or anonymity, but people mostly

reserve themselves as an individual often needs to hold himself back in the social life.⁶

Privacy is reflected in the home environments through spatial organization and behavior, both of which operate according to social and cultural norms. In this respect, Altman divides privacy into four regulatory mechanisms; “verbal”, “non-verbal”, “environmental behaviors” and “cultural practices” (Altman, 1990: 77-79). Verbal ones include speeches like “let’s talk”, “sorry, I’m busy now”, whereas non-verbal ones operate through the use of personal space, like moving further away from people we don’t know in a subway. Environmental mechanisms control our accessibility to others, like closing or opening a door as a signal for inviting or not. The cultural practices on the other hand, define the appropriate times for meals, visits and alike, while also influencing the other regulatory mechanisms. In this respect, “privacy” mainly operates through the culturally relevant social pressures on individuals and groups. In the case of the Ottoman home environments for instance, privacy of the home and the household are set and protected by Islamic laws and Ottoman traditions (Bertram, 1998b: 172).

Privacy is associated with the needs of two user groups in the home environments; individual and family (Ward, 1999: 6). While personal privacy includes the ability of being alone and to seclude within home, family privacy is an issue in between the household and the community, and is sustained by the boundaries that are drawn in between the two. Both kinds of privacy could be achieved and controlled by architectural and spatial planning. Indeed the architecture of a home is organized and determined by human behavior, and aims to achieve the desired level of physical, visual and acoustical privacy for the household both from the outside world and also within the interior spaces itself (Yñayatullah, 1979: 15, 22).

⁶ This section is a brief introduction to privacy. For further information see the bibliographies in Altman (1975), Özgenel (2000) and Westin (1967).

Factors such as gender differences and the existence of domestic helpers may also be influential in maintaining and controlling privacy in the interior spaces. Privacy in home environments than operates through controlling the spatial interactions that may occur in between different user groups. In the case of the Ottoman house for example, houses are generally built for/ by the owner from the beginning of the construction process. So, the architecture and the spatial organization can reflect the specific needs that the social, cultural and economic status of the household may require.⁷ The level of privacy is one such need, and it is obtained in the Ottoman home environments by reserving separate areas for the use of family and visitors. *Haremlik* was considered as the family space of the house, where only females and relatives were allowed to enter. Thus spatial privacy in the Ottoman home environment was achieved through locating the areas used by men and women in separate wings, side-by-side, on different floors, in different locations within the house or even outside the house (Bertram, 1998b: 173-174). In Mente°bey village for instance, there were reception rooms for the gathering of men, and these were detached from the house and were located in the gardens. Moreover, there was specially designed furniture in some of these reception rooms for women to serve food without being seen. Such measures of privacy were the products of unwritten cultural laws and customs of Islam in the Ottoman society, which protected women and the most sacred area of the home from the outsiders (Bertram, 1998b: 173 - 174). Such culturally relevant social norms on privacy influence both the desired level of privacy of the home and the household, and also the architectural layout that was manipulated to achieve it.

Consequently, privacy is one of the fundamental components of home environments, and is reflected in the series of choices that are shaped with the cultural norms, traditions and values, which are transmitted from one generation to the next. So it is the “culture” that shapes the home environments not only through continuity of traditions which are reflected in the use of home, but also the privacy measures.

⁷ Indeed, this is what differentiates the Ottoman vernacular house from the contemporary situations.

2.2.2. Continuity of Traditions and Use

“Just as the water looks like other water,
past has resemblances with future.”⁸

Culture is reflected in the home environments through a series of choices, which express the preferences of a particular group (Rapoport, 1985: 256). Types of decoration, furnishing, landscaping, and the use of house, all reflect the preferences of a social group, and as such their culture. Even when people move from one place to another, they carry their traditions and things that were part of their previous life into their new homes and environments. For instance, immigrants and travelers construct dwellings similar to their previous houses in their new settings, or sometimes just use the same skills and materials and hence create references to their previous homes (Werner, et.al. 1985: 8).

The social rules, laws, educational facilities are also all carried from one boundary to another, thus creating continuity of traditions in these spheres as well. An example for this is the military families who frequently move from one place to another, but still continue their traditions at home (Shumaker and Conti, 1985: 248). Such traditions do not only include behavior patterns but also furnishings, personal items and alike.

Hence the cultural beliefs make home a social and a cultural entity, in which traditions and rituals of a particular society regarding the chastity of individuals and families were reflected. Since traditions, rituals and customs are generated with past experiences, dwelling environments also represent a unity of the past and the present. Indeed present is still part of the past, or is the modification of the past though people may not exactly live as their parents lived (Lawrence, 1985: 117). Vernacular home environments constitute a good example for the continuity of use, as the same family could inhabit the same house for generations. This often could result from the emotional ties to family or ancestral “homes”. Tswana people

⁸ Ibn Haldun, [http://kutuphane.uludag.edu.tr/PDF/ilh/2000-9\(9\)/htmpdf/M-33.pdf](http://kutuphane.uludag.edu.tr/PDF/ilh/2000-9(9)/htmpdf/M-33.pdf)

of South Africa for instance, believes that the spirits of the family ancestors live in their courtyards, so when the family needs to move to another house, special rituals are done to move the spirits with them (Werner et. al., 1985: 8). Several other examples demonstrate that the past is still in the present, and “home” is transferred to a next generation through the continuity of past traditions concerning the use of private sphere. It is also possible to see a similar continuity in the nomadic settlements, where continuum of use is achieved through particular spatial traditions, furniture arrangements, tent orientations, rituals, decoration patterns and styles taken from previous homes (Werner et.al, 1985: 8). The “room” in an Ottoman home environment can be given as another example, as its functional layout is thought to originate from the nomadic tent that Turks were using before coming to Anatolia (Küçükerman, 1988; Arel, 1982).

To sum up, it is stated that the home environments are prominent representations of the norms and traditions of a particular culture. The activities, events and rituals that are shaped according to such cultural traditions, and that take place in a house create meanings, and transform it into a “home”. Home embodies a psychological attachment to a particular dwelling place. This attachment manifests through time and memory. As such memory, which stores and transfers information especially the oral information, is an important component and a way of documenting a culture especially its historic domestic environment to the coming generations.

“Home” than is a cultural indicator and can be exploited in historical domestic contexts including the Ottoman home environments, which is taken as an example in this study. As Bertram (1998b: 1) states; “as an image in the mind, the Turkish house owes its survival not to architectural practice but to an effort of memory.” Today, the Ottoman home environments are represented mostly by the 19th and early 20th century houses, some of which are in a good state of preservation. Many on the other hand, still await to be exploited and documented like the Mente^obey homes.

CHAPTER 3⁹

THE CONTEXT OF THE OTTOMAN HOUSE

The house type that was flourished anonymously in Anatolia in the Ottoman period is commonly called “the traditional Turkish house”, “the traditional Anatolian house”, “Turkish house” or “the Ottoman house”. Though all describe the same dwelling type, these terms are derived in reference to the origins of this house type. Some scholars including Sedad Hakký Eldem (1984), Dođan Kuban (1995a, 1995b), Önder Küçükerman (1988) and Cengiz Bekta^o (1996) prefer to use “Turkish house”, as the houses are originated in the Turkish culture, while scholars like Ayda Arel (1982) call it the “Ottoman house” since it was not totally the product of a single ethnic or religious identity, but used by many. This latter definition seems more appropriate as the term Ottoman house indicates a cultural phenomenon.¹⁰ Hence the domestic architecture that has been developed in the boundries of Ottoman administration will be referred as “Ottoman house” in this study.

3.1. General Sources and Approaches to the Ottoman House

The pioneering scholar who studied the Ottoman house in 1950s is Eldem (1984). Eldem (1984: 19) states that the existence of Ottoman house is related to its Turkish roots, Turkish life style, art and culture, and he generally refers to them as

⁹ For the terminology used in this chapter, see the glossary in appendix A.

¹⁰ It was the nationalist political ideas of the emerging Turkish Republic, which gave the name “Turkish” to these houses (Bertram. 1998b: xix).

Turkish houses even though he occasionally used the term “Ottoman” in his book “Türk Evi” (1984). In his seminal study, he classified the houses according to their *sofa* and divides them into four main types, which will be introduced in the following section.

Similar to Eldem, Bekta° (1996: 30) also indicates that the Ottoman house is the product of Turkish culture, and states that it may have been influenced from other societies through cultural interactions. Like Eldem, he defines the houses typologically by referring to the location` of the *sofa*. He also states that one of the most important features of these houses is that they were designed from inside to outside, that is, according to the principle of “form follows function”; an approach that was later embraced by the modern architecture. In his work, Bekta° is more concerned with the cultural and traditional influences, and provides regional comparisons to describe the architectural characteristics of the Ottoman houses.

Another important scholar, Kuban (1995b) also defines these houses as Turkish and similarly sees them as the product of Turkish culture. According to him (1995b: 20) the functional layout of the house does not change though the house form may vary in different regions. He relates this to the same social and cultural factors that were formed within the Islamic religion, and its attitude especially towards women. He sees the conceptual development of the house as strictly related with the women’s role in the house and society. Thus the layout of the Ottoman house was shaped according to the nature of the Turkish family, in which man spent most of his time outside his house, and the woman stayed at home and managed the daily household tasks (Kuban, 1995b: 20). In this respect, Kuban sees the room and the *hayat* (Eldem calls the outer/ open *sofa* plan as *hayat*) as the main features of the house and relates them to the concept of privacy, which was shaped according to the attitude of Islam towards women.

Basing his typological classification on the spatial relationship between room and *sofa*, Küçükerman (1988) indicates that the basic principle in the organization of the Ottoman house comes from the nomadic tent. According to him (1988: 78), the *sofa*, which is the common area in between the rooms, can show a variety in form, whereas the room is constant in form.

Among all the scholars, it is Arel (1982: 47), who calls the houses as “Ottoman”, and sees a more complex functional division in their spatial organization than reflected in their plan. She states that the western tradition of dividing the spaces with vertical elements contributes to the reading of spatial organization through the walls. However architecture in the Muslim countries in general, can be analysed with a “space reading” approach. Accordingly for instance, the functional and hierarchical arrangement that have existed in the rooms, and especially in the *ba^ooda* is achieved by three-dimensional level differences (Fig. 3, 4) (Arel, 1982: 48). This division can also be seen in the level differences on the floor and/ or in the ceiling decoration. Arel (1982: 48) also states that the spatial organization of the Ottoman house depends on opposing features like the below/ up and inside/ outside. These however are relational categories. For instance, *sofa* can be seen as an inside element when compared with the courtyard. This inside/ outside opposition also distinguishes public/ private areas for the man and the woman in the social organization of the Muslim house, or the summer/ winter spaces with separate sitting areas as exemplified in the houses of Mentebey.

Some scholars defined the Ottoman houses in reference to a more cosmological perspective. According to Emel Esin (cited in Arel, 1982: 28) the Ottoman house has relations with the Uighur kiosks of Asia, where they were influenced from the Chinese architecture. Esin discusses the Ottoman house more as a continuation of a cultural ideology rather than through its functional aspects.

Mine Kazmaođlu and Uđur Tanyeli (cited in Arel 1982: 32) indicate that the Ottoman house is the product of the social and cultural environment of Anatolia, and the absence of any size or functional differentiation in between the rooms is the result of its nomadic history. In their view the Ottoman house can be defined as an Anatolian- Turkish product.

So, all scholars indicate that the Ottoman house was in existence for many ages, and its organization is based and described according to the location of a common element; *sofa*.¹¹

3.2. Spatial Definition of the Ottoman House

A modest Ottoman house comprised open and closed areas such as a *sofa*, rooms, service spaces, and a garden/ courtyard. Its plan is basically determined by the organization of the “*sofa*” and “*oda*” (room) in relation to each other. According to Eldem (1984: 16) the Ottoman house was originally a single floor dwelling and became multi storey in many regions during the course of time. The main living unit in the multi-storey scheme was always located at the top floor. In the single-storey houses on the other hand, the living unit was preferably raised from the ground level for about 1.5-2m (Eldem 1984: 16). This raised part usually stood on pillars and the space below was often left empty to prevent humidity and allow for the circulation of air. However, it could also be closed with walls to be used as a storage space or as a stable. The ground floor, which was constructed to fit to the available building parcel, (Fig. 5) was usually left as earth or paved with stone. On the other hand, the upper floor was constructed with timber and projected to the garden, to the courtyard or to the street. This was a deliberate attempt to get a better view of the street and orientation to sun.

¹¹ Deniz Orhun (1999) has a different approach. Using Hillier’s space syntax method, Orhun (1999: 263) groups the Ottoman houses according to their central function, around which other parts of the house were formed. He discusses that there were two spatial- functional concepts in the layout of the Ottoman house. The first one constructs the house around the living area, that is, centering life in the *sofa*, and the second constructs it around the cooking area, which is the one centered around the external, paved courtyard. For instance, while the houses of northeast Anatolia, Kayseri, Urfa or Erzurum were cooking centered, the houses of Marmara region, and the southwest and northeast Anatolian cities such as Adýyaman, Akbehir, Ankara, Antalya, Konya and Safranbolu are living area centered.

In some multi-storey examples, there is also a mezzanine floor in between the ground floor and the top storey, which especially in the 19th century gained importance as a separate floor. However it has never been considered as important as the top floor. This mezzanine floor, which was often used for the accommodation of domestic helpers or as a winter room in many Anatolian examples, was kept lower in height than the main floor, and its windows are less in number and smaller in size for both keeping it warm in winter and for distinguishing it from the top floor (Bekta°, 1996: 92). Again in the 19th century, the differences between the layout of the ground floor and that of the top one diminished, and the ground floor started to become a part of the entire house, rather than being a space for stables. This development went parallel with to the unification of the material and the constructional differences in between the ground and the upper floors. These changes are seen in many provincial houses starting with the 19th century and often are related to the increasing influence of the houses in Ýstanbul as the capital on Anatolia (Arel, 1982: 34). In this period the architecture in Ýstanbul was changing and becoming more elaborate following the Baroque trends of the west (Bekta°, 1996: 119).

In the 19th century for example, the use of windows on the upper levels of the walls was abandoned in Ýstanbul, the shutters were removed in some cases, and the windows were covered with window grills (Eldem, 1984: 202). Windows in the *sofa* were enlarged and made taller. Between the end of the 18th century and the beginning of the 19th century, wood paneling began to be used in the houses in Ýstanbul and Rumeli, and later spread to the Anatolian side of Marmara (Eldem, 1984: 231). Until this time wood paneling was used only in specific places such as the inner surfaces of the *sofa* or on the facades of *kö'ks* (kiosks) which were the elaborately designed sitting areas projected from the *sofas*. Such *kö'ks* enriched the courtyard or the garden facades (Eldem, 1984: 231).¹²

¹² Eldem (1984: 231) mentions that the first examples can be seen in some palaces that were constructed in the second half of the 18th century such as Sefa Kö'kü, ^a evkiye Kö'kü, Kö'k of Ahmed the third at the Topkapý Palace.

According to Eldem (1984) the Ottoman house employed a basic scheme irrespective of the changes after the 18th century. In this scheme, the walls were usually around 60cm thick, and on the entrance floor windows were either not built or were above the eye level. In the presence of a courtyard, windows opened into this courtyard. The houses were constructed on one side of the land, and opened to a street, to a garden or a courtyard if there was one.¹³ Axiality is not a characteristic of the Ottoman housing tradition,¹⁴ and a typical plan is seen only on the upper floor of the house, which is organized around a *sofa*.¹⁵

3.2.1. Sofa

Sofa, is the basic common unit of the Ottoman house plan, and is located in between or on one side of the multi-functional rooms. It took different forms and placement in different plan types (Fig. 6).

Sofa first appeared as a transition and service area in the Ottoman house according to Eruzun (1989: 70). In this respect, it can be considered as a fast-paced area as it is commonly used and frequented to move from one room to another by the members of the household.¹⁶ It later became a social place, where family gatherings took place especially in the special occasions such as weddings, births, funerals or circumcisions. The area excluding the circulation space in the *sofa* is used as a living/ sitting space. Therefore a *sofa* is a semi-public space, and it provided minimum privacy to an individual, while it is the private space for the family. *Sofa* is called with different names in different regions such as *sergah*, *sergi*, *sevyan*, *çardak*, *divanhane* or *hanay*. (Küçükerman, 1988: 53). *Hayat* is another commonly used term, but it is usually considered as an open-air *sofa*.

¹³ Cerasi mentions (1998:11) that the Ottoman houses show similarities in terms of organization and volumetric composition with the Chinese or Japanese 'pavilion system' but are unique in terms of their compactness.

¹⁴ The symmetrical or axial examples are the ones that could have been influenced from Iran or the west. See Kuban (1995a: 237).

¹⁵ The upper floor of the Ottoman house can be conceived as the 'piano nobile' seen in the medieval European houses.

¹⁶ Pace is a quality of 'time' and it is the rapidity or density of experiences. Different locations at home have different paced activities such as a kitchen can be considered as a fast-paced area, while bedrooms can be slow-paced in many societies. However, the pace of an area can also show differences during the course of the day. For further information see Werner et.al. (1985).

The location of the *sofa*, which can be on the front, in between or at the center of the rooms, is taken as an essential criterion in defining the plan type of the Ottoman house by Eldem (1984: 16). Eldem divides the Ottoman house into four main categories; “the plan without a *sofa*”, “the plan with an outer/ open *sofa*”, “the plan with an inner *sofa*” and “the plan with a central *sofa*”.

In the plan without a *sofa*, there is a row of rooms opening to a courtyard (Fig. 6). On the other hand the outer/ open *sofa* plan type basically consists of a *sofa* placed in front of two rooms¹⁷ (Fig. 6). However the plan could be enlarged with increasing the number of rooms and placing an *eyvan* in between them. Special sitting areas called *divan*, *köök*, *sekilik* or *tahtlyk* could be added to one or both ends of the *sofa*. Obviously many other variations could be obtained. Sometimes rooms could be located at one or both sides of the *sofa*, thus forming L or U shaped *sofas*. L shaped plan generally consists of three rooms. The houses of Mentebey, which will be discussed in this study, generally have outer *sofas*. According to Eldem, this plan type was more commonly used in the 17th century.

In the 18th century, inner and central *sofa* became more common. In the inner *sofa* (*karnýaryk*) plan type, rooms are axially located at two sides of a *sofa* (Fig. 6). In the central *sofa* type on the other hand, the *sofa* is located at the center, into which all the rooms opened; and there could be *eyvans* in between the rooms to get light into the *sofa* (Fig. 6). The rooms occupied the corners of the central *sofa* and the projections could be placed on two facades instead of one. The number of windows could be increased by placing them on three or four facades. In some cases this plan type was repeated to create more complex plans to accommodate larger families for which Dolmabahçe Palace is an example.

¹⁷ This plan type is also called as “*hayatly ev*” (house with a *hayat*) by Eldem (1984: 19) and Kuban (1995).

3.2.2. Rooms

The second spatial element that defines the plan of the Ottoman house and affects its organization is *oda* or room. Though the ground floor in the Ottoman house may reflect the irregular street pattern, and thus have irregularly shaped rooms, all the rooms on the upper floor are geometrically regular.¹⁸ The upper floor contains square or rectangular rooms with wide single or double fenestrations, niches, wall cupboards, *gusülhane*, conical *ocak*, *sedir* and are decorated with wooden ceilings, which can have ornamentation in various levels.

The main feature of the Ottoman room is its multi functionality, hence responding to various requirements that a nuclear family could need. As Küçükerman (1988: 64) indicates, each room in the Ottoman house accommodated many activities like in a tent, and the functional zones do not exceed the human proportions in most cases even in the rooms with high ceilings. Turgut (1995: 69) states that the room has three functional zones (Fig. 7). The first zone is the service zone and consists of a storage area on the wall for the portable elements such as the pillows, beds, mattresses, and the *gusülhane* for bathing. The second zone is the unoccupied part of the central area, and is for sitting, eating and other similar activities. The third and the last zone is the *sedir* that occupies two or three sides of the room and was used for sitting and watching the street. In addition to that at the entrance of each room, there was generally a section called *seki-altı* or *pabuçluk* where shoes are taken off as a respect to the “house”, and this part was separated from *seki-üstü* with a step and sometimes with a handrail.¹⁹ Each room is an independent space in a house; a “home” in a “home” as many functions such as sleeping, cooking, eating, bathing, sitting and storing could take place in this one single space.

A room is equipped with built-in furniture and in-situ cupboards, which were used as storage spaces for the moveable elements when they were not in use. In-situ

¹⁸ Cerasi (1998) finds a similarity in between the ancient Greek house and the Ottoman one. Accordingly Ottoman space usage was more complex and functional as in the case of the Ottoman garden containing stables, kitchen, bath and washroom versus the simpler Greek court.

¹⁹ The tradition of taking off the shoes continues today, and according to Kuban (1995: 231), it comes from the nomadic Turks among whom it was common to sit in a cross-legged position without the shoes.

cupboards occupied at least one wall in the room. Another wall had the *ocak* (hearth), which was the only projected element from the wall. There is usually no freestanding furniture in the room; instead every functional element was made part of the architecture itself.

Decoration was mainly done in the recesses and projections that were done during the construction, and not by the furniture. Tapestry, cushions, and flat-weavings such as carpets or *kilims* decorated the room, and made the in-situ furniture more comfortable. In-situ furniture was generally made of wood, and is carved for ornamentation like the wooden doors, *ocaks* and ceilings as oppose to the simple wooden floor.

Ceilings were decorated according to the importance of the room, and there was a tendency to form a square or something close to a square in their design. Different ceiling ornamentations were applied to distinguish the service spaces from the main living areas. In this respect, the ceiling above the service areas were often left plain and low, whereas the ceiling of the main living areas were elaborately decorated and high (Fig. 8) (Küçükerman, 1988: 72).

The door of the room, which was positioned on the corner to prevent gaze from outside, was also designed as a part of the whole decoration in most cases, and its frame and panel were integrated into the system of cupboards. These features are seen not only in the houses of the provinces, but also in the houses of the middle and upper classes as well as in the palaces of the sultans in İstanbul (Kuban 1995a: 233).

According to Arel (1982: 48) the only typical element found in the houses of different regions is the *ba^ooda* or the “main room”. *Ba^ooda* is the room that generally had the view of the street and was usually differentiated from other rooms by its size. It is the largest of all rooms in which an *ocak* was always present. If the house had only one *ocak*, it was here in the *ba^ooda*. This room also

functioned as the *haremlik* and *selamlık* at different times of the day if separate rooms for both men and women were not provided.

Ba'oda was distinguished from the other rooms in terms of decoration. The walls of the *ba'oda* above *sergen* were generally decorated with paintings, and the common motifs included flowers, gardens, *köks* and mosques. In addition to *ba'oda*, a house could also have other special rooms depending on the profession of the house owner such as a loom room for production purposes (Bekta°, 1996: 115), or a reception room for receiving guests.

3.2.3. Service Spaces and Dependencies

Though the rooms were conveniently designed to accommodate several functions including cooking, there was generally a separate kitchen in every house. Kitchen was generally on the ground floor, and in/ close to the garden/ courtyard, or occasionally was a room at the main living floor, which is the upper storey. In all cases it was a social place for women to gather, sit and eat in addition to food preparation and cooking (Fig. 9).

Toilets were generally placed in the courtyard/ garden of an Ottoman provincial house until the 20th century. Rarely however, they can be located inside the house, on the upper floor.

Another important element of the house was the staircase, which was often plain, simple and had a straight flight. It was usually located in the *sofa*, (especially in the outer *sofa* plan type), and hence did not affect the plan type. However in the case of an inner *sofa*, stairs could be located outside the main *sofa* within a separate stair *sofa*, seen commonly at the end of the 19th century (Eldem, 1984: 17).

3.3. The Development and the End of Ottoman House

In spite of the common features, the Ottoman house plan, form and construction vary due to some factors that affected its development. These factors are: the regional affects, construction processes, historical context of the environment, interaction with foreign cultures, interaction between the capital and the provinces, and the modernist influences, which will basically be explained under three main headings in the following sections.

3.3.1. Regional Factors

Many Ottoman houses in Anatolia are shaped according to the region in which they were built, but there is not always a sharp difference in between the regions. The regional borders are often drawn by natural elements like mountains for instance the Toros Mountains, around which a specific style was formed and attributed to the mountains and the forests (Eldem, 1984: 28).

According to Eldem (1984: 28) the regional differences seen in the house types could be a result of the several principalities that dominated Anatolia before the Ottoman Empire. Eldem (1984: 20) also mentions a possible Byzantine influence since the Ottomans were in close contact with the Byzantine Empire even when they were still a principality. According to Eldem, though the Byzantine influence is hard to trace, it is obvious that their wall bonding styles, brickwork and timber structures made an impact on the Ottoman building practices.

Eldem (1984: 28) also states that the environmental factors such as climate and geology, production processes, family traditions and economic factors were affective in the development of local differences. The variety can also result from the rooted construction methods and building practices of the regions as well.

Climate in a region affects both the selection of the materials and the construction of a house since houses in general are constructed with the available local

materials. In regions that are rich in forest like Black Sea, Marmara, Aegean and the Mediterranean, builders widely used timber in their buildings whereas in East and Southeast Anatolia stone is used, and in Central Anatolia mud brick is more available.²⁰

The regional differences in detailing can be seen in some individual architectural elements. The use of wide eaves for example is a feature of rainy regions as a protection for outside walls. Houses in southern regions on the other hand were mostly constructed to benefit from the shade, and those at northern areas were built to receive sun and to prevent wind. Yet places with similar topographic and climatic conditions may produce different constructions. For instance the houses of Akseki or Mentebey, have projecting and protruding timber brace beams that come out from the surfaces of the walls, which is a characteristic feature in other houses of southern Anatolia (Eldem, 1984: 65).

In short, there is not a model house that can be named as Ottoman house. Eldem (1984: 29, 13) classifies them according to seven different regions and considers houses in İstanbul and Marmara region as the most characteristic of all. On the other hand Kuban (1995a: 226-227) suggests a division according to the construction methods excluding İstanbul:

- 1) The stone constructions of southeast Anatolia (they are influenced from Northern Syrian architecture)
- 2) Timber horizontal beamed stone constructions of eastern Anatolia starting from the east of Erzurum
- 3) Timber skeleton constructions of eastern Black Sea Region
- 4) The flat roofed cubic stone architecture of Aegean and Mediterranean region

²⁰ In case of mudbrick usage the surfaces of the walls could be protected with baked bricks.

- 5) The stone constructions of central Anatolia, especially Niğde and Kayseri area (it is rooted from Northern Syrian architecture)
- 6) Mud brick constructions of Central Anatolian towns and villages
- 7) The timber structures with mud brick infill in the region between the shores and the central plateau of Anatolia. The ground floor of these houses was usually built with stone, and according to Kuban (1995a: 227) this region is the real representative of the Ottoman house that was flourished in Anatolia.

3.3.2. Other Influences

Historical context of the environment and the interactions in between the cultures and regions must also have played a role in the development of the Ottoman house. Foremost the Muslim/ non-Muslim interaction should be mentioned. Before the Turkish conquest of Anatolia in the 11th century the peninsula was inhabited by the Greeks, the Armenians and the Anatolian locals. After the conquest, Anatolian population increased with the arrival of Turks who came from Central Asia. At that time a large number of Christians continued to live together with the Turks in the provinces. Therefore even before the Ottomans, Seljuk towns had a cosmopolitan population. In the Ottoman era on the other hand, Muslim living quarters were separated as the cities were divided into different ethnic and religious quarters. At least in the beginning the different housing traditions of the cosmopolitan Anatolia must have affected the planning of the Ottoman house. However the introverted scheme of the layout, which is the basic concept in the design of the Ottoman house could have been developed by the Turkish ethnic and cultural traditions, which were derived from Turk's nomadic past (Arel, 1982: 25). In this respect, it can be said that the Ottoman house was born as a house type that adopted the local traditions in Anatolia but was mainly shaped by the Muslim Turkish culture.

Secondly, the Ottoman house received interactions from many foreign cultures such as the Syrian/ Memluqs who influenced the domestic architecture especially

in the southern coast along the Toros Mountains (Eldem, 1984: 20). In time, Turkish influence became more dominant, especially in the interiors of the houses in this area. Moreover the Ottoman house spread to many regions outside Anatolia and was accepted as a dwelling type in almost all the regions within the Ottoman dominion including Crimea, Macedonia, Bosnia and Mora.²¹

Lastly as Eldem (1984: 28) states, it was actually the house type organized with an inner or central *sofa* that was developed in Ýstanbul -by following the fashion of modernization-, was taken as a model in the provinces,²² and gradually replaced the Ottoman house in many regions after the second half of the 19th century.²³ Emre Ergül (2001: 56) indicates that this influence was seen mainly in central and western Anatolia due to their geographical proximity to Ýstanbul. In the provinces far from Ýstanbul the influence was not much, and the local traditions dominated the domestic architecture.

The interaction in between the provinces and the capital also relied on the construction processes. Construction laborers were sent to and traveled in between different towns, and hence must have carried different construction methods to the provinces. Also master workmen, who were educated in guilds and who were presumably more conservative and thus reluctant in following the new trends in architecture due their classical education, must have continued to built in the local manner in the places they worked²⁴ (Arel, 1982: 16). For instance, the houses of

²¹ An opposing view comes from Georger Megas. According to him, the houses of Rumelia and Balkans that are called Ottoman by some scholars were actually a continuation of the rural houses of Greece, Macedonia and Thesally (cited in Arel, 1982: 29)

²² For further information see Eldem (1984), Ergül (2001).

²³ According to Bertram (1998a), the change started in the 18th century was related to becoming “modern” rather than to becoming “western”. The two have separate meanings though they may sound similar in the oriental context.

²⁴ There were also architects sent from Ýstanbul to towns for supervising the construction, but they must not have been much influential in carrying the trends of the capital since they were mostly responsible for controlling the constructions and the infrastructure rather than designing them (Ortaylý, 1976: 57).

Beypazarý look similar to those of Safranbolu most likely due to the construction laborers who were brought to Beypazarý from Safranbolu (Fig. 10, 11).²⁵

Yet as Ergül (2001: 60) also indicates the Ottoman house was not the product of mere local building traditions. Although such traditions played a major role in developing a regional style, the house must also have been shaped by various other interactions in between the capital and the provinces or in-between the provinces themselves.

3.3.3. Modern versus Traditional

The Ottoman home environments became the focus of theoretical study only in the modern era. In the 18th and 19th century they were not at the center of interest of the intellectuals. In paintings for instance, Ottoman towns were visualized and represented more with monuments rather than houses although Tanzimat painters like Osman Hamdi Bey, Hoca Ali Rýza Bey and Hüseyin Zekai Pa°a painted or drew houses. Indeed as Bertram (1998a: 1) indicates, Ottoman house was also invisible in the 18th and 19th century Ottoman novels and poetry.

