

**EVALUATION OF ARCHITECTURAL HERITAGE  
CHARACTERISTICS OF BEKİRBEYLER HOUSE  
IN KULA, MANİSA**

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# ABSTRACT

## EVALUATION OF ARCHITECTURAL HERITAGE CHARACTERISTICS OF BEKİRBEYLER HOUSE IN KULA, MANİSA

Bekirbeyler House is located in Cami-i Cedit district of Kula, Manisa. It stands out with its large scale, well preserved plan organization, authentic elements such as projections, cupboards, windows, platforms, and decoration program.

The aim of the study is to assess the architectural heritage characteristics of Bekirbeyler House, considering the data collected from the house through site survey, and archive and historical research. It is important to understand the plan layout, spatial relations, architectural elements and construction technique of the house so that the characteristics that makes the house special among the other Kula houses and Ottoman houses in Anatolia can be made clear.

For this reason; firstly, field survey and archive research were completed. The field survey consists of sketching, taking simple measurements such as width, length and height of spaces and some major elements, and photographing with pictorial and rectification aims. The archive survey includes research at Kula Municipality and Regional Conservation Board. The data gathered was classified under two main thematic headings: spatial and constructional. Formation of conventional measured drawings based on simple measurements, mapping, single image rectification and thematic table preparation were the techniques used. The characteristics of the houses in Kula Urban Site and Ottoman houses in Anatolia, as revealed in historical research, were compared with Bekirbeyler House.

As a result of the study, the unique, rare and authentic features of Bekirbeyler House were documented and defined. The building is unique in terms of its large scale and it has sustained majority of its architectural characteristics. Today, because of abandonment and lack of funding for restoration, the building is in danger of being lost. This study will be a source of data for the restoration design of the building and will contribute to the conservation of the building's specific heritage features.

## ÖZET

### MANİSA, KULA'DAKİ BEKİRBEYLER EVİNİN MİMARİ MİRAS ÖZELLİKLERİNİN DEĞERLENDİRİLMESİ

Bekirbeyler Evi Kula'daki (Manisa) Cami-i Cedit Mahallesi'nde bulunan ve büyük ölçeği, iyi korunmuş plan organizasyonu; çıkmalar, dolaplar, pencereler, sekiler gibi özgün elemanları ve süsleme programı ile öne çıkmaktadır.

Bu çalışmanın amacı arazi çalışmaları, arşiv ve tarihi araştırmalardan elde edilen verileri de dikkate alarak Bekirbeyler Evi'nin mimari miras özelliklerinin belirlenmesi ve değerlendirilmesidir. Anadolu'daki diğer Osmanlı evlerinin ve Kula Evleri arasında Bekirbeyler Evi'ni özgün özelliklerini belirleyebilmek için öncelikle yapının plan düzeni, mekansal ilişkileri, mimari elemanları ve yapım tekniğini anlamak önemlidir.

Bu nedenle, öncelikle, alan araştırması ve arşiv araştırması tamamlanmıştır. Alan araştırması, eskizlerin çizilmesi, en, boy ve yükseklik gibi mekanın basit ölçüleri alındı, bazı önemli ve dolap sistemi gibi büyük mimari elemanlar düzeltme programlarında üzerinde çalışmak üzere basit ölçüleri alınıp özel olarak fotoğraflanmıştır. Arşiv çalışması, Kula Belediyesi'nde ve Koruma Bölge Kurulu'nda yapılan araştırmaları içerir. Toplanan veriler mekansal ve yapısal olmak üzere iki ana tematik başlık altında sınıflandırılmıştır. Basit ölçüye dayalı, konvensiyonel rölöve çizimi oluşturulması, haritalama, tek resim düzeltimi ve tematik tablo oluşturulması yöntemlerinden yararlanılmıştır. Kula ve Anadolu'daki Osmanlı konutlarının tipik özellikleri tarihsel araştırmalarla ortaya konmuş ve Bekirbeyler Evi ile karşılaştırılmıştır.

Çalışmanın sonucunda, Bekirbeyler Evi'nin benzersiz, nadir görülen ve özgün özellikleri belgelenmiş ve tanımlanmıştır. Yapı büyük ölçeği ve özgün mimari özelliklerinin büyük kısmının hala mevcut olması bakımından benzersizdir. Terk edilmişlik ve restorasyonu için maddi kaynak eksikliği, yapıyı kaybolma tehlikesiyle karşı karşıya bırakmıştır. Bu çalışma, binanın restorasyon tasarımı için veri kaynağı olacak ve miras özelliklerinin korunmasına katkıda bulunacaktır.

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# CHAPTER 1

## INTRODUCTION

Conservation of historical houses and settlements has been extensively discussed since 1970s, as revealed in the important number of documents adopted by the ICOMOS (1975a, 1975b, 1982, 1987, 1999a, 1999b, 2008, 2011) and its national committees ICOMOS Australia 1981; ICOMOS Canada 1983; ICOMOS Brazil, 1987; ICOMOS New Zealand, 2010).

The ICOMOS (The International Council on Monuments and Sites) is a non-governmental international committee established in Warsaw in 1965. Its aim is to develop principles, techniques and policies for conservation and evaluation of historic monuments and sites, and to support and guide related research. The ICOMOS CIVVIH (International Committee on Historic Towns and Villages) is a sub-committee of ICOMOS that has been established in 1982 (ICOMOS CIVVIH, 2013) for the protection of historic towns and villages. ICOMOS Turkey is represented with three members in this international scientific committee (ICOMOS Turkey, 2013).

There is also a national committee composed of the same members. This committee works for the promotion of immobile cultural heritage in Turkey at international level and for the development of international relations through culture through activities focused on historic towns and villages of Turkey.

In addition, a second sub-committee, the ICOMOS CIAV (the International Committee of Vernacular Architecture) (ICOMOS CIAV, 2013), fosters conservation activities specific to vernacular buildings. The ICOMOS Turkey represented with a single member in this committee, has a national scientific committee with the same name (ICOMOS Turkey, 2013).

In turn, conservation of historic towns and villages, and houses as their primary elements as a part of the world's cultural heritage is an important issue both at international and national level.

This study considers Bekirbeyler House located in one of the outstanding historical towns of Turkey: Kula, Manisa. The city which has reached today with the majority of its original characteristics such as mosques, churches, tombs, houses and

fountains is a monument itself. Its intangible heritage such as vernacular cuisine, crafts and *yaren* tradition are among its cultural values. The fairy chimneys, volcanoes, caves and the thermal spring in the vicinity of the city are natural values that should be preserved (Şahin 2010, Koçman et al. 2006). The Conservation Aimed Development Plan of Kula dated 1994 (Akın et al., 1994) presents a number of solutions for sustaining the above mentioned values.

Bekirbeyler House, which is the focus of this study, is located within the historical urban site of Kula. The site has been listed in 1970s, while the studied building has been listed in 1986 and 1994 (Appendix G) as a first degree monument. The house stands out with its relatively large size and a typical plan organization. It has been abandoned for years and necessitates urgent conservation interventions. The municipality has taken the building to its restoration program and seeking for financial aid for its realization (Kırtaş, 2013).

### **1.1. Aim, Methodology and Background of the Study**

The aim of this study is to document and define the architectural characteristics of the house; and evaluate it within the scope of the discipline of architectural heritage conservation. The methodology of the study includes site survey, literature research and archive research. Widths, lengths and heights of each space were measured with conventional survey techniques (King 2006) using Leica DISTO™ A5 laser meter. CAD drawings were produced for three floor levels, one section and two facades. In parallel with mapping of building characteristics on CAD drawings, detailed tables were prepared for further classifying heritage characteristics. Spatial characteristics, construction techniques and material usage and architectural characteristics were selected themes. Systematic photographs of spaces were taken and classified. Each building element was photographed considering the single image rectification option of photogrammetry. Canon EOS 450D camera was used for shooting the photographs and Zoner Photo Studio 10, Autocad 2012 and Photoshop CS4 were used in their evaluation. Hand copies of all digital data were provided in 1/100 scale for CAD drawings and 1/50 scale for rectified image mosaics. Finally, a written account providing locational information, together with context, description, analysis and evaluation was prepared.

The content of the interviews are listed below.

1. On 20.01.2013, Hüseyin Şahin, the editor in chief of Kula Municipality, and also writer of the book ‘Tarihin Güzel Mirası Kula’, was interviewed. His sources and advice regarding previous researches on Kula were taken into consideration.

2. Restorer Zeynep Pehlivanlar who works in Public Works Department of Kula Municipality was interviewed. She advised some outstanding Kula houses including Bekirbeyler House.

3. Fikret Gür, a member of Bekirbeyler family was interviewed. His mother had lived in the house’s middle unit. The owner of the middle unit is the uncle of Fikret Gür. He gave information about who Bekirbeyler were.

4. Nedret Hanım, who is sister of Fikret Gür, was interviewed. She also provided the middle unit’s key of the house. She talked about her childhood memories of the house.

5. The owner of plot-3 that is neighbouring Bekirbeyler House at its northeastern, was interviewed. She gave information about the plots’ relation.

Work	Duration	April 2011	January 2012	September 2012	October 2012	November 2012	February 2013	August, 2013	October 2012- October 2013
Interview 1	1/2 workday	X							
Interview 2	2 hours		X						
Interview 3	3 hours			X					
Interview 4	2 hours				X				
Interview 5	1/2 hour					X			
Interview 6	1 hour						X		
Interview 7	2 hour							X	
Survey 1	1 workday	X							
Survey 2	1 workday		X						
Survey 3	1 workday			X					
Survey 4	5 workdays				X				
Survey 5	4 workdays					X			
Survey 6	3 workdays						X		
Survey 7	1 workday							X	
Office Work	90 workdays								X
Library Research	14 workdays								X
Archive Research	8 workdays								X

Table 1. The study timeline

## 1.2. Content

In chapter 1, the aim and methodology of the study is introduced. Previous studies on Bekirbeyler House were also presented. In chapter 2, Ottoman Houses in Anatolia and Kula are presented considering their types and characteristic features. In chapter 3, the location of the Kula Historical Site is defined and the historical evolution, geographic and architectural characteristics, and characteristics of the settlement are described. In chapter 4, the Bekirbeyler House is identified with its spatial characteristics, construction technique and material usage. In chapter 5, architectural heritage characteristics of Bekirbeyler House are evaluated. In chapter 6, conclusive remarks are presented.

## 1.3. Previous Studies

The literature review has revealed that Bekirbeyler House has been referred in two different source: Rüstem Bozer (1988) and Yılmaz Tosun (1969, 1983).

In *Kula Evleri (Kula Houses)* by Rüstem Bozer (1988) some characteristic houses are mentioned. Artistic and architectural features of the houses are also explained. Bekirbeyler House is not mentioned particularly in the discussion on dating of the Kula houses, but it is referred as a characteristic Kula house sample. Bozer also mentioned the most characteristic features of Bekirbeyler House such as bath (*hamam*), fireplace and ceiling decorations.

*Milli Mimarimizde Kula Evleri (Kula Houses in Our National Architecture)* is publication of Aegean University written by Yılmaz Tosun in 1969. In this book; history and geography of Kula, and spatial characteristics, construction technique and material usage in its houses are presented with reference to some characteristic examples. The Bekirbeyler House is presented only with its first unit; and no reference is provided for the rest. In the book, hall (*sofa*) ceiling of Beyler House is presented as Bekirbeyler House. Expressions as dates of the houses were the same with Sedad Hakkı Eldem without reference.

The second work of Yılmaz Tosun is a doctorate thesis written in Mimar Sinan University, 1983. The work is *17-19. Yüzyıllarda Batı Anadolu'da Osmanlı- Türk Şehir Dokuları ve Bu Dokuları Oluşturan Evler ve Korunmaları (The Ottoman- Turkish*

*Urban Texture in Western Anatolia In 17<sup>th</sup>- 19<sup>th</sup> Century and Preservation of its Houses*). In the thesis, there are some districts mentioned in Kula. Bekirbeyler House is one of the houses presented in Mehamid. The drawings regarding the settlement pattern are the same with the thesis of Eser Gültekin (1983) and they include some mistakes as revealed in the site surveys.

*Kula- Cami-i Cedit Mahallesinde Açık Sofalı Bir Evin Günümüz Koşullarına Uyarlanması* (Adaptation of an Exterior Hall Type House in Cami-i Cedit District, Kula to the Present Day Conditions); is an unpublished master thesis of Dokuz Eylül University, written by R. Eser Gültekin in 1983, Izmir. The thesis focuses on Hacı Recepler House. Some information about 114 block, within which Bekirbeyler House is located on, is provided.

Apart from these sources, Hüseyin Şahin editor in chief of Kula Municipality, wrote a book in 2006, and second expanded edition date of the book is 2010. In this book, Kula is handled as a whole with its culture, social-economic characteristics and architecture. From historical sources, important information was gathered about Bekirbeyler Family and the life in Kula.

In addition to this, the report of the Conservation Aimed Development Plan of Kula (Akın et al. 1994) has been valid for evaluating the plan typology and scale of the building among other houses in Kula. Bekirbeyler House is not emphasized in detail; but a plan typology for historical Kula houses is developed.

Sedat Hakkı Eldem wrote the book *Türk Evi Plan Tipleri* (Plan Types of Turkish Houses) in 1954; the book was published in 1968. In this book, 268 Ottoman Houses were examined in Anatolia and Balkans (Rumelia). There were classified according to their first floor plan organization and also position of the hall (*sofa*). It was the first comprehensive examination about Ottoman Houses. There were 10 Kula houses documented in this study. Although it does not include Bekirbeyler House, it provides information about another large scale Kula house, which is lost today: Büyük Gödeliler House.

In 1986, a second book of Eldem was published: ‘Turkish Houses Ottoman Period’. In this study, classification of plan types was developed. The houses were also classified in terms of period and area. Some parts in the book written in 1954 were repeated.

In addition to these, Hayat House of Dođan Kuban (1995), Reha Gnay (1999), nder Kkerman (1995, 2007) and Uđur Tanyeli (1996) have been valid for understanding the overall features of Ottoman House in Anatolia.

The archives surveyed include İzmir Number 1 Regional Board for the Conservation of Cultural and Natural Assets, Kula Municipality and Governership Land Register Directorate Kula District. The Conservation Council archive has provided information on the listing decision of the building. In addition, the inventory sheets and an old measured survey produced during a summer practice by Dokuz Eyll University Department of Architecture in 2002 were discovered.

## CHAPTER 2

### ANALYSIS OF OTTOMAN HOUSE

Housing guidelines are closely related with the economic and social structure of the community. In order to understand the Ottoman house, it is important to know socio-economic structure and rural life of the early Ottomans and evaluate the house unit as a cultural reflection of the related life style (Kuban 1995, Günay 1999, Küçükerman 2007, Altiner and Budak 1997).

So, in this chapter, socio-economic structure within which the Ottoman house developed, the house plot organization, organization of the stories, plan schemes and spatial elements of these plan schemes, architectural elements in these spaces, structural systems will be analysed in the order of Anatolia in general, and at the same time for Kula.

#### 2.1. Socio-economic Structure of the Ottomans and Its Reflection to Housing Morphology

Ottoman House is an organic structure and it is continuously involved with the outside world and the landscape with its closed, semi-open and open spaces. Throughout history, geographical, political, cultural forces and other factors have established regional differences of Ottoman House in its area. İstanbul has been the most important political and cultural center (Günay 1999, Küçükerman 2007).

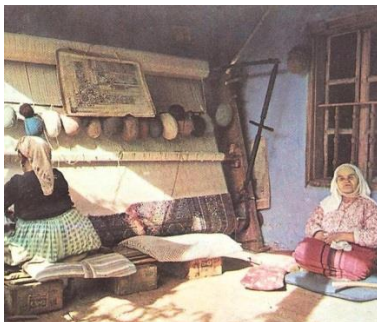


Figure 1. Women weaving carpets, Kula  
(Source: Mutlu 1975)



Figure 2. A view of houses in Kula  
(Source: Mutlu 1978)

It is said the people that came to Anatolia had two origins as settled and nomadic, the same order continued in Anatolia. In general, while the ruling class settled, nomads adopted the settling a very long time and barely. Thus, two different cultures, including urban and rural areas can be mentioned. Summer- winter migration of nomads gradually turned into winter settlements and they processed the land of state; in return, they gave the tax and provided troops (Günay 1999, Küçükerman 2007).

Traditional large family order that is active in shaping the scheme of architecture has been continued to the present. To live in nature have been the most important philosophy of life, it is certain a habit that remains from nomadic life. The immigrants in Anatolia first got somewhere to live in winter and then they headed up to the plateaus again in summer. This routine lasts until today. Many of the settlements in Anatolia have their own summer houses to spend the summer. This situation stems from the closed economy system (Günay 1999).



Figure 3. A view of an exterior hall from street in Kula  
(Source: Mutlu 1975)

The instinct to get intertwined with nature show itself with exterior hall. A room should be closed as it is a living unit, but the hall to which the room opens can be considered as an outdoor space although it is sheltered towards strong winds (Günay 1999).

## 2.2. Organization of Stories

The traditional Ottoman house has only one main upper floor that is the highest floor and is used as the main living and reception floor. Sometimes there is a mezzanine floor placed above this main upper floor. This floor is generally smaller in size than the



top storey and does not extend above the whole of the plan. It is used for domestic purposes such as winter usage, servant accommodation and storage (Eldem 1968).

There are different types of plans and they have subsequent developments because of differences of changes of needs. Despite the differences, some elements are basic such as the rooms, the halls, the stairs and service spaces like the bath (hamam), kitchen, laundry, pantry and storage are mostly situated outside the main floor (Eldem 1968).

### 2.3. Plan Schemes

It was pointed out that hall and rooms determine the plan of the house. The hall and the rooms are mutually related to each other. As the type of the plan is best expressed by the position of the hall, this fact is taken as the basis of classification (Eldem 1968, Akın 2001).

This gives four basic types of houses, which are the types:

1. The plan type without a hall ( '*sofasız*' )
2. The plan type with an exterior hall ( '*dış sofalı*' )
3. The plan type with an inner hall ( '*iç sofalı*' )
4. The plan type with a central hall ( '*orta sofalı*' )

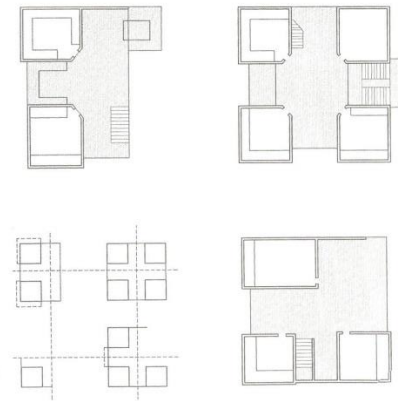


Figure 4. The development of plan types  
(Source: Akın 2001)

The classification includes most of the types of Ottoman houses, but some house plans are not among these four. These plans are rare. These four plan types have not always been reproduced with fidelity in the course of time, because of the reasons such

as the land position, design incompatibility to the land and the individual character of the execution. There are contact on many points and similarity between the plans. The classification roughly shows the stages of development within time. The continuous development was not the same everywhere. One type was dominated by the exclusion of others. The development proceeded faster in the towns than in the villages (Eldem 1968, Akın 2001).

	A1 - 1 Room	A2 - 1,5 Rooms	A3 - 2 Rooms	A4 - 3 Rooms	A5 - With a Iwan	A6 - 4 Rooms	A7 - 5 Rooms	A8 - 6 Rooms
A 1 - The type of plan with an outer hall.								
A 2 - The type of plan with a supplementary hall or with a recess in the hall.								
A 3 - The type of plan with a beveled hall and a supplementary hall.								
A 4 - The type of plan with one kiosk.								
A 5 - The type of plan with a beveled hall and one kiosk.								
A 6 - The type of plan with a beveled hall and one seating bay.								
A 7 - The type of plan with two kiosks.								
A 8 - The type of plan with a beveled hall and two kiosks.								
A 9 - The type of plan with two seating bays.								
A10 - The type of plan with one projecting kiosk.								
A11 - The type of plan with one kiosk room.								
A12 - The type of plan with a beveled hall and one projecting kiosk room.								
A13 - The type of plan with a beveled hall and two projecting kiosks.								
A14 - The type of plan with two projecting kiosk rooms.								
A15 - The type of plan with a row of rooms, a beveled hall and an opening located close to the center.								
A16 - The type of plan with a corner hall (sofa), beveled.								

Table 2. The plan schemes of exterior hall types  
(Source: Eldem 1986)

The plan type with an outer hall, which is focused on in this study constitutes the first stage in the development of the plan. A covered hall connects the suite of rooms with one another. Eldem (1968) stated that this form of plan was used in the Hittite and

Hellenic houses existing in Anatolia before the arrival of the Turks. The Turks developed this plan in accordance to their own needs. Kuban (1995) refers to this plan type as the basic and most widespread one in Anatolia: the Turkish *Hayat* House. The hall at first was an open place with pillars, the top of which only was covered.

It is used as a covered gallery (*hayat*) in traditional places where the climate is sufficiently warm or where conditions of life are still rather rural. Due to the improvement of the standards of living and housing, the need for more comfort in the house became obvious. The open hall was closed with glass panes placed between the pillars. The plan of these houses consists of a hall and a suite of rooms giving onto the hall. But there was the possibility of enlarging the plan by increasing the number of rooms and with the opening up of recesses (*eyvan*) between the rooms, both the house and hall gained in spaciousness and airiness. In some cases, the kiosks and recesses were used at the same time, in others the *eyvans* were two in number, and again in others, the kiosks projected from the ends of the hall. All these possibilities allowed for many variations and combinations within one type. The growing dimensions of the plan brought about the addition of wings. At the beginning these wings consisted of projecting kiosks used as rooms; then side halls were added in front of these rooms and as rows of rooms developed along these halls, the sections so formed became wings in the accepted sense. According as whether the plan was made with one or two wings, it was L or U shaped and the maximum size and width possible to this type of plan were attained (Eldem 1968, Kuban 1995, Akın 2001).

## **2.4. Spatial Elements**

Although there are a number of studies on the Ottoman House, Kuban's study evaluating the morphology of the *hayat* house as a whole with its spatial and constructional peculiarities stands forward.

The spatial elements of the Ottoman house are room (*oda*), hall (*hayat*, *taşlık*, *sofa*), and service spaces as kitchen (*mutfak*), toilet, bath (*gusulhane*, *hamam*), storage (*kiler*) and stable. The spaces also take different names according to their position and importance in the building (Eldem 1968, Kuban 1995, Berk 1995, Altınar and Budak 1997, Günay 1999, Küçükerman 2007).