This invisibility started to change with the “modernist” mentality. Bertram (1998a: 3) states that some features of the Ottoman house started to vanish first with the modernism introduced in the Tulip era in the 18th century, and then in the Tanzimat era of the 19th century, and finally in the apartment era of the Republican period. Modernization or the so-called “change” observed from the 18th century onwards can clearly be seen in the large Ottoman houses that were called *konak* (mansion). The change in such houses was a phenomenon more of the interior rather than a physical or exterior change. With these influences several features like electrical appliances or movable furniture such as armchairs, beds and tables are introduced into the Ottoman home environment, which was furnished with in-situ furniture before. With the introduction of these new elements, the rooms in the traditional house started to be distinguished from each other since the movable

²⁵ <http://www.beypazari-bld.gov.tr/tanitim/evler.htm>

furniture transformed the multifunctional room into a function specific one. The new living room furnished with chairs and tables can be given as an example for this change. The dining table for example, replaced the Ottoman ‘tray’ which was a practical and movable piece of furniture and hence enabled to use the room for functions other than dining (Tanyeli, 1996: 288- 289) (Fig. 12, 13). Change can also be observed in the use of European style curtains as well as the pianos that now marked the social status of the upper class. In the wealthy homes of the Republican period separate living units for women and men (*haremlik – selamlyk*) started to disappear following the modernism that changed especially the perception of “women” which in turn affected the perception of “home”, “family” and marriage (Bozdođan, 2002: 213).²⁶

Another change in the modernization period is seen in the wall paintings of the interiors starting in the 18th century Ýstanbul and then spreading to provincial towns especially to the houses of those who were politically tied to the capital. In this period landscape and still life depictions were added to the geometric and floral motifs of the traditional *kalemi°i* decoration (Renda, 1998: 103-105). Oil paintings replaced the *kalemi°i* decorations on the walls especially after the second half of the 19th century. City- scapes, gardens, pools, birds and sailing boats became popular depictions in the houses of both the capital and the provinces. Taken together these developments changed the traditional homes of especially the well- do both conceptually and physically, and became significant markers of social status in that time.

The modern era on the other hand, brought a change in the functional and the aesthetic understanding, and perception of “house” and “daily life” which eventually led to the abandonment of building or using traditional dwellings and/

²⁶ In fact modernist ideas like abandoning polygamy, living as a nuclear family instead of a traditional large and extended one or educating the women were present in the Ottoman modernist approaches even before the Republican era. However they found their place in the Kemalist ideology more strongly (Bozdođan, 2002: 213- 214).

or its constituent elements, and hence to the gradual acceptance of apartment type dwellings (Fig. 14, 15).

Modernism used modern architecture as a symbol of the Republican ideology and caused major changes, especially in the case of the “house” since the new ideology was centered around a “modernism” that was equated to and adopted the western modes of daily life and domestic space. This association affected the house of the nuclear family in many ways. The family structure changed from the traditional extended family to a nuclear one in several cases, and the Ottoman house was considered inappropriate and inefficient for the now “westernized” and “idealized” modern nuclear family who preferred to live in a cubic house with hot water and electricity (Bertram, 1998a: 4).²⁷ In fact, the construction of apartments was closely related to personal preferences or to those members of the society who wanted to become “modern”. So, as Tanyeli (1995: 261) indicates it was actually the contrasting image of the apartment building to that of the Ottoman house that initiated and defined “modern” in the Republican era.²⁸

The Ottoman house was generally not built after the collapse of the Ottoman Empire.²⁹ While this house type started to disappear from the domestic arena in the Republican period, it continued to be taken as the symbolic visual image of the Turkish cultural heritage since it is bounded to present through memories. Bertram (1998b: 30) describes this as:

...memory based on emotions allows us to investigate how these emotions from past are replayed and revised in the present, and how they are reexperienced in the heart. Thus, if there is a meta-narrative to the image of the Turkish house, I suggest that it relates to its emotional charge, for it appears that it is emotional memories that hold the present together...³⁰

²⁷ For Further information about the transformation from the Ottoman house to the apartment buildings, see Bertram (1998a), Bozdođan (2002).

²⁸ For further information see Tanyeli (1995).

²⁹ Also in this respect it is appropriate to call these houses as “Ottoman houses” as they symbolize and represent the house type of a specific period in the past.

³⁰ Bertram (1998b: 30) does not talk about the emotions like loss, desire or nostalgia, but rather those related to the real, lived and on- going life.

Today, the Ottoman home environments are taken to symbolize and exemplify the “vernacular” or the “traditional” house within a historical setting, and they not only continue to live in the memory of the Turkish people but also are still used by some.

3.4. Historical Continuity in the Use of Ottoman Home Environments

As in the case of Ottoman house, houses can still be used with newly attached meanings even though the culture that has created these houses disappeared long ago (Rapoport, 1969: 78).³¹ The fact that the Ottoman house was not considered efficient to satisfy the needs of the society in the modern period, and therefore came to an end is actually a phenomenon happened mostly in the big cities. When the rural areas like the villages or the small towns are investigated it will be seen that the Ottoman house never totally disappeared in some places but is changed and/ or altered in the course of time. Hence it continued to be inhabited until today.

Home environments, as mentioned before, are generated through traditions, rituals and customs, and hence are settings that embody both the past and the present. They sustain the continuity between generations and hence home environments. In the Ottoman case, the home environments continued to survive in the form of continuation of traditions and memories concerning the use of domestic setting. Thus the home environments depicted only in the late Ottoman and early Republican Turkish novels are described as “a marker of the past” and “the gatekeeper to traditional time” (Bertram, 1998b: 238).

As such the Ottoman house became a cultural heritage. It is protected and preserved with laws and restorations both by the society and the government. Moreover, it became a central topic for many scholars, who produced numerous publications, exhibitions and conferences. In this respect the Ottoman house

³¹ Rapoport (1969: 78) indicates that even when the form and the utilities in an old house may still be satisfactory; these can be replaced with new ones due to the prestige value of novelty. According to him for example, Mexican house is superior to the American house, and the medieval European towns are more satisfactory than the contemporary towns.

continues to exist, and is being used with new meanings. It is also continuously studied within the context of vernacular architecture.

3.5. Vernacular and Traditional

Vernacular houses are often also described as “indigenous”, “naive”, “rustic” or “folk” (Highlands, 1990:32)³². Rapoport (1979: 116) mentions that irrespective of the terms used to define vernacular, vernacular is not something that is opposing to the institutionalized architecture since the same models could be used in both.

According to Kuban (1995b: 12, 14) the close relationship between the life styles and the form of a house can best be examined in the vernacular environments. Since the form of the vernacular building is mainly the result of the ongoing traditions that were created by the local culture of a specific social group rather than the individual desires (Rapoport, 1969: 47, Kuban 1995b: 14), it is the direct translation of a culture into a physical form, and exhibits continuity of the past in the use of local construction techniques, materials and design.

Vernacular architecture is basically the result of a particular production process shaped by the characteristics of a region and shows a continuum of traditions without rapid change (Rapoport, 1990: 78, 1969: 46). As Rapoport (1979: 114, 123) states vernacular buildings, while being a part of a system of urban setting, are flexible and adapt themselves to the changes without losing their main characters. In the case of the Ottoman vernacular for instance, the urban layout could be organic and the streets could be irregular. But they were generally lined with the garden walls of the houses that not only sustain privacy but also fit into the irregular urban layout. This layout made the house integrate into the street, a fact that is contrary to the straight and wide avenues of the present day.³³ Moreover

³² In fact, all these terms have slightly different meanings, for further information see Highlands (1990).

³³ For further information see Cerasi (1998) and Bechhoefer (1998).

there is a space in between the houses and the streets today, and the integrity between the street and the house is lost.

Ottoman home environment is both traditional and vernacular as it was the product of the continuing building tradition of a particular society, and was built according to that group's traditions and desires, and represented their life style. It reflected the multi-cultural structure of its era and was open to change (Cerasi, 1998: 13). According to Cerasi, although it was born as a non-European or non-Mediterranean product, it gradually became a social and architectural entity that could fit easily into the western or modern Levantine context.

Yet the Ottoman house certainly exhibits differences according to the regions it is built. In this respect, the vernacular houses of Antalya should be briefly mentioned in order to present an architectural framework for Mentebey, which is located in the province of Antalya.

3.5.1. Vernacular Houses in Antalya Area

The region between the Toros Mountains and the Mediterranean coast of Turkey is named as Mediterranean region, and Antalya, which is located on the western side of this region, is one of the main cities. Three sites; the Antalya Citadel, Alanya and Akseki will be mentioned briefly in order to exemplify the vernacular domestic context of the region and to provide a comparative information for the Mentebey houses.

Houses of the Mediterranean region have generally planned with an outer *sofa* (Kahraman, 1997: 37) whereas the most common plan type after the midst of the 19th century in the western Toros Mountain area is the inner *sofa* (Kunduracı, 1995: 138).³⁴ In the houses with an inner *sofa*, one side of the *sofa* was projected, and the other side was generally enclosed by a wall with an *ocak*.

³⁴ Western Toros Mountain area consists of towns like Seydişehir, Beyşehir, Derebucak, Ybradı, Ormana and Akseki, where Mentebey is located.

In Antalya citadel houses, (Fig. 16) the most commonly used plan types include outer and inner *sofas*, which are usually located on the south or southeast wing of the house (Sunar, 1991: 10). The houses are generally two-storey whereas three-storey examples or two-storey ones with a mezzanine floor are also seen. Houses can be entered directly from the street or the street entrance may lead first to a garden. Most houses have courtyards, which were commonly used in the summer time. There is even an *ocak* in gardens for cooking in the summer, but the original kitchen is located on the upper floor, and the toilets are either in the *sofa* or in the garden (Sunar, 1991: 11). Unlike the houses in Safranbolu or Bursa, these houses were not richly decorated (Sunar, 1991: 9).

The houses in the Alanya plateau have outer *sofas*. The rooms are often located in the southern wing whereas the *sofa* is situated in the northern one, a scheme that is opposite to the layout in the houses of Antalya citadel (Cimrin, 1996: 126, 141). Kitchens are located on the upper floor and are elevated approximately 20cm from the *sofa*. The most remarkable room in these houses is *çani°ir* (Fig.17), which is called *°ahni°in* in some other places such as Mente°bey. As opposed to the *°ahni°in*, which was used as a living room in Mente°bey houses, *çani°ir* functions as the multifunctional *ba°oda* (main room) in Alanya plateau houses and consists of an in-situ *yüklük* (Cimrin, 1996: 147- 148). *Çani°ir* is usually one step higher than the *sofa*, projected and enclosed with walls on four sides. It has several windows to capture the view. In the wealthy houses one of the rooms on the ground floor is reserved as a guestroom where the male guests are received or hosted for overnight (Cimrin, 1996: 126). The layout of this room is similar to a standard room with in-situ cupboards, niches, a wooden ceiling and a floor.

A room with a similar function is also found in Akseki houses in a larger scale. The Hacı Güzeller house for example has a guesthouse, similar to the guestrooms in the houses of Alanya plateau, but it is located in the garden and detached from the house (today, only the remains of this room are visible).

Kunduracý (1995: 160) sees Akseki houses as exhibiting a transition in between the Mediterranean region and Central Anatolia (Fig. 18- 20). He further mentions the possible Baroque influences in ornamentations at a time when the town was still preserving its original and traditional character (Kunduracý, 1995: 156).

These three sites are in the same region, even in the territory of one single city, Antalya, but their houses show differences most likely according to the social and cultural context in which they are developed. For instance larger houses can be seen in Antalya citadel and Akseki, and the amount of ornamentation changes and becomes richer in the latter. These also demonstrate the importance of the local, social and cultural norms in understanding the use and the planning of vernacular houses within the same regional locations.

3.6. Home, Status and the Ottoman House

Ottoman homes are considered as vernacular architecture, which represents the local culture of a social group. Kuban (1995a: 239) and Küçükerman (1988:47) mention that unlike its western counterparts the class differences in the Ottoman society were not emphasized much in the size of houses, except perhaps for some large Ýstanbul households and their mansions. Although the number of rooms may increase in wealthier homes, the large Ottoman house cannot be compared to the lavish palace like mansions of the western world, which represented the domestic architecture of a socially dominant class in a prominent way.

It should be noted that until the middle of the 17th century, there was not any official administrative building in Ýstanbul for the statesman like *sadrizam*, *eyhülistam* and *kady*, and such officials used their mansions as offices (Ortaylý, 2002: 68). In this respect, the architecture and decoration of their homes must have been different in certain ways from the others.

With the developments in transportation in the 17th and especially the 18th century, more people especially the administrative officials started to travel to see other cities especially Ýstanbul. The spreading of the house types in Ýstanbul among the provincial upper class was made possible also to this ease of transportation and travel. In this period, a socially important person in the provinces was the *ayan*, who acted like a feudal lord. Although *ayans* were chosen by the local people, they had close relations with Ýstanbul, the administrative and the cultural center of the empire. Arel (1982: 17) states that *ayans* started to adopt the lifestyle in Ýstanbul and constructed Ýstanbul model mansions in their hometowns. Indeed the period roughly between 1760 and 1820 is called as the *ayan period*, and the construction of big *ayan* mansions in the provinces must in turn have influenced the development and spread of Ottoman houses in several other places in Anatolia. A significant example for this period is the “*kule konak*” (tower mansion), which was constructed in big farms in the Balkans and western and eastern Anatolia³⁵ (Fig. 21) (Tanyeli, 1999: 210). These farms were the symbols of power of *ayans*, and like the medieval castles were surrounded with walls. Such farm estates generally consisted of one-room cottages for the farmers, stables, granaries, an oven, a blacksmith shop and a residential tower in the middle. One other socially prominent person in the Ottoman provinces was *kady*. In fact *kady* was an important status both in the capital and in the provinces, and hence the houses of *kady*s could exhibit both the local traditions and the trends in the capital.

3.6.1. Architectural Reflections of Social Status

Social and economic status of a household is usually reflected in the architectural design and quality of the house. Some elements of the house in particular such as rooms, interior decoration and materials, are more representative of the status especially that of its owner. In addition, the quality of the workmanship as well is an indication of social status (Kuban, 1995b: 14).

³⁵ Some examples from the architecture of the *ayan* period are the Ýshakpa'a Palace at Dođu Beyazýt built in 1785, and the Beyler Mansion in Arpaz, Aydýn (Tanyeli, 1999: 210).

In the homes of the socially important people, the number of rooms and their size could increase. Besides a room could be reserved as a office space for its owners, such as for an *ayan* or a *kady*. Indeed the presence of such a room itself can manifest the status of the household (Bekta°, 1996: 115). Although this room may architecturally be similar to the other rooms of the house, its presence is indicative of its social use and significance in terms of representing an office or the spatial needs of that office.

The amount and quality of decoration on ceilings, walls, doors and windows can also provide clues. Ceiling decorations may show a variety even in different rooms within the same house depending on the use, the importance or the privacy of that particular room (Küçükerman, 1988: 157). The landscape wall paintings for example, can be taken as a clue for the wealth of the household (Bekta°, 1996: 112). Extensive use of wood is seen commonly in wealthier houses even the type of wood in such houses could differ from one room to another.

Glass usage in windows is one other status indicator according to Tanyeli (1999: 216- 220). Though it was first used in palaces, glass became more common in the 17th century and was used as a standard building material almost in every room in the 18th century Ýstanbul upper class homes. However in the same period in the provinces, only the *ba°oda* in the wealthiest homes received glass windows due to its high coast. In this respect it can be suggested that the use of glass reflected the social and the economic status in Anatolian houses until the first quarter of the 19th century (after which it became standard and much wide-spread)³⁶ (Tanyeli, 1999: 220).

To sum up, the Ottoman house is a dwelling type that was constructed in the Ottoman era but continued to survive in the Republican period especially in the rural modest towns where it is now called and studied as vernacular architecture.

³⁶ For further information about the subject see Bakýrer (2001) and her bibliography.

Many factors such as history, climate and culture were influential in the development of the Ottoman vernacular both in the capital and the provinces. Mentebey village was a provincial town in the Ottoman era where examples of vernacular domestic architecture still stand. Among the survived examples are *kadı* houses which are now inhabited by the grandchildren of *kadı*s. As such these houses manifest the continuity of use in the Ottoman home environments in a profound manner.

CHAPTER 4³⁷

THE OTTOMAN HOUSE IN CONTEXT: VILLAGE OF MENTE^a BEY

4.1. Social and Political Significance: Mente^obey as the hometown for *Kadýs*

Mente^obey was a village/ town of social and political significance in the Ottoman era, and was known for its *kadýs*.³⁸ The days when 40 –50 *kadýs* were around in the village are still remembered by the old, and we also read about the *kadýs* in a diary³⁹ (Sümbül, 1989; Yýldýz, 1955, Interview, 1989: 121). Since the village was among the two places that are known as hometowns for *kadýs* in the Akseki area, the profession of *kadýlyk* played an important role in its social development that in turn affected the domestic architecture.⁴⁰ Some households in Mente^obey for instance, raised 8 or 12 *kadýs* (Yýldýz, 1955: 70).

Kadý was originally an Islamic judge and Ottoman state official, who applied the religious and juridical laws as the head of the court until the Republican period.

³⁷ In this chapter a book about the village, an unpublished interview done with the people of the village and personal communication with the villagers are used as references for exploring the social and the architectural context of Mente^obey village. Therefore the text is developed partially from oral information.

³⁸ As a continuity of this notion even today it is expected that people from that region would be interested in studying law (personal communication).

³⁹ The diary belonged to a villager called Fatin Gökmen, who was the head of *rasathane* (station for geophysics) in Ýstanbul. His writings are cited in Yýldýz (1955).

⁴⁰ Town of Akseki is generally known as the hometown of *kadýs* in the Ottoman era. However it was actually the villages of Akseki; Mente^obey (Gödene) and Ýbradý (now a town) that the *kadýs* had lived. Both were *kadý* centers since the 16th century (Enho^o, 1974: 21). Akseki on the other hand was a commercial town on the main route between Central Anatolia and the Mediterranean regions.

The title was abandoned in 1924. There were mainly two types of *kadýs* in the Ottoman Empire; “provincial” and “state”. Though there were some differences in their working conditions, both were sent to different courts in different regions for about 20 months and then were sent back to Ýstanbul or their hometowns for a shorter or same period of time.⁴¹ Mentebey people remember *kadýs* to have worked for 1,5-2 years abroad and then spent some time in Ýstanbul before coming back to the village for a 1-2 years period till their next appointment (Yýldýz, 1955: 52). So, some of the *kadýs* were always present in the village.

Kadýs were educated in the madrasa or *medrese* of the village, which was probably located where the house of Hafýz Ali Efendi is now (interview, 121), or as more commonly believed, near the *Kök Fountain* until the first half of the 19th century (Yýldýz, 1955: 68, personal communication) (Appendix D). Students from the nearby villages were also educated in this madrasa. After the collapse of the madrasa system in the village, students were sent to madrasas in Seydi°ehir, Konya or Ýstanbul (Yýldýz, 1955: 68). It is known that Mentebey *kadýs* were appointed to cities like Aleppo, Cyprus, Yemen, Egypt, Söke, Tire, Kilis and Bey°ehir. Many also had a house in Ýstanbul, around Fatih (Yýldýz, 1955: 67- 83) (Appendix D).

4.2. General Description of the Mentebey Village

The village of Mentebey is in the territory of Antalya’s administrative district of Akseki, which is 18km from the village. Akseki was on the main route between Central Anatolia and Mediterranean region throughout the history, and was a commercial center. Mentebey however is located deep in the Toros Mountains (Fig. 22), and is not even situated on a major route between the nearby villages (Appendix D, Fig.4- 6). It is surrounded by rocky mountains, located in a valley-like area and geographically closed to the world. Once it took four hours from Akseki to Mentebey on a horse or a donkey due to the surrounding rocky geography. In fact the road between Akseki and Mentebey could be opened to

⁴¹ The duration of posts could change during the Ottoman history due to the number of *kadýs* waiting to be appointed, but generally it was not more than 2 years. For further information see Uzunçarþlý (1984).

vehicular traffic only after mid 1950s because of the rocky terrain. However it was not until 1990s that the road went inside the village (personal communication).

The village is around 450m above the sea level, and receives lot of rain in fall and winter as oppose to the summers, which are quite hot and dry. The river of Manavgat that runs through a valley passes from the west of the village. The village is surrounded by the villages of Minareli⁴² on southeast and Sarýhaliller on east.

Before a big fire in 1858, Mentebey village had a madrasa, a school, a *tekke*, two *mescids* and fourteen reception rooms⁴³ in the upper neighborhood of Bala, and ten reception rooms in the lower neighborhood of Süfla (Yýldýz, 1955)⁴⁴. According to a story, when the fire destroyed a big portion of the village, Ottoman sultan cried “*Gitti benim adliyam...*” (my courthouse is torn down) (personal communication). Though some of these educational buildings continued to be used after the fire, most disappeared in time following the political reorganizations and the decrease in population. For example the primary school was always in use in the village from the Ottoman period until recently. It was closed around 1990s because of the insufficient number of students (personal communication).

The village consists of three *mahalles* (district) (Fig. 23); *Yukarý* (upper), *Aḫaḫý* (lower) and Celles (Fig. 24- 26) (Appendix D, Fig.6). *Yukarý mahalle* was once known as Bala, and *Aḫaḫý mahalle* as HacýÝlyas or Celles Süfla (Lower Celles). There are two mosques; one in the upper district and another between the lower and Celles districts at least from the 19th century onwards⁴⁵ (Yýldýz, 1955: 51). At present these districts are not administrative and the village has only one *muhtar*. Most of the houses in Celles district are new since the whole area was rebuilt after a fire (personal communication). The boundaries of the districts were not fixed

⁴² Minareli village is also called as ‘Minarge’ by the local people (interview, 188).

⁴³ Reception rooms were part of the *kady* houses, but they were detached from them. They were used for hosting the special guests of *kady*s and were originally called *oda* or room. For further information see page 67.

⁴⁴ *Bala* means up or high, whereas *Süfla* means low in Ottoman (Nazima and Re^{ad}, 2002: 26, 464)

⁴⁵ According to Özkaynak (1954: 93), there actually existed three mosques.

strictly, and the households living in the same district constituted a socially integrated community as every neighbor knew each other.

The village had around 250 houses and 1000 inhabitants in the 19th century (Yıldız, 1955: 51). However during the time of war at the beginning of the 20th century it only consisted of 175 houses and the population was decreased to 500 (Yıldız, 1955: 55). According to Yıldız (1955: 10) the population of the village was 462 in 1935 and was over 700 in 1950s including the ones who use their houses only in summers. Özkaynak (1954: 94) gives the winter population as 490 in 1954. In 1989 the village consisted of 125 houses, about 80 being inhabited all year long with a population of 315 (Sümbül, 1989: 72). Today, 45 houses are inhabited all year long and the population is around 150 people. Most of the remaining houses are used only in the summer when the population doubles (Table 1).

Table 1. Population and the Number of Houses Used Continuously in Both Winter and Summer

Time	Population	Number of houses inhabited all year long
2 nd half of the 19 th century	1000	250
Early 20 th century	500	175
1935	462	Not known
1950	490	Not known
1989	315	125
2004	150	45

4.3. Historical Development of the Mente^obey Village

Mente^obey was one of the three known antique settlement centers in the Akseki area⁴⁶ (Enho^o, 1974: 16). It is mostly known with its former name ‘Gödene’, which probably represents Kotenna, the antique settlement at the hilltop of Mente^obey valley (Fig. 24). Gödene is also thought to be derived from the word *göden*, which means the “end of the large intestine” that is indeed an appropriate term for the

⁴⁶ The other two are Etenna (thought to be today’s village of Ivgal) and Erimna (today’s village of Ormana).

location of the village, which is located at the end of a road (Kýlýçođlu et.al, 1971:v.5 p.256; interview, 1989: 274).⁴⁷

The large graveyard and the ruins of the antique settlement suggest that the village of Mentebey has more than 900 years of history (Yýldýz, 1955: 50; Interview, 1989: 170). In addition to the ruins of the antique settlement at the hilltop (Fig. 27-31) there are ruins that are thought to be a part of a temple or a church in the lower district of the village (Fig. 32- 33) and also in the Big Musalla Cemetery (Fig. 34-36) (Appendix D). Most of the ruins are under earth, lost or were used in the construction or decoration of the houses (Fig. 37) but the existing ones suggest a settlement that might have spread to a very large area from the hilltop down to the valley. Sevin (2001: 159) indicates that the village can be the site of a settlement called Hatana in the Hitite documents. The known period of the village starts with the Kingdom of Kotenna, which is generally thought to have been part of the old Pamphylia region. However it is not certain whether it belonged to Pamphylia or Pisidia (Sevin, 2001: 159).⁴⁸

Kotenna is believed to be inhabited by the same locals in Etenna according to Ramsay (1960: 468) and Sevin (2001: 159); the two belonged to the same clan of Hetenneis or Katenneis⁴⁹. Accordingly, the people living in the north took the name Etenna⁵⁰ and those living in the south took the name Kotenna (Appendix D) (in Sevin (2001: 168-169) however, Etenna is shown on the south.) Indeed, both were part of the metropolis of Side and were centers of bishopric in the Christian

⁴⁷ There are two more villages with the same name in Antalya and Konya. Both are thought to be founded by the people, who left the village of Mentebey long ago (Yýldýz, 1955: 49).

⁴⁸ Pamphylia was the name given to a part of the southern Anatolia in the Roman period. It was in between Lycia, Cilicia and Pisidia regions, and was around 50km wide and 110km long. In the Roman period, Pisidia was also included into this region. Pamphylia was divided into two states by the church around the middle of the 5th century AD, but the administrative unit remained single (Ramsay, 1960: 467). The centers of these two states were Perge and Side respectively. Aspendos was considered as the third big city. The names of the cities were in local Anatolian languages, which showed that the region was inhabited even before the Greeks established colonies. The local languages survived long enough to prove that the local features were more dominant in the region than the Greek ones (Kýlýçođlu et.al, 1971: v.9, p.837). For further information see Ramsay (1960: 467- 469).

⁴⁹ It is called Hetenneis in Ramsay (1960), and Katenneis in Sevin (2001). Sevin also includes Erymna (Orymna, Ormana) in this clan.

⁵⁰ Etenna is thought to be today's village of Ývgal (Enho°, 1974: 16). It was sometimes shown in Pisidia region, and was an important olive growing center at that time (Sevin, 2001: 172).

period in the 4th century AD. The region became an important Byzantine state in the 5th and 6th centuries AD (Sevin, 2001: 159, 172), and Kotenna was a bishopric center at least between 381 and 879 AD (Ramsay, 1960: 467-469). Kotenna included another city, Manaua⁵¹, which is thought to be located near Kotenna since it was a bishopric together with Kotenna in 680.⁵² After the Arab invasions in the 7th century, the cities started to diminish and were captured by Seljuk Turks in 1207, and after 1391 ruled by the Ottomans (Kýlýçođlu et.al, 1971: v.9, p.839) (Table 2). Kotenna is thought to have survived till the conquest of the Turkmen leader Mentē° Bey.

The founder of Mentē°bey village in its present location is believed to be Mentē° Bey probably at the time of Seljuk conquest but the first group of settlers who are known to have lived in the village was Nak°ibendi⁵³ a *eyh*⁵⁴ Mahmud Horasani and his followers. They were believed to have come to the village from Khurosan and established a *tekke* system or so called the dervish lodge where religious ceremonies were conducted⁵⁵ (interview, 274). Yet according to some villagers Binali family was already living here before the arrival of *eyh* Mahmud Horasani (according to some, Binali family was the survivors of the Kingdom of Kotenna) (personal communication; interview, 274). Both groups did not chose to settle in the place of the old kingdom of Kotenna at the hilltop; instead they preferred to settle in the valley which was originally the graveyard of Kotenna. Two neighborhoods were established at that time, one for the family and the relatives of the *eyh*, and the other for his followers (Yýldýz, 1955: 50). Mentē°bey is believed

⁵¹ Manaua can well be the village of Minareli, which is also considered as a part of the village of (Mentē°bey) Gödene at some time in the history according to Ýýldýz (1955). However there is no evidence for this in Ramsay (1960) or Sevin (2001). My guess departs from Minareli's close proximity to Mentē°bey, and the similarity of its name with Manaua. Villages in the area were renamed with names similar to those in the Byzantine period; Erymna or Orymna took the name Ormana, and Kotenna took the name Gödene in the Turkish period. According to villagers, there are also some ruins in a place called *Ýki Taþ Arasy* (the place in between the two stones) in Minareli village.

⁵² Some ecclesiastic assembly lists showed Kotenna, Etenna and Manaua as three separate bishoprics, some others showed Kotenna and Manaua together by using either one of the names in different periods. For further information see Ramsay (1960: 467-469).

⁵³ Nak°ibendi is one of the Sunni tariqats that was founded by Mehmed Bahaüddin Nak°ibend of Bukhara in the 14th century (Kýlýçođlu et.al, 1971: v.9., p.209).

⁵⁴ *eyh* is the leader of a tariqat.

⁵⁵ Two of the dervishes are known from the 19th century; Ali Veledi and Dervi° Ýdris (Özkaynak, 1954: 93). *Tekke* could not survive after the collapse of the madrasa system (Yýldýz, 1955: 68).

to have had five neighbourhoods, and the village of Minareli which is approximately 30 minutes away on foot, is thought to be one of them once (Yıldız, 1955: 52, 68). According to some gravestones, Mentebey (Gödene) was part of Alaiye (today's Alanya) in the Ottoman period.⁵⁶

The cemetery of the village presents good evidence to attest its history and cosmopolitan structure.⁵⁷ For instance, according to some gravestones and an old *muhtar* stamp, the village was once, at least between 1842 and 1907, a town (Yıldız, 1955: 51, 57, 64; interview, 170.⁵⁸ The cemetery, which spread to a large area in time consists of several small cemeteries like Mentebey cemetery, New Cemetery, Cemetery of ^a eyhs, Cemetery of Big Musalla and Cemetery of Haçý Ýlyas (it is called Cemetery of Celles today) (Appendix D, Fig.6). The location of the Cemetery of ^a eyhs, which is mentioned in Yıldız (1955: 56) is not exactly known today, but it is thought to be named after the tomb of *eyh* Abdullah Efendi, the *tekke* leader (Fig. 38) and is located near the Cemetery of Celles (Haçý Ýlyas). Cemetery of Big Musalla is the biggest and presumably the oldest, and has ancient remains in it. It is now abandoned. On one side of the hill, there is another cemetery called the Cemetery of Arabs where the Arabs, who worked as servants in the houses of *kadýs* were buried (Yıldız, 1955: 56). As this cemetery is not well taken care of, the gravestones are hardly recognizable today (Fig. 39- 40). Mentebey Cemetery belongs to the period of the establishment of the village by Mentebey Bey, who is remembered by the story in which he had put candles on the horns of the goats at dark to give the impression of a crowded army when

⁵⁶ Akseki was also within Alaiye, at least from the 16th century till 1872, when Akseki became a district, for further information see Enho (1974). Akseki is the oldest district of Antalya province after Alanya, and its history dates back to the Roman period, when it was known as Marla or Marulya

(http://goturkey.turizm.gov.tr/destinasyon_en.asp?belgeno=9573&belgekod=9573&Baslik=Antalya)

⁵⁷ It should be noted that not all the *kadýs* from the village were buried in the cemeteries of the village as many of them died away during their posts, and often it was not easy and possible to bring the bodies back to Mentebey in those days. Only some of the Ottoman gravestones are seen today. The villagers state that most of them disappeared in time.

⁵⁸ The inscriptions on the tombstones mention the hometowns of the dead as "Gödene Kasabasýndan" (from the town of Gödene). The one dated to 1842 belongs to Esseyid Hafýz Osman Vafi Efendi (Yıldız, 1955: 57), and another dating from 1907 belongs to Osman Nafi Bey (Yıldız, 1955: 64).

conquering the fortress at the hilltop. As a respect to his legend no one was buried in this particular cemetery for centuries (Yıldız, 1955: 56).

Table 2. Mentebey in History

Name	Period	Date	Political Status	Inhabitants
Kotenna	Byzantine period	4 th -11 th century AD	Bishopric center at least between 381-879 AD)	Hetennais (local people), Byzantines
	Arab invasions	7 th century AD	Not known	
	Arrival of Turkmens	11 th century	Not known	
Not known	Seljuk period	1207- 1275	Not known	Turks
Not known	Karamanođlu principality	1275- 1391	Not known	Turks
Gödene	Ottoman period	1391-1923	<i>Kadı</i> center (at least between 16 th and 20 th century)	Turks, Arabs (servants in <i>kadı</i> homes)
Mentebey	Republican period	1923- today	Standard village	Turks

4.4. Social, Cultural and Economic Characteristics

There were many social activities that formed a bonding between the villagers. Such activities mostly occurred in cyclical/ spiraling time modes.⁵⁹ The activities and the rituals performed in religious holidays, Ramadan meals, *kıya geceleri*, cemetery visits and *mevlits* are some of the popular such activities as in most other Ottoman towns.

Common seasonal activities included the outdoor recreation in springs and visiting the neighbor in winters. The coming of spring was celebrated in the high plateau called *Hıdırellez*, which was named after the *Hıdırellez* celebration that take place

⁵⁹ Cyclical/ spiraling time deals with the repeating and recurring activities and meanings, which occur in daily, weekly, monthly, annually periods or in some other regular cycle such as seasonal. Festivals and holidays, or the use of different homes in different seasons can be given as an example for this. For further information see Werner et al. (1985).

on the 6th of every May.⁶⁰ It is still celebrated even though the participants are not as crowded as in the old days. In Ramadan, every house prepared the evening dinner for their neighbors in turn, and in every religious holiday it is common to read *hatmi ʿerif* pray, a pray that is done after reading the *Kuran* from its beginning to its end in the graveyard. *Mevlit*, which is praying for the dead in Islam, is another ritual that is still practiced as a public activity by the whole village once in every year. One of the villagers built and donated a place for this activity in the social area of the village in 1996 (Fig. 41). This annual activity continues to play an important role in the social life of the village as many villagers who live abroad, come back to their village for this particular event every August and show their respect and remembrance to their grandparents. *Mevlit* is definitely a significant tradition in the village of Mentebey as is shown by the fact that not only the villagers living permanently in Mentebey, but also those who live abroad are still giving importance to come together in their hometown at least once in a year. Some other events like *kına geceleri* (celebration among women before a wedding) or eating *etli pilav* (rice with meat) with the whole village in the weddings or *mevlits* also continue today.

An ordinary day in the village started around six o'clock in the morning and passed in the fields until 10am. Two of the biggest fields that were owned by the villagers are the plain called “*Yazı*” (Fig. 42) and the area near the cemeteries at the entrance of the village. Smaller fields within the village also existed, and these are used more commonly today. The breakfast, which was eaten after coming back from the fields, generally consisted of *ekʿili tarhana*⁶¹ soup (a soup made with dried foodstuff, curd, coarsely ground wheat and plum) for which the village was famous for (interview, 124). Tea, the famous Turkish breakfast drink, was not known until the 1940s (interview, 67). Meals were eaten two times a day together with the family. In the afternoons and in the evenings it was common to visit the neighbors (interview, 68). The visits could be made by women or men separately, or together if it was to a close friend or a relative. According to the closeness of the

⁶⁰ Hıdırellez is a celebrated day in Turkish-Islamic tradition, as it is believed to be the meeting day of Prophets Hızır and İlyas, who became immortals (Kılıçođlu et.al, 1971: v.5., p.818.).

⁶¹ Regular *tarhana* soup is made with flour instead of ground wheat and plum.

household and the visitor, women and men could sit together. Moreover woman could also freely consult their male neighbors for their advice (interview, 127).

Women were respected in the village. Most of them did not talk like a villager; rather they talked like educated ladies since some lived in many different towns including Ýstanbul. There was even a woman, who was said to have been brought up in the palace (interview: 109-110). The respect shown to women can be observed also in the family traditions. If the father died, the eldest person took his place as the head of the family, and if eldest this could be a woman even if she had an adult son (interview, 127-128).

Women spent most of their time with housework and sometimes did weaving. Summers generally passed with drying vegetables and fruits for the winter. A common activity was the women's daily chat at the fountains, some of which still keep their Ottoman inscriptions (Fig.43- 46) (interview, 115). With the connection of water pipes to the houses, this tradition was later abandoned. Today, women meet at the fountains only when there is water shortage.

A villager could spend his time in the fields, or in the area called "Hanönü" or in his reception room if he was a *kady*. Hanönü was the social area of the village where the stores were located (Fig. 47- 49.). It was in the upper district and was the first place that a foreigner would stop upon coming to the village.⁶² Men in the village gathered, sit and chat in this place. Today, the stores are abandoned or replaced with modern buildings, and Hanönü lost its importance as a social area. At present the gatherings take place only in the houses.

The presence of *kadys* affected the social and cultural life in the village in different ways. Foremost, *kadys* and their families were very much respected in the village. They were invited to all weddings and other important events, and if they could not attend, a representative from his family was welcomed with the same respect. A villager remembers that, when she was around 13- 15 she was invited to sit with

⁶² Foreigners usually arrived on camels (personal communication).

the elderly of the village in a wedding, and an old men stood up to give her his place as a respect to her father who was a *kady* (interview, 148). *Kadys* walked in the front when there was a group activity such as visiting houses in religious holiday with the men of the village. There was also a hierarchy among the *kadys* themselves; the most elderly and/ or the one who had the most number of *kadys* in his family walked in the front (interview, 148, 165).

Second, there were not much law cases that urged the villagers to go to the court in Akseki (interview, 130, 148). When there was a disagreement in the village, villagers went to *kadys* informally, asked their opinion, paid respect and accepted their solution.

Third, *kadys* had a role in establishing a consciousness and respect to law among the villagers. Villagers could have had more than one wife as law permitted polygamy in the Ottoman period. This however was rare in the village (personal communication). In the Republican period, villagers gave importance to officialize their weddings in formal ways (Interview, 129). This must be related to the respect shown to law and to *kadys* as people of law by the villagers.

Fourth, life in Mente^obey must have been affected also from foreign cultures such as from the Arabs who were brought as servants from Yemen or Egypt by the *kadys* (interviews: 76-78, 119; personal communication). These domestic helpers not only worked in the households of the *kadys* but also contributed to the entertainments as they played drums or sang songs in the important festive days.

The termination of *kadylyk* affected the social life a great deal. Some old traditions are abandoned in time. Meeting in the reception room of *kadys* for meals after the prayer of the religious holidays is one such abandoned tradition in the Republican era. In the beginning of the 19th century for instance, religious holidays were celebrated together with the visitors coming from the neighboring villages. The number of *kadys* was over 50 at those times, and large meal trays were prepared for the visitors in the prestigious houses including those of *kadys* (Yıldız, 1955: 52).

Today, such events do not occur in the crowded and more festive fashion of the old days but are still remembered.

Today, most of the villagers live in big cities because of the lack of work opportunities in the village. Soil is not much cultivable for agriculture and there are no more *kadýs* to provide income and work for the villagers. Therefore the population is much lower today. However the village and the houses are still visited and repaired by the younger generation in the summer time.

4.5. Architectural Context

The traditional houses in Mentebey date from the 19th century. They can be grouped into two as *kadý* and standard houses. Not all the houses are inhabited today; some are abandoned in the recent years and are torn down. But some still stand and are used with renovations, restorations and changes.

Houses are located along the narrow, half earth and half stone paved streets in the village. Most of the streets consisted of two sections; a pavement and a walking area for animals until 1990s when cars were let into the inner parts of the village (Fig. 50-51). The pavement was covered with stone and was raised approximately 30cm from the original street level where the animals walked. This raised stone sidewalk was especially useful in the rainy days to avoid mud. Streets opened into the gardens, which existed in all houses. Gardens were surrounded with low walls, just to keep the animals inside.

Mentebey houses whether built side by side or stood individually, all oriented to get maximum sunlight. Furthermore all the houses had the view of the mountains. Close proximity to the fields was not a major concern in terms of the location of the houses in the village (interview, 275).

4.5.1. Organization of the House

Mentebey houses in general were two-storey dwellings with an outer *sofa* and similar spatial layouts. *Sofa* was generally located on the southern wing and

received most of the openings especially in the *kady* houses whereas the rooms were located in northern wing, where the facades were almost blind or in some cases with minimum openings (*sofas* in few houses in the upper neighborhood are located on the eastern wing.) On the ground floor every house had stables, which were also used as storage areas for tools and equipment. The circulation area on the ground floor was called *hayat* in the local language, (Fig. 52) a feature that is called *kapaly avlu* (closed courtyard) in the houses of Alanya plateau (Cimrin, 1996: 119- 123).⁶³ The upper floor is entered through a straight flight wooden staircase. *Celle* (kitchen) and *dybarý* (outer living area), which can also be transformed into a *°ahni°in* in some houses, were located opposite on each end of the *sofa* on the upper floor. The rooms that are called *içeri* (inner) were located on one long side of the *sofa*. The number of rooms varies in each house. When a son was married, one of the rooms would be given to the newly married couple and the room became a “home” for the couple within the home of their parents.

°ahni°in (*dybarý*) was the most remarkable section of the house, but did not exist in all houses. It was used as a living area and differs from the other living areas (*dybarý*) with its projection and latticework windows. It was either projected from a corner of the house on one or two sides or from the middle of a facade. It sometimes stood on pillars or supported with buttresses, was raised one step from the *sofa* and originally had a *sedir* (sitting place) on two sides. There are no glass windows but it was open and well illuminated, and as such was the most transparent section in the house. It only had one or two solid walls that separated it from the adjacent room/ rooms. Two other sides had latticework windows in origin, and the forth side received a 90cm high handrail, which was used to separate it from the *sofa* (Fig. 53). In this respect, it is different from the houses in Alanya plateau where the *çani°ir* functioned as *ba°oda* (main room) and could be used for sleeping (Cimrin, 1996: 147-148). In both places however, both the *çani°ir* and *°ahni°in* were used to receive guests and were elaborately decorated.

⁶³ The names given to the sections of the house can change according to the region. For instance *hayat* can refer to an open *sofa* in some other regions. For further information see Kuban (1995).

Kitchen or what is called *celle* in Mente^obey was usually separated from the *sofa* with a timber wall which did not go up to the ceiling. The floor of *celle* was raised one step up from the *sofa*, and the *ocak* was generally situated in the middle of the wall facing the door. Like *celle*, *gusülhane*, toilet, *çardak* (balcony) and *gilarda* (pantry) were also located at the upper floor.

Almost all houses had a *çardak* (balcony) constructed with timber. *Çardak* had a 60cm-elevated section for washing the dishes, drying the fruits and the vegetables for winter and also for sitting at summer nights (Fig. 54) (interview, 253). Toilet was also located in the *çardak*. Today the toilets are still found in *çardaks* in most houses (though some are renovated and entered from the *sofa*). In the restored examples on the other hand, the toilet could be taken inside the house, in between the rooms. Originally, the toilet was closed with timber walls and the dirt was sent to soil through a pipe, which was wooden before the use of plastic pipes in the village (Fig. 55- 56).

Some houses had a *býrahane*, a small pool located in the garden of the house to squash grapes for making molasses called *pekmez* or grape juice called *býra* (Fig. 57). The same place is called *býrakmene* in the plateau of Alanya (Cimrin, 1996: 124).

In terms of decoration, there were in-situ furnitures like open niches and cupboards in every room (*içeri*), *celle* (kitchen) and *°ahni°in*. In addition to those, *içeris* had *yüklük* for storing cushions and mattresses, and *gusülhane*. Most of the interior walls were rivetted with wood up to 70- 80cm from the floor. Some of the wooden revetments were left plain and some received flower, plant or geometric ornamentations. Such figural decoration was also applied to some of the *davlumbaz*, the wooden strips that surround the rooms or the *sofas* or the covers of *yüklük*. Ceilings were also wooden and in some rooms had a star motif at the center.

4.5.2. Doors and Windows

The main entrance doors were generally double-wing and located on the shorter side of the rectangular plan. Some houses had a second door near the main entrance, which directly opened to the staircase. In larger houses and in houses whose main entrance opened straight to the street, there could be a third door opening to the garden on the longer side of the house. Except for the main entrance, the entire interior and the exterior doors were of single-wing type. The main entrance and the doors of the rooms could be ornamented. Some had rich decorations depending on the wealth of the household. The most plain and simple doors belonged to kitchens.

The interior doors did not have handles or doorknobs but instead were operated by a special system, in which the doors were opened by pressing a button placed in a hole (Fig. 58.). This system is still preserved in some houses but most families replaced it with new lock systems.

Windows had wooden latticework openings both in the interior and the exterior. These latticework openings are composed of three different patterns and named as *gelin* (daughter in law), *kýz* (daughter), *kadýn* or *anne* (woman or mother) (interview, 277; personal communication). The *gelin* window has the least space in between the wooden bars and prevents the inhabitants to be seen from outside whereas the *kadýn* window has the widest spacing. The spacing in the wooden cage in *kýz* window is in between the other two types (Fig. 59.). All three types could be used on the exterior facade whereas the inner windows between the *sofa* and the rooms had either *kadýn* and *kýz* types. Wooden shutters were used on the exterior windows.

4.5.3. Construction and Materials

During the Ottoman period stone, including the antique stones from Kotenna, and timber were used as construction materials in Mentebey. Houses were built with stone, mud mortar and projected timber beams called *hatýl*. These types of houses are also called *düðmeli evler* (buttoned houses) because of the exposed projected

timber beams on their facades and are specific to Akseki area. During the construction, mud mortar mixed with hay was placed in between the stones that were lined with projected timber beams. Pieces of broken brick could be inserted to the exterior surfaces for decoration (Fig. 60). Use of *katran* or so-called *sedir* (cedar) wood was typical for the construction of the houses in this area since it is a very durable material.⁶⁴ The main living areas that are, *'ahni'in* and *çardak*, the floors and the ceilings of the houses and most parts of the revetments in the rooms were built with cedar. Today cedar is not preferred because of its high cost; instead pine is used.

4.6. Standard Houses (Fig. 24, 26) (Appendix D, Fig.6)

Houses that are inhabited by the households that are other than *kady's*, are referred as standard houses, and nine standard houses that originally date from the late 19th century are surveyed in this study. All have an *outer* sofa and their service spaces are located on the upper floor.

4.6.1. Home of Ali Küçük (7.5m x 8m, before 130m², now 285m²)⁶⁵ (Fig.64)

Ali Küçük's home, located in the upper district of the village, is now inhabited by his daughter- in- law and grandchildren all year long. It is enlarged from its original size. First a summer room was added to the southwest wing of the house, and then his son combined the house with the neighboring one in the second half of the 20th century. An opening between the *sofas* now interconnects the two houses. The kitchen was moved to the new section, and there are two rooms in each section (Fig.65). The rooms in the newly added section, as well as one of the rooms in the original section are used as *gilarda* (pantry) and storage (Fig.66). Only one room is used for sleeping today (Fig.67).

The house has an *outer sofa* (Fig.68, 69). The main entrance is from the street, and from the original home of Ali Küçük. Other than the doors, windows and

⁶⁴ *Katran* or so-called *sedir* (cedar) is a long lasting wood and woodworms cannot eat it due its smell. Because of its durability, it was also used in ship construction in history.

⁶⁵ The given m² indicates the total floor area of two stories.

davlumbaz, the wooden revetments of the in-situ furniture is removed and there is no ornamentation in the house.

4.6.2. Home of Apýl Dayý (originally ~9m x 9m, ~195m²) (Fig. 70)

Apýl Dayý's home is located in the upper district of the village. It is not inhabited now, but the family who moved to the next house made some changes in it (Fig. 71- 72). One of the rooms and the kitchen in the original old house are added to the new house, and hence the old house measures 9m x 5.5m today. The original *çardak* was also removed.

The main entrance door leads to the garden. There is a secondary door on the same facade, which opens directly to the staircase. The house has an outer *sofa*, into which opened two rooms. Today, one of these rooms is part of the newly renovated house, and is separated from the old one with a timber partition (Fig. 73).

This house is one of the two standard houses with a *°ahni°in*. *°ahni°in* is separated from the *sofa* with a wooden handrail and also is raised one step (Fig. 74). It is projected from two facades, stands on a timber pillar, and is supported with buttresses. It has a view to the garden. Wood is used as a revetment on the walls in the *sofa* (up to 60-80cm from the floor). There is no ornamentation in the *sofa* and *°ahni°in*, which are the only visible sections of the original house that is partially torn down (Fig. 75).

4.6.3. Home of Çolak Fadime (~10m x 8.5m, ~170m²) (Fig. 76)

The house that is known as Çolak Fadime's home now belongs to another villager, who rarely comes to the village. The house is located in the upper district, across the home of Hafýz Ali Efendi⁶⁶ (Fig. 77, 78).

⁶⁶ Home of Hafýz Ali Efendi will be introduced in the section 4.8.4.

The main entrance is from the street, and it has an outer *sofa*. Living area and the kitchen are located at the ends of the *sofa*. There are two rooms in the house. The windows of the east room preserve their original *gelin* type windows (Fig. 79). On the almost blind timber walls of the living area, there are square and rectangular shaped *göz delikleri* (holes) for looking outside without being seen (Fig. 80).

Plain wooden revetment is used widely in the interior. Three places differ with their ornamentations. One of them is the main entrance door, the other is the door of the east room with flower motifs, and the third one is the wooden strip over bedding which has a colored geometric motif. This latter has the same motif used on the upper side of the wooden arch in the *°ahni°in* of Hüseyin^a ükrü Efendi, who will be mentioned in section 4.8.6. (Fig. 81- 83).

4.6.4. Home of Çürü (9.5m x 15m, 285m²) (Fig. 84)

The house is known as ‘Çürü’n öd’, the house of Çürü, but the meaning of the word Çürü is not known. Today, the house is used in the summers by his grandson Muhlis Güven.

Home of Çürü is located in the upper district, and differentiates from the other standard houses by its large size. It has an outer *sofa* and three rooms. The *sofa* is enclosed with stonewalls on two short sides (Fig. 85). Only the south facade of the *sofa*, which faces the garden, received windows. The house still preserves its inner windows and ornamented inner doors (with flower motifs) (Fig. 86).

4.6.5. Home of Ýbrahim Çavu° (~8 x 8m, ~140m²) (Fig. 87)

Ýbrahim Çavu°’s home (Fig. 88- 89) was not inhabited since his granddaughter, who was living here, has moved to her relative’s house in the same village due to her sickness. Most of her belongings however are still in the house.

The house is located in the upper district and has an outer *sofa* plan. The main entrance is straight from the street, and is ornamented similarly with the entrance door in the home of Çolak Fadime (Fig. 90). On the upper floor, there are two

rooms, and *dýbarý* (living area) and *celle* (kitchen) are located at the ends of the *sofa*. The *dýbarý* (living area) is projected from one facade around 50cm, stands on a pillar and is supported with buttresses. This space differentiates from a *'ahni'in*, as the timber walls do not have openings (Fig. 91). As such the interior is dark and not transparent.

The interior doors as well as most of the woodwork in the living area and in the rooms are plain (Fig. 92). In the interior only the open niches of the south room are ornamented (Fig. 93).

4.6.6. Home of Koca Arap Abdullah Efendi (~9.5m x 9m, ~171m²) (Fig. 94)

Koca⁶⁷ Arap Abdullah Efendi was one of the famous Arabs, who worked in the house of *kady* Sadettin Efendi; the son of Hüseyin ^a ükrü, who will be mentioned in the following section. He was later freed and was given money to built a house in the village. His house is located in the lower district, and is not inhabited today as his grandchildren have migrated long ago.

The house was originally entered from its garden, which was demolished for the construction of a road. Therefore it is entered straight from the street today. The main entrance has a single-wing, non-ornamented door. The house probably has an outer *sofa*, which is enclosed with timber walls and has no openings.⁶⁸

4.6.7. Home of Osman Efendi (~10m x 10m, ~200m²) (Fig. 95)

Osman Efendi was a tradesman, and his house was located in the area called Hanönü, the former social and commercial center of the village where Osman Efendi had a store (Fig. 96). This house is abandoned today and part of it is torn down (Fig. 97).

⁶⁷ “*Koca*” is his nickname and it means big in Turkish.

⁶⁸ I was not able to enter the house as it was locked and abandoned, but the exterior view suggests an outer *sofa*.

Its main entrance is from the garden, through a double-wing, non- ornamented door (Fig. 98). It has an outer plan type, with two rooms. It differentiates from most of the other standard houses with the presence of a *°ahni°in* (like in the Apýl Dayý's home). Unlike other *°ahni°ins*, it is visually separated from the *sofa* with a timber partition, and has a view of both the street and the garden. The house partially collapsed but it can be seen that the interior doors and the in-situ furniture in the *sofa* and the kitchen are not ornamented (Fig. 99).

4.6.8. Home of Poçulu Abdullah Dede (~11.5m x 8.5m, ~200m²) (Fig. 100)

Poçulu Abdullah Dede's home, located in the upper district, is built next to another house, and composed of two sections (Fig. 101). Two ladies; Emine and Hatice Hanýms who are sisters-in-law, live in each section, and hence the house is used as two separate houses today. It was actually divided into two when the two sons of Abdullah Dede got married. The two daughters-in-law, who are now around 80, still live in this house, and interestingly they do not talk to each other even though they are using the same entrance everyday.

In each section there is one *içeri* (room) and one kitchen (Fig. 102- 103). Unlike the other examples, there is no separate room that functions as the *dýþaryý* (outer living area). One of the sections is integrated to a newly constructed room through its *çardak*, and that new part is used by Hatice Haným (Fig. 104).

Wood is used for *gusiilhane*, *davlumbaz* and *sergen*, which are narrow shelves that surround the rooms at the height of approximately 200cm. There is not any ornamentation in both sections.

4.6.9. Home of Sadiðin (~10.5m x 7.5m, ~157m²)

Sadiðin home is located in the upper district and is not inhabited at present. It is in a poor condition now. The house has an outer *sofa* and its *dýþaryý* has latticework windows, which partially surround that area but not projected from the house like a *°ahni°in* (Fig. 105).

4.7. Evaluation of Standard Houses

Out of nine houses, four are abandoned and in poor condition today (Table 3). In terms of construction, three of them are built adjacent to other houses whereas six of them were built as individual houses (Table 4).

Table 3. Continuity of Use

Standard Homes	Homes that are still inhabited
Ali Küçük	+
Apýl Dayý	-
Çolak Fadime	+
Çürü	+
Ybrahim Çavuş	+
Koca Arap Abdullah Efendi	-
Osman Efendi	-
Poçulu Dede	+
Sadiðin Home	-

Table 4. Type of Building

Standard Homes	Detached Structures
Ali Küçük	-
Apýl Dayý	-
Çolak Fadime	+
Çürü	+
Ybrahim Çavuş	+
Koca Arap Abdullah Efendi	+
Osman Efendi	+
Poçulu Dede	-
Sadiðin Home	+

Standard homes have an outer *sofa*. The smallest house is Ali Küçük's home and the largest one belongs to Çürü (Table 5).⁶⁹ However in general, standard houses are not more than 200m².

⁶⁹ I included the m² of Ali Küçük's original home in the table, because the addition was done in the Republican era, and the house is still recognized as two separate houses. In the case of Poçulu Dede's home, I included the total area of the two sections since the houses were originally one single house, and is still recognizable as such since both are entered from the same door. So, the given m² correspond to the figures before the changes done in the Republican period.

Table 5. Size

Standard Homes	Total Area
Ali Küçük	130 m ² (before the addition)
Apýl Dayý	195 m ²
Çolak Fadime	170 m ²
Çürü	285 m ²
Ýbrahim Çavuş	140 m ²
Koca Arap Abdullah Efendi	171 m ²
Osman Efendi	200 m ²
Poçulu Dede	200 m ²
Sadiđin Home	157 m ²

The main entrance of five of the houses is/ was straight from the street, whereas the others are entered from the gardens⁷⁰ (Table 6). Eight of the houses have double-wing entrance doors (Table 7).

Table 6. Accessibility

Standard Homes	From Garden	From Street
Ali Küçük		+
Apýl Dayý	+	
Çolak Fadime		+
Çürü		+
Ýbrahim Çavuş		+
Koca Arap Abdullah Efendi	+ (originally)	
Osman Efendi	+	
Poçulu Dede	+	
Sadiđin Home		+

Table 7. Type of Main Entrance

Standard Homes	Single-wing	Double-wing
Ali Küçük		+
Apýl Dayý		+
Çolak Fadime		+
Çürü		+
Ýbrahim Çavuş		+
Koca Arap Abdullah Efendi	+	
Osman Efendi		+
Poçulu Dede		+
Sadiđin Home		+

⁷⁰ Unlike today, home of Koca Arap Abdullah Efendi was originally entered from the garden. In this respect I categorized the house according to its original condition

Except for Çürü's home, all houses had two *içeris* (rooms) in origin, and they are all on the upper floor. (Poçulu Dede's home is divided into two sections, and Ali Küçük's home is combined with the neighboring house, but these also had two rooms in the pre-Republican period) (Table 8).

Table 8. Number of Rooms

Standard Homes	Number of Rooms
Ali Küçük	2 (originally)
Apýl Dayý	2
Çolak Fadime	2
Çürü	3
Ýbrahim Çavuş	2
Koca Arap Abdullah Efendi	(not known)
Osman Efendi	2
Poçulu Dede	2 (originally)
Sadiðin Home	2

Only two of the houses have *'ahni'ins*. The others have plain *dýbarýs*(living areas) located on one side of the *sofa* (Table 9). One of the houses with a *'ahni'in* (Apýl Dayý's home) has a garden view whereas the other (Osman Efendi's home) has a view both to the garden and the street. One of the *'ahni'ins* stands on a timber pillar and is supported with buttresses.

Table 9. Houses with *'ahni'in*

Standard Homes	<i>'ahni'in</i>
Ali Küçük	-
Apýl Dayý	+
Çolak Fadime	-
Çürü	-
Ýbrahim Çavuş	-
Koca Arap Abdullah Efendi	-
Osman Efendi	+
Poçulu Dede	-
Sadiðin Home	-

All houses have wooden revetments, which are mostly plain. However not all the rooms of the houses can be visited today as some houses are partially torn down.

In the visible ones, the wooden decoration is on interior doors, or is applied to one part of a room.

4.8. *Kadý* Houses (Fig.24- 25) (Appendix D, Fig.6)

Not all the *kadý* homes in Mente^obey survived till today. From the eight homes that are surveyed, two are partially torn down and the others are renovated or restored. Five more *kadý* homes that are in a ruinous state or re-constructed will also be documented from the memories recorded in the previous studies, but will not be used in the evaluations (the evaluations will be done according to the partially existing eight houses). As revealed in Yýldýz (1954), Uður (1984) and personal communication, seven of the eight households are in fact relatives (Appendix B).

In general, the houses that are inhabited by the *kadýs* differ in their size, construction and ornamentation. While similar in plan, *kadý* houses were often large and more decorated. Another feature typical to the *kadý* houses is the projected *°ahni°in* with latticework windows. Yet *°ahni°in* is occasionally seen in some standard houses as well. Another significant feature that distinguishes the *kadý* houses was the presence of reception rooms (which were mostly detached from the house and located in the gardens); twenty-four of these are known to have existed. (Reception rooms were generally called as *oda*.) They were used by *kadýs* as an office and reception space for meetings or could be used to accommodate important guests during the evenings (Yýldýz, 1955: 70- 82; interviews, 148- 149). These rooms were probably organized in a similar fashion with the guesthouses in Akseki and Konya (Fig. 61- 63), but those in Mente^obey were known to have had latticework windows like in *°ahni°in*, and an *ocak* (personal communication). In general they were two-storey high; the ground floor was used as a stable and the upper floor was used as the reception space (personal communication). A reception room that was located on the ground floor of the house was also a known type. Though both types functioned similarly, the one inside the house was also called as *selamlýk*. Reception rooms were larger than 25m² and were suitable to be used for crowded gatherings. Some of the reception rooms had rolling cupboards for privacy reasons, and they were used for servicing food (interview, 121- 122,

personal communication). By this system, servants or women could serve meals to the guests from outside without being seen. These rooms are no longer visible but their traces can be seen in the gardens of some *kadý* houses.

As Mentebey is located in a mountainous area and was hardly accessible, its communication with the outside world was often through the townsmen, mostly by the *kadýs* who frequently went abroad. *Kadýs* who traveled back and forth in between their hometowns, posts and Ýstanbul, must have introduced different types of food, clothing and architecture to the village. The latticework, wooden windowed *ahni'in* for instance, is thought to be brought by *kadýs*. Indeed the word *ahni'in* is thought to come from *ah* 's or sultan's sitting place. *ah* was the most important person in the state, and similarly *kadý* was in his village, so perhaps *kadýs* thought they should live like a *ah* (interview, 185).

4.8.1. Home of Abdülgaffar Efendi (~15m x 9m, ~270m²) (Fig. 106)

Abdülgaffar Efendi was born around 1845. He was the son of *kadý* Veli Efendi, and the father of Fatin Gökmen⁷¹ (1877-1955), the founder of *Kandilli rasathanesi* (station for geophysical works) in Ýstanbul. Yýldýz (1955) refers mainly to Fatin Gökmen's diary in his book for describing the past of Mentebey (Appendix B).

Abdülgaffar Efendi stayed in Ýstanbul from time to time in a house in Fýndýkođlu Street at Fatih (Yýldýz, 1955: 75). His home in Mentebey is in the upper district, and now used by his grandchildren in the summers (Fig. 107).

The house has seen many renovations. Although its original plan with an outer *sofa* is mainly preserved, its walls are strengthened, and its wooden *ahni'in* is replaced with brick walls (original *ahni'in* was torn down in 1950s) (personal communication).

⁷¹ Fatin Gökmen was originally educated as a *kadý* in an Ýstanbul madrasa, but later interested in astronomy and geophysics (Enho°, 1974: 404).

The main entrance is from the street. The ground floor, which was used as a stable once, now functions as a storage. On the upper floor is the toilet, which was once entered from the *çardak* (it is now entered from the *sofa*). The toilet is still in its original location, but is enlarged and modernized. *°ahni°in*, which was once projected from the facade, and covered with latticework wooden windows, is now enclosed with brick walls and was arranged like a standard living room in a modern house (Fig. 108- 109). It only preserves some of the original features from its past like the original shelves and niches that were placed on the walls of the old *°ahni°in* and *celle* (kitchen).

The windows are replaced with standard fenestration, and the original door system operated by a button is now replaced with modern handles. No particular ornamentation is visible today as most of the woodwork including the wall revetments and *gusülhane* are renewed with plain pine flanks. The house once also had a reception room (personal communication).