### 2.4.1. Room

The room and the hall (*hayat*) was the essence of the traditional Ottoman dwelling concept with its spatial and functional organization. It expresses the deepest sanctity of the family and reflects an original aesthetics for the shaping of the immediate surroundings. The room's repetitive principal elements, its form and general dimensions defined a clear dwelling style. A room was an undifferentiated space in most of the housing traditions. It was for living, gathering, reception, eating and sleeping purposes. In each household, there are functional priorities attached to each space. There is no morphological and functional specificity among the rooms. The room is covered with rugs. One sits on a quilt, whether on the *sedir* or on the floor. For eating, a small stol (*sofra iskemlesi*) is used, on which a very large tray (*sini, tepsi*) in copper and everyone can sit on the floor around the tray and eat their meal (Eldem 1968, Kuban 1995, Günay 1999, Küçükerman 2007).

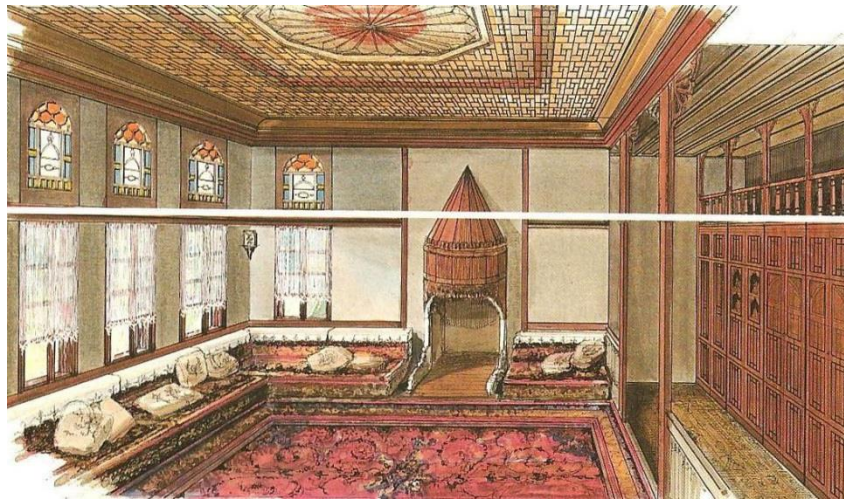


Figure 5. A traditional room scheme  
(Source: Küçükerman et al. 1995)

A room generally had a rectangular plan in an Ottoman house. The rectangular area was divided into two functional parts: the first part is entrance and service area (*sekialtı*). The *sekialtı* is the lowest level. It is on the same level with the exterior hall. The first level can be covered by a straw mat or left without cover. In *sekialtı* the cupboards and perhaps a fireplace are located. It may have a lower ceiling.

The second part is sitting area (*sekiüstü*). It is surrounded by low-lying, built-in divans (*sedir*). Windows opening to the outside or to the hall (*hayat*) are in this part of

the room. It has a higher and centralized ceiling which has ornament pattern (Kuban 1995, Günay 1999, Küçükerman 2007).

The spatial division of these two parts of the room is performed by raising the floor of the sitting area only one step. In more attentive and detailed designs, there is generally a triple arcade (*direklik*) and the side openings of *direklik* have balustrades. It generally represents a wealthy house. This clear physical division emphasizes the functional differentiation of these two parts. The size and shape of a room can be easily and independently changed without altering its relationship to the other spaces. Because of this status, the elements of Ottoman houses have expandable and flexible geometry. It has evidently been essential for the composition of house plans. The other important design feature of the room is its direct opening onto the hall, the unprotected semi-open area. This practice in house design survived in many parts of the country until modern times (Eldem 1968, Kuban 1995, Günay 1999).



Figure 6. A view of Palanduzlar House, Kula (Source: Günay 1999)



Figure 7. A view of Beyler House, Kula (Source: Günay 1999)

The first volumetric and spatial characteristic of a room is the division of the room into two contiguous but different areas by raising the level of the floor and the ceiling. The walls with windows and walls with decorated cupboard shutters and door leaves, composed together with the fireplace are the characteristics of the room. Large lower windows, just above the *sedirs* and top windows with their decorative gypsum frame and coloured glass are sources of different qualities of light (Kuban 1995).

The room is covered by rugs on a higher level. The surrounding *sedirs* constitute the highest level. These built-in platforms are placed under the windows. They are mostly connected with the best lighted area of the room. *Sedirs* are built by wooden plank on the main beams of the floor. The hierarchy is also functional. The best window seat at a corner is for the father. The hierarchy in the family is expressed in the use of

the room. The room and the height of its elements invite you to sit. The shelves are other elements which emphasize the horizontality of the room. The room is one of the most personalized of architectural concepts. It is connected with the action of human beings using it and the simplicity of the traditional life is expressed in it. A room can be used at the completion of the building except for the woven fabrics, textiles, rugs, mattresses, cushions or curtains. Cupboards, fireplaces and divans are formed during the construction. Concept of a room is a multi-purpose space as an independent unit (Kuban 1995).

The *başoda* is the largest and the best located one and it served also as a guestroom. The room has a representative function. It shows the wealth and social status of the family. In the paintings of the life in a room of palaces or an important space in Ottoman period, the similarities to an ordinary room can be seen. Decoration of elements in the interior space are wood carving or joinery on the ceilings, cupboards, railings, doors, shutters, the lattice work, painting and coloured glass. The technique of decoration is joinery and wood carving. Design is geometrical in general. Together with the woven material, the decorative wooden panel and the wooden ceiling were the main elements of decoration for most of the houses (Kuban 1995, Günay 1999).

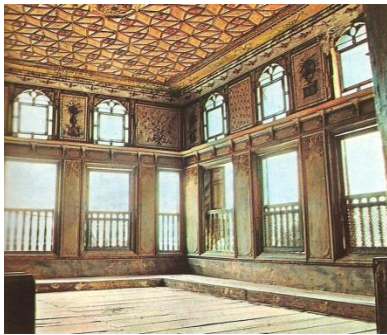


Figure 8. A view of Çakırağa House, Birgi  
(Source: Mutlu 1975)



Figure 9. A view of traditional room  
(Source: Küçükerman et al. 1995)

A room has the arrangement of the windows in double rows. The upper windows are more decoratively. These windows are inaccessible and kept closed. The rooms have several windows facing to the street. The number and dimensions of these windows make the room luminous. The windows are divided into two separately opening sashes of small dimensions, to disturb the people on the sedirs less. Windows have shutters. The vertical shutters and orthogonal wooden grating are common. The door has never been placed on the axis of a room and it has one leaf in general. The

room is entered from a corner. The door has a threshold rising from the floor, separating the hall from the room. The room doors are relatively less decorated than the cupboards and are rather lower in height. They generally have rectangular or arched leaves. The doors are functional elements to divide different spaces (Kuban 1995, Günay 1999).

The main division of the ceiling corresponds to the division of the room into *sekialtu* and *sekiüstü*. When there is no division, the ceilings are also decorated in their entirety. There are essentially three ceiling types: flat, raised and domical. The flat ceiling is the most common. The raised ceiling in the form of a vault starts from the walls with a large concave profile and ends with a horizontal central field. The domical form, having a more complicated construction, occurs rarely, and only in very wealthy mansions. The last group of ceilings are built with reduced squares diagonally placed on the top of each other (*tekne-tavan*) (Kuban 1995).

The floor of a room never had any visual importance because it had to be entirely covered by rugs or felt mats, so they were built with large plank which were nailed to the supporting beams and never had any insulation. Thus floor cover was not only customary but was a practical necessity against the cold air coming from below (Kuban 1995).

Only the *başoda* has a fireplace (*ocak*) in ordinary houses, while two or more rooms can have fireplaces in wealthier houses. The fireplaces are generally situated in a stone masonry wall to protect the house against fire. Fireplaces are commonly placed at the center of one of the walls. The most common type is the half-circular niche. Except for the conically-shaped hood (*yaşmak, davlumbaz*), the fireplace does not protrude from the wall surface. The chimneys are simple, straight ducts. There are variety of chimney forms and endings (Arseven 1983, Kuban 1995).

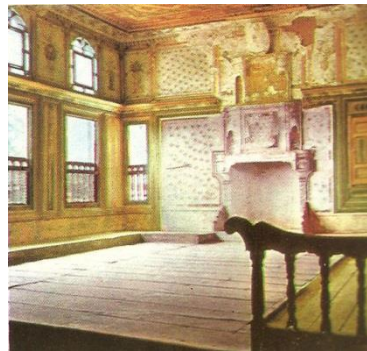


Figure 10. A view of fireplace in Çakırağa House, Birgi  
(Source: Mutlu 1975)

Built-in cupboards, their organization, and their placement are different in rooms. They are often placed first on the entrance wall perpendicular to the hall. Usually they are built on the windowless side of the room. They also provide sound insulation between the room and *eyvan* or between rooms. The cupboards were to serve keeping the bed mattresses in the daytime. At night, the mattresses were taken from the cupboards and spread on the floors in groups. Another use of cupboards is the arrangement of a bath unit (*gusulhane*) inside them. These small closets were prepared in the main room for bathing. The rooms have small niches which can store small candlesticks, bowls, water jugs apart from the large cupboards. In addition to cupboards and niches, the room can also have other storage places over the cupboards on the entrance side (Kuban 1995).

The shelves (*sergen*) surround the room above the first row of windows. They are shelves to keep fruits, or to put small household utensils. It is another horizontal element in the concept of room. A single shelf surrounding the room above the first row of windows, is another element where kitchen utensils, fruits and other small objects can be stored. There is no specific place for *sergens*, and they can be attached to any side of the room, even between the upper and lower window rows (Kuban 1995).

#### **2.4.2. Hall ('sofa, hayat')**

Originally the hall was an open passage, a pavement, connecting the rooms with one another through their doors. The changes of houses plan types were practically related with the transformations of the hall from an open large gallery to a closed central hall. The type was then improved by degrees in that the passage was roofed that its pillared sides were closed with glass panes and that it was finally placed within the house itself, between two rows of rooms. The hall is originated in warmer climates. Its continuous use cannot be explained only with a tradition. The survival of the hall can be due to its appropriateness in the overall functioning of the house. It shows the difference of the idea of comfort between the contemporary and the traditional culture.

A large shaded gallery was an extremely convenient space to be used for agricultural aims. It is connected with both the first and ground floors, and with the vertical circulation of the house. The *hayat* was the only living facade of the houses in the early period. The hall developed its own secondary spaces for more specified



functions in an extended area. In addition to the main *eyvan* one side of the hall can also be elevated and used as a sitting area closer to the courtyard and with a better vista. These parts were separated from the hall either in the form of a recess (*eyvan*) in between the row of rooms or in the form of a projection (*köşk*, kiosk) added to the front of the hall. The open *kiosk* was transformed into a room facing the garden (Eldem 1968, Kuban 1995).



Figure 11. A view from hall of Beyler House, Kula  
(Source: Günay 1999)

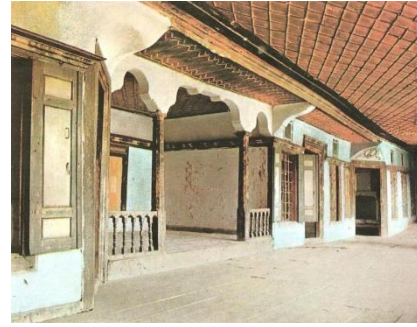


Figure 12. A view from hall of Çakırağa House, Birgi  
(Source: Mutlu 1975)



Figure 13. A view of kiosk (*köşk*) in Bozerler House, Kula  
(Source: Mutlu 1975)

Many small details such as stands for flower pots, washing places with a small hole pierced on the floor, some raised platform on the balustrades of staircases, hangers for lamps are some of the characteristics of the halls. The decoration care of the room interiors is not seen in the halls. Their ceilings are not much decorated. In earlier examples, the roof structure was left open. The hall is an important element of the houses, like the rooms. The hall is the most influential factor in the composition of this plan. The type of the house is determined directly by the shape and location of the hall (Eldem 1968, Kuban 1995).

In addition to its function of circulation, the hall served similar functions like the room. The secluded parts of the hall, which were free from circulation, were used for sitting. The hall was also used for sitting, working, entertaining guests, sleeping in summers. Some of these houses have fireplaces on halls, so they were used as open kitchen areas. Many halls have a small wash basin, combined with the balustrades, served for ablution. The hall was also a common practice to dry fruits on its floor. The ideal form of *hayat* cannot be thought without the *eyvan*. The hall was like an extension of the room or other spaces. Considering the reverse, the *hayat* is the extension of this rectangular recess or the *eyvan* can be interpreted as a spatial extension of the semi-open gallery towards the house interior. The *eyvan*, as the most isolated part of the *hayat*, was the natural area for sitting. Functional differentiation by typology was not a strict rule in these houses (Eldem 1968, Kuban 1995).



Figure 14. A view *eyvan* in Kestaneciler House, Kula  
(Source: Günay 1999)

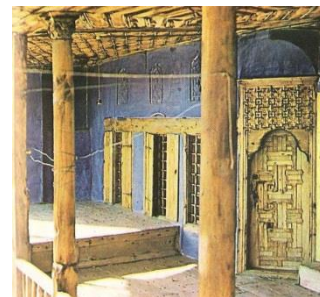


Figure 15. A view hall in Kestaneciler House, Kula  
(Source: Mutlu 1975)

The staircase (*merdiven*) in the classical *hayat* house is part of the *hayat*. During the transformation of the traditional house to a centrally planned house, the staircases were on the *eyvans*. Its relationship to the house design is defined in relation to the main entrance, to the *hayat*, to the *eyvan* and to the main room door. A certain demand for security as well as visual privacy impelled builders to place the beginning of the stairs away from the gate of the house. The stairs never ended directly facing the entrance of the main rooms. In each turn, one sees the courtyard or garden. The flexible boundary between the interior and exterior space is always felt. Separation of the main circulation element from the sitting areas was an important principle of design. The only spatial element which could be in direct relation to the staircase was the *eyvan*. In early examples, the stairs were ladder-like and architecturally inconspicuous elements with simple steps between supporting beams, without risers. Also they were very steep, in

one single flight and grew out of the external side of the hall. In after periods, the stairs began to have an influence on the plan. They became wider and more spacious and were built in threefold flights (Eldem 1968, Kuban 1995).

### 2.4.3. Service Spaces

The kitchen (*mutfak*, *matbah*); was usually a working place of a woman's daily household activities consonant with the nature in the open air. Frequently the kitchen took the form of a masonry building in the courtyard, detached from the house as a precaution against the risk of fire. Generally a kitchen is a large, longitudinal, unadorned room with a rough stone pavement (*taşlık*) and a large fireplace which has one or many *ateşlik* (hearth). Their connection to the house is through the open courtyard. In the large houses the *mutfak* was integrated into the ground floor, opening through a separate door on to a secluded section in the garden, because the *mutfak* was a private domain belonging to the women (Kuban 1995, Berk 1995, Altiner and Budak 1997).



Figure 16. A view of kitchen in a house  
Balaban, Malatya  
(Source: Kuban 1995)



Figure 17. A view of kitchen of  
Hezarenler House, Amasya  
(Source: Kuban 1995)

It may have a long working table and large earthenware jars often connected with storerooms, granaries, pantries and other service rooms. The meals were cooked in the *mutfak* but never eaten there. So its windows do not have glass but can simply have wooden grills. In a traditional house, the multifunctional room was generally also the dining room. There are summer and winter kitchens in large mansions. The summer kitchens were simply working areas in the shade without walls. In houses with vineyards, a special room as large as a kitchen was assigned for squeezing the grapes to

make boiled grape juice syrup, *pekmez*. The integration of the kitchens into the houses started only with the abandonment of the traditional house concept. Although not directly connected to the kitchen, an oven for baking bread was also customary in Anatolian houses. It was built out of brick in the form of a dome (Kuban 1995, Berk 1995, Altiner and Budak 1997).

The famous Turkish bath, called *hamam*, is a public facility, but those families who could afford them had private *hamams* attached to their buildings. Otherwise, the daily care of the body was done in the *gusulhane*, a bathing booth fit into the cupboards of most rooms. The water could be carried from outside in buckets and jugs or brought by small pipes into an earthenware jar from which it was allowed to ooze to the ground. In some regions the floor of the *gusulhane* was of brick. In the following periods it used to have a revetment of zinc sheets to keep the wooden deteriorating (Kuban 1995, Berk 1995, Altiner and Budak 1997).

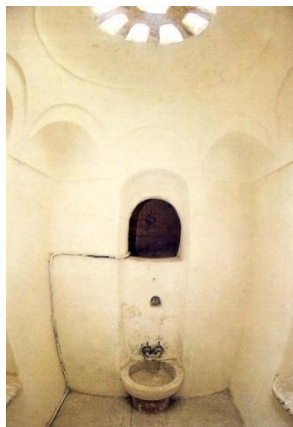


Figure 18. A view of the bath of the Hadımoğlu Konağı, Bayramiç (Source: Günay 1999)

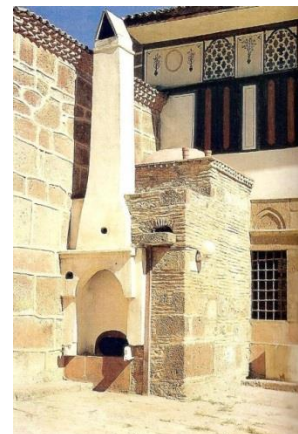


Figure 19. A view of the bath of the Hadımoğlu Konağı from outside (Source: Günay 1999)

A regular bath in a large residence was composed of three rooms. There was an entrance room with a fireplace which served as a dressing room. This could be richly decorated and also served as a rest room. The second room was a *tepidarium* with a marble floor. It had a bathing tub (120-200 cm. long and 85-100 cm. high) and was connected to the water closet. The last room was the *caldarium* (*halvet*) with one or more marble basins (*kurna*) (Kuban 1995 quoted from Osman 1976).

These bath buildings were connected with the main floors of the house. For sanitary reasons as well as for the practical connection with an outside sewage canal

system, water closets were generally built outside the house. They can be directly connected to the house entrance. In the following periods small closet-like rooms were inserted into one corner of the '*hayat*' or on the landing of the stairs. Water closets projecting from the facade are often seen in provincial architecture. With the development of the centralized house plans, they were often placed in the *eyvans* on one side of the stairs (Tomsu 1950, Kuban 1995).

The standard lavatories (toilet) of the houses were composed of two rooms, one the lavatory proper, the other for a wash basin. They had practically standardized marble elements for the lavatory and for the basin. In wealthy houses, the wash basin had an elaborate fountain head as a decorated large panel. The lavatory walls also had a high marble dado around the marble stone of the latrine. To use the lavatories it was customary to wear high heeled sabots. In Anatolian houses the bath, the kitchen and the '*firin*' (for baking bread) may be composed as a single, independent building in the courtyard (Kuban 1995, Altıner and Budak 1997).

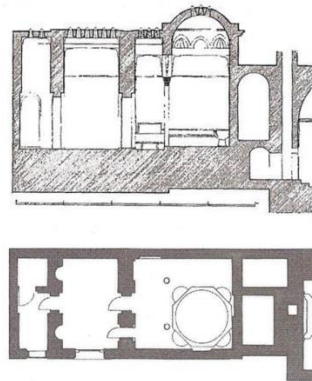


Figure 20. The bath plan and section of Zarif Paşa Yalısı, İstanbul  
(Source: Kuban 1995, Altıner and Budak 1997)

The storage (*kiler*), the storeroom of the *mutfak*, gained an exceptional importance in large houses. It became a symbol of wealth and security, a mystical treasure room with exotic foods imported from the distant regions (Altıner and Budak 1997).

Like the old Roman houses, heating is not the forte of the Turkish house tradition. In small urban houses braziers (*mangal*) were found sufficient for heating. Together with fireplaces, *tandır*s and braziers were of common use until the introduction of stoves. It is stated that in some regions with very cold winters, rooms were sometimes heated like the hamams (Kuban quoted from Arseven 1983).

#### **2.4.4. *Haremlik* and *Selamlık***

Separation of the *harem* (women's quarter) from *selamlık* (men's quarter) has not been a common characteristic of the houses. Anatolian houses rarely adapted a double entrance system. The male visitors using the same gate and stairs could reach the *başoda* (used as guest room). The only separation between male and female was through the careful use of the rooms. Special care was expected from the male guests to respect the privacy of the womenfolk. In smaller houses, the plan is divided into two just by leaving one room or more for the *selamlık*. In larger buildings, the '*harem*' and '*selamlık*' consist of separate houses, the unity of the plan being conserved by joining the two parts to one another. Each of these solutions has a different effect upon the plan. In the first alternative, namely when the *selamlık* is made up of one or two rooms, there is no change whatever in the type of the plan except for the fact that a division has been set up. On the other hand, the division of the house into male and female quarters has been a very old tradition in the Muslim culture, especially in places and large houses. In the southeast of Turkey, where Muslim-Arab culture was dominant, this separation is often seen. The harem was the main and larger section of the house, often of two stories (Eldem 1968, Kuban 1995).

In the 18<sup>th</sup> and 19<sup>th</sup> century urban houses of well-to-do families, the separation of *harem* and *selamlık* seems to have become generalized. The palaces and grand mansions had completely separate quarters. A third quarter, the *mabeyn* (literally between two) could also be planned. In small and medium-sized houses separate entrances for male guests or for the young males of the family were planned. In these houses the *mabeyn* could be only a room or a central sofa linking the two parts (Eldem 1968, Kuban 1995).

#### **2.4.5. Annexes**

In general the word *müştemilat* refers to the annexes of large houses in its garden. In larger houses the *müştemilat* could grow to enormous dimensions besides the main building were also separate quarters for the retainers (Eldem 1968, Altın and Budak 1997).

## 2.5. Structural System

Stone, wooden and mud-brick were the primary materials of construction in all regions during the evolution of these houses. Local building traditions and climatic variations brought differences in the techniques of wall construction, infills and form of roofing. The use of rubble stone for ground floor walls was general feature. The stone masonry ground floor provided the security of the house and protected the wooden from humidity. Wood was used as horizontal beams embedded in walls. The main structural system in the houses was a wooden framing used essentially over the masonry walls of the ground floor. This system responds well under the stress of earthquakes (Kuban 1995, Günay 1999, Ahunbay 2007).



Figure 21. A view of traditional house units  
(Source: Günay 1999)

In upper stories, wooden was the main structural material for both vertical and horizontal elements. Between the elements lesser vertical supports and diagonals were distributed. The wooden structure was used with the dimensions of available wooden elements and the wooden elements used, had a generally larger section than structurally necessary dimensions. In the rural areas, roughly shaped pieces of variable dimensions were used, while in the cities standardization was observed. The infill was mud-brick in general. All kinds of wooden were used in building construction. Pine was the most common of them. Oak, chestnut and cedar were used in wealthier houses. Wooden as a structural material was used for different techniques (Kuban 1995, Günay 1999, Ahunbay 2007).