4.8.2. Home of Hacý Musa Kazým Efendi (14,7m x 8,7m, ~246m²) (Fig.110)

Hacý Musa Kazým Efendi was born in 1840 in Söke, Aydýn, where his father Yusuf Sadýk Efendi was a *kadý* (Appendix B). He came to Mente°bey to get married, where his father built a house for him. Though he lived abroad for most of his life, he visited his hometown from time to time, and made his two marriages in this village. He died in 1892, and was buried in this village. His gravestone, topped with a *saryk*, is one of the best preserved among the others which are at least a hundred years old (Fig. 111). Today, his house is continued to be used by his grandchildren in the summers.⁷²

Hacý Musa Kazým Efendi's home is located in the upper district across his father's house (Fig. 112). As far as it is known, the house was built in 1862, and has seen at least two renovations, in 1960 and 1997. Though it has changed in time, most of the renovations were done in accordance to its original features. Original

⁷² One of his grand children (from forth generation) is Halil Uður, who is the forerunner of the interview done with the villagers.

stonewalls and *hatıls* are preserved, but plastered, and the ornamentation done with broken brick pieces on the exterior walls are replaced, with different motifs. Most of the wooden windows and the doors are also replaced. The type of wood used for renovations is again cedar.

The main entrance to the house was from the street, but today a secondary door that opens to the garden is used for entering the house (Fig. 113). The house has an outer *sofa*. The two rooms on the ground floor, which were used as stables before, are now converted into bedrooms. During the renovation process windows are opened to get light into these rooms, and a bathroom is placed in between. The decoration in these ground floor rooms is similar to those found in the upper floor rooms (Fig. 114).

On the upper floor, the *celle* (kitchen) and the *'ahni'in* are located at both ends of the *sofa* (Fig.115- 116). The timber beams that carry the roof are original. Most of the shelves in the wall niches are still used, however inner windows are closed and converted into shelves. The original *gusülhane* and the bedding are taken out, but are replaced with similar ones. The *gilarda* (pantry), which was in between the two *içeris* (rooms), and entered from the one on the west, is now converted into two bathrooms, one of which is entered from the same room, whereas the other from the *sofa*. The toilet was taken out from the *çardak*, and a half-octogonal area is added to it. The villagers remember the presence of a reception room in the garden of the house (personal communication).

There are four hearts in the house, two of which are in the rooms. There are small, ornamented open niches near these hearts. The ceilings in the rooms are decorated with a star motif, which are the replicas of the original decoration.

4.8.3. Home of Hacı Mustafa Efendi (~10.3m x 20m, ~300m²) (Fig. 117)

Hacı Mustafa Efendi built two houses side by side for his two sons; Hasan and Hüseyin ^a ükrü, in 1832 (Fig.118- 119). When his grandchildren got married, the two houses were joined, and became one large house at the end of the 19th century.

The house is also known by the name of Hüseyin ^a ükrü Efendi; Hacı Mustafa Efendi's son, or by Hadi Efendi; Hacı Mustafa Efendi's grandson (Appendix B). Many *kadıys* came from this family, and some of their children and grandchildren also studied law in the Republican period. The family had an Arab servant, who later got married, and stayed in Mente^obey.

As far as it is known, the house of Hacı Mustafa Efendi has seen at least three renovations; in 1910 by Hacı Mustafa's grandson Hadi Efendi, in 1956 by Hadi Efendi's son, and in 1999 by Hadi Efendi's grandson from the fourth generation. The latter is also the person who was the grandson from the fourth generation to Hacı Kazım Efendi (mentioned in the previous section). The south wing of the house was burned down in 1964, but restored in 1999. This section could not be used between 1964 and 1999, but the north wing of the house is continuously inhabited.

Home of Hacı Mustafa Efendi has an outer *sofa* plan with two stories. Unlike other houses, the space under the *sofa* of the upper storey, the *hayat*, is open (Fig. 120). Perhaps due to the presence of a *hayat* on the ground floor, the *°ahni°in* is not projected from the *sofa* as a separate space like in the other houses. Instead the *sofa* itself is projected on timber pillars at the front. The staircase is located in the *hayat*, and is closed with timber walls from two sides up to the first floor.

On the upper floor, it has two *°ahni°ins* located at both ends of the *sofa* (Fig. 121-123). Today, the kitchen is located at the center of the *sofa*, from where the house was divided into two. When the house was built as two separate houses in the original plan, it is known that one of the kitchens stood in the present location.

The north wing of the house still keeps its original features like the wooden latticework on the inner and exterior windows, doors, shelves and cupboards. Wood is extensively used especially in the *ba°oda* and there are ornamentations both in here and in the *°ahni°in*. In the *sofa*, above the door of the *ba°oda* there is a prayer written in Ottoman (Fig. 124). The door of the *ba°oda* as well as the wooden

strips on the walls in *ba'oda* and *'ahni'in* are ornamented with geometric motifs. The *ocak* in the *ba'oda* has flower motifs and there are ornamented small open niches near the *ocak* and the *gusiilhane* (Fig. 125- 127). On the ceiling there is a star motif.

The house also has a *byrahane*, where the grapes are squashed (Fig. 57). However it is not used today. There are also remains of a reception room close to *byrahane*, which is located near the entrance to the garden (Fig. 128). The ruins of the room suggest a 4m x 7m room. Villagers remember this reception room as having two stories, and constructed with stone and timber.

4.8.4. Home of Hafız Ali Efendi (~17.3m x 16m, ~550m²) (Fig. 129)

Hafız Ali Efendi lived in between 1838-1907, and had three daughters⁷³ (Appendix B). As far as it is known he worked in Aleppo (Yıldız, 1955: 72). The date of the construction of his house is unknown, but it was inhabited at least from the Hafız Ali Efendi's time. Later his daughter Remziye Haným and her husband lived in this house until 1950s. The house is also known with the name of Remziye Haným's husband, Türkođlu Ahmed, who was also a *kady*. It was later donated to Ministry of Culture in 1982 but collapsed due to neglect. This house also had a reception room in its garden.

Hafız Ali Efendi's home is said to be the most glorious house of the village (Fig. 130-132). It was also the only house with an inner *sofa* from that period. It had a row of three rooms on one side of a T-shaped *sofa*, and two other rooms and an *eyvan* on the other (Fig. 133- 137). There were once two more *eyvans*, one of which was used as a *'ahni'in* (Fig.138- 139). On the ground floor, at least one room, which is used as a reception room (also called as *selamlık*) is remembered to have existed. This is also supported by the presence of three windows. This room also had a revolving cupboard for serving food (interview, 121; personal communication).

⁷³ One of his daughters; ^a evkiye Haným was married to Sadettin Efendi and moved to the house of his father-in-law; Hüseyin ^a ükrü Efendi whose house is also surveyed in this study.

The house actually survived until 1980s, but today it is mostly torn down. Only the entrance facade and some woodwork on its walls are visible (Fig. 140). The detail of the iron grills in the windows, which are only visible on the entrance facade, is worth to mention; the vertical iron bars have holes for the horizontal bars to pass through. The ironwork on the window grills, the ornamented wooden main entrance and the *'ahni'in* that still stands today, attest the glory of the house, which is now only known from its pictures taken in 1988. Most of the wooden doors and other ornamented in-situ furniture that are said to have existed in this house, must have been either stolen or burned in the *ocaks*, as none of them is found.

4.8.5. Home of Ha°met Efendi (~15.4m x 9m, ~277m²) (Fig. 141)

At least six generations are known to have lived in the home of Ha°met Efendi (Appendix B). The first person that is known to have lived in this house is Ha°met Efendi, then his son Emin Efendi, his grandson Nazif Efendi, his grand-grandson Hacı Galip Efendi, and the following two generations up until today. The house is also believed to be the oldest in the village, with a history of more than 200 years, and has seen several renovations during this period. Today, Hacı Galip Efendi's grandson and his family inhabit the house all year long.

This house is located in the Celles (HacıÝlyas) district, and has an outer *sofa*. The main door of the house opens to the garden, and faces the street. The house has two entrances from the same facade (Fig. 142). The larger one opens into the stables, and the other to the staircase, and these two areas are interconnected. The ceiling in the stable is much higher than the other examples, and had another storey, which was used for the accommodation of the servants (personal communication). The servants' floor, though does not exist anymore, must have been similar to the servants' floor in the Hacı Güzeller house in Akseki, which is a mezzanine floor constructed with timber (Fig. 143)

On the upper floor of the home of Ha°met Efendi, there used to be two °ahni°ins, which were originally located at each end of the *sofa*. One of them was now replaced with a modern living room and a kitchen. The other °ahni°in, which stands on pillars is still used with its original built-in furniture, and carved and painted wooden ornamentation (Fig. 144- 152).

There are three *içeris* (inner rooms) on the upper floor, one was originally a kitchen, but now used as a living room. There is an extensive use of wood in *ba°oda*, and °ahni°in (Fig.153- 154). The other parts of the house are much altered, but the *çardak* still stands, and the toilet is in its original place though enlarged and is now accessed from inside.

The main entrance door and the door of the old kitchen are also original and the latter have flower motifs (Fig. 155). All the *ocaks* in the rooms are taken out except the one in the °ahni°in. The windows are original except those in the old °ahni°in, and are opened with the same old system that was used to open the doors (Fig.156).

In terms of decoration, °ahni°in received most of the ornamentation with colored flower paintings on its wooden revetments. Its walls are covered with wood up to the ceiling, which has a star motif.

4.8.6. Home of Hüseyin °ükrü Efendi (~20.3m x 8.4m, ~340m²) (Fig.157)

Hüseyin °ükrü Efendi⁷⁴ was born in the first half of the 19th century. He was the father of Sadettin Efendi, Zabit Efendi and Azmi Efendi, who were also *kadýs* (Appendix B). He also had a daughter; Ayise Sýdka Tuti, and her gravestone with flower decorations is one of the best preserved Ottoman gravestones in the village (Fig.158).

⁷⁴ There is one more Hüseyin °ükrü Efendi, who lived in the same period, and was a *kadý*. He is mentioned in page 81.

The date of construction is unknown, but it is known that it was inhabited at least from the second half of the 19th century as his son, Sadettin Efendi lived there for all his life, between 1864 – 1929 (personal communication). In this respect, today the house is mostly known with the name of Sadettin Efendi or his wife, ^a evkiye Haným⁷⁵ who lived there until her death in 1969. Until ^a evkiye Haným's death the house was frequently visited by their children and grandchildren. Sadettin Efendi also had an Arab servant, Koca Arap Abdullah Efendi (mentioned in the previous section). The house had some renovations especially on the woodwork of its south facade, but most of the remaining parts are original. Indeed it is the best-preserved 19th century house in the village. (Fig.159).

Hüseyin ^a ükrü Efendi's home has an outer *sofa* plan. The main entrance of the house is from the street. There are two doors on the entrance facade, the double-wing one opens to the *hayat*, where the stables and the rooms are located. The other door directly opens to the staircase.

On the ground floor there are four rooms, one of them is known to have belonged to the son of Sadettin Efendi, who died at a very young age. This room was locked with all his belongings after his death, and was never opened again. The other room functioned as the reception room (also called *selamlık*) of Sadettin Efendi, and was used for receiving male guest, as this house did not have a reception room in the garden. Both rooms have a two step raised entrance, and one of them has windows looking both to the *sofa* and to the outside (Fig.160). The other two rooms on the ground floor were probably used as stables.

On the upper floor, the *'ahni'in* and the *celle* (kitchen) are located at each end of the *sofa*, and the four rooms are entered from the area in between them (Fig.161). The wooden latticework windows of the *'ahni'in* consist of two different motifs on different sides (Fig. 162). The windows on the street facade have the *gelin* type motifs (daughter-in law window) whereas the windows on the garden facade have both *kız* (daughter) and *kadın* type (mother window) (Fig.163). The ceiling

⁷⁵ ^a evkiye Haným is the daughter of Hafız Ali Efendi, whose house is also surveyed in this study.

ornamentation of the *°ahni°in* is unique among all the other houses. It has an inscribed pray with the names of the four caliphs written in Ottoman (Fig.164). On the *davlumbaz* of the *ocak*, there are carved flower motifs, which are all different (Fig.165). The shelves and other revetments are also ornately cut.

Wood was extensively used in the house. The *ba°oda* is richly ornamented. All the walls are covered with wooden in-situ furniture; the small open niches near the *ocak* and the bedding, the ceiling, the bedding doors, and the *davlumbaz* are richly decorated with flower motifs and geometric shapes (Fig.166-171). Color is also used. In the *sofa*, there are wooden revetments up to 70-80cm from the floor, and colored flower motifs on the wooden strips that are placed at a height of 200-210cm from the floor (Fig.161). Three of the rooms have inner windows, and they have lattice works on the *sofa* side. The doors of the *içeris* (inner room) are ornamented with different flowers motifs (Fig.172- 174). The wooden main entrance door is also ornamented, and there are plant and boat motifs on the plaster around the door (Fig.175-176). An interesting feature of this house is a foot-washing place for ablution near the staircase on the upper floor (Fig.177).

4.8.7. Home of Yusuf Sadık Efendi (~21.2m x 9m, ~380m²) (Fig.178)

Yusuf Sadık Efendi was born at the beginning of the 19th century (Appendix B). It is known that his house was burned down around the first quarter of the 20th century. A new house was built on the exact location of the burnt house by adopting the previous walls and the foundation (Fig.179- 181). The second house was built by the grandchildren of Yusuf Sadık Efendi (from fifth generation) in 1998, and is now used as a summerhouse. Therefore, the house is not in its original state. Although its exact appearance cannot be known today, some features like its size can be estimated. (Hence size is taken as a criterion for including it as a *kadı* house.) Moreover, as the house was constructed in accordance to the local architectural features, some of its parts could have been rebuilt according to its original scheme.

A reception room is known to have existed in the garden. This room had a revolving cupboard, which was located in a cabinet that could be opened both from the interior and the exterior (personal communication). The tableware and the meals were put on the shelves of the revolving cabinet, and were turned manually to the other side. It was used to serve meals without being seen and also not to disturb the *kadý* and his visitors.⁷⁶

The house must have had an outer *sofa* like most of the other houses in the village and the remains also suggest a long rectangular building, suitable for an outer *sofa*. In a usual *kadý* house, there is a *'ahni'in*, located at one end of the *sofa*, a *celle* (kitchen) on the other end, and rooms in between. The plan here is also similar. Thus it is possible that the 19th century house was built with the same plan which was repeated in the later house (Fig.182).

However, some features like the location of the main entrance door and the shape of the *çardak* must have been different in the original plan. In its original state, the main entrance must have been from the eastern facade as all of the main entrances in our sample are from the short side of the rectangular plan. In this respect, the location of the staircase must also have been different in the original 19th century house. In the new house, there are also some newly added spaces like the modern bathrooms within the rooms and a *namazlýk* in the *sofa*, in-between the rooms. The area, which must have been a *hayat* in the original house, is restored as a living area, and the stables are restored as bedrooms (Fig.183).

4.8.8. Home of Zabit Efendi (~13.6m x 14m, ~300m²) (Fig.184)

The home of Zabit Efendi is located just across the house of his father Hüseyin^a ükrü Efendi, commonly known as Sadettin Efendi's home (Appendix B). For most of his life Zabit Efendi lived in Fatih in Ýstanbul and died there (Yýldýz, 1955: 78).

⁷⁶ Revolving cabinet was also known in Safranbolu houses (http://www.kultur.gov.tr/portal/tarih_tr.asp?belgeno=19623)

Zabit Efendi's home was constructed at the end of the 19th century. It is remembered as one of the most lavish houses of the village (personal communication). According to a story, Zabit Efendi paid a large amount of money; 500 golden *liras*, for the construction of his house, but never found a chance to live in it. Nobody lived in the house for along time, and later it was given to the use of a villager named Bekir and to his family by Zabit Efendi's relatives. Today the house is not inhabited and is in a poor condition. Some of its stonewalls are still standing, which reflect the quality of its workmanship. Zabit Efendi also constructed a reception room near the main entrance to his house, which is in a ruinous state as well.

The main entrance of the house was from the street (Fig.185). It has an outer *sofa*, but the plan is more complex than the others. It has two *eyvans*, which are located in between the rooms on both floors. The one on the ground floor was probably used as a storage or a stable (Fig.186). This area constitutes the north wing of the house. At the end of the *hayat* on the ground floor, there must have been a servant's room constructed as a separate floor in between the ground and the upper floors, since there is a niche located 150cm high from the floor (Fig.187). The ceiling of the *hayat* is higher than the usual examples, and this niche suggests the presence of an in-situ furniture like a cupboard that is located too high to be used from the ground floor. So, it may have been part of a mezzanine floor, which could be used or designed as a servant's room, similar to the one found in the Haçy Güzeller house in Akseki (Fig.143).

On the south wing of the house, on the right of the main entrance door on the ground floor, is a room with a raised entrance and a raised floor. This room must have been used as a living room since it has an *ocak*, in-situ furniture and wooden revetments (Fig.188- 189). The staircase was located near the entrance of this room.

On the upper floor there are three rooms, two of which were located on the north wing of the *sofa*, and the other on the south wing. The one on the south wing was

the summer room, and had a view of the garden and the street (Fig.190). On this side there was also a *çardak* located near the summer room. In between the rooms of the north wing, there is an *eyvan*, which is enclosed with a timber partition. The height of the partition is lower than the ceiling, and this area could be used as a *celle* (kitchen) (Fig.191). There was also a *°ahni°in* on the west wing of the house, on one end of the *sofa*. Its windows, which are remembered to have had wooden latticework, were projected above the main entrance of the house. The *°ahni°in* is said to be similar to the one in Hafýz Efendi's home, and had deer motifs on the exterior of the projected part, just above the entrance door (personal communication).

4.9. Non-existing Kadý Houses

These houses are the ones that are in ruins or do not exist today. They are mentioned in Yýldýz (1955), and are also remembered by some villagers. The names of the *kadýs*, who were the owners of the properties on which these houses stood however, are known.

4.9.1. Home of Hacý Muhtar Efendi (Fig.192)

Hacý Muhtar Efendi was also one of the wealthiest *kadýs*, and his house is described as a palace in Yýldýz (1955: 69). In his diary (Yýldýz, 1955: 69) Fatin Gökmen remembers the time when he visited Hacý Muhtar Efendi's house, which was near the *musalla* cemetery (Appendix D, Fig.6). Though the house is not standing today; a large area surrounded by walls can be traced in this location. This house is quite distanced from the center of the village, and was located near a field, which is one of the largest agricultural properties in the village.

4.9.2. Home of Karakadý Said Efendi

Karakadý must have been born in the first half of the 19th century as he died in the beginning of the 20th century (Yýldýz; 1955: 73). He worked in several places like Ýncesu, Limasol (Cyprus), Çorum, Tire, Söke, Ala°ehir and Antakya. He also had an Arab servant. His house in Celles district is re-constructed in a modern fashion by his grandsons (Fig.193) (Appendix D, Fig.6).

4.9.3. Home of ^a emseddin Efendi (Fig.194)

^a emseddin Efendi was one of the most important *kadýs*, who later became a *müsellim*. His four sons; Osman Zeki Efendi (1862-1942), Alim Efendi, ^a ükrü Efendi, and Mustafa Ne^o'et Efendi were also educated as *kadýs* (Appendix B, Fig.2-3). As far as it is known, Osman Zeki Efendi, worked some time in Musul, Alim Efendi in Kilis, and Mustafa Ne^o'et in Bey^oehir. When ^a emseddin Efendi or his sons went to Ýstanbul, they stayed in a house in Fýndýkođlu around Fatih (Yýldýz, 1955: 72).

Their house is described as a mansion in Yýldýz (1955: 70). It had three *°ahni°ins*, and accommodated seven servants. Unfortunately, most of the house was burned down in a fire, and does not exist today. The ruins can be seen in its original building plot (Fig.195) (Appendix D, Fig.6). From the ruins, it can be estimated that the house measured around ~15 x 17m.

4.9.4. Home of Hacý Naim Efendi

Hacý Naim Efendi was a *kadý*, from whose family came twelve other *kadýs*. His house was in the lower district and had a reception room in the garden. The house is also described as a palace with showy *°ahni°ins* by Yýldýz (1955: 80). It is also remembered to have had a wall clock as the villagers learned time when it rang (Yýldýz, 1955: 80). Today, a new house is being constructed on this spot.

4.9.5. Home of Hüseyin Nazým Efendi

Hüseyin Nazým Efendi was educated in Konya and Seydi^oehir madrasas. When he was in Ýstanbul, he stayed in his house in Fýndýkođlu Street around Fatih (Yýldýz, 1955: 77). He had many servants and one Arab in his house. His house was full of students in the three holly months of Islam (Yýldýz, 1955: 76).

4.10. Evaluation of Existing Kadý Houses

Eight *kadý* homes are still visible in Mente^obey village today. Seven of them are original, and one of them (Yusuf Sadýk Efendi's home) is restored from its original foundations. The ones that are in a poor condition were inhabitable at least until

1980s (personal communication). Six of the houses are still inhabited (Table 10). Most are renovated to achieve a more comfortable living standard. Therefore many changes were made both on exterior and the interior of these houses.

Table 10. Continuity of Use

<i>Kadý</i> Homes	Homes that are Still Inhabited
Abdülgaffar Efendi	+
Hacı Musa Kazým Efendi	+
Hacı Mustafa Efendi	+
Hafýz Ali Efendi	-
Ha°met Efendi	+
Hüseyin ^a ükrü Efendi	+
Yusuf Sadýk Efendi	+
Zabit Efendi	-

All *kadý* houses were built individually. Out of the eight homes that have been surveyed, the smallest *kadý* house (Hacı Musa Kazým Efendi's home) is around 246m², and the largest (Hafýz Ali Efendi's home) around 550m² (Table 11). Seven of these houses have an outer *sofa*, whereas Hafýz Ali Efendi's house has an inner *sofa*.

Table 11. Size

<i>Kadý</i> Homes	Total Area of the house (both floors)
Abdülgaffar Efendi	270m ²
Hacı Musa Kazým Efendi	246m ²
Hacı Mustafa Efendi	300m ²
Hafýz Ali Efendi	550m ²
Ha°met Efendi	277m ²
Hüseyin ^a ükrü Efendi	340m ²
Yusuf Sadýk Efendi	380m ²
Zabit Efendi	300m ²

Five houses are entered straight from the street (home of Yusuf Sadýk Efendi can also be included in this group since its plan suggests an original entrance from the street although the door was placed on the garden facade during restoration) (Table 12). In terms of the main entrance door, six of the houses have/ had double-wing doors (the doors in the home of Yusuf Sadýk Efendi is not known) (Table 13).

Table 12. Accessibility

Kadı Homes	From Garden	From Street
Abdülgaffar Efendi		+
Hacı Musa Kazım Efendi		+
Hacı Mustafa Efendi	+	
Hafız Ali Efendi		+
Ha°met Efendi	+	
Hüseyin ^a ükrü Efendi		+
Yusuf Sadık Efendi		? (Must have been entered from the street originally)
Zabit Efendi		+

Table 13. Type of Main Entrance

Kadı Homes	Single-wing	Double-wing
Abdülgaffar Efendi		+
Hacı Musa Kazım Efendi		+
Hacı Mustafa Efendi	+	
Hafız Ali Efendi		+
Ha°met Efendi		+
Hüseyin ^a ükrü Efendi		+
Yusuf Sadık Efendi	(not known)	
Zabit Efendi		+

The number of *içeris* (rooms) varies in between two to six in each house (Table 14.). The least number of rooms is in Hacı Musa Kazım Efendi's home, but before the renovation one of these rooms consisted of a *gilarda* (pantry) and was entered through another door in the room. Therefore the room is larger in size. The largest number of rooms was in Hüseyin^a ükrü Efendi's and Hafız Ali Efendi's homes.

Table 14. Number of Rooms

Kadı Homes	On the Upper Floor	On the Ground Floor
Abdülgaffar Efendi	3	-
Hacı Musa Kazım Efendi	2	-
Hacı Mustafa Efendi	4	-
Hafız Ali Efendi	5	1
Ha°met Efendi	3	-
Hüseyin ^a ükrü Efendi	4	2
Yusuf Sadık Efendi	At least 3 (in the original)	-
Zabit Efendi	3	1

Seven of the houses are known to have had a *°ahni°in* (home of Yusuf Sadýk Efendi must also have had a *°ahni°in*, but cannot be securely known). All the *°ahni°ins* are projected from the wall, and two of them stand on pillars (Table 15). The *°ahni°ins* faced the street, the garden, or both, and all had wooden latticework windows (Table 16).

Table 15. Type of *°ahni°in*

Kadý Homes	Projection on Pillars	Unsupported Projection
Abdülgaffar Efendi	Not known	
Hacý Musa Kazým Efendi		+
Hacý Mustafa Efendi	+	
Hafýz Ali Efendi		+
Ha°met Efendi	+	
Hüseyin ^a ükrü Efendi		+
Yusuf Sadýk Efendi	Not known	
Zabit Efendi		+

Table 16. Location of *°ahni°ins*

Kadý Homes	Facing the Garden	Facing the Street
Abdülgaffar Efendi	+	+
Hacý Musa Kazým Efendi	+	-
Hacý Mustafa Efendi	+	+
Hafýz Ali Efendi	-	+
Ha°met Efendi	+	-
Hüseyin ^a ükrü Efendi	+	+
Yusuf Sadýk Efendi	Original not known	
Zabit Efendi	+	+

All houses have fine woodwork. Wooden ornamented revetments cover most of the walls in the major spaces like *°ahni°in* and *ba°oda*. Some houses have ornamented *davlumbaz* (such as with flower or geometric motifs) and open niches especially in the most important rooms like *ba°oda* and *°ahni°in* (Table 17). In especially Hüseyin ^a ükrü Efendi's *ba°oda* and Ha°met Efendi's *°ahni°in*, there are rich and colored ornamentations.

Table 17. Location of Ornamented *Davlumbazs*

<i>Kadı</i> Homes	<i>'ahni° in</i>	<i>Ba°oda</i>
Abdülgaffar Efendi	-	-
Hacı Musa Kazım Efendi	-	-
Hacı Mustafa Efendi	-	+
Hafız Ali Efendi	(not known)	(not known)
Ha°met Efendi	+	(not known)
Hüseyin ^a ükrü Efendi	+	+
Yusuf Sadık Efendi	(not known)	(not known)
Zabit Efendi	(not known)	(not known)

All houses have gardens, and six of the houses are known to have had separate reception rooms in their gardens (Table 18). The rooms on the ground floor of the two other houses (Hüseyin^a ükrü's and Hafız Ali Efendi's house) also functioned similarly.

Table 18. Existing Houses that Had Separate Reception Rooms in Their Gardens

<i>Kadı</i> Homes	Separate Reception Room
Abdülgaffar Efendi	+
Hacı Musa Kazım Efendi	+
Hacı Mustafa Efendi	+
Hafız Ali Efendi	-
Ha°met Efendi	+
Hüseyin ^a ükrü Efendi	-
Yusuf Sadık Efendi	+
Zabit Efendi	+

Houses that are categorized according to social status as standard and *kadı* are both similar and different in certain ways. Indeed except for the reception rooms, *kadı* houses do not have a distinctively unique feature, which is not seen in what is called the standard houses. However, they can be distinguished from the standard ones in reference to four features: individual construction, large size (larger than 200m², therefore number of *içeris* are more than two), existence of a *'ahni°in*, and wooden ornamentation. Although one or two of these features can be seen in the standard houses as well, the presence of all four in one house is special to *kadı* houses in Mentebey.

4.11. Comparison With Other Sites

There are many examples of Ottoman houses all over Anatolia, which display similar features. Respectively, Mentebey houses cannot be considered separately from the vernacular domestic architecture in Anatolia. Accordingly this section briefly introduces some other better-known sites with vernacular houses from Mediterranean, Blacksea and Central Anatolia for comparative information.

One of these sites is Konya. It is located in the region of Central Anatolia, and is two and a half hours of drive from Mentebey. Here similar construction techniques can be found, but the vernacular houses in Konya generally have inner sofas (though outer sofa plan types also exist) (Fig.196) (Karpuz, 2000: 396-397). Houses have courtyards, in which kitchens are located. Protruding rooms or sofas are characteristic to the facades. As in the kadý houses of Mentebey, star motif is a commonly used ornamentation on ceilings. In local nomenclature, the area on the ground floor is called *mabeyn*, the kitchen as *tandýrdamý* and the pool for squashing grapes as *çere*.

A guest house, the so-called called *köy odasý*, can be found in the houses of Konya plain as in some other Central Anatolian villages (Çýnar, 1991: 63). These must have functioned and looked similar to what is called “reception rooms” in Mentebey kadý houses. According to *Konya Ýl Ýllýðý* (cited in Çýnar, 1991: 69) there were at least three or four guest houses in every village of Central Anatolia until 1967. However they mostly disappeared with the changing life styles.⁷⁷ These guest houses were mainly used for the visitors to the village, and also for the gatherings of the villagers. It was the public and the social center for the men of the village as in their free time they could come together to chat and tell stories. Women were not allowed to participate to these gatherings (cited in Çýnar, 1991: 68). In terms of architecture, guest houses are plain from outside, but they had higher quality of construction and better decoration than a standard village house (Çýnar, 1991: 64). The regular houses were usually raised 30-50cm from the ground level while the guest houses were elevated 150cm, and had a larger living

⁷⁷ According to Çýnar (1991: 69), the guesthouse left its place to the *kahvehane* (coffee shop).

room (Fig.61-63). Guest house consisted of two sections, *mabeyn* (entrance area) and the living area, and the *gusülhane* was located on the wall in between these two sections. This living area functioned like the multifunctional rooms in a house, and hence enabled many activities such as sitting, sleeping, eating, bathing and alike to take place in a single place.

In Tarsus, a town in the Mediterranean region, there are houses of late 19th and early 20th century. These houses can be grouped into two in terms of their construction materials and size; two-storey houses which are constructed with stone on the first floor and timber on the second, and three to four -storey mansions, which are constructed of cut-stone (Fig.197) (Bilgen and Bayır, 1990: 46 -47). The latter have monumental main entrance doors and rich stone ornamentation, but plain in the interiors. The common plan types include outer and central *sofas*. In the larger houses kitchens are located on the ground floor or in the courtyard.

Unlike Tarsus, the traditional houses in the Odunpazarı district of Eskişehir in central Anatolia are of mud brick or stone on the ground floor and have wooden framework filled with mud brick on the upper floor (Fig.198). The two or three storey houses are built side by side, and faced the street. They also have gardens, which are surrounded with approximately 180cm high walls. The street facades are ornamented whereas the garden facade is left plain. A room, a *sofa* or even the upper floor itself can protrude towards the street or garden. Ground floors consist of service spaces like the kitchen and the toilet, or of commercial units in some houses (Acar, 1994: 47-48).

Traditional Trabzon houses in the eastern Blacksea region, are generally two-storey, although three-storey examples are known to have been built in the 19th century (Fig.199) (Karpuz, 1991: 115). The courtyards or the gardens in these houses are separated from the street with a high wall. Stables, kitchens and toilets are located in the courtyards of some houses. In the 19th century, the toilet became

part of the house on the ground floor. The plan with projected inner *sofa* or rooms became common in Trabzon area also in the same period.

In Göynük, a town in western Blacksea region, the houses are located on a cliff, and thus have 2 or 3 stories on the front facade as opposed to their rear facade which had a single story (Fig.200). As such the main entrance to Göynük houses could be from both the ground floor and the first floor (unlike Mentebey houses, which are entered from the ground floor). The houses generally have inner *sofas*, but central *sofas* also existed. In the local language in Göynük, a *sofa* is called *çardak*. The ceiling of the first floor is usually higher than the other floors, and a mezzanine floor could be found within this floor to function as a kitchen, pantry, or servant's room (Erdem, 1999: 59-60).

The well-known Safranbolu houses, in the Blacksea region, are generally two to three storey buildings, and were constructed with stone on the ground floor and a wooden framework on the upper (Fig.11) (Günay, 1999: 136). Houses are entered through a double-wing door that opens to *hayat*, which is also the name given to the same place in Mentebey. Here the *sofa* is called *çardak*, and the balcony as *dýþ çardak*. Like in Mentebey, rooms are called *içeri*. Kitchen that is called *a°evi* in Safranbolu, is located either on the second or the third floor. The common plan type is the central *sofa* with four rooms at the corners; however the *sofa* type can change in the second and third floors. Rooms, or *eyvans* that are located in between the rooms can be projected, and they are called *çýkarma* or *artýrma*. In the gardens, there can be a pool with a fountain for cooling in summer, and it is surrounded with sitting units. This place is called *bahçe kö°kü* (garden kiosk) which is either enclosed or left as open (Günay, 1999: 230).

In all these mentioned sites, two plan types are common (inner and central) whereas in Mentebey, the outer *sofa*, which is relatively smaller, features dominantly. In addition, the houses in Mentebey did not have more than two stories.

In terms of spatial organization, service spaces could change location, for instance the kitchen and the toilet are often found in the courtyards, as oppose to the houses in Mentebey, where they were generally located on the upper floor. In all mentioned sites, houses have projected rooms, *sofas*, or floors. In Mentebey on the other hand, projections are seen only in a room or a *sofa*.

There is a variety of usage in the local terms attributed to the spaces in a house. Both in Safranbolu and Mentebey, *hayat* and *içeri* are used to define the same spaces. On the other hand in Konya, which is much closer to Mentebey, *hayat* is called *mabeyn*, *celle tandýrdamý* and *þýrahan çere*.

It is apparent that the Ottoman houses show variations in different places in terms of their organization, size, plan type, wall height, and the local terms attributed to different spaces within the house. In Mentebey, the domestic architecture displays architectural features and space usage that are similar to other documented vernacular sites in Turkey. Here however, the differences are observable in between the *kady* and the other standard houses.

CHAPTER 5

CONCLUSION

Though different in certain ways from each other, Ottoman houses found in several towns and cities like Antalya, Alanya, Akseki, Eski°ehir, Göynük, Konya, Safranbolu, Tarsus or Trabzon are part of our cultural heritage. These are documented, protected and preserved with laws (Appendix E). As such the Ottoman house continues its existence in many places. Several similar sites, especially smaller ones however await to be documented. Mentebey (Gödene) is one of them; it is not easily accessible, almost isolated in the mountains and is located at the end of a road. It even does not exist on a standard highway map (only shown in 1/400.000 or larger scaled maps). But though few in number, there stand late 19th century houses. Whether well preserved or not, there is a need to document these Ottoman houses before they vanish.

The architectural evidence can sometimes be insufficient, fragmentary or not well preserved for documenting such cases. Moreover it is not always the sole evidence for studying and bringing into light the cultural and the domestic past of a “vernacular” site. Occasionally there exist social and cultural studies. As past and present are bounded through memories, memories and other types of oral and non-written evidence can also be useful in conducting a historical study. This is the case in Mentebey. Both the personal communication and the interview notes helped to visualize the houses and the life within. This study is made possible partially due to an interview, the memories and the diary notes of a villager (cited

in Yýldýz), and partially to the existing houses. Here not all the houses are in their original state or well-preserved or even monumental as in some other popular and prominent sites like Ýstanbul, Safranbolu or Göynük, but it is worth and necessary to study them for enriching the Ottoman domestic context. In addition, it is a responsibility to document them both for the coming generations in Mentebey, and also for the future academic studies. In this respect, this study represents an initial step for the possible cultural, architectural and historical studies in and around Mentebey in the future, and most of all, for preserving Mentebey and its houses in the form not only of memory but also of a document.

Mentebey was first inhabited by Hetennais; local people of Kotenna and then by the Romans and Byzantines until the arrival of Turks. It was a significant settlement in history starting from the Byzantine period when it became a bishopric center.

In the Ottoman era Mentebey (Gödene) village became a *kady* center, and its social context played an important role in the development of its houses. These houses are significant as some were once homes of the *kady*s. *Kady* was an important administrative person both in the capital and in the province, and his social, cultural and economic status was reflected in the decoration, organization and size of his house.

Eight *kady* and nine standard houses that originally date from the 19th century are surveyed in this study. Most of these were renovated and restored, while some were partially torn down or totally disappeared. These two types of houses display architectural features, which can be compared in several ways:

- Like in the Ottoman vernacular, the organization of the Mentebey houses and the life within were centered around *sofa* (except for one *kady* house, Hafýz Ali Efendi's house, which has an inner *sofa*).

- All *kady* houses were built as detached structures, whereas some standard ones were built adjacent to other houses.
- The size of the house and the number of rooms in it increased in the *kady* houses. Except for one, all the standard houses are not more than 200m² and have two rooms, whereas all *kady* houses are larger than 200m² and the rooms could number up to six.
- The location of the main entrance is not a distinctive element in comparing the house types since both can be entered either from the street or from the garden.
- In terms of the main entrance doors, both house types have generally double-wing doors (except for one standard house, house of Koca Arab Abdullah Efendi).
- Reception rooms located in gardens or on the ground floor feature only in *kady* houses.
- Common to *kady* houses are the projected *'ahni'ins* and their latticework windows.
- Placing the service spaces like toilets and kitchens on the main living floor rather than on the ground floor must have been an influence carried from the capital by the *kady's* as toilets and kitchens were generally located in the garden/ courtyard in a typical 19th century Ottoman house (like in the houses of Konya, Tarsus, Trabzon, and Eski^oehir). This feature must also have influenced the other houses of the village as the standard houses as well had the kitchen and the toilet on the main living floor.
- In the interior decoration, fine woodwork was used extensively especially in the most important rooms like *ba^ooda* and *'ahni'in*, and in the

revetments of *davlumbazs*, ceilings, open niches and doors in *kady* houses. In comparison, wood was often left plain or was only partially and modestly ornamented in standard houses.

- The use of color on the interior wooden decoration (like in the houses of Ha°met Efendi and Hüseyin^a ükrü Efendi), and elegant drawings on the exterior walls could also be found in *kady* houses (as in the house of Hüseyin^a ükrü Efendi, where there is a boat figure and a plant relief, and in Zabit Efendi, where there had once been a deer motif above the main entrance).
- *Kady* houses must have influenced the houses of other wealthier households. “*ahni°ins* in the standard houses like Apýl Dayý’s and Osman Efendi’s houses, the latticework windows of *dýþary* in Sadiðin house, the colored wooden strip in the *ba°oda* of Çolak Fadime’s or the door ornamentations of Ýbrahim Çavu°’s and Çürü’s houses demonstrate such an influence to a certain extent.

One of the significant factors that affected the organization of the spatial layout and use in both types of houses was “privacy”, and is reflected in the Mentebey houses in a number of ways;

- Except the *dýþarys* there is not a visual separation in between the houses as none of them were surrounded with high walls (even though the area is rich in stone).
- The importance given to privacy is firstly reflected in the local use of Turkish. The rooms that are appropriate for sleeping and are more private are named as *içeri* (inner), and those used for receiving guests and hence more public as *dýþary*(outer).

- The need for privacy was different in the living areas of *kadý* houses and those of standard ones. The *dýbarýs* (living areas) of the standard houses could be more closed to the outside, almost by means of blind facades in some of the houses whereas the living areas in all the *kadý* houses (*°ahni°ins*) were open to outside. One or two sides of a *°ahni°in* in *kadý* houses were covered with latticework windows, most of which had *kýz* (daughter) type window with wider openings. It seems that visibility and accessibility were important features in manifesting the social status of *kadýs*; these houses certainly had a more public character.
- The unexpected, unknown or crowded guests, who were expected to visit *kadý* homes were hosted in reception rooms, which were often detached from the house, or occasionally located on the ground floor, thus providing privacy to the household. These reception rooms can also be considered as examples of *selamlýk* in large Ottoman mansions and palaces.
- The operation of privacy was also regulated by means of fenestration. The *gelin* (daughter-in-law) window, which is often found on the street facades, was a window type that was densely knit with wood so as to minimize visibility from outside.

The activities that are significant and have symbolic and temporal associations within a domestic context reflect the emotional associations in between the dwellers and their dwellings, which in turn result in the psychic well-being of being at “home”. Space usage, domestic rituals and other spatial components reveal this conceptual transformation even though it is not always explicit or stated as such. Accordingly in *Mente°bey* houses *°ahni°in* or *dýbarýs* was the most social, semi-public space of the house as the guests were received here. It was also the place where the festive Ramadan meals were eaten in crowded gatherings. A second social space within the house was *çardak*, where sitting and chatting were done in summer nights. In winters, it was replaced with sitting in *içeri* (room) in front of the *ocak*. Similarly, reception rooms were significant places of

socialization for men in the village. *Kadýs* received their important guests as well as the villagers in these rooms. Eating meals with the whole village after the pray in the religious holidays was also an important social and public activity that took place in these reception rooms. The temporal pattern in such regular activities, the notion of inhabiting “places” within the domestic setting, and the notion of “continuity of use” are indicative of how we can approach to these houses as “homes”.

Exhibiting the general characteristics of an Ottoman house in both conceptual and architectural terms, *Mente°bey* houses were continuously inhabited for generations like in the case of several other vernacular examples. In this respect, *Mente°bey* houses can be evaluated not only according to their physical features, but also to their emotional associations: not unlike the case of *kadýs* and their descendants, they have been a “home” to me and to my family for generations.

FIGURES

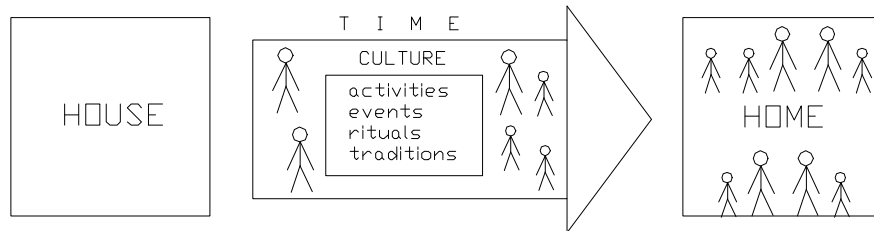


Fig. 1. Transformation of a “House” into a “Home”

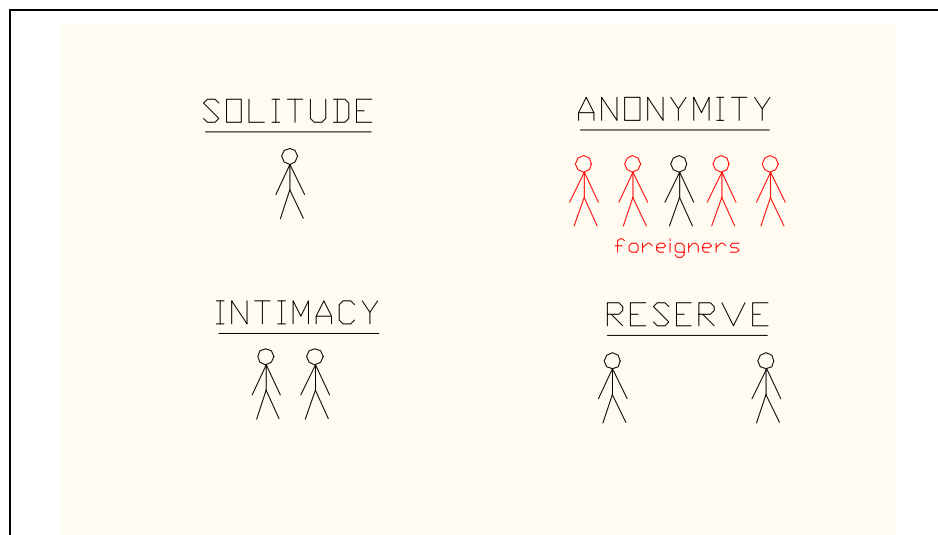


Fig. 2. Four Levels of Privacy According to Westin

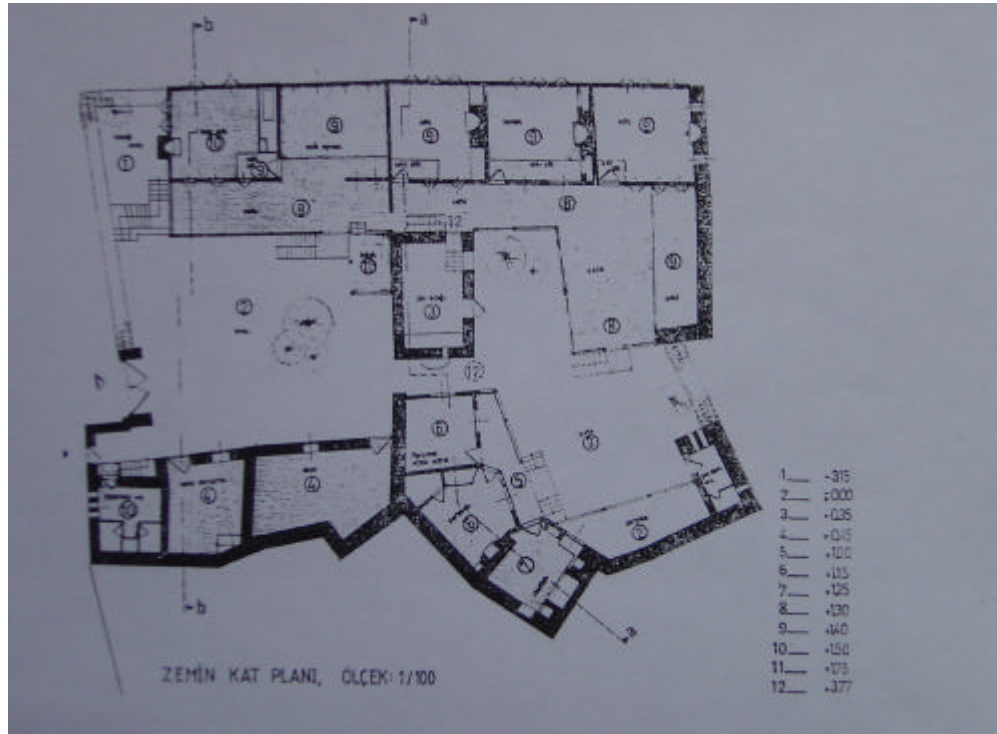


Fig. 3. Three Dimensional Level Differences Shown on a Plan

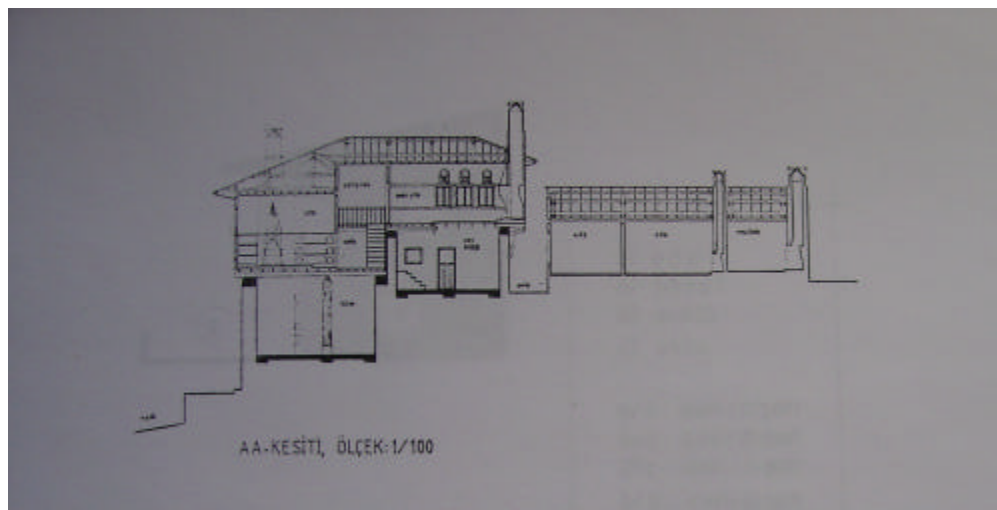


Fig. 4. Three Dimensional Level Differences Shown on a Section



Fig. 5. A House that was Built to Fit to the Available Building Parcel on the Ground Floor, and the Independent Development of the Upper Floor

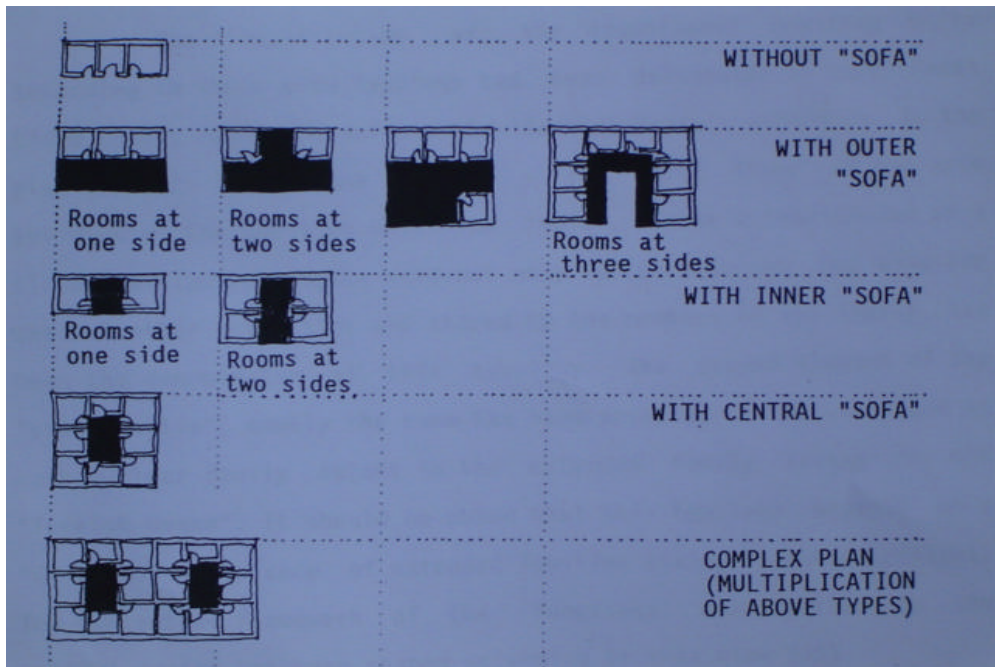


Fig. 6. Plan Types of Ottoman House

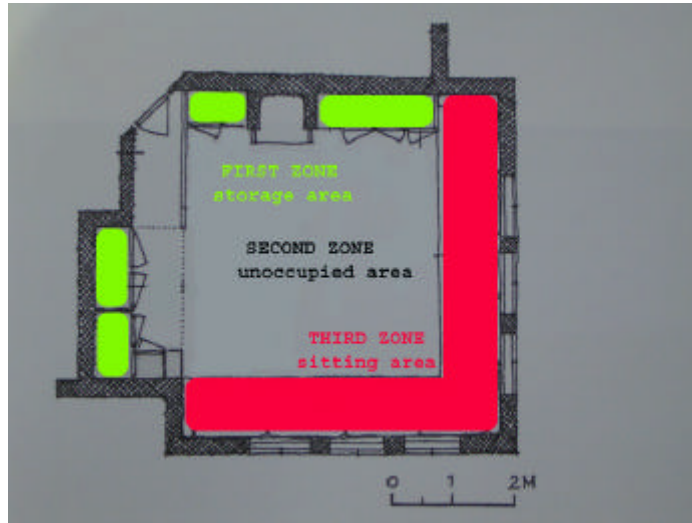


Fig. 7. Three Functional Zones in a Room



Fig. 8. Distinguishing the Service Spaces from the Main Living Areas



Fig. 9. Kitchen



Fig. 10. Beypazary Houses



Fig. 11. Safranbolu House



Fig. 12. An Ottoman Tray



Fig. 13. Western Type of Dining Table



Fig. 14. Frej Apartment in İstanbul



Fig. 15. Apartment Type of Dwelling



Fig. 16. A House from Antalya Citadel



Fig. 17. An Alanya Plateau House



Fig. 18. Hacı Güzeller House, Akseki



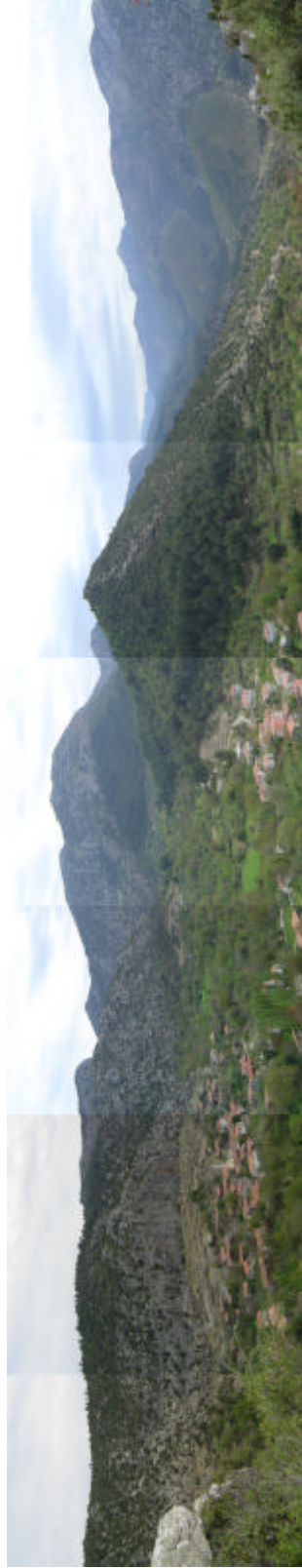
Fig. 19. Muazzez Sungur House, Akseki



Fig. 20. Boyalı Mansion, Akseki



Fig. 21. A Kule Konak (Tower Mansion);
Beyler Mansion in Arpaz, Aydın



°bey Village from Kotenna (Antique Settlement)





1. Hüseyin Efendi's Home, 2. Hafız Musa Kazım Efendi's Home, 3. Hafız Mustafa Efendi's Home, 4. Hafız Ali Efendi's Home, 5. Mustafa Efendi's Home (see Celles district), 6. Hüseyin Efendi's Home, 7. Yusuf Sadık Efendi's Home, 8. Zabit Efendi's Home, 9. Mustafa Efendi's Home, 10. Apıl Dayı's Home, 11. Çolak Fadime's Home, 12. Çürü's Home, 13. İbrahim Çavuş's Home, 14. Mustafa Efendi's Home, 15. Mustafa Efendi's Home, 16. Mustafa Efendi's Home, 17. Sadıhan Home



Fig. 25. Lower District



Fig. 26. Celles District



Fig. 27. View from the Old Castle



Fig. 28. Shield and Female Motifs



Fig. 29. Eagle Motif



Fig. 30. The Stone Block that is Thought to Be Written in Three Languages



Fig. 31. Coins Found in Kotenna



Fig. 32. The Stonewall that is Thought to Be of a Part of a Temple or a Church Once



Fig. 33. A Stone Piece that is Thought Be a Part a Temple/ Church in the Lower District



Fig.34. Ancient Remains in the Big Musalla Cemetery



Fig. 35. Remains of a Column



Fig.36. A Female Figure



Fig. 37. A Bust Relief from the Hilltop



Fig. 38. The Place that is Thought to Be the Cemetery of "eyhs



Fig. 39. Unknown Graves in the Arab Cemetery

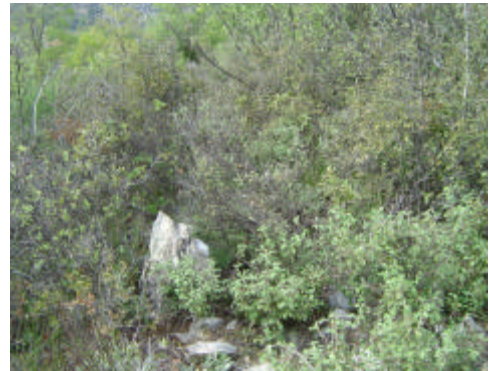


Fig.40. A Stone Marking a Grave in the Arab Cemetery



Fig.41. *Mevlithane*



Fig. 42. The Plain Called "Yazy"



Fig. 43. Ambullas Fountain



Fig. 44. The Inscription on Ambullas Fountain



Fig.45 Miyar Fountain (known for its tasty water)