After plastering was replaced by a revetment of wooden laths, mud-brick infill was abandoned. The system of plastering over a wooden structure is called *bağdadi*. This system was used for domes, squinches, pendentives and ceiling. In later periods, it

was plastered over by lime plaster and gypsum. The characteristic of the wooden roof is simple. The preferred form was the *beşik* (gable) or *kırma* (hipped) roof, or a complication of the two. The use of the large eaves was common to increase the stability of roofs and to protect the walls. The roof systems were simply supported by the walls (Kuban 1995).



## CHAPTER 3

### IDENTIFICATION OF KULA

In the western Anatolia, there are some settlements such as Bergama, Tire, Kula, Birgi, Kütahya that are ancient origins. The features of principality period in these places represent the relation of transition from nomadic culture to sedentary life (Kuban 2007).

Kula is a town and a district of Manisa Province in the Aegean Region of Turkey. Kula, 124 km. away from the center of Manisa and 150 km. away from Izmir, is on the Highway of Izmir-Ankara (Figure 1). Eşme, which is a district of Uşak, is in the east of Kula. Its other neighbours are the districts of Manisa: Salihli in the west, Demirci and Selendi in the north and Alaşehir in the south (Figure 1).



Figure 1. Location of Kula  
(Source: Küçükerbaş et al. 2006)

After the construction of Alaşehir railway, Kula transportation was done here for a long time. Due to appropriateness of the geographical and topographical structure of Kula, transportation facilities have developed. At present, İzmir-Ankara highway passes through Kula. Besides, there are secondary roads that provide connection with Adala, Manisa, Selendi (Figure 2) (Arıkan 2006, quoted from Taeshner 1924 and Luther 1989).

There is no direct rail link to Kula. Bandırma- Balıkesir and Eskişehir- Uşak railway lines combine in Manisa and connect to İzmir as a single line. Manisa is an

intersection point on two important railway lines that connect Izmir to Anatolia. Manisa-Uşak line passes from Turgutlu, Salihli and Alaşehir (Südaş et al. 2006, Akın et al. 1994).

Kula has been involved in the most remarkable parts of the geographical characteristics in western Anatolia. Volcanic origin and structured shapes are the main attributes of the region, so this area exhibits a view as if it has just been out of fire. Today, various place names refer to the dark colour of the region and appearance of the burnt area such as *Kara Tepe*, *Kara Taş*, *Yanık Taş* and so on. (Malay 2006, Darkot 1977).



Figure 2. The map of Kula and the neighbour cities  
(Source: KGM 2<sup>nd</sup> region map, 2013)

Kula is located in an area, which is rich of cultural and natural heritage. A part from historical monuments (mosques, churches, tombs, school buildings, fountains and so on) and houses in Kula; the villages near Kula such as Gölde, Emre; Fairy Chimneys, volcanoes, caves, footprints and thermal spring (Emir Spa) are the important values of the area. Sardeis archaeological site and the Bintepeler Tumulus, and Alaşehir historical settlement are important some other attraction points near Kula (Malay 2006, Arıkan 2006, Şahin 2006).

### 3.1. Geographic Characteristics

Kula is between on 38-39 degree North Parells and on 28-29 degree East meridians. The area of Kula is 918 km<sup>2</sup>. Kula is a transition area between Mediterranean Climate and Terrestrial Climate but the speciality of Aegean climatic zone is closer than other climates which are hot and dry during summer and cold and



approximately 35 km. length and 15 km. width. The geographer and historian Mr. Strabon called this area ‘Katakekaumene’ which means ‘burned place’ in Greek. The volcanic activities divided into three phases. The basaltic lavas at around of the Kula are a few thousand years old (Koçman et al. 2006, Sütgibi 2006, Atakol 2003).

The area which is named as ‘Kula Volcanism’ is one of the most important geological heritages considering its impressive landforms and volcanic cones that give the impression of being just extinguished. Kula Volcanism covers an area which is approximately 35 km. length and 15 km. width. The geographer and historian Mr. Strabon called this area ‘Katakekaumene’ which means ‘burned place’ in Greek. The volcanic activities divided into three phases. The basaltic lavas at around of the Kula are a few thousand years old (Koçman et al. 2006, Sütgibi 2006, Atakol 2003).



Figure 5. A view of the basaltic lavas (Source: Atakol 2003)



Figure 6. A view of the volcanic cone on the Izmir-Ankara highway

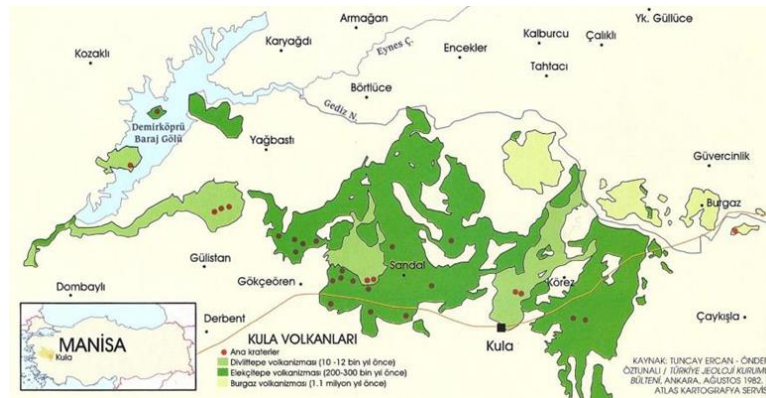


Figure 7. The map of the volcanic formations in Kula (Source: Atakol 2003)

As understood from the researches, this area came into existence 1.1 million years ago. After the volcanism, about 70 volcanic cones of various sizes have been

formed. There are some cones with 1.5 km. base diameter. Some volcanic cones fragmented as a result of eruptions and in the next phases new volcanoes appeared from the fragmented craters (Inaner et al. 2006, Atakol 2003).

On the Izmir-Ankara Highway, 13 km. from Kula; some interesting and natural formations which are named '*Kuladokya*' can be seen. Rain and wind shapes turn the weak tuff layers into fairy chineys (Inaner et al. 2006, Atakol 2003).



Figure 8. The fairy chimneys  
(Source: Aksoydan 2013)



Figure 9. The fairy chimneys  
(Source: Aksoydan 2013)

On the way from Salihli to Demirci, 25 km. later northeast of the direction, there are two volcanic cones near the Demirköprü Dam. One of them, '*Çakallar Tepesi*' or '*Divlittepe*' is big one. There is another cone named '*Küçük Divlit*' and these are the youngest formations of the Kula Volcanism. Abandoned '*Çakallar Village*' is on the slope of cones and also on the tuffs on the same slope where some footprints exist. These footprints belong to the period 10-12 thousand years ago. This area is a protected area, because of being a natural heritage (Inaner et al. 2006, Atakol 2003).

In 1969, 20 footprints have been determined, however only 10-12 footprints remain today. Some of them are protected in Ankara Museum of Natural History in MTA and some of them are in Amsterdam Museum of Natural History. It is not known how they were moved there (Inaner et al. 2006, Atakol 2003).

Besides, there are three rivers connected to Gediz: The Söğüt River which passes through the southeast of Kula, Selendi and Hacılar Rivers which pass through west of Kula. Kula is both located on Gediz Basin Kula and on a plateau above the Gediz River. The most important mine is coal subtracted from around Kula, and other mines are emery, lead and marble. Dolomite has also been found in Kula (Sütgibi 2006, Akın et al. 1994).

### 3.2. Historical Evolution

In the region, Kula is one of the important settlements. There is not enough information about the origin of the name ‘Kula’. When Kula was founded and by whom remains as unknown. Reused (‘devşirme’) materials that were used in the Principalities period and Ottoman period buildings in Kula, shed light to the history of Kula settlement. It is also possible to come across processed marble and inscriptions. For this reason, it is hard to assert that Kula was not an inhabited place in ancient and Byzantine periods (Darkot 1977, Arıkan 2006).

In Kula, there are no ruins dating from before the Turkish period, so it is thought that the reused marble building elements were brought from archaeological sites in the surrounding area. Turks used to call strong cities with the name ‘Kula’. After conquest of the area by Turks, the name Kula was used by Byzantine writers. Kula can be considered as a Byzantium settlement before it has been conquered by Turks (Arıkan 2006).



Figure 10. The footprints in Kula  
(Source: Atakol 2003)

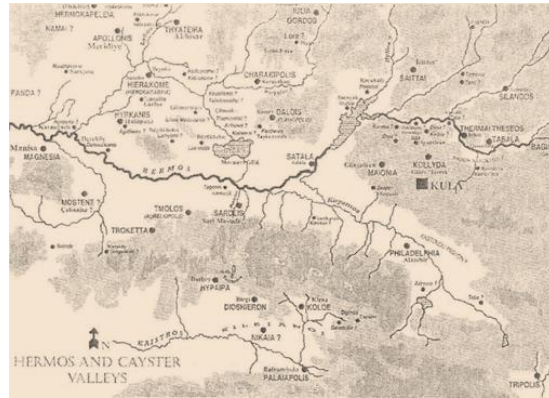


Figure 11. The expansion area of the Lydian Kingdom  
(Source: Malay 2006)

On the way from Salihli to Demirci, 25 km. farther on the northeast direction, there are two volcanic cones near the Demirköprü Dam. One of them named *Çakallar Tepesi* or *Divlittepe* is big a one. There is another cone named ‘Küçük Divlit’ and these are the youngest formations of the Kula Volcanism. Abandoned ‘Çakallar Village’ is on the slope of cones and also on the tuffs on the same slope where some footprints exist. These footprints belong to the period 10-12 thousand years ago. This area is a protected area because of being a natural heritage (Koçman et al. 2006, Atakol 2003).

Lydia was the area that was between Hermos ('Gediz') and Kaistros ('Küçük Menderes') rivers. It was neighbour to Mysia in the north, Ionia and Karia in the south, Phrygia in the east and Aiolis in the west. Kingdom of Lydian had emerged after the collapse of the Hittite Empire in 12<sup>th</sup> century B.C. (Malay 2006).

The capital of Lydia was a flat area named Sardeis. There are numerous tumuluses, was named Bintepeler which are supposed to belong to Lydia kings. As a result of the archaeological excavations; inscriptions, coins, and many works of art have been recovered (Malay 2006).

The Lydians have a reputation as issuing of civilization for the first time around the world. Lydia was located between Asia and Greece. Thus, it attracted attention of many civilizations in Mesopotamia or Greece. This region was also advantageous commercially. According to Herodotos, Lydians were the first to traders. According to some scientists, it was the first nation to implement free market economy (Malay 2006).

The major cities of Lydia except Katakekaumene were Hermokapeleia (Büknüş), Apollonis (Palamut/Mecidiye), Thyateira (Akhisar), Attaleia (Selçikli), Hierakome (Beyoba-Sazoba), Hyrkanis (Halitpaşa), Magnesia ad Sipylum (Manisa), Troketta, Tmolos-Aureliopolis (Gökkaya), Iulia Gordos (Gördes), Charakipolis (Karayakup), Daldis (Kemer), Satala (Adala), Philadelphia (Alaşehir) and Sardeis (Sart Mustafa) (Malay 2006).

The volcanic region near Kula was called Katakekaumene in the ancient period. The expression means '*burnt, burnt land*' as mentioned in the authors' works such as Strabon (BC 54- AD 24), Vitruvius (BC 1<sup>st</sup> century), Stephanus Byzantinus (6<sup>th</sup> -7<sup>th</sup> century) and Eusthatios (12<sup>st</sup> century) (Malay 2006, Strabon 1993).

The epigraph found in the İğdecik Village in the west of Maionia in 2003 is an important one as it is the first archeological finding that records the name of Katakekaumene. Belonging to the year BC 152, this epigraph is important as it shows the fact that the name Katakekaumene exists in some official documents (Malay 2006).

Considering its volcanic structure, the scientists state that Katakekaumene is a place surrounded with Kollyda in the east, Gökçeören (Maionia) in the west, Gediz River in the north and modern Kula and Esenyazı in the south (Malay 2006).

### **Kula, Koloe ve Opsikion:**

Considering its epigraphs and its antique construction elements used in modern structures, this place was claimed to be an extension of an ancient site. Beginning from the 1850's the modern Kula is questioned by the scientists about whether

the ancient age is related to the settlement named Koloe. However an epigraph found in 1994 shows that the ancient village, Koloe, was located somewhere near the Koloe (Marmara) Lake (Malay 2006).



Figure 12. The inscription that is the first to record the name of Katakekaumene (Source: Malay 2006)



Figure 13. Vicinity of Kula in Ancient Times (Source: Malay 2006)

Finally, it is understood that the similarity between Kula and Koloe just stems from phonetic similarity. There are no works known that are found in their original places in Kula. The ancient construction elements and epigraphs in the site should have been carried from the ancient sites especially such as Kollyda, Maionia and Terhai Theseos (Malay 2006).

According to an assumption; it is asserted that Kula was one of the settlements as Opsikion, Clanudda/Klannoudda in ancient times. As it is already known, the country in the Byzantine period was divided into parts called thema, which function to govern and defend. According to the sources of Byzantine, a thema named Opsikion was founded in the northwestern Anatolia in the 7<sup>th</sup> century. The famous geographer and historian Ramsay identified the Kula Castle with the Opsikion Castle in his books published through the end of the 19<sup>th</sup> century. However, these epigraphs can only be counted as predictions, because they are not supported with archaeological evidences (Malay 2006, Ramsay 1890).



In the region of Katakekaumene, there were four large settlements called Maionia, Kollyda (Gölde, İncesu), Thermai Theseos (Theseus Hamamları), Tabala (Güvercinlik-Yurtbaşı/Davala) (Malay 2006).

The Byzantine historian Pachymérés stated that Kula was an area which had continuously changed hands among the Turks and Byzantines. In his work, this area was named Kula. (Arıkan 2006 quoted from Pachymérés 1999).

When that area was under domination of Byzantine, Kula took place in the thema of Opsikia, a Turkish name (Arıkan 2006 quoted from Ramsay 1890).

The period of principalities had great impact in the Anatolia history as the cities were built up and the number of villages rose. There was a socio-economical balance among the cities, villages and the immigrants, making the economical life stronger (Arıkan 2006, quoted from Heyd 1975).

As are in all of the Islamic counties, there were foundations of the Germiyan Principality and the income sources were provided in order to make these foundations keep functioning. Indicating the stamina of the economical life, these foundations also existed in the Ottoman period (Arıkan 2006).

The history of Kula was clarified with Germiyan principality. After the collapse of the Anatolian Seljuk State in Western Anatolia, Germiyan principality was established in Kütahya. Yakup Bey the first (1300-1340) was the first head of principality. After Yakup Bey the first, his son Mehmet Bey (1340-1361) was the head of Germiyan principality. He took back the cities as Kula, Angir (Simav) under the direction of the Catalans. This event was recorded with a stone inscription by Yakup Bey the second in the Yakub Bey Madrasah, a foundation of himself, in Kütahya (Arıkan 2006, Çiftcioğlu 2006).

The head of the Germiyan principality Süleyman Şah (1361-1387); made his daughter (Devlet Hatun) marry with Yıldırım Bayezid, the son of Murat the first, and gave a large part of the land (Kütahya, Tavşanlı, Emed, Simav ve Gediz) to the Ottomans as a marriage portion. After this event, the principality center was moved to Kula by Süleyman Şah (1381). In 790 (1388), Süleyman Şah died and he was buried into a tomb in Gürhane Madrasah which was built by him. Gürhane Madrasah does not remain today, except the tomb which is still present in Kula. At the period of, Süleyman Şah's son, Yakup Bey the second; all the land of principality passed into the hands of Ottoman (1390). Because, after Yıldırım Bayezid acceded to the throne, Yakup Bey the second was the head of the principality and he began to take the lands that had been

given to Ottomans as a marriage portion back. Whereupon, Yıldırım Bayezid came to Anatolia and the lands of the Germiyan were entirely added to Ottomans (Arıkan 2006 quoted from Uzunçarşılı 1982).



Figure 14. The inscription of Yakub Bey II (H. 817)  
(Source: Çiftcioğlu 2006)

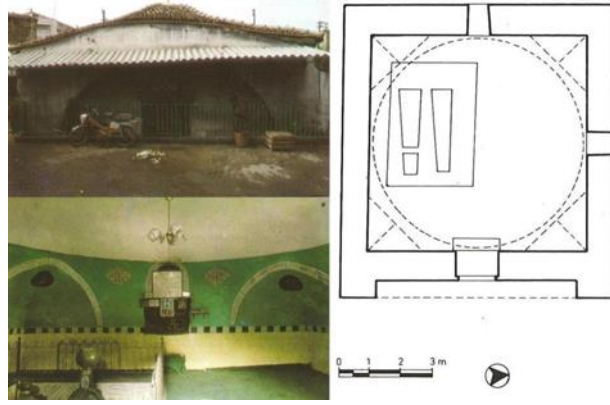


Figure 15. The views of the Süleyman Şah Tomb  
(Source: Bozer 1990)

Timur (with Yakub Bey the second) defeated Yıldırım Bayezid in 1402. After the Ankara War (1402), Timur gave the principality to Yakub Bey the second and he became the head of the principality again. After Yıldırım Bayezid's death, there was a confusion arising between the sehzaes, Yakub Bey the second made an alliance with Karaman principality first against Ottomans. After Çelebi Mehmed was the head of the Ottomans, he went over the Ottomans (1410). In return, Karaman Principality captured Kütahya. Upon expiration of Anatolia, after providing peace in Rumelia; Karamanogulları withdrew, even left the lands of Germiyans. Thus, Yakub Bey the second governed his hometown for the second time (1414) and recognized the dominance of Ottomans. After the death of Yakub Bey the second according to his last will and testament in 1429, principality passed to Ottomans rule precisely. After this; Kula was connected to Kütahya which was the central starboard of the Anatolian State. And then in 1864, Kula was connected to Saruhan Starboard of Aydın Province (Arıkan 2006 and Bozer 1990 quoted from Varlık 1974).

According to the *tahrir* book of during the period of Bayezid the second (1481-1512), there were three districts (Uşaklı, Mihmad Mescidi and Cami districts) and 214 dwellings in Kula. In 1520 dated *tahrir* book, there were four districts (Uşaklı, Mihmad

Mescidi, Köhne Cami and Seyfeddin Camii districts) and 273 dwellings in Kula. In 1534 dated *tahrir* book, there were four districts as 1520, and 235 dwellings in Kula.

Years	Districts		
<b>1481-1512</b> (Bayezid II period) Başbakanlık Osmanlı Arşivi (BOA), TT45, 137-139	<u>Districts (Mahalle-i)</u>	<u>Population</u>	<u>Dwellings</u>
	Uşaklı	125	94
	Mescidi-i Mihmad	139	98
	Cami	32	22
	<u>Total</u>	<u>262</u>	<u>214</u>
<b>1520-1522</b> Başbakanlık Osmanlı Arşivi (BOA), TT438	<u>Districts (Mahalle-i)</u>	<u>Population</u>	<u>Dwellings</u>
	Uşaklı	500	96
	Mescidi-i Mihmad	345	66
	Cami-i Köhne	286	54
	Cami-i Seyfeddin	303	57
	Cemaat-i Kefere-i* nefs-i Kula	427	82
<u>Total</u>	<u>1861</u>	<u>355</u>	
<b>1530</b> Başbakanlık Osmanlı Arşivi (BOA), TT49, 511-513 TT49, 514	<u>Districts (Mahalle-i)</u>	<u>Population</u>	<u>Dwellings</u>
	Uşaklı	415	78
	Mihmad	321	61
	Cami-i Köhne	276	53
	Cami-i Seyfeddin	323	61
	Cemaat-i Kefere-i Nefs-i Kula	521	101
<u>Total</u>	<u>1956</u>	<u>354</u>	
<b>1571</b>	<u>Districts (Mahalle-i)</u>	<u>Population</u>	<u>Dwellings</u>
	Cami-i Köhne	351	70
	Uşaklı	320	64
	Sinan Bey	240	48
	Mihmad	470	94
	Hacı Bali	310	62
	Cami-i Seyfeddin	595	119
	Hacı Hızır Bali	70	14
	Cemaat-i Kefere-i Nefs-i Kula	475	95
	<u>Total</u>	<u>2811</u>	<u>566</u>

Table 3. Dwellings and population in Kula in different periods  
(Source: Arıkan 2006)

In 1671, Evliya Çelebi came to Kula. According to the Seyahatname (the book of Evliya Çelebi), there are 8 districts, 1200 dwellings, 24 mosques, 3 baths, 200 shops and 11 primary school in Kula. As stated in the book, there were no *bedesten* (covered market), *imaret* (soap kitchen) and *madrakah*. Also in this book it is mentioned that the carpets and rugs of Kula were very famous (Evliya Çelebi 1671).

Judging from the '*tahrir*' Notebook of 16<sup>th</sup> century; Kula was not developed and remained as a small town after entering under domination of the Ottoman. In 17<sup>th</sup> century the number of districts and dwellings significantly increased as well as the number of religious and social buildings. Despite the unavailability of information from sources about Kula, looking at the residential and monumental buildings that have reached today, it could be said that there was an intense development activity in the 18<sup>th</sup> century (Arıkan 2006, Bozer 1990).

After 200 years from Evliya Çelebi, at the end of the 19<sup>th</sup> century, Şemzeddin Sami gave information about Kula in the '*Kamus'u Alem*'. He indicated that the population of Kula was 10041; there were 30 mosques, 3 baths, 2 khans, 15 fountains and a few primary schools in Kula (Arıkan 2006, Bozer 1990 quoted from Sami 1314).

In 20<sup>th</sup> century lasted from 1900 to 1930, transformation traces of the Tanzimat Period and new institutions which came up with the Republic could be seen. Furthermore the period existed before Izmir-Ankara Highway was constructed, so it can be considered as the last period in which features of the Ottoman can be seen (Karabağ 2006, Çil 2008).

The period in 20<sup>th</sup> century lasted from 1930 to 1970, which was just before urban conservation rules. The most important change in this period was the construction of Izmir-Ankara Highway. The highway changed the development of the urban and it has still been a center of attraction for Kula. Third period lasted from 1970 to 2000, and in this period The Ministry of Culture urban conservation rules were valid, thus the the life in the town had to grow out of the border of the historical center (Karabağ 2006, Çil 2008).

In this period, development of districts was a greater proportion when compared to the previous periods. During the perion that lasted 30 years up to 2000, Kula grew two times bigger when compared to the period in 1950's. Moreover, the texture characteristics in most of the new streets and districts were sharply seperated from the historical dictriacts (Karabağ 2006, Çil 2008).