Fig. 46. The Inscription on Miyar Fountain



Fig. 47. Hanönü in 1988



Fig. 48. An Old Store at Hanönü



Fig. 49. An Old Store at Hanönü



Fig. 50. Streets until 1990s



Fig. 51. Same streets today



Fig. 52. A *Hayat*



Fig. 53. A *âhni'in* Viewed from the *Sofa*



Fig. 54. A Standard Çardak



Fig. 55. Exterior View of a Toilet in Çardak



Fig.56. A Toilet



Fig. 57. A Hırahane



Fig. 58. The Door Opening System

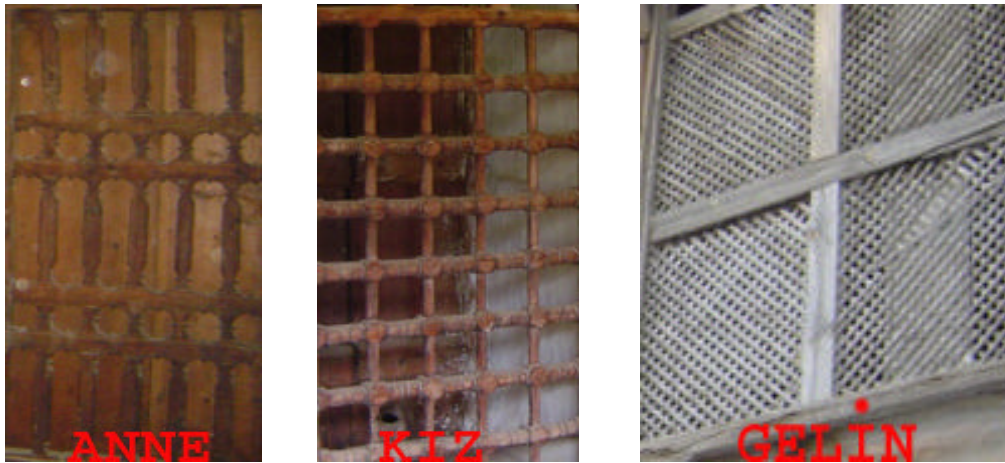


Fig. 59. Three Patterns of Wooden Grill on the Windows



Fig. 60. Broken Brick Pieces Inserted for Decoration

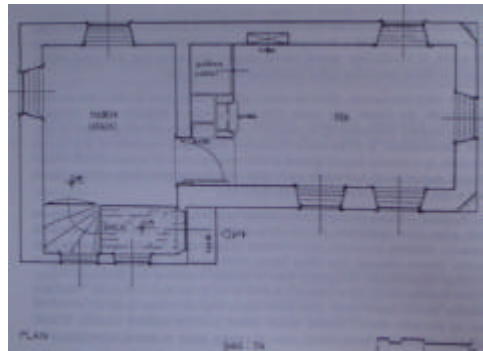


Fig. 61. Plan of a Guesthouse in Konya

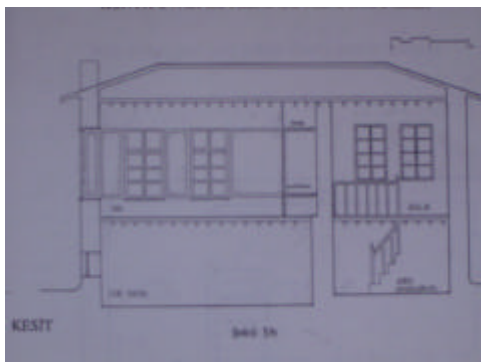


Fig. 62. Section of a Guesthouse in Konya



Fig. 63. Sketch View of a Guesthouse in Konya

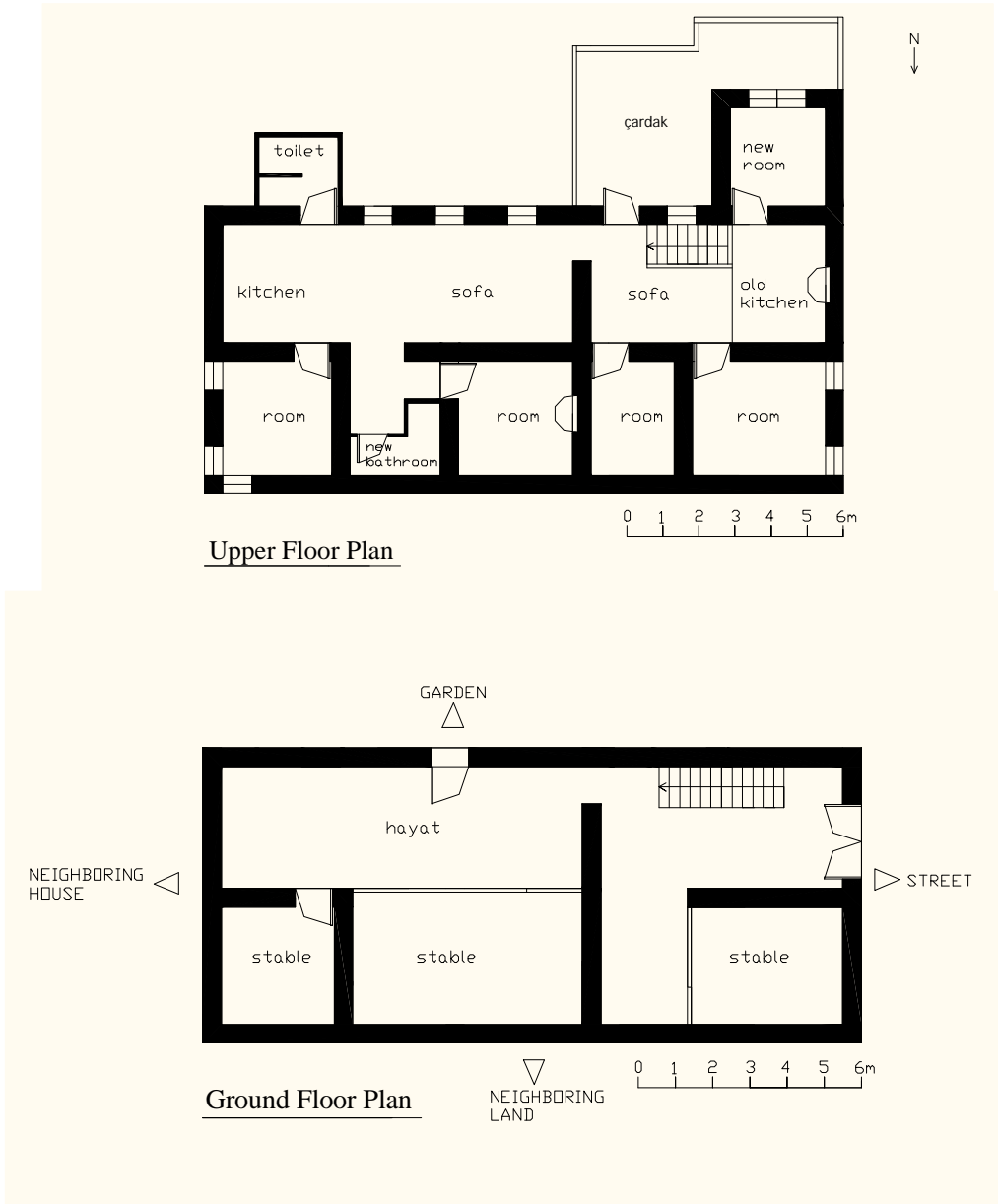


Fig. 64. Home of Ali Küçük



Fig. 65. Kitchen is Located at One End of the *Sofa*



Fig.66. One of the Rooms in the Second Section



Fig. 67. Room in the First Section



Fig. 68. *Sofa* in the Original section of Ali Küçük's Home



Fig. 69. A View of the *Sofa*

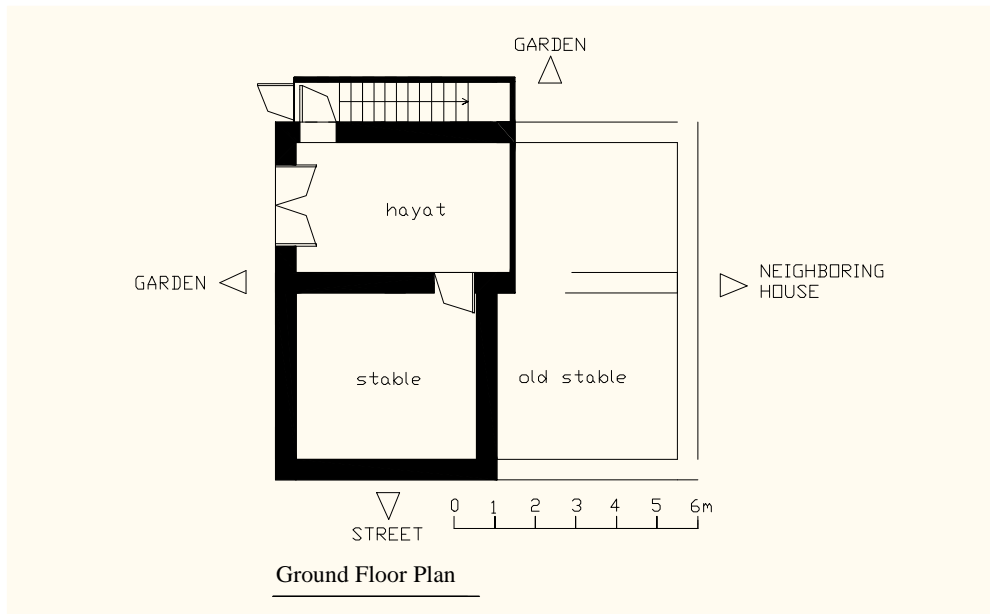
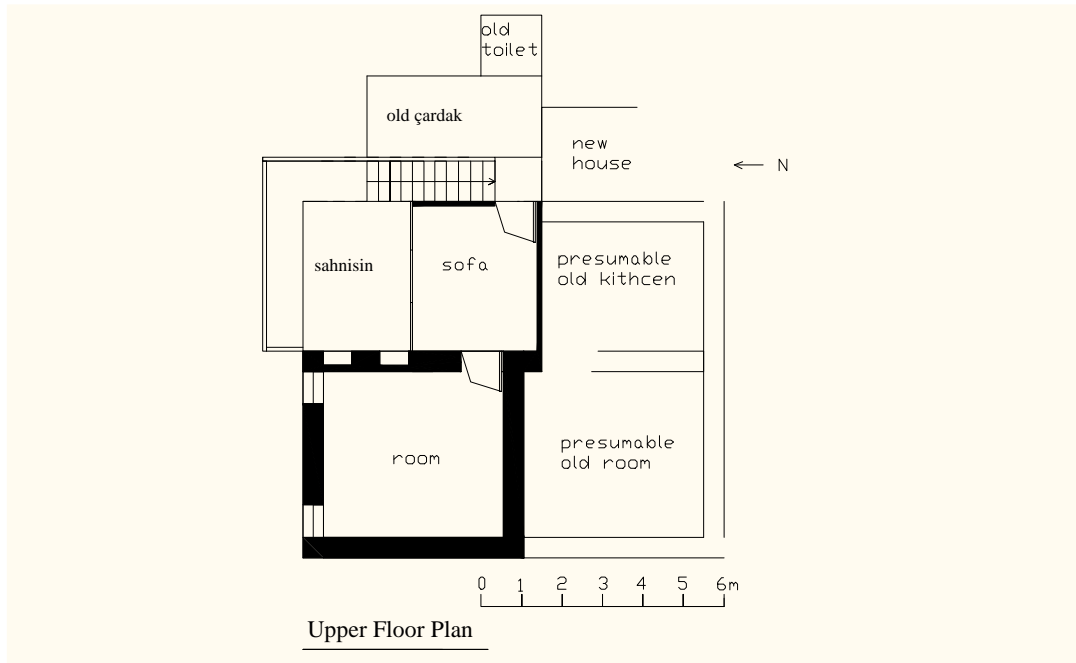


Fig. 70. Home of Apyl Dayý



Fig. 71. Exterior View



Fig. 72. The Old and the New Part of Apyl Dayr's House



Fig. 73. The Partition between the Old and the New Section



Fig. 74. The *Sofa*



Fig. 75. The *šhni'in*

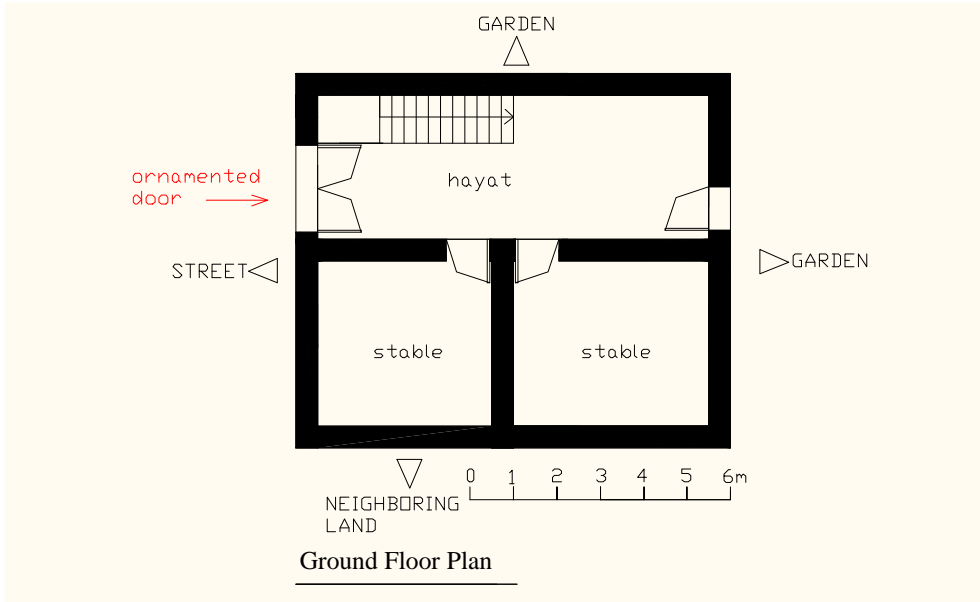
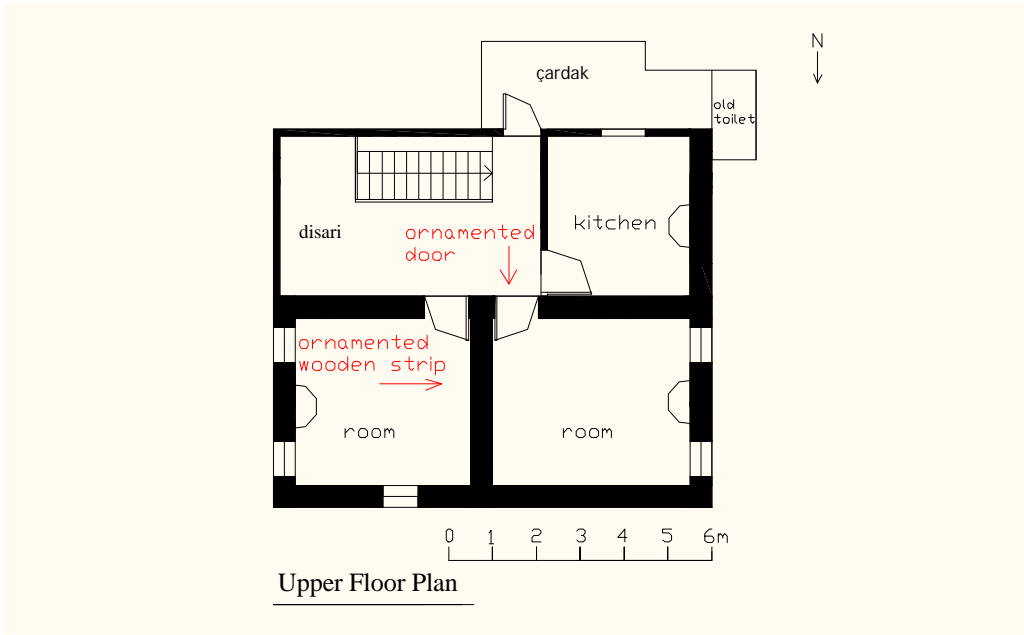


Fig. 76. Home of Çolak Fadime



Fig. 77. The South Facade



Fig. 79. The Room with *Gelin* Window



Fig. 78. The West Facade



Fig. 80. The *Sofa* and the Living Area



Fig. 81. The Main Entrance Door



Fig. 82. Ornamented Door in a Room



Fig. 83. The Colored Wood on the Upper Side of Bedding



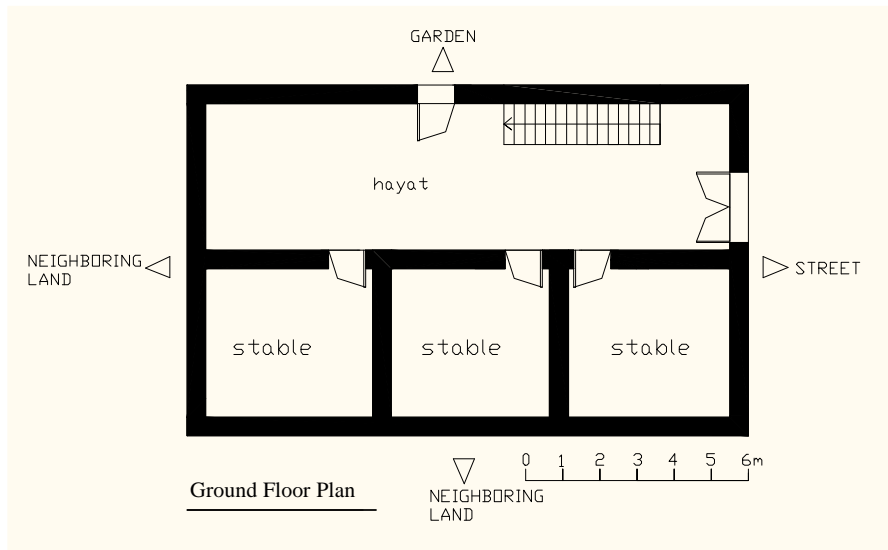
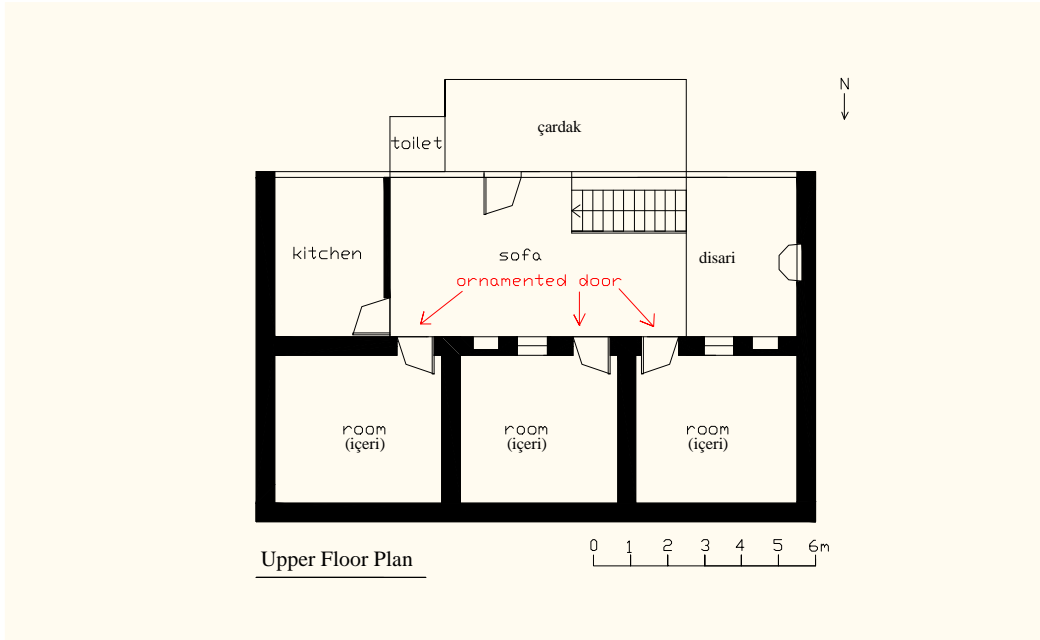


Fig. 84. Home of Çürü



Fig.85. The Exterior View of *Dýþary*



Fig. 86. The Ornamented Doors

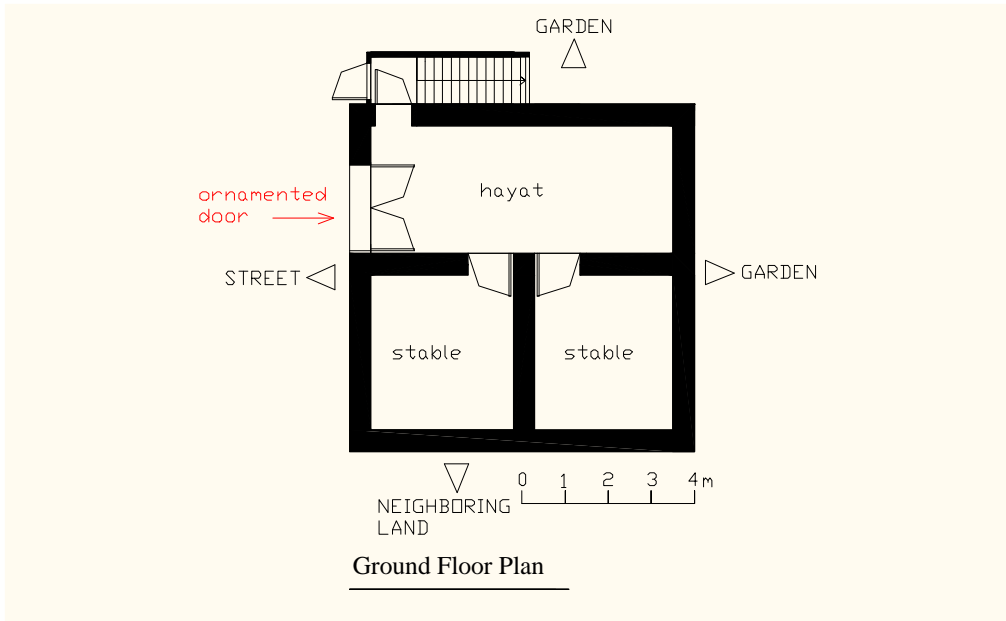
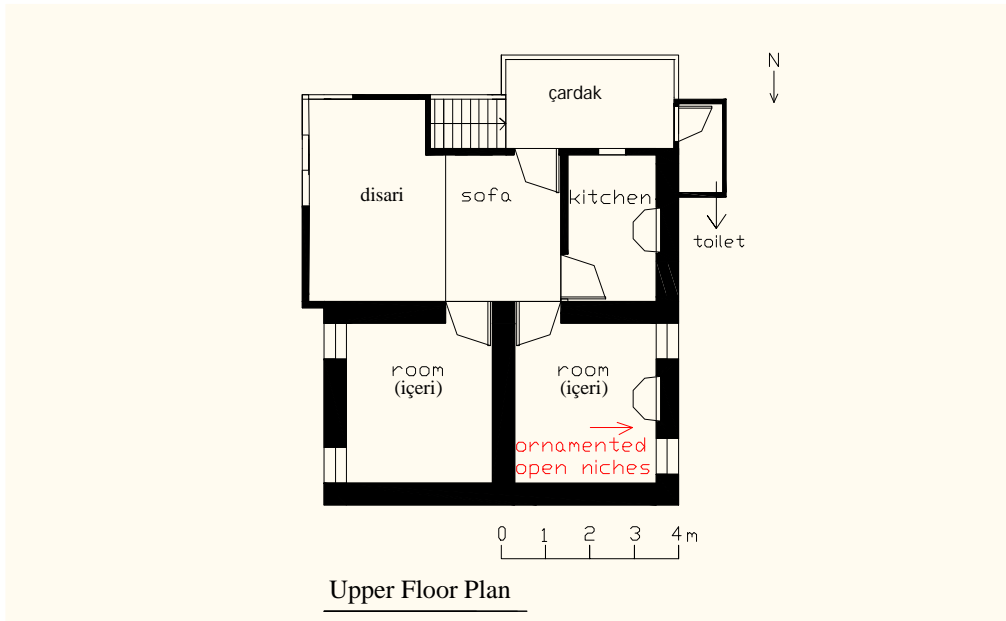


Fig. 87. Home of Ybrahim Cavup



Fig. 88. The Exterior View



Fig. 89. The Garden Façade



Fig. 90. The Ornamented Main Entrance



Fig. 91. *Dýbarý*



Fig. 92. The Plain Wooden *Gusülhane*



Fig. 93. The Ornamented Open Niches

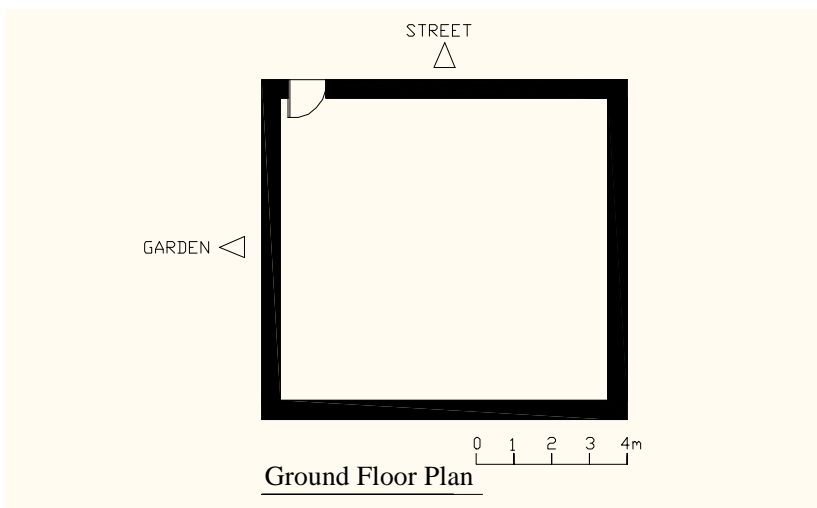
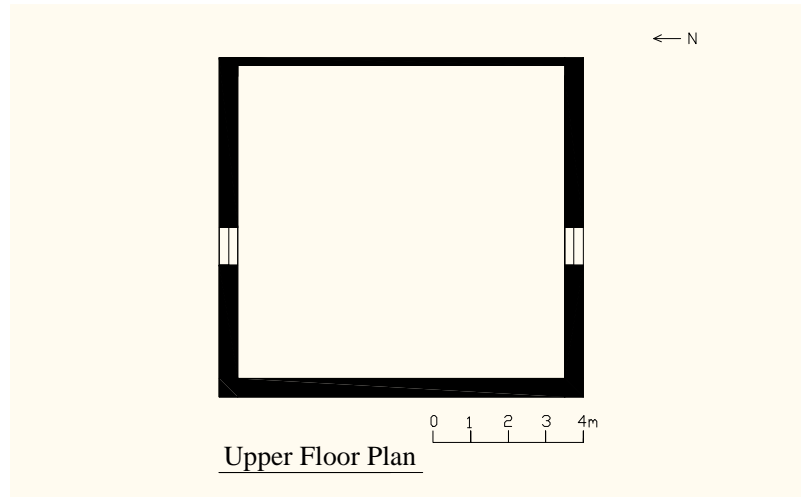


Fig. 94. Home of Koca Arap Abdullah Efendi

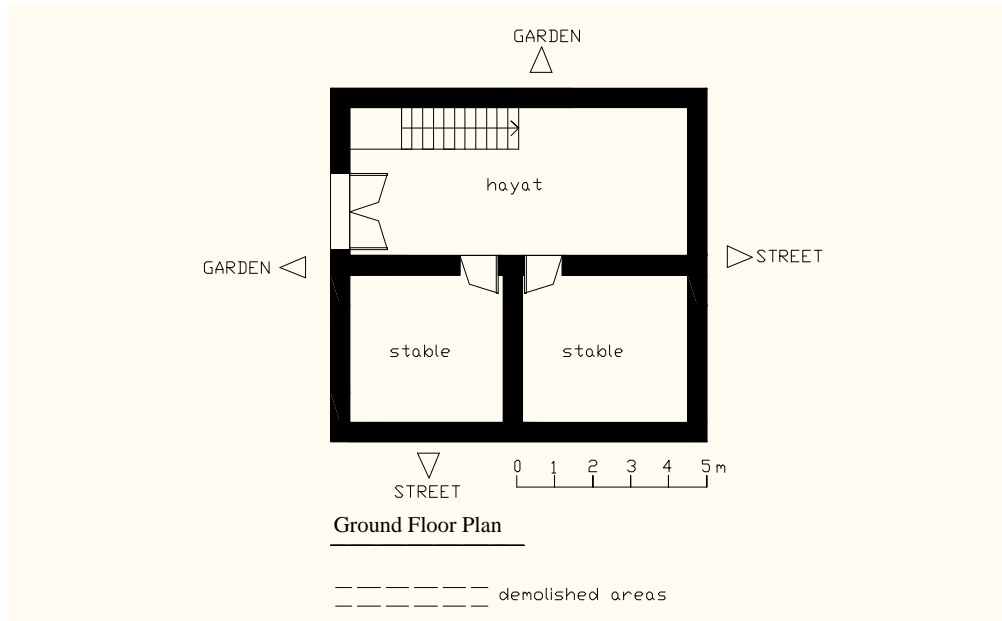
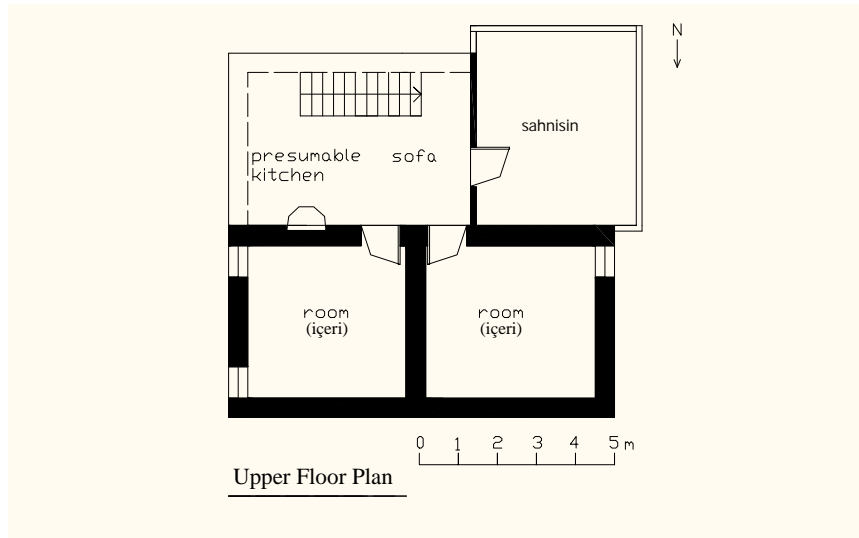


Fig. 95. Home of Osman Efendi



Fig. 96. The Street Leading to Hanönü. Osman Efendi's House, Entered Through the Garden Door is on the Right



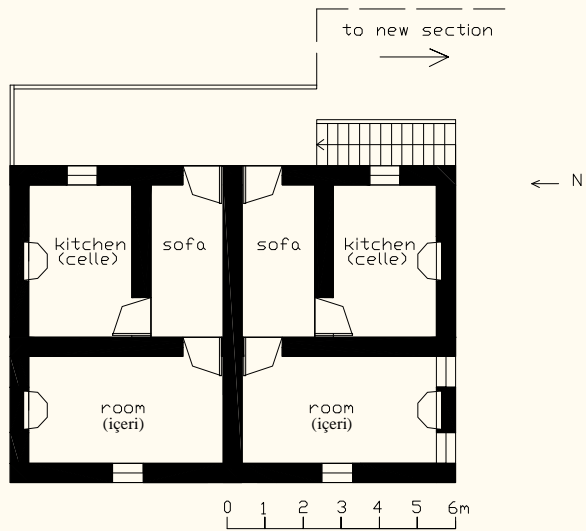
Fig. 97. The Exterior View of the *"ahni" in*



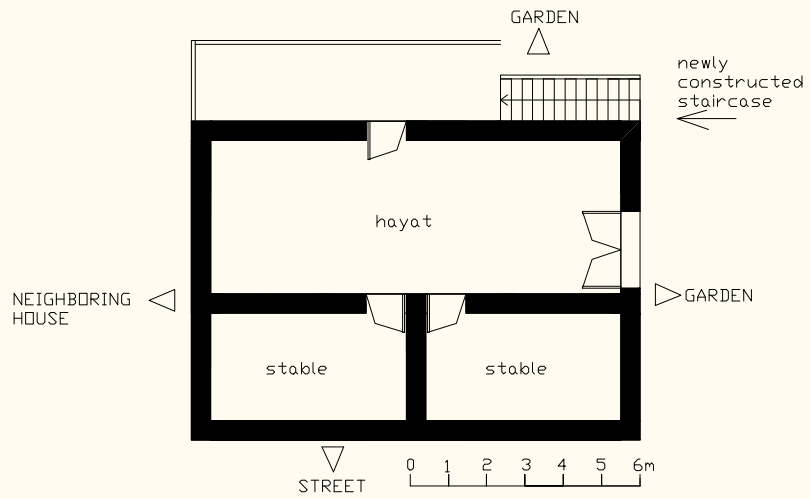
Fig. 98. The Main Entrance Door



Fig. 99. Presumably the Kitchen Space



Upper Floor Plan



Ground Floor Plan

Fig. 100. Home of Poçulu Dede



Fig. 101. The Home of Poçulu Abdullah Dede, in the Middle



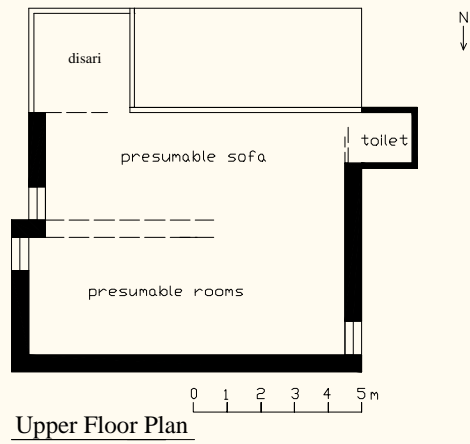
Fig. 102. The Room in Hatice Hanım's Section



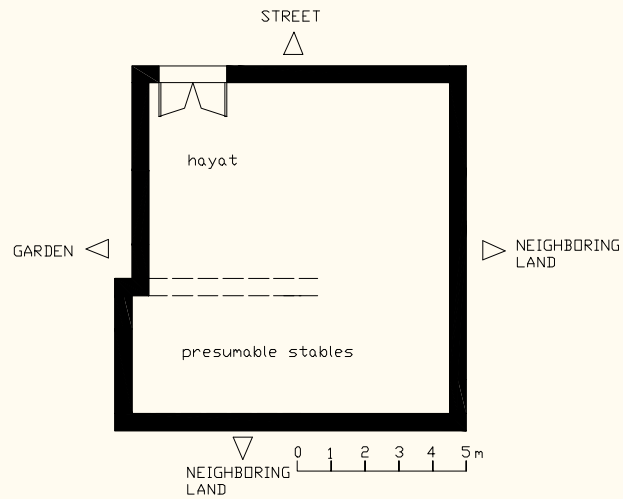
Fig. 103. The Room in the Emine Hanım's Section



Fig. 104. The Newly Attached Room



Upper Floor Plan



Ground Floor Plan



Fig. 105. Sadiċin Home

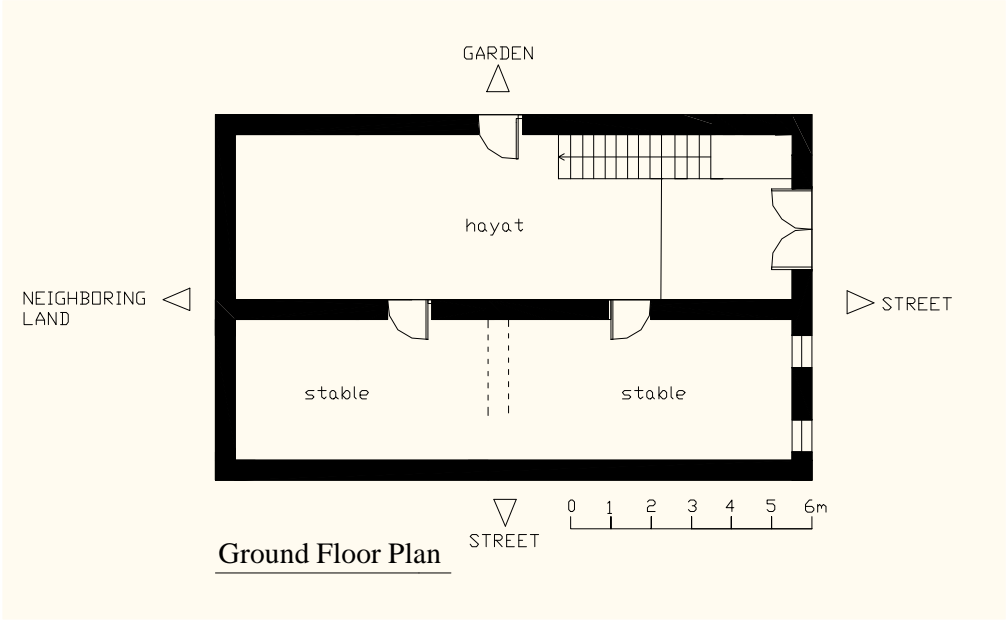
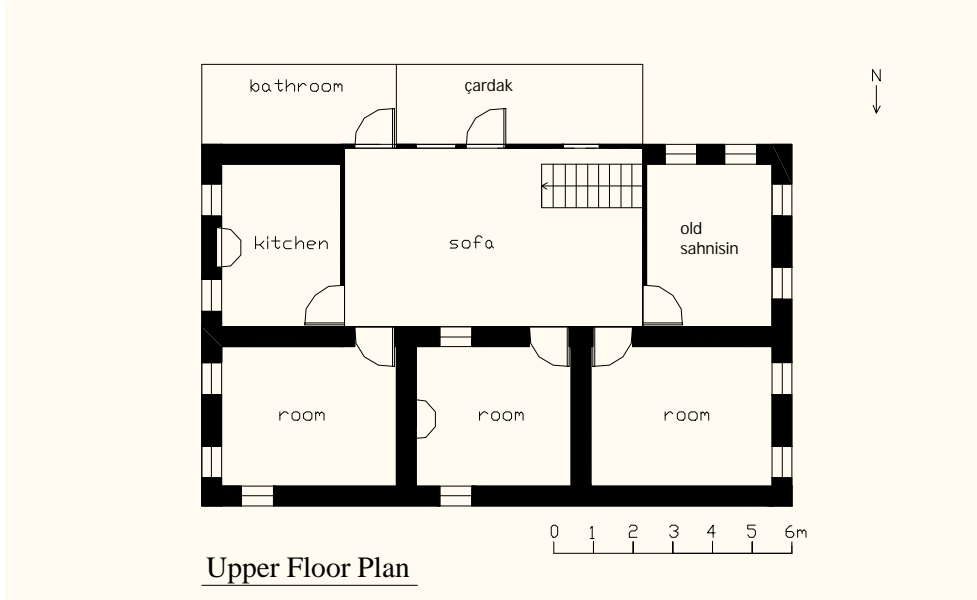