Another important change in this period was the closure of the fountains. The fountains in Kula, in courtyards below the ground were reached by steps to down and could be rarely seen in Anatolia. In 21<sup>th</sup> century, only one out of eleven fountains remained (Eski Çeşme). In the same period, new districts were established around the historical districts. The area surrounding three streets of Kula which were connected by highway to Kula Bazaar, has been called '*yeni Kula*'. A great number of families from

'eski Kula' moved to new houses in these new districts. After the abandonment of the historical houses, they sold or rented them to people who migrated from villages to Kula (Karabağ 2006, Çil 2008).

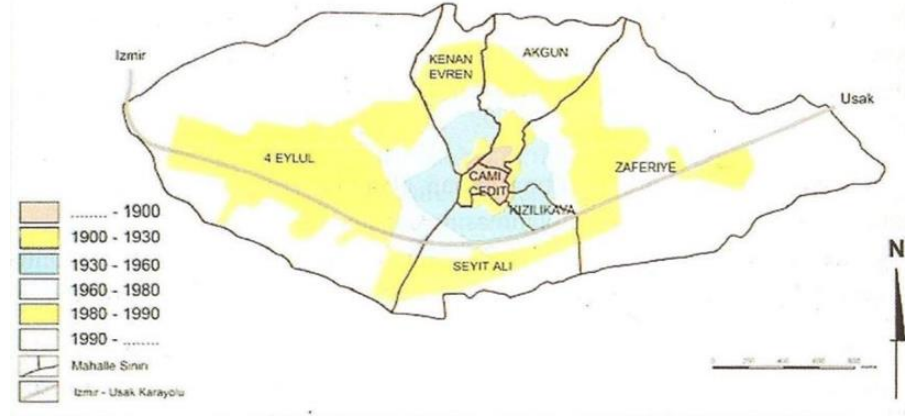


Figure 16. The phases of urban development of Kula Urban Site (Karabağ 2006)

### 3.3. Socio-Cultural and Economical Characteristics

In the Ottoman period the population was either settled or unsettled. The ones who lived in the villages and towns lived on agriculture whereas the citizens traded. The unsettled ones lived on livestock fattening. And the military forces were the *tımarlı sipahi* (system of *ikta*) (Arıkan 2006).

Kula is a rural settlement that leads a traditional life style at present. Agriculture and livestock breeding are the income source of the population living in the town center. The Gediz river has a prolific land and a climate which makes it possible to produce many types of agricultural crops. In this cultivated area, there are grains, pulses, vegetables, industrial and feeding plants cultivation. There are mainly wheat planting and then tobacco, black lentil and chickpea. Besides corn, onions, grapes, opium poppy and barley corn are planted. There is also roasted chickpea production. The other income sources are hand works such as leather work, weaving, shoe repairment, sales and iron-work. Halvah (helva) and roasted chickpeas (leblebi) are known as traditional and important delicacies of Kula (Sütgibi 2006, Kocabaş 2006).

The area has a mineral water source consisting of rich minerals because of its geological structure and has a mineral water enterprise since 35 years (Günay 2006).

Despite all these architectural and natural heritages, they do not turn into an economical advantage (Şahin 2010, Candemir 2006, Taner 2006).

Kula was a very famous weaving center with its carpets of distinctive colours and patterns in which madder was used. In 19<sup>th</sup> century the travellers who visited Kula, specified that carpets trade was widespread and the carpets were exported abroad (Şahin 2010, Evliya Çelebi 1671).

When compared to old days, Kula arrases and carpets have completely lost their importance at present. Today, only a few families who live in the city center and only a few people who live in villages weave carpets and maintain the tradition (Deniz, 2006).

The population of Kula in 19<sup>th</sup> are Muslims and Greeks. The presence of the angel or crescent motive at the casing stones present at the entrances of the Kula Houses may provide clue for the ethnicity of the owner. According to 2009 Census statistics for Kula, out of 47521 people, 24241 people live in Kula centre. 11969 of people who live in Kula centre are men, 12272 of them are women (Şahin 2010).

Today, hardly any people live in these historical houses. The age of population who live in these houses is quite high. Generally a single person or two people live on the ground floors, while the upper floors are left empty. The abandonment of the houses has led to neglect and damage (Sütgibi 2006).

The word *yaren* means friend or acquaintance. *Yaren* conversations are the enjoyable meetings held among friends. Moreover, *Yarenlik* is a social foundation. Those who gathered for the same aim were called *yaren*. *Yaren* organizations play an important role in integrating good-natured people to life by educating them. Thus, this organization is a regular foundation consisting of friends and acquaintances. The traditional wedding ceremonies can be considered as the most important events held by this foundation. Until the year 1960 there were some organizations named Taş Mahalle Yareni, Arabacılar Yareni, Tabaklar Yareni, Eskiciler Yareni in the center of Kula each of which have acquaintances from 20 to 30. When we go back before 1960's there were also some wealthy families in Kula who founded their own *yarenlik* organization. Some of these organizations were Göldediler Yareni, Bekir Beyler Yareni, Keleşler Yareni, Serdar Ağa Yareni, Hilmi Ağa Yareni, Adil Ağa Yareni. The principles of *yarenlik* have some common features with *ahilik*. *Yarenlik* organization can be considered as an extension of *ahilik* as the *yarens* are referred to by the names of occupation groups. Although, its decreasing importance, *yarenlik* still exists today. Besides, it is a tradition

that can be stand for the list of intangible cultural heritage (UNESCO) (Şahin 2010, Durak 2010).

### **3.4. Characteristics of the Settlement**

Kula is important for its wooden houses, called Ottoman Houses which could be seen everywhere under the domination of Ottoman Empire. The houses represent the valuable samples for the art of the Ottoman with their scheme and structure and ornaments of wood, plaster, chasing. The development of the site in the 19<sup>th</sup> century, has created typical Ottoman town texture with its buildings, streets and other elements of the urban life (Bozer, 1990).

Kula is an urban site that has preserved the majority of its architectural characteristics in Turkey. The urban site of Kula was listed in 1979. Today 596 listed houses are in the urban site. Monuments of Kula historical settlement such as Şah Süleyman Tomb (1388), Hacı Abdullah Khan, Kurşunlu Mosque (1496), Eski Mosque (before 1520), Yeni Bath (1351) and fountains are precious heritage objects (Şahin 2010).

#### **3.4.1.Characteristics of the Urban Layout**

Kula historical site has an intense historical texture which consists of two storied and large scale houses with large gardens in general. Trees in courtyards provide a view of the green as peculiar to the Ottoman towns. The area, on which former texture is located, has a flat topography. This property of Kula prevents the perception of the town as a whole, as in other similar settlements, allowing the creation of stunning plastic effects. After all, when entered into the texture developing horizontal, Kula historical site with the ever-changing, surprising perspectives presents us rich space experiences (Akin et al. 1994).

Narrow and curved streets of Kula, in which local stones of different colours, textures and sizes are used, gained specific character; with the high, deaf, stone walls which limits the streets, large courtyard doors, trees and projections overflowing into the street through the walls of courtyards. All of these are typical, physical and visual values for a traditional Ottoman town (Akin et al. 1994).

The streets, most of which have a dead-end, are so narrow that only a cart (*at arabası*) can pass through it. These streets also slope towards the middle of the roads. These roads give an extremely organic expression to the street texture of Kula. Some parts of the streets are still covered with cobblestone pavement (*arnavut kaldırımı*) and some are lined at the both sides with large slate paving stone as pavement. Because of narrowness of the streets, corners of house or courtyard walls were beveled a certain height to provide the opportunity to return (Tosun 1969, Bozer 1988, Akın et al. 1994).



Figure 17. A view of Kula Urban Site



Figure 18. A view of Kula Urban Site



Figure 19. A view of Kula Urban Site

Kula is a town with plenty of green tones of the nature, mostly grown in each house's own courtyard. The general view is dominated by the green colour. In 17th century, Evliya Çelebi refers to Kula as a spacious area with its vineyards and orchards in Seyahatname. At the end of the 19th century, S. Sami also addressed to this issue in his book, indicating that houses are surrounded by gardens and trees (Evliya Çelebi, 1671).

The features which make Kula outstanding among the others are the integrity of texture that has been totally preserved and the high quality of the structures. Indeed, in Kula Conservation Site, the samples reflecting an extraordinary architectural formation and care are very high in number. Moreover monumental buildings situated among houses provide an important contribution to the diversity of the historical Kula texture. Some of the monumental values, dating back to 14<sup>th</sup> century, to be listed below are mosques, churches, fountains, baths and tombs. Likewise, the city is often encountered in the use of re-used material, constantly keeping the city's historical character alive (Tosun 1969, Bozer 1988, Akın et al. 1994).



Commercial quarter in Kula urban texture which has its own charm makes another contribution to Kula and shop typology diversity is remarkable. Although they are formed spontaneously, the number of the squares that are said not to be a typical feature of traditional Ottoman town are quite high in Kula. Cautious interventions for these squares converting to green in urban areas will be an important gain for Kula historical site (Tosun 1969, Bozer 1988, Akın et al. 1994).



Figure 20. The satellite image of Kula Urban Site  
(Source: Google Earth 2013)

When Evliya Çelebi visited Kula there were 8 districts and 1200 dwellings. In the 1950s there were 11 districts and up to 1900 dwellings in Kula. Until 1980s, there were 11 districts which are called Mahmut, Uşşaki, Afyon, Seyut Ali, Hacı Abdurrahman, Kızılkaya, Zaferiye, Camii-i Atik, Akgün Bey and Taş. At the present Akgün, Zaferiye, Cami-i Cedit, Kızılkaya, Seyit Ali Bey Districts are in the border of Kula Conservation Site (Evliya Çelebi 1671, Akın et al. 1994).

From the commercial quarter of old city to the center of districts, which are dispersed in an organic manner towards the inner parts of the city following topography, there have been two mosques and a square which is formed in the front. Generally, the developing introverted houses have no direct connection with branch roads. The houses have their own ways to reach to the road which are connected to the local mosque of the

district. These roads sometimes reach to squares with ended fountains, such as the ‘Dağara Square (Akın et al. 1994).

The places for men are mosques and ‘*kahvehane*’ located in the commercial quarter and for women are fountains. People who live in Kula, meet people coming from surrounding villages to the market in the county which is an important activity on account of a great social and economic relationship (Tosun 1969, Bozer 1988, Akın et al. 1994).

Most of the houses with outer hall, in order to suppress the interior courtyard to those who passed the street, have courtyard walls exceeding 3 meters in some places constituting an appearance completely closed to the outside at ground floor level. These mixture of local stone *karataş* and slate stone walls with shuttered and windowed side facade of the houses surround all the streets (Tosun 1969, Bozer 1988, Akın et al. 1994).

Usually plastered wood frame upper floors are extended towards the street with projections creating the desired width rooms without being affected from narrowness of the street not only capture the best views, but also eliminate irregularities in the spaces resulting from the distortion of the land inside (Tosun 1969, Bozer 1988, Akın et al. 1994).

As seen in facade typology, including at least ‘*başoda*’, various forms of projections on the upper floor are seen in every historical house. In general, bottom of projections are closed and there are few examples supported by wooden brackets. When integrated with the narrow street and projections of two mutually houses converging with large eaves overlapping, it creates a very impressive look (Tosun 1969, Bozer 1988, Akın et al. 1994).

### **3.4.2. Monumental Buildings in Kula**

In Kula Conservation Site, there are some mosques such as Eski Cami, Kurşunlu, Necip, Paşa, Zaferiye, Çarşı, Yuvalı, Hacı, Taşkuyu, Soğukkuyu, Hacı Recep, Zincirli, Yeni, Tahtalı, Karakavuk Mosques. The oldest of them is Eski Mosque which is located in Cami-i Atik District which was thought to be the first mosque and it was built after the conquest of Kula in the period of principality. According to the

inscription of the mosque, it was repaired extensively in 1815 (Tosun 1969, Bozer 1988, Akın et al. 1994).

The second old Kurşunlu Mosque is in Cami-i Cedit district which is mentioned in Seyahatname of Evliya Çelebi with the name of ‘Hoca Seyfeddin Mosque’ and it is also known as ‘Hoca Kutbettin Camisi’ in Kula. The mosque was built in 1497, by Hoca Seyfeddin Efendi who is from Germiyan Çırpıcı lineage. The mosque consists of single domed praying space and a portico for latecomers with three domes, showing early period features of Ottoman. It was repaired many times in different periods. In addition to the mosque, shops around it and mills on the way of Selendi were built to provide foundation for The Kurşunlu Mosque. Bahas Bridge, which is on the way to Selendi, was built by Hoca Seyfeddin (Evliya Çelebi 1671, Akın et al. 1994).



Figure 21. A view of the Kurşunlu Mosque



Figure 22. A view of the bath in commercial quarter of Kula

Çarşı Mosque is one of the oldest mosques of Kula, it was built by Sungur Bey first but after being burnt about 70 years ago it has been completely renovated. The Hacı Abdurrahman Mosque which is mentioned in the Seyahatname of Evliya Çelebi is also one of the oldest mosques of Kula. The date of the repair inscription is the year 1863 (Evliya 1671, Akın et al. 1994).

At present, there are two churches in Kula, one of which has burnt out recently. Germiyanoglu Süleyman Şah Tomb is an important tomb in Kula. It was built after the death of Süleyman Şah in 1387. The building is a single space tomb in the commercial quarter of Kula. The tomb has lost its authenticity because of the repairs. Second tomb is Şeyh Esetullah Tomb which is known as *Darı Efendi*. It is located in Mahamit Districts and the date of the construction is unknown (Akın et al. 1994).

The bath which was mentioned in Seyahatname of Evliya Çelebi as *Sungurbey Bath*, is in commercial quarter known as ‘Çarşı Bath’ with its 12 tubs in. The

construction date is unknown but the building shows the characteristics of early Ottoman period (Evlıya Çelebi 1671, Akın et al. 1994).

At the Ottoman period, many fountains were built to distribute water to Kula Town. At the present time, The Eski Fountain, adjacent to Eski Mosque, is located 16 steps below the level of ground, giving an authentic view. Between 1950s-1960s new street fountains were built in Kula Urban Site (Tosun 1969, Bozer 1988, Akın et al. 1994, Çil 2008).



Figure 23. A view of the Eski Fountain



Figure 24. A view of the Beş Ulalı Fountain

### 3.4.3. Houses of Kula

The houses in Kula Urban Site may be separated into two main groups. These are the houses with an outer hall and the houses with an inner hall or a central hall (*orta sofalı*). There are 344 houses examined and 302 of them are exterior hall type and 42 of them are inner and central hall type. The majority of the houses are exterior hall type. These are diversified in itself, according to geometry and position of the hall ('sofa'). Besides, the sub-types that are named according to the hall are enriched of iwan ('*eyvan*'), kiosk ('*köşk*') and kiosk room ('*köşk odası*') (Akın et al. 1994).

These exterior hall type houses diversified as straight hall type (283), L-formed hall type (2), corner hall type (13), U-formed hall with iwan type (4). 283 out of 302 houses are straight hall type (Table 3), defined as the room series (1-4) that open to hall, 203/283 of them are without enriched elements and 22/283 of them are with iwan, 52/283 of them are with kiosk or kiosk room, 6/283 of them are with iwan and kiosk or kiosk room (Akın et al. 1994).

Only 2 of 302 houses are L-formed hall type (Table 4), defined as the room series that open to L-formed hall, 1 of them is without enriched elements and one of

them is with iwan. It can be said, the type is rarely seen in Kula. There are 13 of 302 houses are corner hall type (Table 4), defined as the room series that open to corner hall; 7/13 of them are without enriched elements, 3/13 of them are with iwan, 1/13 of them is with kiosk or kiosk room, 2/13 of them are with iwan and kiosk or kiosk room. Only 4 of 302 houses are U-formed hall type (Table 4), defined as the room series that open to U-formed hall. There are 3/4 houses without iwan and 1/4 houses is with iwan (Akın et al. 1994).

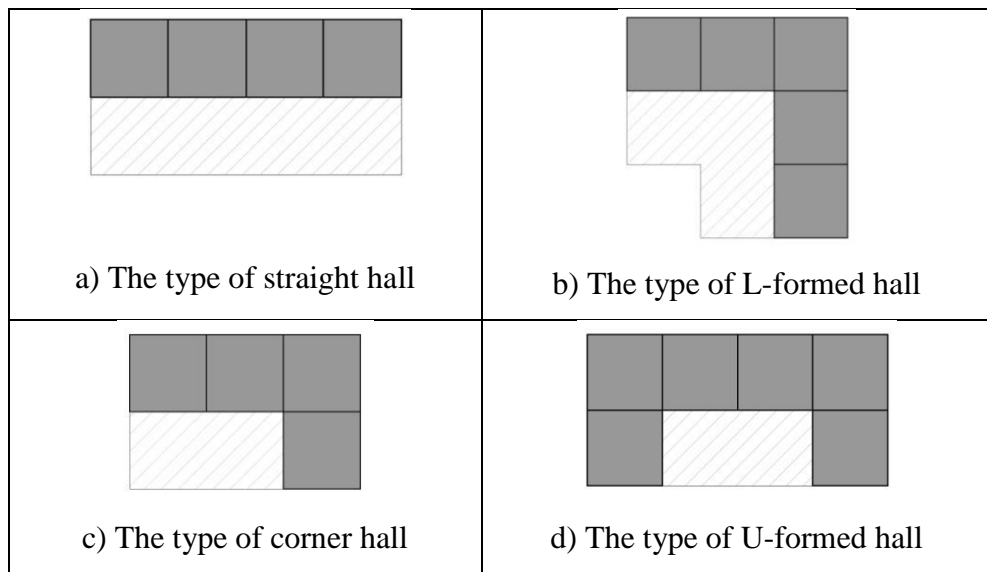


Table 4. The plan schemes of exterior hall type in Kula

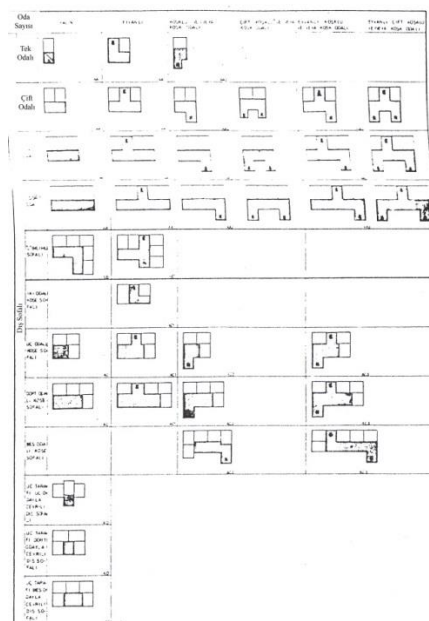


Table 5. The plan schemes of exterior hall type in Kula (Akın et al. 1994)

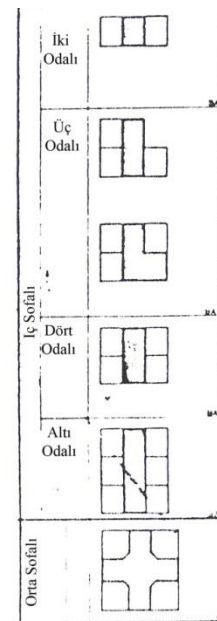


Table 6. The plan schemes of inner and central hall types in Kula (Akın et al. 1994)

The characteristics of the Ottoman Houses are repeated in general. The ground floors are massive, introverted and irregular planned because of the irregular parcel order. The upper floors are associated with external environment visually through many windows and they have orthogonal plans as an outcome of the projections. These projections are constituted as closed, prismatic masses in form of rows. Wide eaves and curvilinear profiles are the characteristics of Kula Houses. Although the characteristics of the facade are simple, the ornamentation is common in the houses. They have high garden walls. The double-leaf entrance doors are wood (Tosun 1969, Bozer 1988, Akın et al. 1994).

The houses are introverted and two storied. In general, they have exterior halls (*dış sofalı*). In the exterior halls, traditional carpet looms are rarely observed. There is an independent service mass in the courtyard. There are also houses with interior and center halls. The windows of a room are with wooden grills, sashes and top windows. The construction technique of the walls is stone masonry on the ground floor and wooden post and beam framing on the upper floor. Stone is used on the exterior wall and wood is used on the floors, roof, ceiling, cupboards, doors and windows (Tosun 1969, Bozer 1988, Akın et al. 1994).



Figure 25. A view of Kula Urban Site



Figure 26. A view of Kula Urban Site

Addition and enlargement of the window openings, renewal or enlargement of the doors are frequently seen in element alteration. Usage of upper floors as storages led to the horizontal division of the houses into two independent units and to some other similar usage problems (Karabağ 2006, Akyüz Levi, 2006).