Fig. 106. Home of Abdülgaffar Efendi



Fig. 107. Abdülgaffar Efendi's Home



Fig.108. The Living Room, which was Once the *ğhni'in*



Fig. 109. The Old *ğhni'in* Area Viewed from the *Sofa*

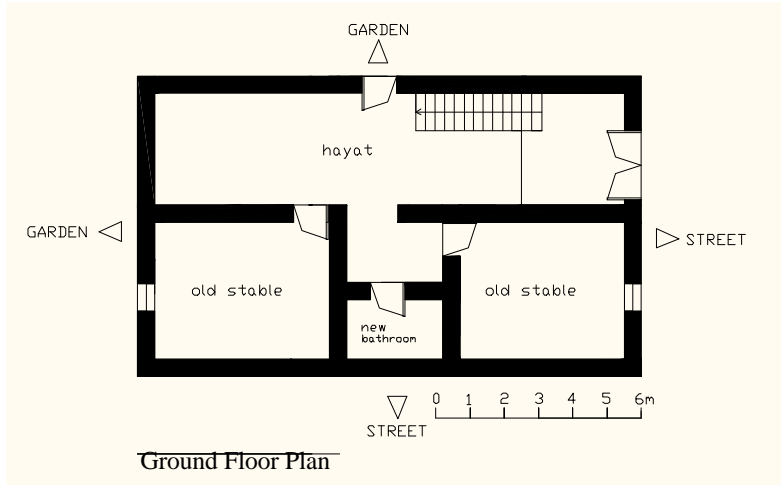
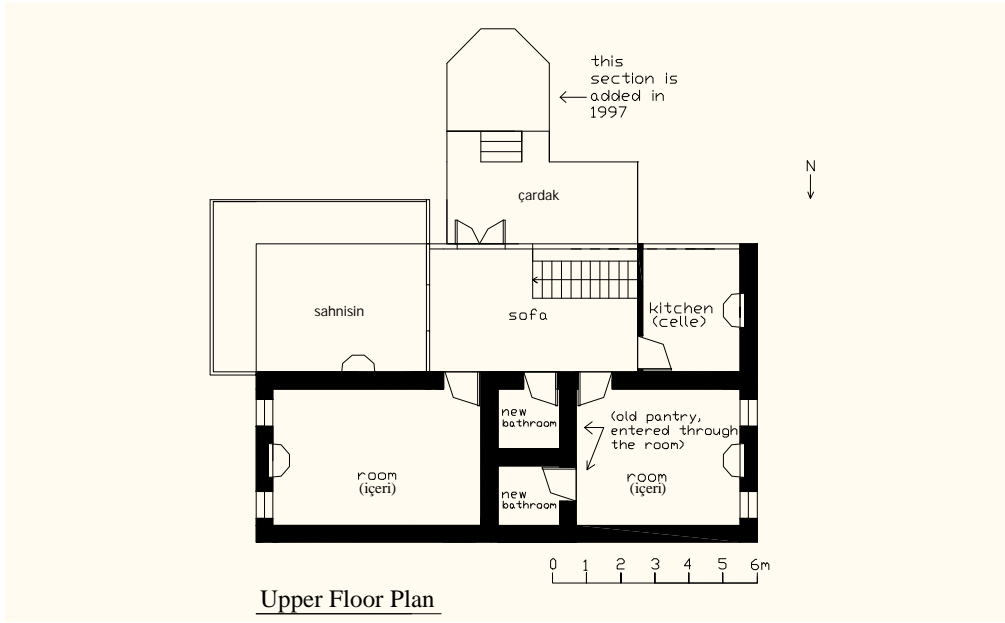


Fig. 110. Home of Hac

ým Efendi



The Gravestone of Hacı Kazım Efendi and the Translation of the Inscription



Fig. 112. The Half Octagonal Area Added Later to the House



ý Kaz



Fig. 114. A Room After the Renovation



Fig. 115. The *‘hni’in*



Fig. 116. The *Sofa* and *Celle*, Viewed from the *‘hni’in* .

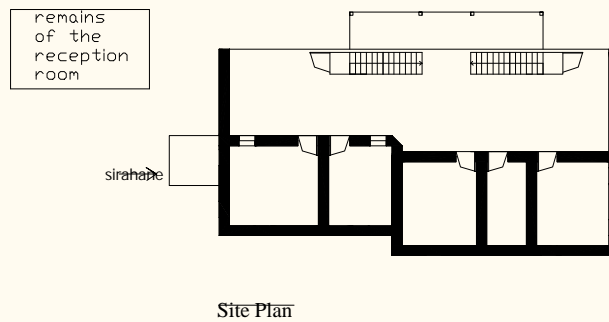
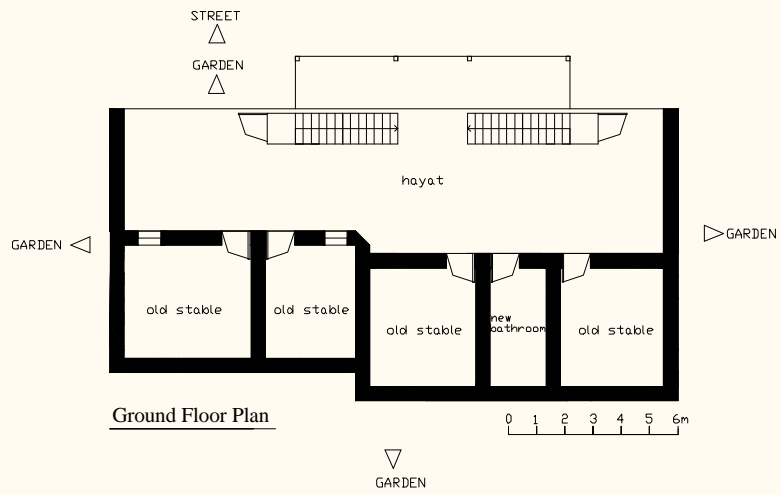
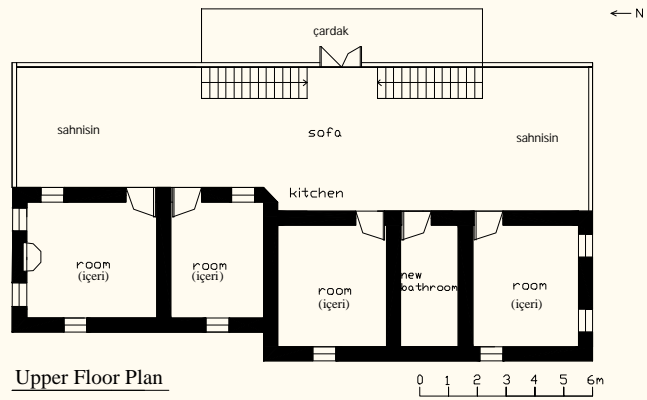


Fig. 117. Home of Hacı Mustafa Efendi



Fig. 118. The House Before the 1999 Renovation



Fig. 119. The House After the 1999 Renovation



Fig. 120. The *Hayat*



Fig. 121. The *Sofa*



Fig. 122. The *İhni'in* Area in the North Wing of the House



Fig. 123. An Old View of the *İhni'in* , Before Renovation



Fig. 124. The Entrance to *Ba'oda*



Fig. 125. *Gusülhane* and the Cupboards in the *Ba'oda*



Fig. 126. The *Ba'oda*



Fig. 127. *Davlumbaz* of the *Ba'oda*



Fig. 128. The Remains of the Reception Room

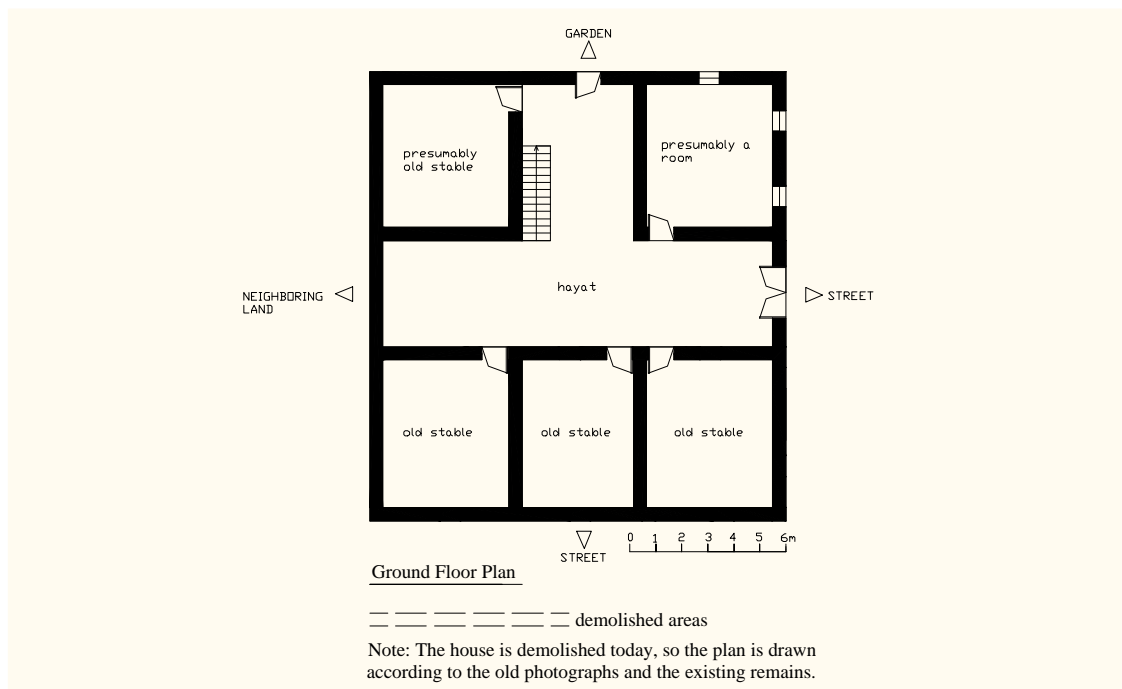
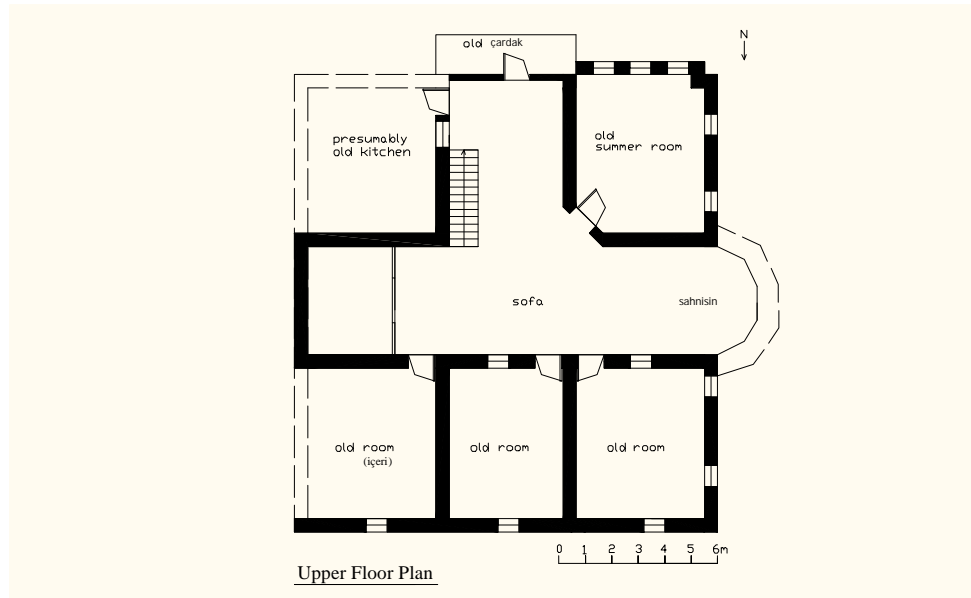


Fig. 129. Home of Hafız Ali Efendi



Fig.130. The View of the Summer Room and *Çardak* , 1988



Fig. 131. The Entrance Facade, 1988



Fig. 132. The North Facade, 1988



Fig. 133. The *Sofa*



Fig. 135. The Ceiling with Star Ornamentation



Fig.134. An Interior View



Fig.136. One End of the *Sofa*



Fig. 137.The Interior of a Room



Fig. 138. The Interior View of the *ahni'in*



Fig. 139. The Exterior View of the *žhni'in*



Fig. 140. The Only Standing Facade Today





Fig. 141. Home of Ha'met Efendi



Fig. 142. The Entrance Facade



Fig. 143. The Ground Floor and the Servant's Storey in Hacı Güzeller House, Akseki



Fig. 144. The *Şhni'in*



Fig. 145. The Wood Work in *ahni'in*



Fig. 146. The Ornamented *Davlumbaz*



Fig. 147. The Wood Work in *žhni'in*



Fig. 148. The Entrance of the *žhni'in* Area



Fig. 149. The Colored Wood Works in the *žhni'in*



Fig. 150. The Details from the *žhni'in* Area



Fig. 151. The Ceiling Detail in *ahni'in*



Fig. 152. The Latticework windows of the *'ahni'in*



Fig. 153. The *Ba'oda*



Fig. 154. The Ceiling of the *Ba'oda*



Fig. 155. The Door of the Room that is Said to Be the Old Kitchen



Fig. 156. The Opening System of the Window

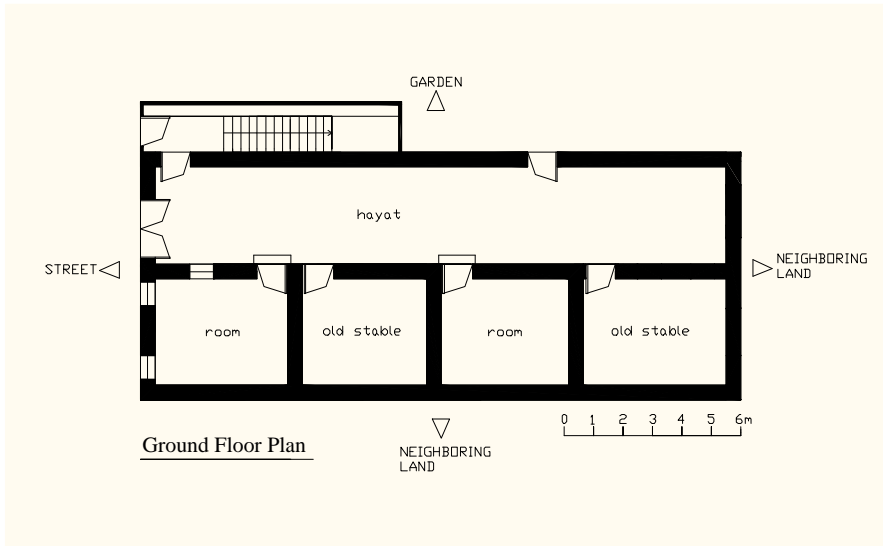
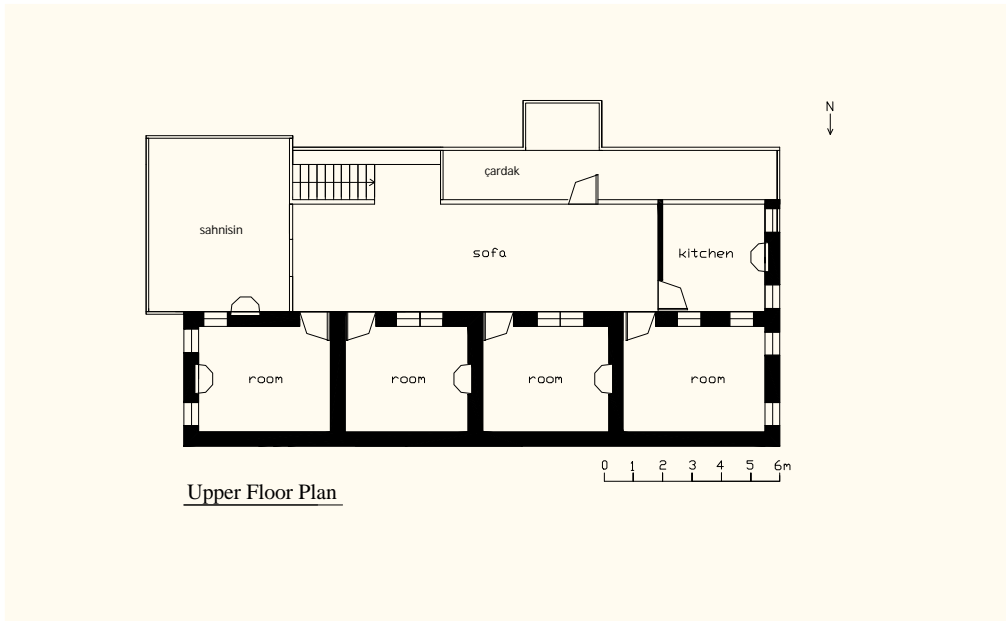


Fig. 157. Home of Hüseyim^a ükrü Efendi



Fig. 158. Tuti Haným's Gravestone



Fig. 159. Home of HÛseyn^a ũkrũ Efendi, The Exterior View



Fig. 160. One of the *Yçeris* on the Ground Floor



Fig. 161. The *Sofa*



Fig. 162. The *Şhni'in*



Fig. 163. *Gelin* and *Kız* Windows of the *Şhni'in*



Fig. 164. The Ceiling Ornamentation of *Şhni'in*



Fig. 165. *Davlumbaz* in *Şhni'in*



Fig. 166. *Davlumbaz* and Open Niches



Fig. 167. The *Yüklük*



Fig. 168. The Entrance to the *Ba'oda*



Fig. 169. The Shutters of the Inner Windows
(between the *Ba'oda* and *Ûhni'in*)



Fig. 170. The Wall and the Ceiling



Fig. 171. The Detail of the Ceiling in *Ba'oda*



Fig. 172. The Ornamented Doors of *Yçeris*



Fig.173. The Details of Ornamentation on the Doors



Fig. 174. The Ornamentation Above a Door



Fig. 175. The Main Entrance and the Plant Motifs Above the Door



Fig. 176. The Boat Motif on the Exterior Wall



Fig. 177. The Foot-Washing Place for Ablution

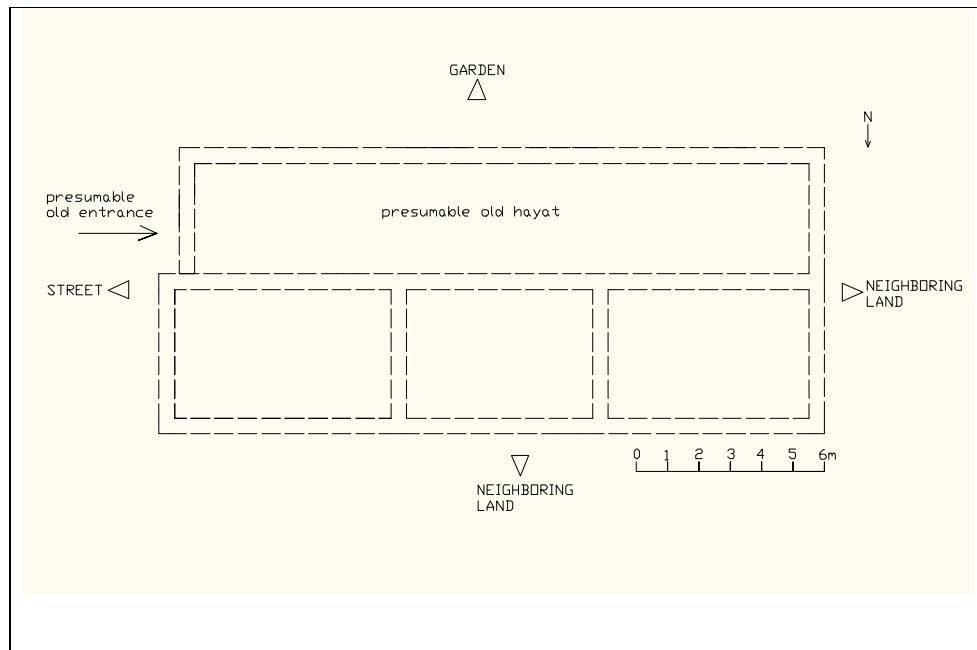


Fig. 178. Home of Yusuf Sadyk Efendi



Fig. 179. The Remains of the House



Fig. 180. The Burned Material



Fig. 181. The New House



Fig. 182. The *Şhni°in*



Fig. 183. The Kitchen on One Side of the *Sofa*

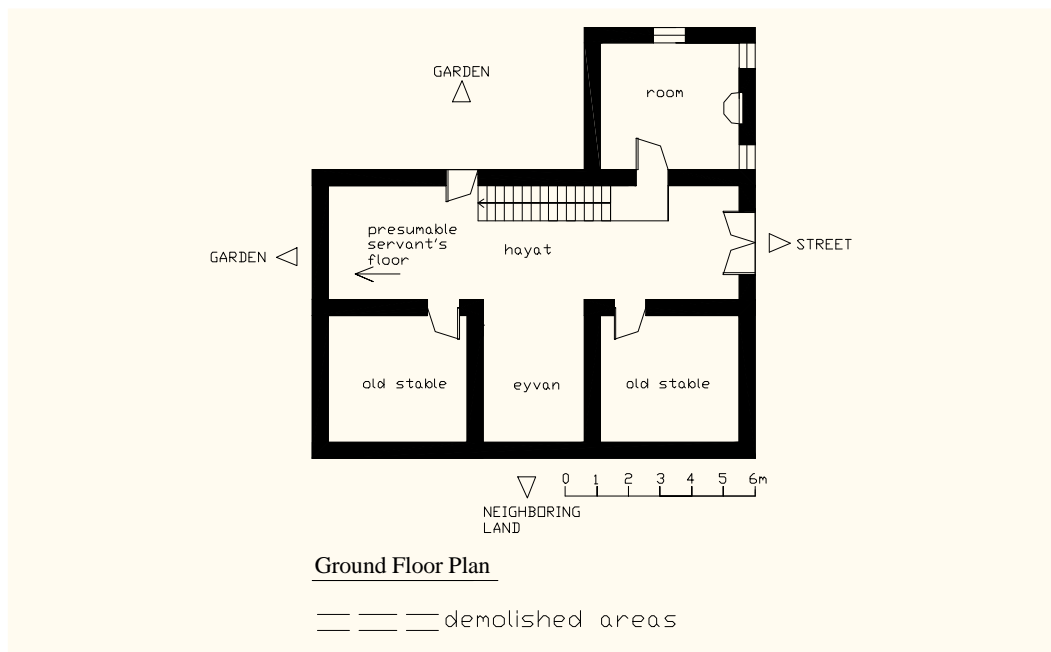
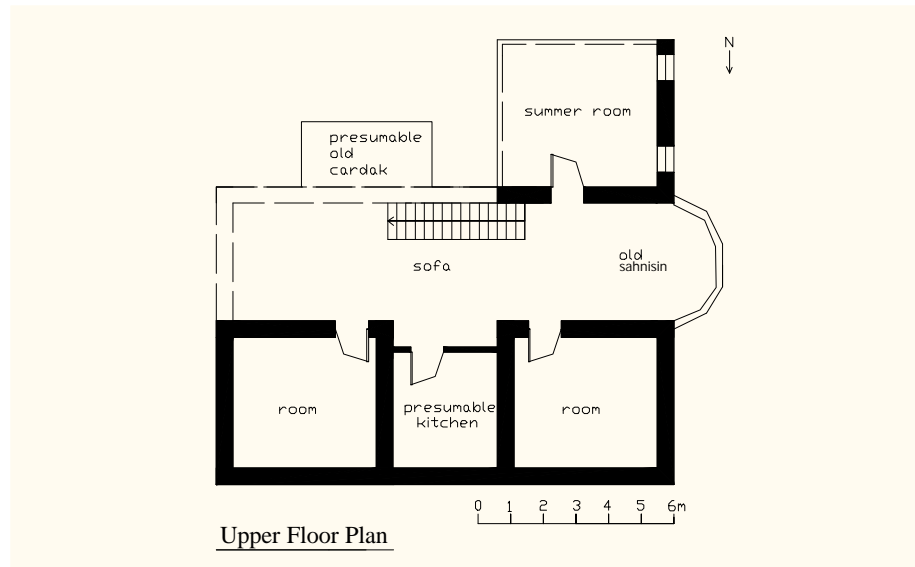


Fig. 184. Home of Zabit Efendi



Fig. 185. The Entrance Facade



Fig. 186. The Ground Floor



Fig. 187. Presumable Servant's Section.



Fig. 188. The Room On The Ground Floor



Fig. 189. A Motif On The Ocak



Fig. 190. The South Wing



Fig. 191. The Eyvan

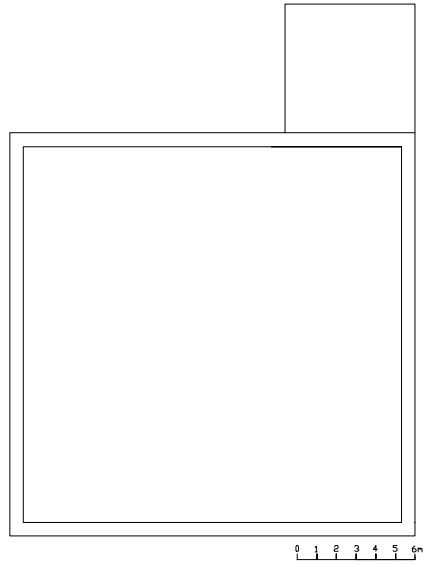


Fig. 192. Estimated Plan of the Home of Hacı Muhtar Efendi



Fig.193. Karakadı's Reconstructed House



Fig. 195. The Ruins of the ^a emseddin Efendi's House

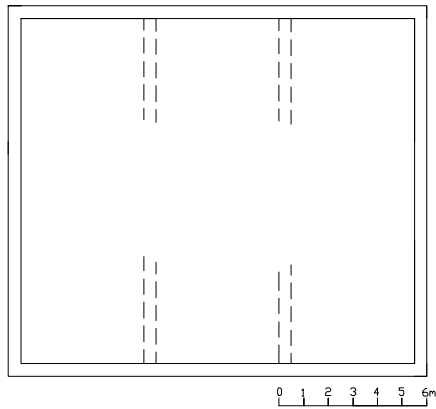


Fig. 194. Estimated Plan of the Home of ^a emseddin Efendi



Fig.196. Konya Houses

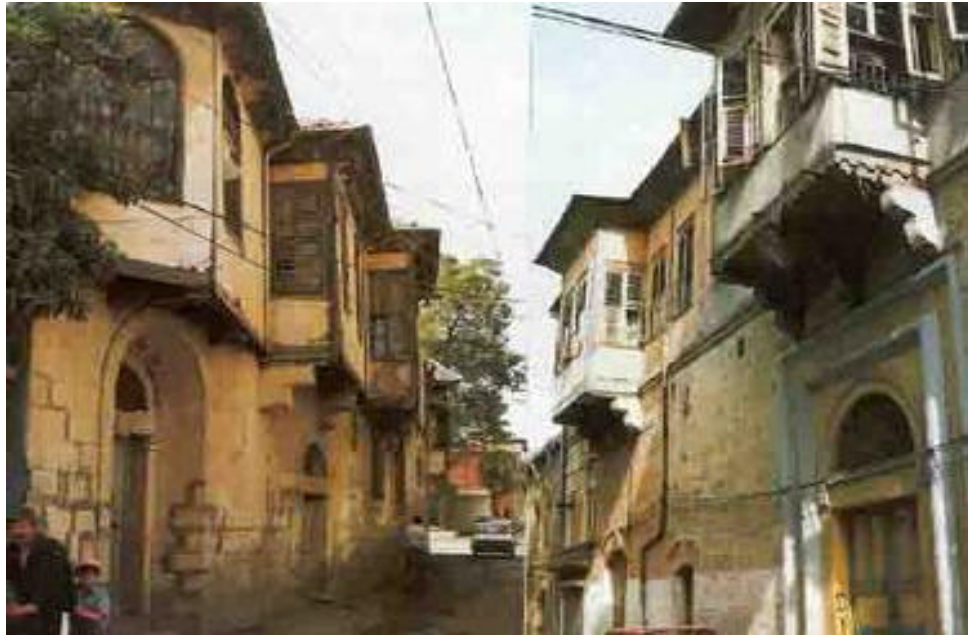


Fig. 197. Tarsus Houses



Fýg.198. Eskişehir Houses



Fig.199. Trabzon Houses

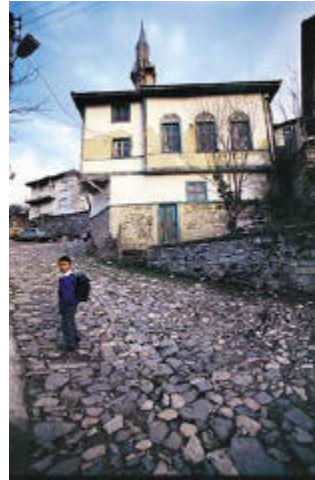


Fig.200. Göynük Houses

APPENDICES

APPENDIX A

GLOSSARY⁷⁸

Anne: Mother; it refers to a sparsely knit latticework window in Mente^obey; also called *kadyñ* window (local language)

Artýrma: Projected room, *sofa* or floor (Kuban, 1995b: 250)

Avlu: Courtyard

Ayan: Notable of a province; acted like a feudal lord

A^oevi: Public kitchen; but refers to kitchen in the context of Ottoman house (Kuban, 1995b: 250)

Bahçe Kö^okü: Garden kiosk; a kiosk located in the garden near a fountain for people to cool off (Günay, 1999: 230)

Ba^ooda: Main room; most remarkable of all the rooms in a house

Celle: Name given to ‘kitchen’ in Mente^obey; it is located on the upper floor (local language)

Çani^oir: Similar to *ahni^oin*, but also functions as the *ba^ooda* in Alanya plateau (Cimrin, 1996: 147)

Çardak: Balcony; but it refers to a *sofa* in some other regions (local language, Günay, 1999: 358)

⁷⁸ Glossary is prepared in reference to Renda, Kuban, Karpuz, Çýnar, Cimrin, Günay, Kýlýçođlu and the local language of Mente^obey.