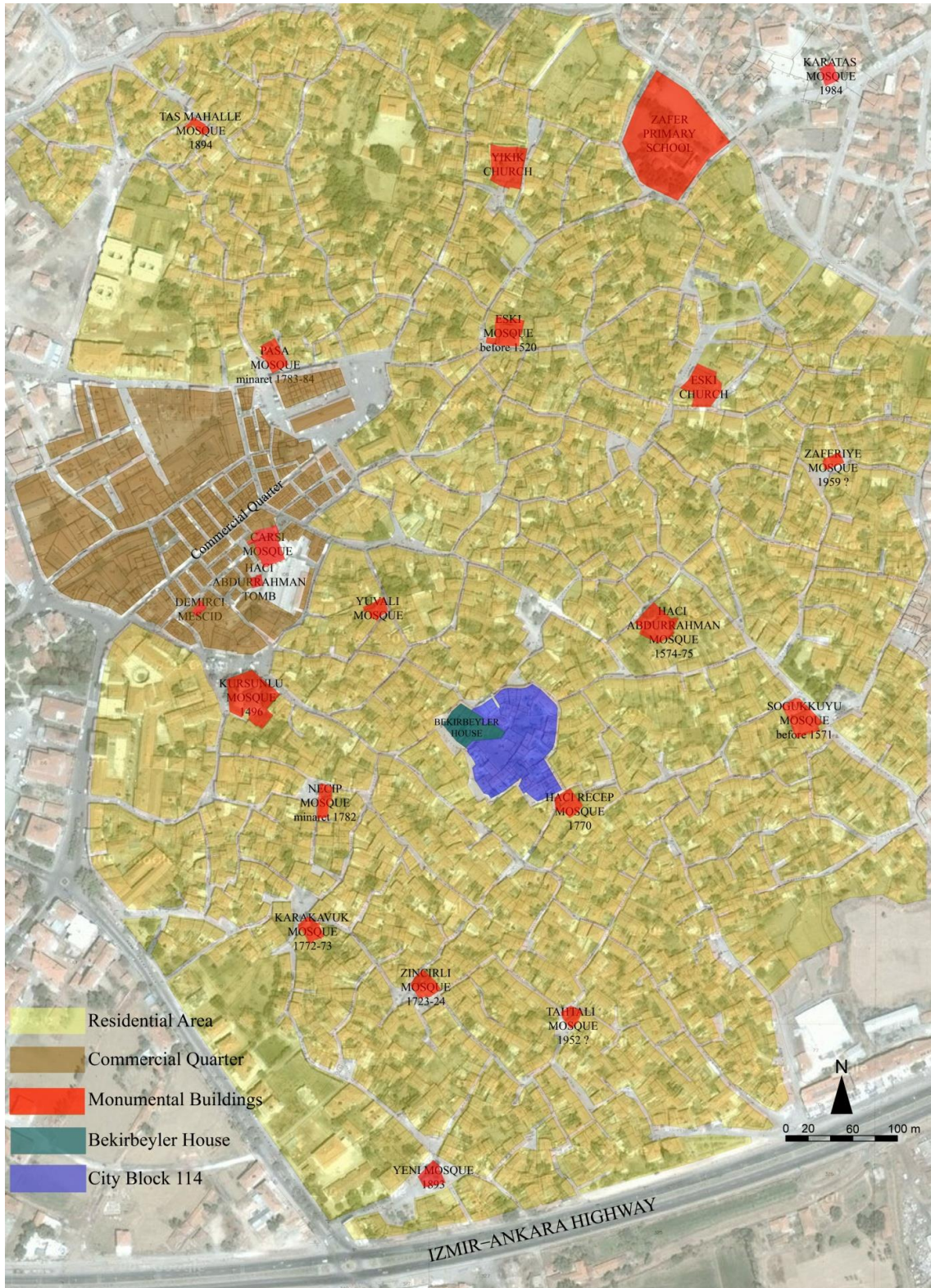


Figure 27. Construction dates and positions of the monuments in Kula Urban Site (revised with combination of Google Earth, 2013 and Kula Base Map)

## CHAPTER 4

### IDENTIFICATION OF BEKIRBEYLER HOUSE

In this thesis, the Bekirbeyler House in Kula has been taken as the case study. Bekirbeyler House is located in Cami-i Cedit (Mehamid) District which is one of the old districts of Kula. It is near the commercial quarter and a 15<sup>th</sup> century mosque (Kurşunlu Mosque-1497) at the center of Kula (Figure 1). There is also an 18<sup>th</sup> century mosque (Hacı Recep Mosque, 1770) in the southeastern of the building. Unlike the majority of the houses at the historic center of Kula, Bekirbeyler House stands out with its large scale. In this chapter, spatial and structural characteristics of Bekirbeyler House are to be introduced in detail.



Figure 1. The house and close by surrounding  
(Source: Google Earth 2013)

At present, it is located on 168 Street, no: 32, 33, 34 in Kula, Manisa, Turkey (Figure 2). It is on a corner plot group that is located on 114<sup>th</sup> city block, bordered with three streets in the northwest (168 Street), north (154 Street) and southwest (157 Street) (Figure 3). Plot-1 has been granted to Kula Municipality and plot-29 was expropriated



by Kula Municipality, while the plot-2 is still on private property. At present it is a listed building entirely.



Figure 2. A view of the Bekirbeyler House from the 168 street



Figure 3. A view of the projections of the Bekirbeyler House

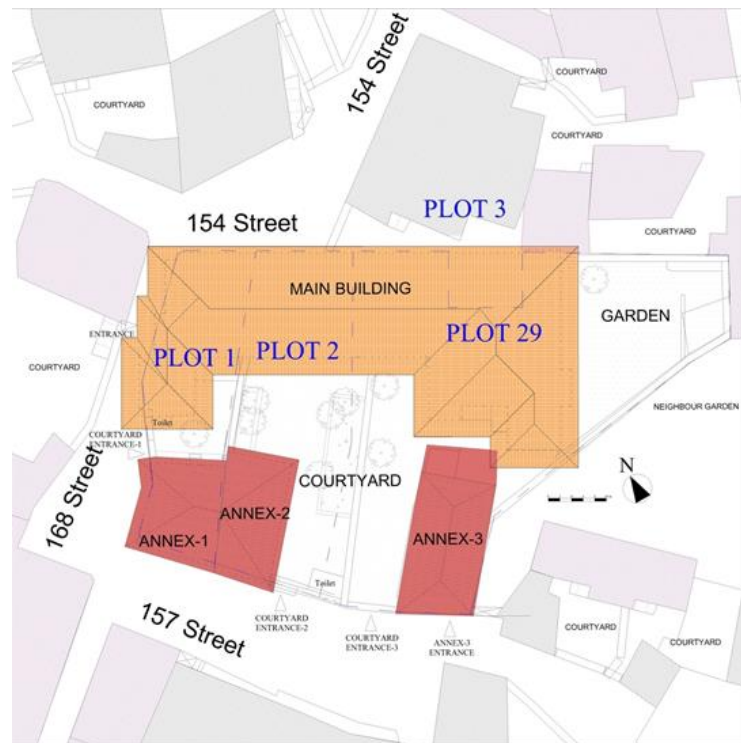


Figure 4. Organization of the lot of the Bekirbeyler House



Figure 5. A view from the balcony of neighbour building in southwestern



Figure 6. A view from the balcony of neighbour building in southwestern

#### 4.1. History of the Bekirbeyler House

Bekirbeyler House is large residence that was built for Bekirbeyler family, it is one of the well-known houses in Kula. Bekirbeyler was a wealthy family in those days. The house has been divided into three independent units after construction, but the date of the division is not known.

The majority of Kula Houses dated back to the 19<sup>th</sup> century and the first half of the 20<sup>th</sup> century, considering innovations in general arrangement of plans, simplification of rooms' arrangement, and especially simplicity and reduction in wooden decoration. Nevertheless, the outstanding houses in Kula, such as Külkömür House, Beyoğlu House, Hacı Recepler House, Bozerler House, Kızıklar House, Terzi Ahmet House, Hocacılar House, Sofular House, Çolaklar House, and Kaçıklar House dated back to the 18<sup>th</sup> century (Bozer, 1988).

According to 'Temettuat Notebook' of 1844-1845 AD (AH: 1260-1261); the districts of Kula were Mehamid (98 dwellings), Uşşaki (65 dwellings), Seyyid Ali (274 dwellings), Taş (96 dwellings), Bey (64 dwellings), Cami-i Atik (78 dwellings), Cami-i Cedid (101 dwellings), Kızılkaya (179 dwellings) and Hacı Abdurrahman (165 dwellings). Some information was given about Mehamid District; as the 'imam' of the district was Düzdabanoğlu Hasan Efendi Çerçi, 'Muhtar-ı Evvel' of the district was Mısırlıoğlu Mustafa, Hancı Hacı Recepoğlu Süleyman Efendi who was one of the richest men of Kula lived in the district. In 1844-1845, the richest family of Kula (from 'ashab-ı çiftlikkat'), with 17.006 Ottoman Money annual income was the one of Bekirbeyzadeler; Bekir Efendi, Şerif Efendi and Eşref Efendi. Helvacızade Ali Efendi

7628, Keleşoğlu Bekir Ağa 4470, Kuyumoğlu Hacı Ahmet 3020 followed them (Şahin 2010 quoted from 'Temettuat Notebook' 1844-1845).

According to the interview with Fikret Gür and his sister, members of Bekirbeyler Family, wealth of the Bekirbeyler Family stemmed from large lands in close villages of Kula. Fikret Gür's mother lived in the middle independent unit of Bekirbeyler House before her marriage and the members of the family do not know the division date of the house. According to this information, it can be said that Bekirbeyler Family was an important landlord as understood from their income in 1844-1845 and the house was divided into three independent units probably for the three sons.

In the 19<sup>th</sup> century, there were 16 farms in Kula, the least of which was 2500 dunam ('dönüm'). The owner of the Çelinkos and Tatlıçeşme farms were Keleşler and Bekirbeyler. In 1860 (1276) Gödelioğlu Mustafa Ağa and Bekirbeyoğlu Eşref Efendi served as councilor in Kula (Şahin, 2010).

Yılmaz Tosun has a master thesis which was published as *Milli Mimarimizde Kula Evleri* in 1969 and in this thesis the first independent unit of Bekirbeyler House was mentioned, because the house was divided in this date (Tosun 1969).

In 1983, two theses about Mehamid (today Cami-i Cedit) District, give some information about the city block 114 to which Bekirbeyler House belongs.

It is stated that the Bekirbeyler House was divided into three independent units. The owners of the units were different individuals, but the building was known as Bekirbeyler House as a whole. The owner of the plot 1 was Tahsin Ulusoy (son of Hakkı), plot 2 was Lütfü Ulusoy (son of Mehmet) and plot 29 was Rüstem Börekçi (son of Mehmet). The owner of neighbour plot 3 was Hüseyin Aydemir (son of Süleyman) (Tosun 1983, Gültekin 1983, Appendix E).

The house is on the border of urban conservation area which is determined according to the Conservation Aimed Development Plan (04.04.1994-3792). The first time, the house was listed in 1986 (29.08.1986-2640). In 1994, its listed status has been decided to be maintained (09.04.1993-3248). It is located in attached list-2 with the 303 sequence number (Appendix F).

On July 7<sup>th</sup> 2002, the measured drawings, which were prepared by Dokuz Eylül University, were sent to the Izmir Number 2 Regional Conservation Council of Cultural and Natural Wealth by Kula Municipality. As noted in the report of on-site inspection (22.04.2003-11545) the measured drawings were found inadequate because of

deficiencies in the drawings and unit-3's (on plot-29) not being able to be entered through.

The roof of Bekirbeyler House has been repaired as an emergency conservation measure. At the same time, researches have been continued to restore the building. This study will be a guide in the succeeding restoration design.

## 4.2. Close by Surrounding

Its close by surrounding contains the buildings that are used as residences in general. There are other historical houses relatively small in scale and also two or three storied new houses in the vicinity.



Figure 7. A view of the courtyard and neighbour buildings



Figure 8. A view of the neighbour buildings

The three storied new building in the north of the case study building is built very close to the Bekirbeyler House: nearly 3 m. Two spaces of Bekirbeyler House open to the garden of the three storied apartment building in the north and one of the spaces is on the ground floor. The space is used as storage by people who live in the apartment building.

## 4.3. Site Organization

The Bekirbeyler House is a corner plot group, surrounded by streets on its three sides. Area of plot-1 is 177 m<sup>2</sup>, plot-2 is 263 m<sup>2</sup>, plot-29 is 663 m<sup>2</sup>. The house as a whole is bordered with three streets in the northwest, north and southwest (Appendix A).



Figure 9. A view of the courtyard from F02 (room)



Figure 10. A view of the Bekirbeyler House

It is a large residence with a main building, three annexes, a courtyard and a garden. It has two main stories; ground floor and first floor; and a partial basement floor. The main building is approximately 9 m. in width, 37.2 m. in length with its extensions and projections. The main building is 6.95 m. in height. When plan organisation is evaluated according to location of the hall, an exterior hall plan type is observed on the first floor, also the same scheme is repeated on ground floor, but it is difficult to perceive its wholeness on this floor, because of additions and divisions.



Figure 11. A view of the Bekirbeyler House from the neighbour garden in the southeast

The street, courtyard and garden facades of the main building are enriched with the projections, pillars and rhythmic room openings, while rear facade has massive character. Today the building is subject to alterations that have caused perception problems, but its structurally quite sound apart from the problem at the roof.

It has partial basement spaces along the main building. Courtyard level is nearly 90 cm higher than basement floor levels. The ground floor is higher than courtyard

levels (30-160 cm.). On the first floor there are rooms and wet spaces that are connected with a hall, which is composed of two L-forms.

#### 4.4. Plan Organization and Spatial Characteristics

The building is composed of a main building with two stories above a half basement, a courtyard, a garden and three annexes. The house has been divided into three independent units vertically. Each independent unit has an annex and a toilet addition on courtyard. The height of the eaves from the ground level is 6.95 m. in the main building, while the height of annex-1 is 3.30 m., annex-2 is 6 m.



Figure 12. A view of main building from F02 (room) on the western corner



Figure 13. A view of the first floor hall from the east



Figure 14. The entrance door of the main building (unit-1)



Figure 15. The courtyard entrance door of unit-1

There are four entrances of the building. One of them opens to hall (B02) of main building directly (Figure 14). For each independent unit, there is an entrance that opens to courtyard. Two of these entrances are on the 168 Street (Figure 14, 15). One of them opens to main building directly. It is closed with plastic panes. These two entrances reach to the first independent unit that belongs to plot-1. Other two entrances

are on the 157 street in the southwest for the units which are on plot-2 and plot-29 (Figure 16, 17). The entrances of the annexes are from courtyard and the annex which is on the plot 29 is from the 157 street.



Figure 16. A view of courtyard entrance door of unit- 2



Figure 17. A view of courtyard entrance door of unit- 3

#### 4.4.1. Main Building

Main building consists of main-living, circulation and service spaces. Main-living spaces are multi-functional spaces, and these spaces are named as ‘*room*’ in the study. Circulation spaces are sometimes multi-functional like rooms, but the main purpose of them is to provide connection of the spaces. These spaces are named ‘*hall*’. Service spaces are used for different aims as kitchen, bath, toilet, storage and stable. These are different from the other main and circulation spaces. Because each service spaces is used for only one aim.

##### 4.4.1.1. Basement Floor Spaces

There are 14 spaces on the basement floor (-0.96- +0.20 level). One of them is reached from garden (B11- toilet), and the other one of them is reached from the neighbour’s garden (B09- storage). The rest of the spaces are reached from courtyard. One of them (B13- hall) provides connection between courtyard and garden. Six of them are approximately at the same level with courtyard and garden. The rest eight spaces are below the courtyard level and they have 1-4 steps descending on their entrances (Table 7).

Only one of them is main space, B08- room. While 4 spaces (B02, B05, B07, B13) are used for circulation, the rest 9 spaces are used for service. Thus, it can be said that basement spaces are for services in general, and there are some circulation spaces to reach these services. Circulation spaces on basement floor are higher than services, their ceilings are covered wooden plank and floors are slate stone covering except alterations.

THE NAME OF THE SPACE	FUNCTION AND LEVEL	HEIGHT	WALLS	CEILING-FLOOR
B01-KITCHEN	SERVICE (0.00)	1.73 m.	Plaster + paint	CC3, SG3
B02-HALL	CIRCULATION (-0.83)	1.83 m.	Without plaster	CC4, SG1
B03-STORAGE	SERVICE (-0.83)	1.83 m.	Without plaster	CC4, SG1
B04-STABLE	SERVICE (-0.70)	1.64 m.	Without plaster	CC4, SG4
B05-HALL	CIRCULATION (0.00)	2.79 m.	Plaster + paint	CC3, SG1
B06-STORAGE	SERVICE (-0.96)	1.73 m.	Without plaster	CC4, SG1
B07-HALL ( <i>HAYAT</i> )	CIRCULATION (0.00)	2.77 m.	Plaster + paint	CC3, SG3
B08-ROOM	MAIN (+0.20)	2.41 m.	Plaster + paint	CC3, SG2
B09-STORAGE	SERVICE (0.00)	2.53 m.	Without plaster	CC4, SG3
B10-STABLE	SERVICE (-0.45)	1.29 m.	Without plaster	CC4, SG4
B11-TOILETAND FURNACE ( <i>KÜLHAN</i> )	SERVICE (+0.20)	2.53 m.	Plaster + paint	CC4, SG3
B12-STORAGE	SERVICE (-0.82)	1.79 m. and 2.21 m.	Without plaster	CC4, SG2
B13-HALL	CIRCULATION (0.00)	2.30 m.	Plaster + paint	CC3, SG1
B14-STABLE	SERVICE (-0.80)	1.56 m.	Without plaster	CC4, SG4

Table 7. The spaces on the basement floor

Service spaces are used for different aims. Only one of them is kitchen but its original function can be discussed. There are four service spaces (B03, B06, B09, B12) used as storage. The storages have lower height. In addition to these, their floors are slate stone covering or wooden covering. Besides, these are cool and protected with their positions. Slate stone covered spaces have seramic jars in general. Wooden covered space (B12- storage) has wooden agricultural equipment. Three of the spaces (B04, B10, B14) on basement level are stables. The stables have the lowest height in the house and earth covering on the floor.

It is not usual to see main space on the basement level, , it is an altered space at the same time as understood from its ceiling. So the division of the space and some elements need to be restituted to understand the organization of the space. Some of the architectural elements show original features as openings. Service spaces on the



basement are gloomy-dark spaces, while main and circulation spaces are luminous except B02-hall.

The service space that is referred by B01 was used as a kitchen as understood from the kitchen counter in the space. It is located on the western corner of the main building and pentagonal (3.00x 2.10x 2.24x 2.81x 4.02 m., 13.3 m<sup>2</sup>) in plan. The space is on the same level with the courtyard which makes it possible to access to space directly and it is entered through a single leafed door (1.00 by 1.50m., D2). It also opens to 168<sup>th</sup> street with small windows (W3) that have been closed with wooden plank. It is a gloomy-dark space because of the small openings that were closed. The other architectural elements in the space are an interior door that opens to additional division space and a window to provide connection with the division space, an additional kitchen counter. Ceiling (1.73 m.) is wooden covering without decoration (CC3), while floor is additional concrete covering (SG3). The walls are thick (70 cm.) with small openings on and they are plastered and colour washed. The material of the counter and division walls is not original. The window openings were closed at present with wooden plank and also have additional iron grills and altered iron frames.



Figure 18. A view of the entrance of B01 (kitchen) from courtyard



Figure 19. A view of entrance door from B01 (kitchen)



Figure 20. The window that opens to street in B01 (kitchen)



Figure 21. A view of the additional kitchen counter in B01 (kitchen)



Figure 22. The courtyard entrance of B02 (hall)



Figure 23. A view of B02 (hall) and the door opening of B03 (storage)

The circulation space, referred by B02, is a hall and it is located on the western side of the main building, quadrangle (6.32x 3.05x 5.50x 3.08 m., 17.8 m<sup>2</sup>) in plan. The space level (-0.83 m.) can be accessed to space with two steps descending. It opens to courtyard with a door, 168<sup>th</sup> street with another door (D1). It is a gloomy-dark space, because there is no opening in the space except doors. The architectural elements in the space are an additional staircase (SC4) which is reached from inside the house, a door and a window opening. Ceiling (1.83 m.) is exposed without covering (CC4), while floor is additional concrete covering (SG3), slate stone covering (SG1). On some parts slate stone covering disappeared and earth covering is observed under it. The stone masonry walls are thick (70 cm.), some parts are exposed without covering while some parts are plastered with mud reinforced with straw or plastered and painted. There is an additional wall to divide the space. There are two additional wooden posts in the space to support the upper floor. The originality of the entrance door that opens to street also can be discussed, because to reach the main building from the street is not usual for this type of house. This space has an entrance door on the street wall to access the main

building directly and a new staircase to access ground floor level (G01- hall). Also this space allows access to B03 (storage). The wall that divides the space is an addition as understood from its material. The wall of courtyard facade is damaged.



Figure 24. A view of the street entrance door of B02- hall



Figure 25. A view of the B03- storage from its window opening

The service space that is referred by B03 is storage. It is located on northern corner of the main building and quadrangle (5.39x 4.40x 4.21x 4.23 m.; 20.3 m<sup>2</sup>) in plan. The space is on the same level with the B02 (hall). It opens to B02 (hall) with a door opening and a window opening. It is a gloomy-dark space. The architectural elements in the space are a door opening and a window opening only. Ceiling (1.83 m.) covering is exposed without covering (CC1), while floor is slate stone covering (SG1). The walls are exposed without covering. There is a low division wall and debris in the space. Because of debris can not be entered to the space.

The service space that is referred B04 is stable. It is located on the southwestern side of the main building and rectangle (3.03x 2.45 m.; 7.4 m<sup>2</sup>) in plan. The space floor level is under the level of courtyard. It opens directly to courtyard with a door. It is a gloomy-dark space because there is no opening except the entrance door. Ceiling (1.73 m.) is exposed without covering (CC4), while floor is earth covering (SG4). The walls are stone masonry that exposed without covering.



Figure 26. A view of B04 (stable)



Figure 27. A view of B06 (storage)

The circulation space that is referred by B05 is hall. It is located on the southwestern side of the main building, next to the B04 (stable) and it is rectangle (3.57x 2.86 m.; 10.2 m<sup>2</sup>) in plan. The space level is (+0.20 m.) and it can be accessed from the courtyard directly. It opens to courtyard with a door. B06 (storage), G01 (hall), G05 (room) and G06 (room) open to the space. It is a luminous space. The architectural elements in the space are the space doors (D2, D3). Ceiling (2.79 m.) is wooden covering without decoration (CC3) and the floor is slate stone covering (SG1). There are additional division panes and walls in the space. Originally, the space must be a semi-open one.



Figure 28. A view of the B06-stable



Figure 29. A view of the entrance steps of B06- storage

The service space which is referred by B06 is storage. It is located on the northeastern side of the main building and rectangle (4.60x 4.02 m.; 18.5 m<sup>2</sup>) in plan. The floor level of the space is -0.96 m. and from B05 (hall) it can be accessed directly. It opens to B05 (hall) with a door so it is a gloomy-dark space because there is no other opening in this space. The architectural elements in the space are an entrance door (D2) and ceramic jars. Ceiling (1.73 m.) is exposed without covering (CC4), while floor is slate stone covering (SG1). The walls are stone masonry and exposed without finishing.

The circulation space that is referred by B07 is hall (*hayat*) and it is a semi-open space. It is located on the southwestern side of the main building and rectangle (4.95x 3.57 m.; 17.7 m<sup>2</sup>) in plan. The space level is the same with courtyard. It is a luminous space. The architectural elements in the space are an exterior door, a window series and a post with its stone base. Ceiling (2.77 m.) is wooden covering without decoration (CC3), while floor is concrete covering (SG3). The walls are plastered with mud reinforced with straw and colour washed.



Figure 30. A view of B07- hall

The main space that is referred by B08 is room includes a small entrance hall (circulation) and a bath (service) in it. It is located on the northeastern of the main building and totally rectangle (4.50x 6.25 m., 28.2 m<sup>2</sup>) in plan. The entrance hall (1.85x 0.9 m., 1.8 m<sup>2</sup>) is a circulation space. The bath (1.23x 2.27 m., 3.8 m<sup>2</sup>) and main space opens to the entrance hall. The spaces are approximately on the same level with the courtyard and the hall (B07), so the space can be accessed directly. It opens to the hall (B07) with a door and two windows. It is a luminous space. The architectural elements in the main space are a closet system (CS+G), a door (D3), a fireplace (F3) and windows (W1). Ceiling (2.41 m.) is wooden covering without decoration (CC3), while floor is wooden covering (SG2). The walls are plastered and colour washed. There are additional elements such as the walls which divide the space. In this space there is a spatial alteration as a result of this element alteration, understood from the ceiling.