Çýkarma: Same with *artýrma* (Kuban, 1996b: 252)

Çere°: See *pýrahane* (Karpuz, 2000: 395)

Davlumbaz: A kind of smoke chimney built above an *ocak*; can be called *ya°mak* in some other regions (local language)

Dýparý: Outer; space reserved for sitting and receiving guests in a *Mente°bey* house. In Alanya plateau houses it can be used for the accommodation of overnight guests (local language)

Divan: Perimeter sitting area

Divanhane: It can refer to a main room, a *hayat* or a *sofa* (Kuban, 1995b: 252)

Eyvan: Recess that is in between the two rooms in a *sofa* (Kuban, 1995b: 253)

Gelin: Daughter- in- law; it refers to a densely knit latticework window in *Mente°bey* (local language)

Gilarda: Name given to ‘pantry’ in *Mente°bey*. It is commonly called *kiler* in other regions (local language)

Göz Delikleri: Rectangular or square shaped holes on a wall; they are smaller in size than windows, so the interior of a house cannot be seen from outside but a person inside can see the outside.

Gusülhane: A kind of cupboard that is specially designed to hold an in-situ, small bath

Haremlik: Family section in an Ottoman house, where only females and relatives were allowed to enter.

Hayat: Generally an open air *sofa*. In *Mente°bey* it refers to the circulation area on the ground floor (Kuban, 1995b: 254; local language)

Hatýl: Projected wooden beam

Ýçeri: Inner; refers to a room that is enclosed from four sides; can be used for sleeping. (local language)

Kadý: Islamic judge

Kadýn: Woman; like *anne* it refers to a sparsely knit latticework window in *Mente°bey* (same with *anne* window) (local language)

Kalemi^oi: traditional brushwork technique that is done by mixing paints with water and glue or egg yolk (Renda, 1998: 105)

Karnýaryk: A kind of dish; but it refers to inner *sofa* in the context of Ottoman house

Katran: Cedar (local language)

Kýna geceleri: A night of celebration among women before a wedding

Kýz: Daughter; a kind of latticework window knit in Mente^obey; the spacing in between the wooden bars are in between the *gelin* and *anne/ kadýn* types (local language)

Kilim: A kind of carpet

Konak: Mansion; large and elaborately designed house

Kö^ok: Kiosk, pavillion; an elaborately designed and projected section in a house that is separated from the *sofa* with stairs and handrails (Kuban, 1995b: 255)

Köy Odasy: Room of the village; an individual structure that is generally used as a guest house or for gatherings (Çýnar, 1991: 63)

Kuran: Holy book of Islam

Lira: A kind of currency still in use in modern Turkey

Mabeyn: Refers to the area between *haremlik* and *selamlyk*, or the circulation area on the ground floor in some regions (Cimrin, 1996: 149; Karpuz, 2000: 395)

Mahalle: Neighbourhood, district

Medrese: Madrasa; Islamic school for higher education

Mevlit: An Islamic ritual of praying for the dead

Muhtar: Administrative person of a district or a village

Müsellim / Mutasarrýf: Administrative person; responsible from a region, and also collected tax.

Namaz: A kind of praying that is done five times a day in Islam

Namazlyk: Place for the *namaz*

Ocak: Hearth

Oda: Room

Pabuçluk: A platform where shoes are taken off; also called *sekialty* (Kuban, 1995b: 256)

Ramadan: The holly month in Islam; fasting is the most common activity in this month

Sadrazam: Grand vizier

Sarıyk: A piece of cloth that is commonly wrapped around the head of sultans, religious leaders and *kadyıs*.

Sedir: Raised platform for sitting

Sergen: Shelves surrounding the walls of a room at the height of the upper line of the windows (Kuban, 1995b: 257)

Sekiüstü/ Sekilik: A raised area for sitting and other social functions (Kuban, 1995b: 257)

Sekialty: A low platform used as a passageway. (Kuban, 1995b: 257)

Selamlık: A section of the house reserved for men and his male guests.

Sofa: A circulation and living area that is located on the upper floor, in between the rooms or in front of the rooms; it can also be called *sergah*, *sergi*, *sevyan*, *çardak*, *divanhane*, *hanay* or *hayat* in different regions.

^aah: Sultan

^aahni'in : The space used for receiving guests. It is projected and the most elaborately designed section in the house. One or two sides are covered with latticework wooden windows.

^aeyh: Leader of a *tekke*

^aeyhül islam: Official religious leader of an Islamic country

Ëyahane: A small pool located in the garden of the house to squash grapes for making molasses called *pekmez*, or grape juice called *hýra*. It can be called *hýrakmene* or *çereþin* some other regions (local language)

Ëyrakmene: See *hýrahane* (Cimrin, 1996: 124)

Taht / Tahtlık: Projected sitting area that can be separated from the *sofa* with stairs and handrails (Kuban, 1995b: 257)

Tandýrdamý: An area for cooking and sitting (Kuban: 1995b: 258)

Tanzimat era: An era of reform in the 19th century Ottoman Empire

Tekke: A dervish lodge, where religious ceremonies are conducted. (Kýlýçođlu, 1971)

Yüklük: Bedding storage; a cupboard used for storing cushions and mattresses

APPENDIX B

FAMILY TREES

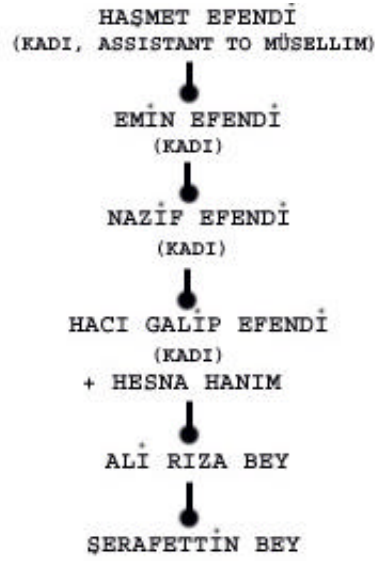
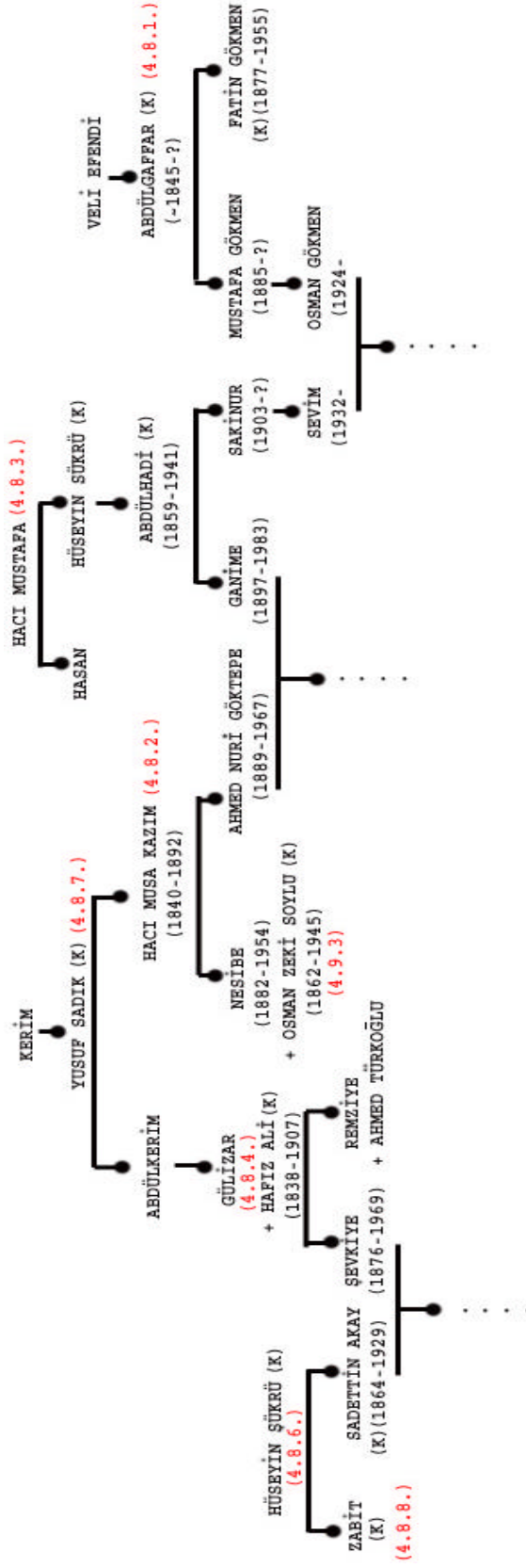


Fig.201. Family Tree of Ha°met Efendi



Fig. 202. Family Tree of Şemseddin Efendi



- NOTES
1. OSMAN ZEKİ SOYLU is the son of ŞEMSEDDİN EFENDİ, whose home is mentioned in the non-existing *kadı* homes.
 2. The persons known to have been *kadis* are mentioned with (K).
 3. Numbers written in red indicate the section numbers of the corresponding homes in the study.
 4. This family tree only shows the relationships between some of the *kadı* families, not all the family members.

Kadı Families in Relation to Each Other

APPENDIX C

REFERRED SECTIONS IN THE INTERVIEW⁷⁹

(DONE BY ASST. PROF. ATÝLLA ERDEN AND HIS STUDENTS

ANKARA UNIVERSITY, DEPARTMENT OF ANTHROPOLOGY)

Page Number

67.

-Günlük yaşam hakkında bana biraz anlatabilir misiniz? Sabah kalkýordunuz.

-Sabahleyin kalkarlardı, gülme şimdi þey olacak ama eskiden çay bilmezlerdi teyzem, sabahleyin kalktý my çorba piþerdi.

68-69.

-Öðleden sonra?

-Gezmeye giderler, ondan sonra artýk evlerine gelirler. Akşam yine öyle aynı.

Toplanýrlar biraraya, mesela konuşurlar birbirleriyle, biz bugün falan yere gidiyoruz.

76- 78.

-Bizim bir arap vardı. Abdullah, babamın arabý vardı, simsiyah böyle arap. O çok güzel davul çalardı. Ondan sonra yetiþtiler artýk. Babkaları davul çalabiliyor şimdi. Kendi alemlerinde çalıp oynayabiliyorlar.

....

-Bu arapları kadýlar my getirmiþlerdi?

-Kadýlar getirmiþlerdi, Yemen'den daha ziyade. Mýsýr tarafından gelmiþ. Sudan.

.....

⁷⁹ Referred sections are taken from the original tape deciphered interview notes, and may include grammar mistakes.

-Onlar ayrı bir topluluk gibi mi yaşıyorlardı?

-Yok hayır mesela babamın arabını eve almış babam. Hizmetçilerini de eve almış. Evde yatıp kalkıyorlardı.sonra kalabalıklaştı, biz de doğunca ayrılmış dedem...

109-110.

-Cemile Hanım vardı, Firdevs Hanım vardı. Bizim reisin Ayşe Hanım vardı. Zehra Hanım vardı. Dilber Hanım vardı. Hanım hanım. Pakize halam, Naciye halam, Hacer Hanım var. Padiye Hanım. Bunlar hanımefendi kadınlardı. Kültürlü yani istifa ederdim konuşmalarından. Hiçbiri köy kadını demezdim. O kadar kültürlüydü konuşmaları. Gayet böyle. Dinlerdim. Eskileri anlatıyorlardı. Bal dökülürdü. Hayriye Hanım vardı. Hep bunlarla. Ki bunlar hep dıparay hayat görmüş, yani ömür sürmüş ailelerdi. Mesela Hayriye Hanım filan saraydan yetişme. O, Kemal abim her geli°inde, biz onlarla görürdük. Annesinin giderken hep elini öper. Yücel'in halası. Bu annesinin halası oluyor. Giderken elini öperdi. Dıparaya çıkardı, Allahısmarladı der elini öper annesinin. Gelir elini öper. Yatacak elini öper. Allah rahatlık versin der, kalkar gene öper. Günaydın. Bilmezdi ki paban °erifler hayrolsun. Bunlarda saray terbiyesi vardı. Onlara hayret ederdik biz. Böyle. Bayılırdım bu aileye.

115.

-Nasıl çeşme başı sohbetleri olurdu. Allah rahmet eylesin, bağırdı artık. Pimdi suyumza varıveren kadınıymız vardı bizim. Suyu doldururdu. Çiçeklerim vardı. Bakardım. Herkes oturmuş oraya. Çeşmesinin içine. Güdümünü alan oraya oturmuş. Pimdi döküverirdim çiçeklere güdümleri. Alır inderim çeşmeye. Sanki bir ayıp etmişim gibi, o derdi sen suya mı geldin suyunuz yok mu, Fadime gelmedi mi? Suyunuz yok mu? Suyum var ama ben buraya oturmaya geldim derdim. Hani bahane suya gelmiş gibi. Oraya koyardım güdümlerimi. Benim güdümleri alıp götürürlerdi eve kim gelirse yanıma, ben orada otururdum. Aman ne güzel olurdu bu sohbet..... Pek güzel konu°ma olurdu orada.

-Bunlar daha çok böyle dedikodu tarzında mı konuşmalarını? Neler anlatıyorlardı?

-Yok yok dedikodu değil, herkes hayatından, gününden, bahçesinden, bağından, tarlasından, yoldan varından bahsederdi işte. Dedikodu yoktu.

119.

-Dedemin beş tane arabı vardı Köleleri vardı. Hizmetçileri vardı.

121- 122.

Medrese evet. Ben bilmiyorum da duyarım. Medrese vardı Hatta °imdi bizim °eye bağıladığımız ev var ya, hazineye. Yani, dedemin evi, Hafız Efendi'nin yeri. Bu evin yeri medrese imi°. Öyle duyarız.

.....

Annem anlatırdı rahmetli. Ben kırk tane sarıklı, kürklü kadını saydım derdi bir Cuma günü. Hanönu'nde derdi. Bak hesap et.

.....

-Odamıza gelirler işte, yıkılmakta olan evin odasına, , ahaşısı selamlıkımız. Oraya gelirlermiş filan. Orada bir dolap vardı gördün mü bilmem. Yemek dıparaydan verilir, çevirilir, odaya çıkar.

-Görmedim de bahsettiler.

-Dýparýdan evin hanýmý, kýzý, hizmetçisi filan yemeði veriyor o dolaba.

....

-Çalarlarmýs týk týk. Evin sahibi anlarmýþ geldiðini, çevirirmiş dolabý. Yemek çýkarmýþ orta yere. Yere kor, artýk masa deðil de, yerde yenir. Orada yerlermiş. Yine yemek bittikten sonra kapları oraya koyuverirlermiş boş kapları. Ordan içeri verirlermi°.

124.

Gündelik yaþam, orası daha çok imkanları ölçüsünde çiftçilik yapmak ve ya°amak zorunda oldukları için, sabah devamlý erken kalkarlar. Sabahleyin erken kalkar, kuþluða kadar, yani saat 9.30-10'a kadar tarladaki iþlerinin büyük bir kısmını yapar, eve gelir. 10'da yemeðini yer. Yemekleri de oranýn meþhur ekþi tarhanası. 10'da bir yemek yer. 10-10.30'da.

-Bu kahvaltý yerine mi geçiyor?

-Bu hem kahvaltý yerine hem de öðle yemeði.

-Kalktýðý zaman birþey yemiyor yani.

-Yemez. Ýþine gider. Birçok iþçiler yemez.....Kuþluk yemeði dedikleri ve bizim anladığımız manada bir kahvaltý olmuyor.

-Günde iki öðün mü yiyorlar?

-Ýki öðün yiyorlar....

127- 128.

-Bir de bu köyde diðer köylere göre kadýn erkek iliþkileri oldukça ileri. Ýleri düzeyde. Yani öyle fazla þey deðil.

- Tek baþına yaþayan kadýnlar?

-Var var tek baþına yaþayan kadýnlar, yani bir komþunun erkeðiyle oturur, herhangi bir konuyu konuşabilir. Öyle fazla mutasýp bir havası yok. Bir de ailede baba filan ölürse, en büyük anneyse, o aile reisi oluyor. Büyük oðlan deðil yani. Ýlla erkek deðil, en büyük olan.

129.

-Þey yok di mi, birden fazla kadýnla evlenme?

-Þimdi yok. Eskiden, eski Mecelle kanununa göre Türkiye'nin her tarafýnda olduðu gibi vardýr. Ama þimdi yok. Mesela þimdi bazı köylerdeki gibi imam nikahýyla birden fazla evlilik de yok. Doðrudan doðruya hükümetin kabul ettiði belediyenin nikahýyla.

130.

- Böyle hýrsýzlık gibi þeyler de pek olmuyordu di mi köyde?

- Yok, hýrsýzlık falan pek olmuyordu. Adli pek yok. Ha, bir de þunu söylüyüm. Gödene kadýsý bol olduðu için ufak tefek anlaşmazlıklar için hiçbir zaman Akseki'ye mahkemeye gitmezlermiş. Kadýlar toplanýmýþ iki tarafý da, davalýý, davacıýý dinlerlermiş orda. Derlermiş sen haklýsýn þunu yapacaksýn, sen haksýzsýn bunu yapacaksýn ve o kadýya da itaat ettiði için halk, Akseki'ye de gidip birbirlerini dava etmeye lüzum görmezlermi°. Problemler Gödene'nin içinde çözülmüş. Özel mahkemeler kendi aralarında kurdukları kadýların kararlarıyla

problemlerini çözerlermi°. Hiçbir zaman Akseki'ye gidip de birbirlerini dava etmezlermi°.

148- 149

-Çok eskiden bizim köylerden Gödene'den Akseki'ye hiçbir dava gitmezmi°. Oraya gelen kadýlar iki kiþinin anlaşmazlýđýný ortadan kaldýrmak için mahkemesini orada, hangisi haklý hangisi haksýz ayýrlarmýþ. Ve köyde kabul ederlermiþ bunu. Emekli hakim bu i°in ehli diye dediđini kabul ederlermiþ.

-Pimdi çok çok iyi birþey vardý. Büyüklere karþý çok büyük bir saygý vardý. Pöyle büyük ama mevki sahibi olmu°, kadý evleri derlerdi. Kadýlar bu sülaleden gelenlere dahi çok büyük itibar ederlerdi. Pimdi orada kýna gecesinde ihtiyarlarýda düđüne çadırlar. Babam rahmetli gitmezdi. Beni görüverdikleri zaman tutarlardý, o ihtiyarların içine odaya götürürler, köþeye oturtacađýz diye. Ben daha 13-15 yaþýndayým. Utanýyorum sakallý sakallý adamlarýn yanýnda. Onlar yer veriyorlar bana kalkýpta. Benim aklým dýþarrda, çalıyorlar, oynuyorlar, tan tan silahlar atýlýyor, benim onlara caným takýlý, onlarý seyredeceđim.

.....

-Pimdi bayram günlerinde bayram ziyaretlerine çýkýlırdý. Camiden çýkanlar, bizim eskiden köy odamýz, dedemizin odasý varmýþ. Misafirhane yani, orada toplanýlırmýþ. Orada bayramlaþýlırmýþ. Orada yemek yenirmiþ. Evde hazýrlık yapýlır orada yenirmiþ. Babamın orada bulunmadýđý 30-40 sene zarfýnda o oda yýkýlmýþ ama, ^a aziye ablam rahmetli o adeti kaldýrmamýþ. Evde gene yemek hazýrlanýyordu. Camiden çýkanlar, geliyordu babamın elini öpüyordu. Orada bütün bayramlaþma oluyor, sýrayla böyle. Sonra bayram ziyareti, evde bu bayramlaþmadan sonra, babam rahmetli mesela çýkýyordu Korat mahallesinde 20 kiþi, 30 kiþi köyün mevsim icabý kalabalık varsa, kalabalık olur. Yukarı Karat mahallesi, yukarı mahallede de toplanýyorlardý 20-25 kiþi, önde babam, bir kiþi babamın önüne adým atmaz. O kadar saygılıydý millet, bir kiþi atmazdý. Sonra öyle ki sýradan þurdan tutarlardý. Birinci ev, ikinci ev, üçüncü ev, dördüncü ev, her eve babam, arkasýnda hoca, köy hocasý, arkasýnda daha ihtiyarlar sýrayla. Arada bir dul kadýnın evini dahi erkeði yok diye býrakmazlardý.

165.

-Dedinizki babam hep önde giderdi, Hadi Efendi, diđer kadýlar arkada. Onun böyle kýdemli olmasýnýn nedeni ne?

-Yaþlý olmasý. Bir de mevki. Daha evvelki kadý sülalesi, kadýlık yapmýþ insan Ailece bir öncelik tanýnýrdý. Diđer kadýlarda saygý gösterirlerdi.

-Yaþýndan mı oluyor?

-Tabii. Hem yaþlý olduðundan. Hatta babamın hatýrı olarak beni "Efendi! Efendi kadý!" diye çadırlardý. Yani yerli halk bu þeylere çok kýymet verirlerdi. Eski kadý sülalesine falan çok kýymet verirlerdi. Tabi onlarda onların ruhunu okþayacak þekilde hareket ediyorlardý.

170.

Gödene'nin kırk dönüm kabristanı olduðunu söylüyorlar. Bu orada bir zamanlar birçok insanýn yaþadıđına iþaret. Ayrýca kayýtlarda bin hanenin olduđu zaman geçiyor. Ve Gödene bir zamanlar kasaba imi°.

185.

^a ahni°in... Padi°ahların ^a ah'ların oturdukları yer, öyle yerler yapmışlar, buna da °ahni°in demi°ler.... Yani °ahni°in bunun aslı °ahni°in, °ah'ın, padişahın oturduğu yer.

188.

Minarge'ye giderken, onun adı Minareli Köyü'dür ama Minarge deniyor.

253.

Bulaşık eskiden çardaklarda yıkanırды.

274.

Göden, kör bađysak demektir. Köy'den öteye çıkıp olmaydı için, yani yolun sonu oldu için Gödene demi°ler.

....

Köye ilk kez Binaller gelip kurmuşlar. Onlardan sonra Horasan Göktepe mevkinden gelen Nakşibendi Tarikatına mensup bir grup. Bu grubun reisi ^a eyh Mahmud el Baki Horasani idi.

275.

Evin yerinin seçiminde en önemli etken iyi komşuların olduğu yerdir. Güneşe karşı olmasıdır, evin içi güneş görmelidir. Bađ, bahçe vb. yerlere yakınlığı önemli değildir.

277. Pahnipinin üç tarafı ahsap döşemeyle çevrilidir. Kafesli pencereleri vardır ve pencereler gelin, kız anne olmak üzere üç değişik isim altındadır.

APPENDIX D

MAPS



Fig.204. Old Pamphylia Region According to Sevin



Fig. 205. Old Pamphylia According to Ramsay

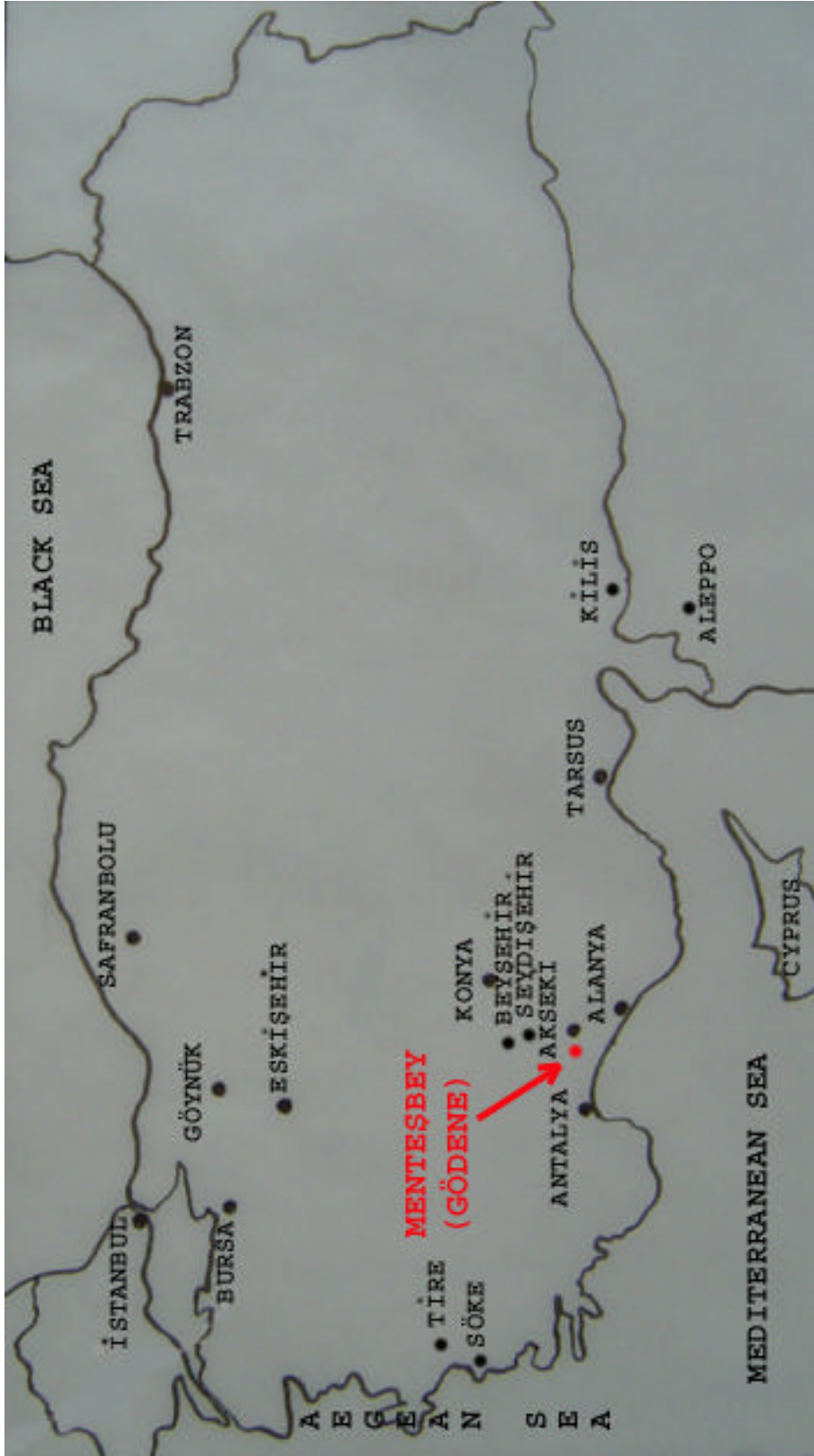




Fig.207. Map of Akseki Area



Fig.208. Akseki and Its Villages

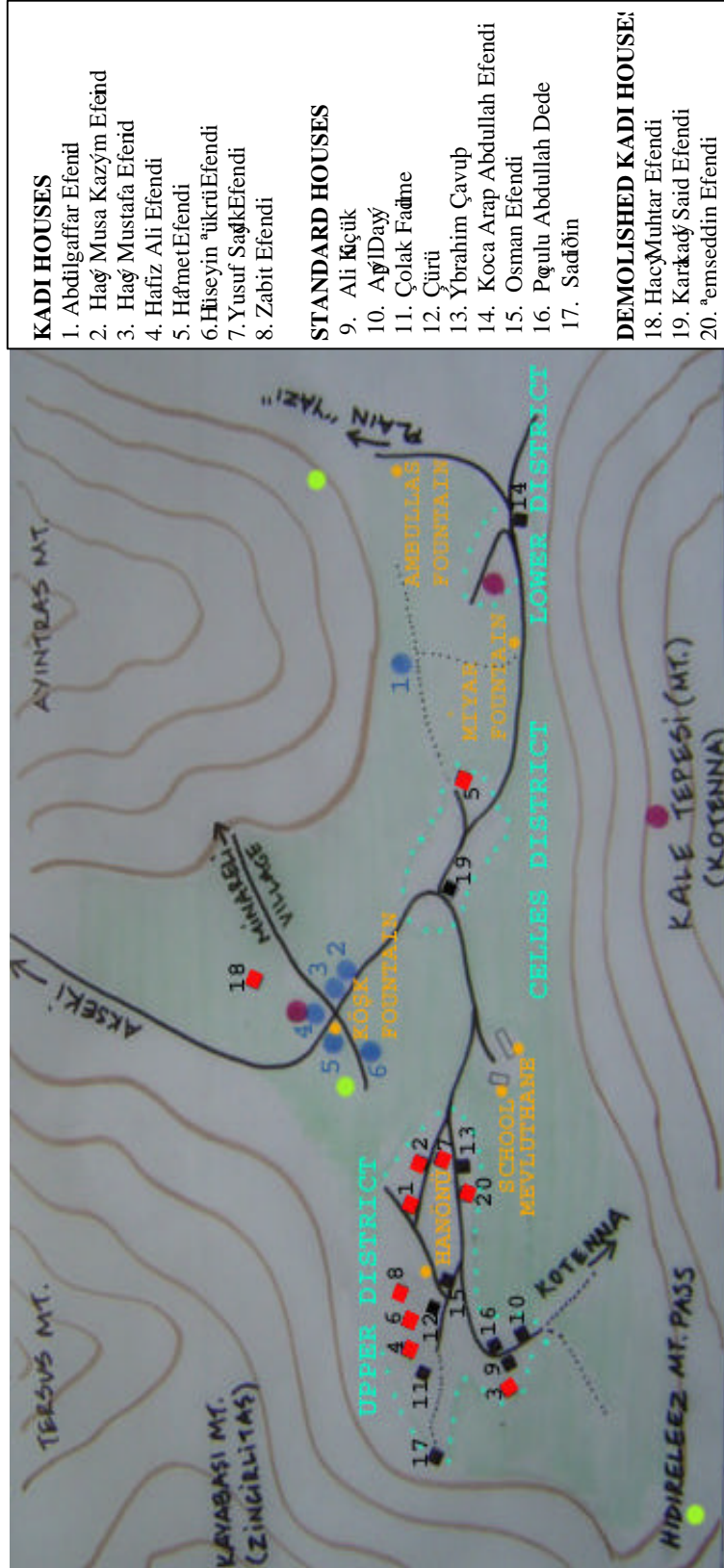


Fig.209. Sketch Map of Menteşbey (Gödene)

APPENDIX E

CULTURAL HERITAGES OF TURKEY⁸⁰

Turkey's Registered Immobile Cultural and Natural Heritages and Sites at National Scale (For 2002 Year): 6812

Archeological Sites	5278
Natural Sites	831
Urban Sites	188
Historical Sites	125
Other Sites	390

Registered Immobile Cultural and Natural Heritages Outside İstanbul: 45451

Samples of Civic Architecture	25203
Religious buildings	5359
Cultural Buildings	5179
Administrative Buildings	1473
Military Buildings	710
Industrial and Commercial Buildings	1733
Cemeteries	1685
Cemeteries of Martyries	184
Monuments	255
Natural Assets	2730
Ruins	901
Protected Streets	39

⁸⁰ Taken from the web site of Turkish Ministry of Culture (http://www.kultur.gov.tr/portal/default_en.asp?belgeno=798)

Registered Immobile Cultural and Natural Heritages in İstanbul (As of 2002):
19512

Registered Immobile Cultural and Natural Heritages and Sites at Antalya (for 2002 Year):

Archeological Sites: 197

Urban Sites: 6

Natural Sites: 42

Historical Sites: -

Other Sites:

Archeological and Natural Sites: 20

Archeological and Urban Sites: 1

Archeological+Historical+Natural+Urban: 1

Total: 267

Cultural (at Single Construction Scale) and Natural Heritages: 1550

TOTAL: 1817

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