Figure 31. A view of the bath of B08- room



Figure 32. A view of the entrance door of B08



Figure 33. A view of the arched niche in B08

B09 is a service space functioning as a storage that belongs to the neighbour plot-3. It is located in the northeast of the main building. It is rectangle in plan (approximately, 6.37x 3.95 m.). The space is on the same level with the neighbour garden and it opens to that garden behind the main building. It is a unique space because it is structurally related to the Bekirbeyler House but there is no spatial relation with the house. It is a gloomy space like other basement spaces. Ceiling (approximately, 2.53 m.) is exposed without covering (CC4), while floor is slate stone covering (SG1). The walls are exposed without finishing.



Figure 34. A view of the entrance door of stable (B10)



Figure 35. A view of the stable (B10)

There is a service space functioning as a stable referred by B10 in the southeastern of the main building. It is rectangle (1.32x 3.12 m., 4.1 m<sup>2</sup>) in plan. The space opens to the hall (B07) with a door (D2) and it is a gloomy space. Ceiling (1.29 m.) is exposed without covering (CC4) and floor is earth covering (SG4). The walls are stone masonry that are exposed without covering on three sides and the wall that is on the hall (B07) side is wooden post and beam framing.

There is a service space referred by B11 is wet space functioning as a toilet on the eastern corner of the main building. It is rectangle in plan (2.21x 1.14 m., 2.5 m<sup>2</sup>). It is a gloomy space. The space opens to garden directly with a door and it is related to the furnace (*külhan*) that probably heats the bath (G10). The furnace can only be observed as its shutter is the same level with the toilet's ceiling. Besides, there is a toilet pan, a door with grill on it. Ceiling (2.53 m.) is exposed without covering (CC4) and floor is concrete covering (SG3). The walls are plastered and colour washed.



Figure 36. A view of the shutter in the toilet (B11)



Figure 37. A view of toilet pan in the toilet (B11)

The service space that is referred by B12 is storage in the southeastern side of the main building. It is rectangle in plan (8.14x 4.19 m.; 34.2 m<sup>2</sup>). The level of the space is -0.82 and it can be reached by two steps descending. It is a gloomy space. There is a door opening (D2) with its frame, the entrance door has been removed. Besides, there are two small windows (W2), one of them is closed. Moreover, there are division wooden panes inside. Ceiling (1.79 m. and 2.21 m.) is exposed without covering (CC4), while floor is wooden covering (SG2) with under compacted earth covering. On the some parts, the walls are plastered mud reinforced with straw or plastered lime reinforced with straw. The rest face of walls is exposed without covering. The walls are stone masonry walls except the wall between the space and the hall (B13). The wall is wooden post and beam framing.



Figure 38. A view of the entrance opening of the storage (B12)



Figure 39. A view of the windows of the storage (B12)



Figure 40. A view of the ceiling of the storage (B12)

The circulation space that is referred by B13 is a semi-open hall (*hayat*). It is a passage between garden in the southeast and the courtyard. It is polygonal in plan (11.28x 2.99x 8.54x 1.28x 2.74x 4.27 m.; 37.25 m<sup>2</sup>). The space level is the same with courtyard. It is luminous space. The architectural elements in the space are a pseudo-arch (*Bursa kemerî*), posts with stone bases and other additional supporting elements

(an iron post and a brick masonry pier). Ceiling (2.30 m.) is wooden covering without decoration (CC3), while floor is slate stone covering (SG1). The walls are plastered mud reinforced with straw and colour washed.



Figure 41. A view of the hall (B13) from the garden



Figure 42. A view of the hall (B13) from the courtyard

The service space that is referred by B14 is a stable. It is located on the southern corner of the main building and rectangle (3.42x 3.23 m., 11.05 m<sup>2</sup>) in plan. The level of floor is below the level of the courtyard (-0.80 m.). It opens directly to courtyard with a door (D2) and to B13 (hall) with a small window (W2). It is a gloomy space. Ceiling (1.56 m.) is exposed without covering (CC4), while floor is earth covering (SG4). The walls are stone masonry and exposed without finishing. It has been considered as a stable, because it has earth covering on the floor and the height is low.

Basement spaces of the Bekirbeyler house are reached directly or with two or three steps descending from the courtyard. These spaces are slightly embedded into the ground. The basement floor spaces have direct access to the courtyard or to other spaces which open to courtyard.



#### 4.4.1.2. Ground Floor Spaces

There are 11 spaces on the ground floor (-0.20- +1.60 level). Only one of them is reached from courtyard (G07- hall), and the rest spaces are reached from the halls (G01, G07, G09). Two of them are approximately at the same level with courtyard (G05, G06). The rest nine spaces are above the courtyard level and they have 1-4 steps taking.

Three of them are circulation spaces, halls and only one of them is service space, bath (G10). The rest of the spaces main- living spaces, rooms (G02- G06, G08, G11). Thus, it can be said that ground spaces are for main- living spaces in general, there are some circulation spaces to reach these rooms. The rooms are different from the first floor rooms with their decoration program, openings, height. The spaces are on the different levels and some of them altered. To perceive the spaces, relations is difficult.

THE NAME OF THE SPACE	FUNCTION AND LEVEL	HEIGHT	WALLS	CEILING-FLOOR
G01-HALL	CIRCULATION (+0.82)	2.13 and 2.52 m. 2.04 m.	Plaster+ paint	CC3, FC2
G02-ROOM	MAIN (+1.18)	2.22 m.	Plaster+ paint	CC3, FC1
G03-ROOM	MAIN (+0.82)	2.12 m.	Plaster+ paint	CC3, FC2
G04-ROOM	MAIN (+0.80)	2.52 m.	Plaster+ paint	CC3, FC2
G05-ROOM	MAIN (+0.30)	2.32 m., 2.45 m. 2.55 m.	Plaster+ paint	CC3, SG2
G06-ROOM	MAIN (+0.30)	2.56 m.	Plaster+ paint	CC3, SG2
G07-HALL	CIRCULATION (+0.82)	2.55 m.	Plaster+ paint	CC3, FC1
G08-ROOM	MAIN (+0.82)	2.37 and 2.52 m.	Plaster+ paint	CC3, FC1
G09-HALL	CIRCULATION (+1.32)	2.00 m.	Plaster+ paint	CC3, FC1
G10-BATH	SERVICE (+1.35)	2.19 m. (at center)	Plaster+ paint	CC1 (flattened dome), FC3
G11-ROOM	MAIN (+1.60)	2.30 m.	Plaster+ paint	CC3, FC1

Table 8. The spaces on the ground floor

The circulation space that is referred by G01 is a hall. It is located on the northwest of the main building and quadrangle (11.62x 3.50x 10.66x 3.58 m., 39.18 m<sup>2</sup>) in plan. The level of floor is above the level of courtyard (+0.82 m.). Originally it is a semi-open space, but at present it has been closed. It is a luminous space. There are

doors, windows and two staircases (SC1, SC2). The space has been divided into two with an additional wall. Ceiling (2.52, 2.13 and 2.04 m.) is wooden covering without decoration (CC3), while floor is wooden plank covering (FC2). The walls are plastered and colour washed.



Figure 43. A view of the hall (G01)



Figure 44. A view of ceiling of the hall (G01)

The main-living space which is referred by G02 is a room. It is located on the western side of the ground floor. The room is pentagonal in plan (4.13x 3.62x 2.02x 2.18x 3.30 m., 15.5 m<sup>2</sup>) and it is entered through a double leafed door from the hall (G01). The room opens to the courtyard and street with windows on the northwestern and the southeastern sides (W3). It is a luminous space due to the windows on both sides. There are shelves, a closet system (CS+G), window series (WS6), a fireplace and a cupboard in this room. The ceiling (2.22 m.) is covered with wooden covering without decoration (CC2), while the floor is covered with wooden plank (FC1). The walls are plastered and colour washed.



Figure 45. A view of floor of G02-room



Figure 46. A view of architectural elements in G02

The main space that is on the northern corner of the ground floor, G03, is a room. The room is polygonal in plan (5.96x 2.63x 0.30x 1.88x 5.17x 4.47 m., 24.8 m<sup>2</sup>) and it is entered through a single leafed door (90 by 210 m.) from the hall (G01). The room opens to the hall (G01) and to street with windows;. It is a luminous space due to the window series on both sides. There are two closet systems (CS+G, CS), windows (W1, W3), shelves and a fireplace in this room. The ceiling (2.12 m.) is wooden covering without decoration (CC3). The floor of the room is covered with wooden plank (FC2). The walls are plastered and colour washed.

The main space which is on the northeastern side of the ground floor, G04, is a room. The room is rectangle in plan (4.68x 4.50 m., 21.9 m<sup>2</sup>) and it is entered through a single leafed diagonal door (90 by 210 m.) from the hall (G01). The room opens to the hall and to street with windows (W1, W3). It is a luminous space due to the windows on both sides. There are shelves, a closet system, a fireplace, a cupboard and a niche in this room. The ceiling (2.52 m.) is wooden covering without decoration (CC3). The walls are plastered and colour washed. The floor covering is wooden plank (FC2).

The main space which is referred by G05 is a room including a small entrance hall (circulation space) and a bath (service space). It is located on the northeast of the main building and totally rectangle (4.56x 4.43 m.; 20.2 m<sup>2</sup>) in plan. There is an entrance hall (2.64x 1.24 m., 3.3 m<sup>2</sup>) and a bath (1.51x 1.24 m., 1.9 m<sup>2</sup>). The main space opens to another main space, room (G06). The bath and the room open to hall, the hall opens to another circulation space, B04 (hall). It is a luminous space. There are are a closet system (CS) and a cupboard in this space. Ceiling (main space 2.32 m., hall 2.45 m., bath 2.55 m.) is wooden covering without decoration (CC3), floor is wooden covering in the main space and concrete covering in hall and bath. The walls are plastered and colour washed. There are additional walls dividing the space resulting in a spatial alteration because of the element alteration. The spaces can be said to be semi-open spaces in original.

The main space which is on the southwestern side of the ground floor, G06, is a room. The room is rectangle in plan (3.43x 3.37 m., 12 m<sup>2</sup>) and it is entered through a single leafed door (90 by 220 m.) from the hall (B04) and double leafed door from room (G05). The room opens to the courtyard with windows, to room (G05) with a window and a double leafed door, to hall (B04) with a single leafed door and with a window. It is a luminous space due to the windows on both sides. There is also a cupboard in the

space. The ceiling (2.56 m.) is wooden covering without decoration (CC3) and the floor is covered with wooden plank (FC2). The walls are plastered and colour washed.



Figure 47. A view of the hall (G07) and the entrance of stable (B10)



Figure 48. A view of the hall (G07) and the entrance of storage (B12)

The circulation and service space which is referred by G07 is a hall (*hayat*) and it is a semi-open space, located in southeastern side of the main building. It is an entrance hall to reach the room (G08), at the same time the space is for daily activities and to work. It is rectangle in plan (4.64x 3.38 m., 15.7 m<sup>2</sup>). The space level is higher than courtyard (+0.80 m.). It is luminous space. It opens to courtyard and to halls (B07, B13). The architectural elements in the space are posts, balustrades and a pseudo arch (*Bursa kemeri*). Ceiling (2.55 m.) is wooden covering without decoration (CC3), floor is wooden covering (FC1). The walls are plastered mud reinforced with straw and colour washed.



Figure 49. A view of the hall (G07) and the entrance of storage (B12)



Figure 50. A view of entrance of the hall (G07) and entrance of room (G08)

The main space which is on the southeastern side of the ground floor, G08, is a room. The room is rectangle in plan (5.12x 4.50 m., 24 m<sup>2</sup>) and it is entered through a single leafed door (90 by 220 m.) from the hall (G07). The room opens to the hall (B13) with windows (W1). It is a luminous space. There are windows (W1), a closet system (CS), a fireplace and a cupboard in this room. The ceiling (2.37, 2.52 m.) is wooden covering without decoration (CC3) and the floor is wooden covering (F2). The walls are plastered and colour washed.

The circulation space which is on the southwestern side of the ground floor, G09, is a hall. The hall is a transition space between bath (G10) and room (G08). The room is rectangle in plan (4.50x 2.24 m.; 10 m<sup>2</sup>) and it is entered through a single leafed door (80 by 210 m.) and two steps from the room (G08). The level of the hall (+1.32 m) is higher than the room (G08). The hall opens to the hall (B13) and garden with windows (W1). It is a luminous space due to the windows on two sides. There are windows (W1) in this hall, these are original but two of them were closed, as understood from the wooden frame on them. The ceiling (2.00 m.) is wooden covering without decoration (CC3) and the floor is wooden covering (FC2). The walls are plastered and colour washed.



Figure 51. A view of the hall (G09)



Figure 52. A view of floor system of the hall (G09)



Figure 53. A view of the floor and the wash basin in bath- G10



Figure 54. The views of the floor and the pendentive of flattened dome

The service space which is on the southeastern side of the ground floor, G10, is a bath. The bath is rectangle in plan (2.30x 2.05 m.; 4.7 m<sup>2</sup>) and it is entered through a single leafed door (80 by 210 m.) from the hall (G09). The bath opens to the garden with a small window (W3). It is a gloomy space. There is a wash basin (*kurna*) in this room. The ceiling is flattened dome. It is plastered and colour washed (CC1, 2.19 m. at the center). The floor of the bath is marble covering (FC3). The walls are plastered and colour washed. The space which is next to the bath, is regarded to be in relation with bath. The level of the space seems to be the same with bath. There is only one opening to reach the space in the toilet (B11). The opening is a shutter. The space is approximately 1.9 m<sup>2</sup>.



Figure 55. A view of the furnace space



Figure 56. A view of the furnace space



Figure 57. A view of the room- G11



Figure 58. A view of the renewed wall of the room- G11

The main-living space which is on the southern corner of the ground floor, G11, is a room. The room is rectangle in plan (4.27x 3.55 m., 15.2 m<sup>2</sup>) and it is entered through a single leafed door (90 by 220 m.) from the courtyard. The room opens to the hall (B13) with window series (WS4), to garden two windows. It is a luminous space. There are shelves, a window series (WS4), two windows (W3), a closet system (CS+G)

in this room. The ceiling (2.30 m.) is wooden covering without decoration (CC3), while the floor is wooden covering (FC1). The walls are plastered and colour washed.

#### 4.4.1.3. First Floor Spaces

The first floor of the Bekirbeyler House (Appendix-A) has a similar plan organization with ground floor. In general, the spaces all open to the circulation spaces (hall). The difference is that on the first floor there is only one circulation space (F01). The first floor is organized along an outer hall with nine spatial units surrounding it on both sides. On the hall there are three staircases. The hall is on four different levels. The row of room opens to level of +2.98, the kiosk on southwestern corner of main building opens to level of +3.4, the domed room opens to level of +3.44 and the other kiosk room on southeastern corner of the main building opens to level of +3.65. The wet spaces also open to the same level. The two ends of the circulation space are considered as iwans in some sources. The first end of the hall has a staircase and a sitting space above the staircase. This space also extends to street with a projection. The divisions of the windows that open to the street are not original.

THE NAME OF THE SPACE	FUNCTION AND LEVEL	HEIGHT	WALLS	CEILING-FLOOR
F01-HALL	CIRCULATION (+3.41 M., +2.98 M., +3.44 M., 3.65 M.)	2.60 m., 3.03 m., 2.57 m., 2.39 m.	Plaster+Paint	CC2, FC1
F02-ROOM	MAIN (+3.71 M.)	2.31 m., 2.75 m.	Plaster+Paint	CC1 (cascaded, square at the center), FC1
F03-ROOM	MAIN (+2.98, 3.14 M.)	3.15 (eskialti), 2.83 and 3.32 m. (sekiüstü)	Plaster+Paint	CC1 (cascaded, octagonal at the center), FC1
F04-ROOM	MAIN (+2.98 M.)	3.03 m.	Plaster+Paint	CC2, FC1
F05-ROOM	MAIN (+2.98 M.)	3.03 m.	Plaster+Paint	CC2, FC1
F06-ROOM	MAIN (+2.98, 3.14 M.)	3.19 (sekialti), 2.92 and 3.38 m.	Plaster+Paint	CC1 (cascaded, octagonal at the center), FC1
F07-ROOM	MAIN ?	?	?	?
F08-ROOM	MAIN (+3.44, 3.60 M.)	3.74 (at the center)	Plaster+Paint	CC1 (dome), FC1
F09-TOILET	SERVICE (+3.80 M.)	2.19 m.	Plaster+Paint	CC3, FC1
F10-ABDESTLIK	SERVICE (+3.65 M.)	2.34 m.	Plaster+Paint	CC3, FC1
F11-ROOM	MAIN (+ 3.65 M.)	2.44	Plaster+Paint	CC1, FC1

Table 9. The spaces on the first floor

Along the hall there are opening systems on the wall of room series. On the level there is another staircase. After the room row, level of +3.44 is reached with two steps. On the level there is a cupboard, a shutter that opens to roof, and another staircase. The staircase is made of iron. The staircase was renewed into metal. Also, the domed room opens to the level. On the level of +3.65, there are wet spaces and another kiosk room. There is also an element to sit on the level. Along the hall there is balustrade and threshold. The floor is wooden covering on the hall. The ceiling is wooden like floor with different techniques. The most important alteration is division walls.

These spatial units are a room row, two kiosk rooms on courtyard facade which are extended to the courtyard and a domed room. Besides, there are two wet spaces at the end of the hall.



Figure 59. The addition walls that divide the hall into three parts



Figure 60. A view of the hall (F01) and openings of the room (F06)

F01- Hall is the largest and the most emphasized space of the main building (138.85 m<sup>2</sup>). It is a circulation and a living space. It is a semi-open space on the southwestern side of the main building and continues along the main building turning between the spaces to reach all of them. The outer hall has a complicated plan which can be defined as combination of two L forms. The outer hall can also said to be a combination of a long part (I), and a U-shaped part.

Along the I-formed long branch (3.6x 26.9 m.) there are five rooms (F02- F06) opening to the hall (F01). On the second branch, there are two rooms (F08, F11) which open to the space with diagonal doors. At the end of the hall there are wet spaces (F09, F10). The levels are different along the hall. The levels and heights are respectively +3.41 m. - 2.60 m. on the entrance of the F02; +2.98 m. - 3.03 m. on the entrances of F03- F06; +3.44 m. - 2.57 m. in the entrance of F08; +3.65 m. - 2.39 m. in the entrance



of F11 and wet spaces. It opens to courtyard, seems like an arcade, and it has extensions to street, to garden and to courtyard. It is a semi-open, luminous space.



Figure 61. A view of the hall- F01, the platform to sit



Figure 62. A view of the hall- F01, the window system of F08 and the entrance door of F11

There are two staircases, both of which are on the hall and they are semi-open. The other staircase is open and attached to the hall. The architectural elements are balustrade, platforms to sit and cupboards. Its ceiling is wooden decorated covering with 'çitakari' technique (FC2), and its decoration differs along the hall. Floor is wooden covering. The walls are plastered and colour washed. The space is divided into three parts with addition walls.



Figure 63. A view of the platform



Figure 64. A view of the pseudo-arch



Figure 65. A view of the projection of F01



Figure 66. The first staircase in front of the entrance of F02- room



Figure 67. A view of the ceiling of F01- hall

The main-living space which is referred by F02 is a room. It is on the western corner of the first floor. The room is quadrangle (4.31x 4.45x 4.31x 4.54 m., 19.4 m<sup>2</sup>) in plan and it is entered through a double leafed door (135 by 220 cm.) from the hall (F01). The room opens to courtyard and to street with window series on three sides (WS1), making it a luminous space. There are shelves, a closet system (CS+G) and a fireplace (F3) in the room. The ceiling (2.31 m. at the edges, 2.75 m. on the middle) is decorated and cascaded (CC1). The center of the ceiling is square. The plastered wooden laths on edges of ceiling provide curvilinear transition among the walls and ceiling. There is a wooden covering without decoration. The covering surrounds the room on four sides 100 cm. in width. After the covering, there is a second plastered wooden lath transition. This part provides connection among the center and the edges. The floor is wooden covering (2x18x various cm., FC1). The walls are plastered and colour washed. Two windows are closed as understood from their frame which can be seen on the facades.



Figure 68. A view of F02- room, its ceiling and closet system



Figure 69. A view of F02- room, its floor and entrance

The main-living space which is referred by F03 is a room. It is located on the northern corner of the first floor and rectangle (4.50X 6.30 m., 28.4 m<sup>2</sup>) in plan. It is entered through a single leafed door from the hall (F01). The room has two levels on the floor; the entrance level (*sekialtı*) is on the same level with hall-F01, while the living-

sitting level (*sekiüstü*) is raised 16 cm. from the entrance level. There is an arched arcade (*direklik*) between two spaces. The arcade is considered as a part of closet system.



Figure 70. A view of the room- F03



Figure 71. A view of the arcade and entrance



Figure 72. A view of the shutter of the *gusulhane*

It opens to the courtyard with an opening system (OS), to street with a window system (WS2). It is a luminous space, due to the number of the windows. There is a closet system (CS+G), a cupboard (CB1) and a top window over it on entrance level. There is a fireplace (F1), a *seki* on the living-sitting level. There are also shelves which surround the room 2 m.higher from the *sekiüstü* level.



Figure 73. The cupboard (CB1)



Figure 74. A view of the *direklik* (arched arcade)



Figure 75. A view of the *direklik* (arched arcade)

The ceiling is cascaded wooden covering (*sekialtı* 3.15 m., *sekiüstü* 2.83 m., at the center of *sekiüstü* 3.32 m., CC1). The ceiling is wooden decorated covering in *sekialtı*, while there are different techniques and levels of coverings in *sekiüstü*.

In *sekiüstü*, the edges are wooden decorated covering 100 cm. in width. The center of the *sekiüstü* is almost a square in plan. Its corners have a triangle wooden

decoration which are painted with madder and also have a metal element under the wood. The technique of the triangle elements is called 'ajur'. At the center, there is an octagonal wooden decorated covering and its level is different from the corners and edges. The transition to the octagonal center from the edges is plastered wooden laths. The floor is wooden covering (FC1). The walls are plastered and colour washed.



Figure 76. A view of the *sekiüstü* ceiling



Figure 77. The octagonal center

The main-living space which is referred by F04 is a room. It is on the northeastern side of the first floor. The room is rectangle (5.10 by 4.50 m., 23 m<sup>2</sup>) in plan. The room opens to F01- hall with an opening system (OS), and to rear facade with top windows and a window (W1), making it a luminous space. There are shelves, a closet system (CS+G) and a fireplace (F2) in the room. The ceiling (3.03 m.) is wooden decorated covering (CC2), while the floor is wooden covering (FC1). The walls are plastered and colour washed. The space is similar to F05 with its plan and features of spatial and architectural elements. Some of the top windows are closed as understood from the traces on wall.

The main-living space which is referred by F05 is a room. It is on the northeastern side of the first floor. The room is rectangle (4.50 by 5.30 m., 23.4 m<sup>2</sup>) in plan. The room opens to F01- hall with an opening system (OS), and to rear facade with top windows, making it a luminous space. There are shelves, a closet system (CS+G) and a fireplace (F2) in the room. The ceiling (3.03 m.) is wooden decorated covering (CC2), while the floor is wooden covering (FC1). The walls are plastered and colour washed. The space is similar to F04 with its plan and features of spatial and architectural elements. Some of the top windows are closed as understood from the traces on wall.

The main-living space which is referred by F06 is a room. It is located on the northeastern of the first floor and rectangle (4.50 by 6.25 m., 28.6 m<sup>2</sup>) in plan. It is

entered through a single leafed door from the hall (F01). The room has two levels on the floor; the entrance level (*sekialtı*) is on the same level with hall-F01, while the living-sitting level (*sekiüstü*) is raised 16 cm. from the entrance level. The sitting area is higher than the service area and covering major part of the room. There is an arched arcade (*direklik*) between two spaces. The arcade is considered as a part of closet system. The space is similar to F03 with its features of spatial and architectural elements such as ceiling, opening system. It opens to the courtyard with an opening system (OS), to rear facade with top windows. There is a closet system (CS+G), a cupboard (CB1) and a top window over it on entrance level. There is a fireplace (F1), a *seki* on the living-sitting level. There are also shelves which surround the room 2 m.higher from the *sekiüstü* level.

The ceiling is cascaded wooden covering (*sekialtı* 3.88 m., *sekiüstü* 2.92 m., at the center of *sekiüstü* 3.19 m., CC1). The ceiling is wooden decorated covering in *sekialtı*, while there are different techniques and levels of coverings in *sekiüstü*.

In *sekiüstü*, the edges are wooden decorated covering 100 cm. in width. The center of the *sekiüstü* is almost a square in plan. Its corners have a triangle wooden decoration which are painted with madder and also have a metal element under the wood. The technique of the triangle elements is called ‘*ajur*’. At the center, there is an octagonal wooden decorated covering and its level is different from the corners and edges. The transition to the octagonal center from the edges is plastered wooden laths. The floor is wooden covering (FC1). The walls are plastered and colour washed.



Figure 78. The door of F07



Figure 79. The window of F07



Figure 80. The opening system of F07- room

The space which is referred by F07 is on the northeast of the first floor. It can not be entered, observed only. Because the space has a door on the first floor level, but

there is any way to reach. According to observation it is regarded as main-living space, room. There is an opening system which opens to neighbour garden behind the main building. There is not a trace how could be reached in the past. Interior of the space could not be observed in detail. The ceiling is exposed without covering (CC4), while floor is wooden covering (FC1). The opening system seems to be the same size except a difference. It has two windows and top windows.



Figure 81. A view of the entrance level (*sekialtı*) and the closet system in F08- room



Figure 82. A view of the fireplace in F08- room

The main-living space which is referred by F08 is a domed room. It is located on the southeast of the first floor and rectangle (4.50 by 6.35 m., 28.3 m<sup>2</sup>) in plan. It is entered through a single leafed diagonal door (90 by 220 cm.) from the hall (F01). The room has two levels on the floor; the entrance level (*sekialtı*) is on the same level with hall-F01, while the living-sitting level (*sekiüstü*) is raised 17 cm. from the entrance level. It opens to the hall with window series (WS3) on two sides, so it is a luminous space. There is a closet system (CS) on entrance level, a fireplace (F1) and a shutter (80 by 160 cm.) on the living-sitting level.



Figure 83. A view of the domed space and its windows series, F08- room



Figure 84. A view of the dome and pendentives

This space is domed and the transition from dome to walls is with pendentives. The domed ceiling (3.74 m. at the center) is plastered and colour washed (CC1). Floral motifs can be seen under the layer of shedding paint. The floor is wooden covering (FC1). The walls are plastered and colour washed.

The unique feature of this room is an independent *gusulhane* (bath unit) and its heating system. The shutter which is mentioned as an architectural element opens to a bath unit. The bath unit is rectangle (1.12 by 1.47 m., 2 m<sup>2</sup>) in plan. The level is above 50 cm. from the living-sitting (*sekiüstü*) level. The space opens to *abdestlik*-F10 with a small window (W3). There are also two niches in the *gusulhane*. One of them has a place as if to put a bucket.



Figure 85. The shutter in F08- room



Figure 86. A view of the niches in the *gusulhane*



Figure 87. A view of the place to put a bucket that is on the niches in *gusulhane*

The ceiling (1.88 m.) is wooden covering without decoration (CC3), while floor is marble covering (FC3). The walls are plastered and colour washed. The heating system of the *gusulhane* is supposed to be related with the fireplace. There is a duct extending from the fireplace to the empty space under the *gusulhane*, like warm air duct.



Figure 88. A view of the floral motifs, under the layer of paint



Figure 89. A view of the fireplace and the shutter of *gusulhane* in F08- room



Figure 90. A view of the duct which extends under the *gusulhane*

There are two service spaces which are located on the eastern corner of the first floor. One of them, which is referred by F09, is a toilet and the other, which referred by F10, is an *abdestlik* (ablution) space. F10-*abdestlik* is at the end of the hall (F01).

F09-toilet is rectangle (1.86 by 2.15 m., 4 m<sup>2</sup>) in plan. The toilet opens to garden with a small window (W2). It is a gloomy space, because there is only a small window to provide light. It also opens to *abdestlik* with a door (D3, 80 by 2.20 cm.), the door enables access to the space at the same time. Its ceiling (2.19 m.) is wooden covering without decoration (CC3), while floor is additional concrete covering (FC4). Under the existing floor covering; marble covering (FC2) can be seen from the B11-toilet. The walls are plastered and colour washed.



Figure 91. The door of F10- *abdestlik* and F09



Figure 92. A view of F09- toilet

*Abdestlik*- F10 is polygonal (0.88x 1.62x 1.27x 1.68x 2.15x 3.45 m., 5.04 m<sup>2</sup>) in plan. It is entered through with a door (D3, 80 by 220 cm.). The space opens to garden with a window.series (WS6) on southeastern side, so it is a luminous space. The ‘*gusulhane*’ of the room (F08) opens to the *abdestlik* with a small window (W2). There is an additional or renewed counter as understood from its material. The ceiling (2.34 m.) is wooden covering without decoration (CC3), while floor is additional concrete covering (FC4). The walls are plastered and colour washed.

The main-living space which is referred by F11 is a room. It is on the southern corner of the first floor. The room is almost square in plan (4.27 by 4.20 m. and diagonal entrance side 0.9 m., 17.74 m<sup>2</sup>) and it is entered through a single leafed diagonal door (90 by 220 cm.) from the hall (F01) like other spaces on the first floor.



The room opens to the courtyard and garden with window series on northwestern, southwestern and southeastern sides (WS4). It is a luminous space due to the window series on three sides. There is also a closet system (CS+G). The ceiling (CC1, 2.44 m.) is wooden decorated covering except the edges. The plastered wooden laths on edges of ceiling provide curvilinear transition between walls and ceiling. The walls are plastered and colour washed. The floor is wooden covering (FC1). The room is spacious space with its height and window series on three sides. Also, the space has not a fireplace like most of the other rooms, so it can be considered as a summer room. Shutters of some windows were removed. These alterations and damages have caused to accelerate the damages of architectural elements. The northwestern wall of the room has been damaged. This problem is structural, so a rapid solution is needed.



Figure 93. A view of the entrance of F11



Figure 94. A view of the arced niche on closet system in F11



Figure 95. A view of the window, floor and ceiling of F11

#### 4.4.1.4. Facades of the Main Building

The four facades of the building will be discussed starting from garden (southeastern) facade, courtyard (southwestern) facade, street (northwestern) facade, rear (northeastern) facade respectively following the counterclockwise.

The southeastern (garden) facade of the house, which is 17.01 m. in width, has 6.54 m. eaves height. It is plastered and painted in white colour. The facade of the house is completed with eaves 150 cm and a hipped roof covered with over and under roof

tiles. On the facade, two window series and windows, a space entrance (B09- toilet) and a passage that opens to courtyard with its pseudo-arch above a projection are observed generally. The pseudo-arch and projection, which is nearly at the center, is the most dominant element of this facade. It is emphasized with its balustrade and curvilinear bracket finishings.



Figure 96. A view of the southeastern (garden) facade

The hall, that reaches the wet space on first floor surrounded with a wooden guard rail which is 90 cm. in height. The wooden door, which is 20 cm. recessed from the facade, is single leafed. Just above the door, there is a vertical wooden grilled top window.

There are three window series represent first floor level. Besides there are three window series, two window openings on ground floor. And small service space openings on three floors. The part of the house is as the secret place, because perceive this garden and facade is difficult at first.



a) unit-1



b) unit-2



c) unit-3

Figure 97. Three views of southwestern (courtyard) facade; a) unit-1, b) unit-2, c) unit-3

Southwestern (courtyard) facade is characteristic that related to traditional Ottoman house, with its hall, semi-open spaces, rhythmic opening order of the room row. On two ends of the mass, there are extensions towards the courtyard. The extensions create two new side facades. There is a huge courtyard on this facade which is bordered with extensions of main mass. The division units in the house can be seen clearly.

For the first floor can be said that the characteristic of the house continues. But on the ground floor, the closed spaces which are semi-open in original probably are not characteristic feature of this house.



Figure 98. A view of courtyard facade



Figure 99. A view of street facade

On the northwestern (street) facade, the house could not be perceived as whole. But it is the only facade that can be perceived entirely. The influence of the facade, the house is a two storied modest example of traditional Ottoman House. There are three projection, two of them projection of main space (room), the one is of hall that the most emphasized spatial element of the house. Brackets that support the projections were closed with wooden laths and finishing elements on. There are two window systems open to the street on this facade. The window system is similar as looking their position, but one of them without top windows. This facade is impressive with its projection, rhythmic window series, wide eaves, beveled corner to facilitate the turning on narrow streets. But at the same time, openings that closed with wooden or plastic plank, deterioration on the first floor level, damages because of the passing cars cause to reduce the impact of authenticity.

On the northeastern (rear) facade, a thick wall, and smaller openings observed at first. Also the influence of the facade is like a rampart impact the human scale can not be seen. On the northeastern (rear) facade, a part of the building observed, that has faced street. But the continued part that is faced neighbour garden can not be observed from street. Because of this reason, the spaces that not belong to the Bekirbeyler House can not be detected at first, without a detailed examination of the house. There is a top window series continue along the facade, otherwise room and service windows that seem not original. Some of the windows of the top window series were closed.



Figure 100. Views of the southeastern (rear) facade

The wall is stone masonry wall in thickness 80 cm. and for structural, the wall is the most emphasized element. The bond of the wall can be observed because the wall was exposed without covering. Another interesting feature of the facade is the division in the house can be seen on facade; with painting and intervention differences.

#### 4.4.2. Annexes

There are three annexes of the Bekirbeyler House. Each of them belongs to different plots. Some spaces in the annexes seem to be part of the main building. Annex-1 and 2 show original features, but annex-3 is addition as a whole.



Figure 101. A view of annex- 1 from the hall (F01)



Figure 102. A view of annex- 1 from the courtyard

Annex-1 is a single storied building that is located on the plot-1. The annex has five spaces on the ground floor level. These spaces are a room, a hall, a kitchen, a bath and a toilet. Services of the annex-1 are approximately at the same level with courtyard and are reached with a step. The levels of the hall and room are above courtyard level (80 cm.), the spaces are reached with four steps. There is a space under the hall of the annex-1. It is thought to be storage, but could not be entered.



Figure 103. A view of annex- 1 from 168 street



Figure 104. A view of the service space windows of annex- 1

Annex-2 is a two storied building that is located on plot-2. On the ground, there are three spaces. It has a kitchen with a big oven in and a storage on the ground floor. There are two rooms and an entrance space on the first floor. Annex-2 shows the most characteristic features comparing the others. The closet system in the room (A2F3) is approximately the same with the closet system of F02-room. In addition, the door that opens to street can not be understood. But the fireplace (oven) in the kitchen seems to be original and the building can be thought a part of the Bekirbeyler House. Because there is not a wet space in annex-2. So, the building probably is not a independent unit such as annex-1 and annex -3.



Figure 105. A view of annex- 2 from F01



Figure 106. A view of the door (A2F3) that opens to street directly



Figure 107. Annex- 1 and annex- 2 are adjacent buildings



Figure 108. A view of the roofs of annex-1 and annex-2



Figure 109. A view of annex-1 and annex-2 from the street

Annex-1 is adjacent to annex-2. The roofs are hipped roof that are covered with over and under roof tile.

Annex-3 is located on the plot-29 and could not be entered to the building. It can be said that the annex-3 is the newest among all annexes based on newness of its characteristics. Different from other annexes, annex-3 is reached from the street directly. And there is a room, a kitchen and a garden in this house. At present, an old woman lives in as a tenant.



Figure 110. A view of annex-3, from the street



Figure 111. A view of annex-3, from the hall- F01 of Bekirbeyler House

#### 4.4.3. Courtyard

The courtyard is the biggest space in Bekirbeyler House. It is vertically divided into three like main building and each part has an entrance. The hall (F01) opens to courtyard that is in southwestern of the main building.

The courtyard divided into three independent units as main building, and the inhabitants were different so the spaces have not similar characteristics at present because of different interventions.



Figure 112. A view of the Bekirbeyler House from neighbour house



Figure 113. A view of addition wall in the courtyard

The first unit belongs to plot- 1. The second unit belongs to plot- 2. The third unit belongs to plot- 29. There are four street entrances in the building. The entrances open to courtyard directly except the one. For each independent unit, there is an entrance on courtyard walls. The unit-1 has an additional entrance to reach the main building directly.

Related with house also relation with '*hayat*' and semi-open spaces directly. Relation with garden is provided through a hall that is a semi-open space and on the upper level is the hall that is a similar space is located.

There are architectural elements in courtyard as *çiçeklik*, trees, sink, toilets, niches. A special one is marble sink that can be seen in other Kula houses.



Figure 114. A view of the toilet in the courtyard unit- 1 on the plot 2



Figure 115. A view of the toilet in the courtyard unit- 2 on the plot 2

#### 4.4.4. Garden

The garden is an open space in the eastern side of the building and it belongs to the plot-29. It is polygonal in form at present (17.4x 14.4x 7.14x 4.05x 14.3 m.). It is accessed from the ground floor hall (B13) through an opening (passageway 3 m. in

width) enriched with a pseudo arch (*Bursa kemeri*) at present. And there is an extension that is suitable for sitting on the first floor.



Figure 116. A view of wall of garden



Figure 117. A view of the additional wall and debris in the garden.



Figure 118. A view of the pseudo-arch '*Bursa kemeri*'



Figure 119. A view of the service space windows that open to garden

The house extends to the garden with windows on ground and first floor levels. There is also the possibility of access to the toilet (B11) from the garden. The window series of the G09 (hall), G11 (room), F11 (room) and some openings of service spaces on basement, ground and first floor open to garden. There is also the possibility of access to the toilet (B09) from the garden. There is a building ruin on neighbour garden. Garden walls border the open space at its northeastern, southeastern and southern side. They are 3-4 m. and 1-1.5 m. in height respectively.

Lower wall of the garden is stone masonry wall that is rubble stone, slate stone, brick pieces bonded together with. Mud mortar and wooden tie beams are used on the wall. Higher wall has the same features. There are some niches on these walls. The additional walls at the east border a debris layer. The rest of the garden is covered with earth.

#### 4.5. Construction Technique and Material Usage

Stone and wooden are the primary materials of construction in the house. It shows local building traditions in the techniques of wall construction, infills and form of



roofing. Rubble stone is used for ground floor walls. In upper stories, wood was the main structural material for both vertical and horizontal elements. Wood was also used as horizontal beams embedded in walls. The wood material is obtained from *kavak* and *sarıçam*. The infill was local stones with mud.

The house has a massive character on the ground floor. The walls are stone masonry walls that are strengthened with wooden tie beams. These walls are thick and have small openings on. Except some service spaces and rear facade the spaces of the main building and annexes are plastered and colour washed. On the first floor the walls are thinner and openings are larger. The first floor walls are wooden post and beam wooden walls with infill materials.

Kula was settled on a volcanic area, so can be seen widespread use of the volcanic origin stones as construction material on the walls and grounds of the houses. In Bekirbeyler House the courtyard and some spaces as storage are covered with slate stone covering. Slate stones can be seen also on the masonry walls as beams. The local building materials are observed in Bekirbeyler House. The slate stone are type of schist and have dark gray colour. These stones are mined around the *Kara-Divlit*. Another local building material observed in the house is '*karataş*'. It is a black in colour, volcanic origin and hard stone. The stone is used on the main walls and foundations of the buildings. The '*köfeke*' is a stone that is used on the wooden framing walls as infill element, and bond of the chimneys. It is a volcanic origin, brunette colour and soft stone that can be easily carved. While '*köfeke*' is low density porous and lightweight stone, '*karataş*' is heavier and with more intensity.



Figure 120. The *köfeke* stone used as a filling material



Figure 121. The *karataş* used on foundation

The construction technique and material usage of the Bekirbeyler House is examined under two main headings: structural elements (load bearing elements) and their finishings. In such an evaluation, an order from the roof to the ground is followed.

Firstly the structure of the element is discussed, after then the finishing of these structural elements.

#### 4.5.1 Structural Elements

The structural elements (load bearing elements) are roof, floors, walls, posts and brackets respectively (Appendix D).

##### **Roof and Eaves:**

The roof characteristic of the building is its simplicity. Due to the geometry of the building, the roof is a complication of gable (*beşik*) and hipped (*kırma*) roof. Large eaves are used to increase the stability of roof, also to protect the walls. They also provide a more protected semi-open space, hall. The roof is in wood plank and beam roof system with wide eaves (80-150 cm.). The roof system is simply supported by the walls and posts. The wooden elements have larger section and were roughly shaped (25x25 cm.). The main horizontal joists were placed parallel to the shorter side of the house spaced at 2- 2.50 m. intervals. The primary large horizontal joists carried the uprights. The wide inclined eaves were obtained by extending the horizontal ceiling joists. The width of eave is 150 cm. on street, courtyard and garden facades and 50 cm. on the rear facade.



Figure 122. A view of roof and eaves



Figure 123. A view of eaves

##### **Floors:**

Floors in the main building are in wood joist floor system in general, the projections of the building as an extension of the floor system are supported with brackets. The wooden usage is more on the upper floors. Intervals of the circular section joists (15-18 cm.) are 50-80 cm.

### **Ground Slab (Slab on Grade):**

The other floor is slab on grade. The system is directly in relation with ground. Basement floor spaces and some spaces on ground floor level (G05- G08). The floor is has a covering or exposed without covering on earth.

### **Walls:**

The walls in the building are examined in four groups according to their systems; stone masonry walls, brick and concrete block masonry walls, wooden post and beam wooden walls, wooden panel walls (Appendix D).

Stone masonry walls are observed in the exterior walls of the house at the basement, ground and first floor level. The stone masonry walls are constituted with rubble stone, slate stone, brick pieces bonded together with mud mortar and wooden tie beams. The thickness of the walls is 60 or 80 cm.



Figure 124. A view of the stone masonry wall



Figure 125. A view of wooden post and beam framing system

The brick and concrete block masonry walls observed in the building presents variation according to material preference. The walls are used in some space to alter the space or to renew the wall with modern techniques. For instance, halls (*hayat*) are closed to provide new spaces (G01, G06). The southwestern wall of the G11 (room) is renewed because of deterioration. The walls observed on basement and ground floor spaces. The walls are constituted with solid brick only or solid brick and concrete block together that bonded with cement mortar. The thickness of the walls is 20 cm.

The wooden post and beam wooden walls are observed at the interior walls of the ground and first floors of the house. The infill of the wooden post and beam wooden is stone, brick and mud mortar, has a thickness of 15 cm. The only space that wooden post and beam wooden wall constructed with lath technique is the exterior wall of the rooms, located on southern corner. The division walls of hall (F01) on the first floor are also wooden post and beam wooden wall. Stone and brick are used as filling materials on the walls that are plastered two sides.

The wooden panel walls are additional elements in general. The thickness of these panels is 5-10 cm. and glass is used to provide light.

**Posts:**

The posts are a part of wooden post and beam framing system and support the system. Also the elements bears of the roof loads. The wooden elements which pass from above and below of windows provide connection of them each other. Posts, that constituted the wooden system are supported with brackets and connected to each other from upper and lower sides of windows.

**Brackets:**

The brackets are elements to support the extension elements as platforms, projections. The load of upper elements transferred to the lower by brackets.

### 4.5.2. Finishing Elements

The finishing elements are roof, eaves, ceiling covering, floor covering, ground slab finishing, wall finishing, post finishing and bracket finishing. They are discussed the same order with structural elements (Appendix D). The finishing has been differentiated because of different interventions made by different users.

**Finishing of Roof and Eaves:**

The roof covering of the building is over and under roof tile, marseille roof tile. Original roof covering is over and under roof tile but the covering was renewed in different times by individuals, because of damages. So, the covering changes along the main building.

Eaves finishing change regarding the importance of the facade. On three sides, the eaves have wooden covering without decoration. It is exposed without covering on the rear facade.



Figure 126. A view of the roof covering



Figure 127. The view of covering of eaves on the exterior hall



Figure 128. The view of covering eaves on street and rear facade

### Finishing of Floor:

Finishings of floor are examined as ceiling covering and floor covering. Ceilings are grouped as domed or cascaded ceiling, wooden decorated covering, wooden covering without decoration and exposed without covering.



a) F02-room                      b) F11-room                      c) F01-hall                      d) B06-storage  
Figure 129. Views of the ceilings in the main building a) F02-room, b) F11-room, c) F01-hall, d) B06-storage

Domed or cascaded ceiling types are examined in the spaces. The G10 (bath) has flattened dome ceiling. The construction technique of the ceiling can not be observed, it can be constituted like the dome in F08 (room). The ceiling is plastered and white washed (lime plaster reinforced with straw underlayer, lime plaster finishing layer).

The square-based ceiling of F02 (room) and octagonal-based ceiling of F03 and F06 (rooms) are combination of wooden decoration techniques and plastered wooden laths like on domes. The transition faces are constituted with plastered and curvilinear wooden laths. The rest is covered with wooden decoration which has different techniques. These ceilings have square and octagonal centers. In F11 and G11 (rooms), the ceilings are constituted with similar technique. But these have not center level and decoration. There is curvilinear transition element only between walls and ceiling.

The other ceiling covering is decorated wooden covering. Its wooden decoration technique is similar but there are not different levels. Finally, in some basement spaces have ceiling which is exposed without covering.

There are four types of ceiling covering in the main building. These are domed or cascaded ceiling, wooden covering with decoration, wooden covering without decoration and exposed without covering.

Floor coverings are separated into four groups according to their originality, material, and the intensity of use. The floor coverings are wooden covering, additional wooden plank (plywood) covering, marble covering, additional concrete covering. The first floor finishing element is wooden covering (2x18xvarious or 2x26xvarious),

thickness of them is 2-3 cm. and widths are 18 or 30 cm. These plank are have been nailed to the beams with iron nails and also these are original elements.

The second type is wooden plank covering, these are renewed elements. Marble covering can be seen in wet spaces as bath, gusulhane (6cm. X50cm. Xvarious). The last type is additional concrete covering. These have marble covering layer under the concrete covering.

Ground slab finishings are located on ground and basement floor. These are directly in a relation with ground, earth. These are slate stone covering, wooden covering, exposed without covering (earth covering), additional concrete or ceramic tile covering (Appendix C, D).



Figure 130. A view of the finishing with the technique of wooden lath



Figure 131. A view of the rear facade wall



Figure 132. A view of the construction of dome and arched niche

### **Finishing of Walls:**

The walls are plastered and colour washed, plastered only and exposed without plaster. While the walls of spaces on the first and ground floor are plastered and washed in different colour, basement spaces have walls which are plastered and colour washed or exposed without covering because of usage.

Generally, the walls are mud plaster reinforced with straw and colour washed, in the main building. But some minor parts have different interventions. On the walls of southern rooms, concrete plastered wooden laths are observed. In the storage (B12), lime and mud plaster reinforced with straw are observed.

### **Finishing of Posts:**

The post are exposed without finishing in general, but in unit 3 oil painted. Some of them are covered with wooden plank in unit 2.

### **Finishing of Brackets:**

The wooden structure of the brackets plastered with wooden lath technique. The bracket is covered with plastered wooden laths. The under layer of the plaster is lime

plaster reinforced with straw (1-1.5 cm.). Finishing layer of the lime plaster and colour washed (0.5 cm.).



Figure 133. A view of bracket and its finishing layer



Figure 134. A view of bracket and its finishing layer



Figure 135. A view of bracket and its finishing layer

#### 4.6. Architectural Elements and Decoration

The architectural elements are ordered according to their emphasis in the house, and relations with each others. The Bekirbeyler House has a large program, so there are numerous architectural elements in the building. The architectural elements are sometimes grouped and named according to elements that constitute the group. It facilitates their expression. Also the finishing elements are examined under the heading as a part of the spaces.

The architectural elements are opening systems, window systems, doors, windows, roof covering and eaves, chimneys, ceilings, wall finishing, floor covering, slab on grade covering, closet systems, pseudo arches (*bursa kemeri*), platforms and extentions, staircases, balustrades, fireplaces, cupboards, *seki*, niches, shelves (*sergen*), wash basin (*kurna*), marble sink, toilet pan, shutters, ceramic jars, threshold, baseboard respectively.

##### Opening System:

The opening system provides connection rooms with F01 (hall). There are four opening system in the house and these are located on the walls that separate the rooms (F03, F04, F05, F06) from the hall (F01). It consists of a room entrance door together with three bottom and three top windows, providing light to room from the hall-F01 (*sofa*). The windows are two leafed, and they have wooden shutters and grills. The shutters and grills are wooden.

The top windows have different decorations, but the detail of construction is the same. There is a wooden frame in the wall, the size of opening is approximately 50 by

70 cm., and they are double-walled. In general, decorations of parts are different, inner part that is put together with gypsum frame and has coloured glass. Outer part is put together with gypsum frame and has glass without colour.

#### **Window Systems:**

There are 8 types of window system in the main building. These are considered as their elements and proportions. The materials of the windows are wooden in general. They have shutters in general.

#### **Doors:**

The doors are examined under four groups; these groups are courtyard entrance doors, basement space doors, original or renewed interior doors, additional doors.

#### **Windows:**

The windows are single space elements and these are grouped as original or renewed windows, additional windows, service space windows. Original or renewed windows are original single space windows which show original features with their proportions and materials. Additional windows are completely new windows. These are on the additional walls or panels in general. Service space windows are small windows with their shutters or additional iron grills. These are used to provide light to the services.

#### **Chimneys:**

The chimneys of the main building have been renewed, so their features are not original. However the bond of the chimneys are original.

#### **Closet Systems:**

There are two types of closet system in the building. These are roughly separated into two types according to existence of '*gusulhane*'. There are 10 closet system with '*gusulhane*' and there are 5 closet system without '*gusulhane*'. The closet systems examined in appendix C with their details.



a)



b)



c)

Figure 136. Construction views of closet systems



**Pseudo Arch (*Bursa Kemer*):**

The characteristic element is pseudo-arch is not a structural element. It covers the structural elements, brackets in the form of '*Bursa kemer*', it can be considered as a part of decoration program in the Bekirbeyler House.

**Platforms And Extensions:**

There are two platform and extension in the main building. One is elevated *seki* on the first floor hall (F01). The other is the extension which the renewed iron staircase linked on. They have brackets to transfer their loads to structural elements.

**Staircases:**

There are four staircases in the main building. All of them in the circulation spaces, halls. Two of them seem to be original or renewed with the same material. One is that is attached to the extension of hall-F01 is renewed but not with the same material. the staircase is iron. Other staircase provides connection with basement space hall-B02. The staircase is concrete.

There are three staircases in the house, one of them renewed. There are three staircases in the main building and one of them renewed as understood its material, iron; it is not usual for these houses.

Other two staircase is in G01 (hall) and their materials are wood. And they provide connection between ground floor circulation space (G01-hall) and first floor circulation space (F01-hall). The first staircase has an element over the case probably to sit and a balustrade.

The original characteristic material of the staircases is wooden. Step widths are 25 cm., step heights are 17 cm. in general.

**Balustrade:**

Balustrades are the important characteristic elements on the courtyard and garden facade. These are surrounded the exterior hall, staircases, and platforms extensions on the first floor. And also elevated hall spaces are surrounded by balustrades.

**Fireplaces:**

In the rooms, fireplaces are the most important elements on the walls after closets, are encountered in almost every room. On these fireplaces are plaster or wood decorated, and hoods and embellishment density is directly proportional to the importance of the room. There are 11 fireplaces in the main building. These are separated three types according to their appearances and decorations. The first type is

located in F03, F06, F08. These fireplaces have curvilinear design. The construction is wooden that is covered gypsum decoration. The second types of fireplaces have ziggurat form. As the first type has wooden construction under the gypsum. The last type is simple decoration some are without decoration. These have marble frame on the bottom level, the top level has gypsum panels or are without panels.

The walls of fireplaces are mud plastered reinforced with straw. The fireplaces have small niches on their walls. Some of these niches open to chimney like secondary pipes.

### **Cupboards:**

The depth of Cupboard-1 (CB1) is (72 by 155 cm, CB1) 30 cm. There is a drawer and a shutter, behind the shutter, two or three shelves in these cupboards. The material of the cupboards is wooden, inner without decoration. The outer of these wooden decorated as flowers and plants figures. Upper level of the cupboards, there is a wooden decorated grill that was done with '*ajur technique*'. There are seven cupboards with this type in the main building, in F03-room (1), F04 (1), F05 (2), and F06 (3) rooms. The elements are on the stone masonry walls (80 cm.).

The depth of the Cupboard-2 (CB2) is (50 by 85 cm, CB2) 20-35 cm. The height from the floor is 1.08 m. There is a shutter and behind the shutter there is a shelf in the middle of these cupboards. The material of the cupboards is wooden, inner without decoration. The outer of these wooden decorated as flowers and plants figures also auger (*burgu*) figure surrounds the frame of cupboards. Also the shelves that surround the room are related with its frame. The cupboards are in F03, F04, F05 and F06-rooms. There are three cupboards that is this type, in F03-room (1), F06-room (2). The elements are on the stone masonry walls (80 cm.).

Cupboard-3 (CB3) is single examples of cupboards in the building. The depth of the cupboards is 28-35 cm. There is a shutter and behind the shutter there is a shelf in the middle of these cupboards. The material of the cupboards is wooden without decoration. There are six cupboards G02-room, G04-room, G05-room, G06-room, G08-room, and F01-hall. The elements are on the stone masonry walls (80 cm.) as other cupboards.

### **Shutters:**

There are three shutters in the main building. The first is in the basement floor space toilet-B11. The shutter opens the furnace (*külhan*) of the bath (G10). Other two shutters are on the first floor, one of them is in the hall-F01 and the other one is in F08-

room. The shutter which is in the hall is opens to roof, above the domed space. The shutter which is opens to gusulhane and it is like a door of gusulhane.

***Seki:***

Seki is a wooden element to sit on. F03-room is the only one space which has *seki*. In F06 the trace of the *seki* can be seen, it was removal probably.

**Niche:**

There are three niches in the main building. One of them is in the G04 (room). The other two niches are in the *gusulhane* of F08 (room). The aims of usage are different that can be understood from their location. The first niche was used for presentation of objects or placement of mirror. There are two niches in *gusulhane* one of them has a place as if to put a bucket.

**Shelves:**

The shelves are elements to placed something. And these are in G02 (room) two sides of the fireplace, G04 (room), G05 (room), G11 (room), F02 (room), F03 (room), F06 (room). According to the location of the shelves can be said that the shelves are characteristic elements of a room in general.

**Wash Basin (*Kurna*):**

The wash basin (*kurna*) is only located in G10 (bath). The material of the wash basin (35 by 35 cm., 50 cm. in height) is marble and it has also a marble decorated panel on the wall.

**Marble Sink:**

Marble sink is a common element in courtyard or hall (*hayat*) of the Kula Houses. In the Bekirbeyler House the marble sink is located in front of the B07 (hall).

**Toilet Pan:**

The toilet pan is a marble element that is covered with concrete at present. As can be understood from its name, the element is located in wet space, toilet (B11). On the first floor there is not a toilet pan, there is a hole only.

**Ceramic Jars:**

Ceramic Jars are characteristic elements in storages. They have been used in food production and preservation and these are earthenware in general.

**Threshold:**

A piece of wood or stone placed beneath a door. The material of threshold changes according to the floor material in general. However thresholds are mostly wooden in the building.

### **Baseboard:**

The wooden baseboard is a board covering the lowest part of walls. On the first floor it continues along the spaces. Its purpose is to cover the joint between the wall surface and the floor. It covers the uneven edge of the floor. The baseboard (2 x10x various cm.) is just up to 0.1 m high in the house.

## **4.7. Alterations**

The alterations in the building, additions, converted elements, renewed elements and missing elements. The additional elements are thought to be later added elements due to differences between material and technique, and conflict with original elements.



Figure 137. A view of the additional walls on the first floor and courtyard



Figure 138. A view of the additional walls on the first floor

Courtyard and main building are divided into three independent units with the walls. The division walls are stone masonry on courtyard and ground floor, while wooden post and beam framing on the first floor.



Figure 139. A view of the additional walls on the first floor and courtyard



Figure 140. A view of the additional walls on the first floor



Figure 141. A view of the additional pier on courtyard facade

On ground floor, the wooden panes are also additional, the panes closed semi-open spaces. The elements influences the courtyard elevation, are causing loss of authenticity. The bulwarks are also additional elements, because balustrades are used in the building in general. The elements are added to the building as partial walls. The metal porch is an other additional element. It is constituted with a wooden structure and metal covering.



Figure 142. A view of the additional panes on ground floor



Figure 143. A view of the additional panes on ground floor

Converted elements are reconstruction of building or structural elements, which are protected location and materials, trough dismantling reassembly or consructed with different dimensions. Examples of converted elements are roof covering, chimneys and so on. Renewed elements are renewal of building elements or whole part of building, which are protected location, form and dimension but lost detail, due to became old or collapsed.



Figure 144. The southwestern wall of the G11 (room)



Figure 145. A view of converted floor covering



Figure 146. Additional iron grill

Missing elements are partial or whole building elements were lost by natural or human affect. Their traces can be seen in the house. For instance, the shutters of the F11 has been removed but the hinges of them are still in place. Some windows of F02 (room) was closed but their frames can be observed on the facades.



a)

b)

c)

Figure 147. Missing elements, closed windows in the main building a) F02 (room)  
b) frame of the window c) closed top window in F01 (hall)

The structure is in overall good condition except a few problems. The elements consumed away because of time and abandonment. The opening elements are damaged because of natural effects. So, they need maintenance and repair. But these problems are minor.



Figure 148. The damages in F11 (room)



Figure 149. The collapse of roof and ceiling



Figure 150. The collapse of roof and ceiling

There are also some major structural problems. These are roof collapse, the northwestern wall of F11 (room), floor of G01 (hall) are needed rapidly solution. The damages cause to loose the original features of the elements. For instance, the collapse on the roof caused to damage the dome and ceiling of hall (F01).

## CHAPTER 5

### EVALUATION OF THE BEKIRBEYLER HOUSE

In this chapter, architectural heritage values of the Bekirbeyler House are defined. For evaluation of Cultural Heritage, understanding of the evolution 'heritage value' concept is important. This concept was discussed in the study of Alois Riegl (Stanley Price et al. 1996) for the first time in 1903.

After its translation from German to English in the 1980s, the domain of this work increased. It has been a source of inspiration for most researchers such as; Mason and Avrami (2002), Worthing and Bond (2008), Orbaşlı (2008), Stubbs (2009) and Gibson (2009). Madran and Özgönül (2005) and Ahunbay (2007) are some important names discussing the heritage value concept in Turkey.

<b>Riegl (1903)</b>	<b>Fielden and Jokilehto (1993)</b>	<b>English Heritage (1997)</b>
Age	Cultural values:	Cultural
Commemorative	Relative artistic or technical	Aesthetic
Use	Rarity	Recreational
Newness	Contemporary socioeconomic values:	Resource
	Economic	Economic
	Functional	
	Educational	
	Social	
	Political	
<b>Mason (2002)</b>	<b>Fielden (2003)</b>	<b>Throsby (2006)</b>
Sociocultural values:	Emotional	Aesthetic
Historical	Cultural	Spiritual
Cultural / symbolic	Use	Social
Social		Historical
Spiritual / religious		Symbolic
Aesthetic		Authenticity
Economic values:		
Use (market) value		
Non-use (non-market)		

Table 10. Comparison of classifications of values  
(Source: Worthing and Bond 2008)

The first phase of the protection phenomenon is to determine what is worth protecting. While decisions about which architectural heritage should be conserved are sometimes controversial, most people agree that represent the best of their type and those with the greatest historical and artistic significance should be saved (Worthing and Bond 2008, Stubbs 2009). Determining what should be conserved and what should not is one of the most crucial questions in architectural conservation. It is also one of the most difficult. Criteria for defining significance or value are often not easy to apply due to the ever-changing global context and evolving popular attitudes toward history. Subtle changes in philosophies of history and realizations about histories and meanings of objects and places keep heritage conservation practice dynamic. A seemingly exponential number of objects, buildings, and sites are created with every passing decade. When added to vast amounts of neglected and threatened built heritage, cultural heritage managers find themselves in deciding what can be treated, when it can be treated, and which treatment is the best (Stubbs 2009).

Therefore, the first step for practice is the selection of the indispensable monuments to be protected. The criteria of value can function as references. Ahunbay (2007) defines these criteria as historical document nature, age/ oldness condition, aspects of aesthetic value.

According to Orbaşlı (2008), values most commonly associated with the cultural heritage are historic, architectural, aesthetic, rarity or archaeological values. Other values are less tangible and relate to the emotional, symbolic and spiritual meanings of a place.

In the ICOMOS 14<sup>th</sup> General Assembly in Victoria Falls, Zimbabwe (2003), it is stated that *'Value and authenticity of architectural heritage cannot be based on fixed criteria because the respect due to all cultures also requires that its physical heritage be considered within the cultural context to which it belongs. The value of architectural heritage is not only in its appearance, but also in the integrity of all its components as a unique product of the specific building technology of its time. In particular the removal of the inner structures maintaining only the facades does not fit the conservation criteria'*.

UNESCO's World Heritage List program emphasizes authenticity and integrity as important inputs of value discussions (UNESCO, 2013). Presence of protection and management strategies is considered as valid in determination of items to be listed since



it guarantees the sustaining of heritage values. Within this frame, the architectural heritage values of the Bekirbeyler House are questioned.

Bekirbeyler House is an 18<sup>th</sup> century Ottoman house which was built as a large residence for the Bekirbeyler Family who were wealthy in the 1800s.

Located in Kula Urban Site, Bekirbeyler House is an architectural heritage and an important sample of an Ottoman settlement.

Kula, as a settlement, has distinctive characteristics such as fountains. Before Ottoman period, there were lots of archaeological ruins nearby. In addition, the site has other different features such as volcanic cones, fairy chimneys, footprints, and thermal springs. Kula is famous for its natural, archaeological and architectural characteristics. Environment is significant with its unique features.

The Bekirbeyler House is an important architectural heritage in this significant area, with its spatial and structural characteristics. The house is not only important among Kula Houses, but also among Ottoman Houses that have remained until today with its characteristics. Bekirbeyler House represents characteristics of the *hayat* houses in terms of its intact rural characteristics.

Bekirbeyler House has been considered to have specifically historical, age and aesthetic values.

## 5.1. Historical Value

In terms of having a rare scale and a rare plan typology, the house also has a documental importance. The house is the one sample in block 344.

Concerning its relation with *yarenlik* tradition, the house is valuable as it reflects this historical life style.

It also stands out as a historical document, representing the solutions of the wet spaces related with the room, techniques of constructing the closet systems and fireplaces, domed ceiling techniques and other ceiling-decoration techniques.

In terms of having a rare scale and a rare plan type, the house also has documental importance. Kula is considered as a part of the historical urban site texture. Thus, it is also a document of the Ottoman site-planning history.

Bekirbeyler House's sample characteristic of design and proportion and the contribution that the architecture of the building has made to the quality of the everyday

experience, and the spatial contribution of the building to the architectural style are among its historical values.

Its owners were one of the wealthiest families in Kula in the beginning of 1800s, so it is also considered to have historical value because of its relation with the outstanding Bekirbeyler Family. The building is a historical document that represents the life of the family and outstanding building traditions of its period.

## **5.2. Age and Rarity Value**

Life in Bekirbeyler House was quite different from the residential life today. This makes the house a product of a different life style. Concerning this historical style, the concept of privacy was given a great importance. The approach that makes it possible to reach the private places such as courtyard and garden turns into a restricted concept when it comes to public places such as streets. The house can be said to be a whole world in itself.

However, the houses of the present day comprehend architectural spaces that directly open to public space, the balconies can not truly express the life style intertwined with nature unlike the style in *sofas* and courtyards of *hayat* houses. So, in terms of its privacy, the Bekirbeyler House is rare, when compared to the design approaches of the majority of the housing stock of today.

The construction technique and materials used at Bekirbeyler House is masonry on the basement floor, and wooden framing system with infill and plastering on the upper floors. Thanks to its enduringness in earthquakes, wooden framing system stands out when compared to other techniques making it a technique mentioned in many researches. Moreover, this material is a lighter one when compared to the construction materials used today. So, it is rare in terms of its structural characteristics as well.

Because of the fact that the production process today focuses on coming with the result immediately, the tastiness and attentive labour in the historical buildings can not be seen in the buildings of the present-day. So, in terms of its construction aesthetics, it is rare.

The building dates to the 18<sup>th</sup> century. The majority of the historical houses in Kula, however, date to the 19<sup>th</sup> century (Bozer 1988). So, the Bekirbeyler House can be evaluated as rare in terms of its age as well.

### 5.3. Aesthetic Value

The Bekirbeyler House is one of the most original and instructive sample of traditional Ottoman House that is called *hayat* house. This type of structure can show all aspects of life in the culture of a society and its aesthetic tendencies. In this building, despite some alterations, the exterior hall or *hayat* were preserved and can be perceived in general. The form of house is roughly like U, one of branches is longer and broader than the other or can be said combination of two L forms. The branches are like extensions of the main building to courtyard. Between the extension rooms and the room rows on main branch, new spaces such as iwans (*eyvan*) that are parts of the exterior hall are created. It is a long building with its room row and the spatial extensions to courtyard that provide new spaces to the building give a bordered and aggregating impression. There are three staircases in the building and three of them in exterior hall as gaps on the hall floor. The other staircase is articulated to the long and broad extension. It has a large front garden and a hidden garden. There are three independent annexes whose two of them show some original characteristics and one is completely additional. There are also small toilet additions on courtyard.

Bekirbeyler House presents its authenticity and the beauty of the first design can be read significantly. Spirit of the structure is impressive and visitors take pleasure to be here and are affected. Design conception of the building has a different perspective, unlike the present day. It is away from the drab and monotonous scheme of contemporary buildings. It provides escape from current time offering a life intertwined with nature.

It is presenting a joyful life style, with its closed, open and semi-open spaces, the house can be given as a design example to the present-day architects. *Hayat* has a concept of living that gives importance to both privacy and being interlwned with nature with its courtyard and garden. Its spaces which are functionally separated in itself, the improvement in decoration with respect to the place and special solutions made for the special spaces point to a design approach with a high life standard. Having a projection on the street side, the house makes it possible to watch the street. Another staircase is attached to its extension towards the courtyard. Its extension towards the garden is a better place to spend longer time.

The spaces on the upper floors are the ones that are qualified and are special in aesthetical aspect. Probably used as a guest room, the domed room (F08) has some outstanding features among the other rooms. Apart from being domed and being roomy, the closet system has some special reliefs on the fireplace. It can be understood from the shedding paints that its dome is covered with herbal figures. This room has its own *gusulhane*, unattached to the closet system. This *gusulhane* is heated by the fireplace in the same room.

The rooms (F03 and F06) stand out with their wooden decorations, *direklik* that divides the room and well-decorated closet system features. The rooms (F02 and F11) are kiosk rooms that do not only take place on the extension towards the courtyard but also have an impressive view when someone looks into the house from the doors. The rooms (F04 and F05) are quite similar to each other. They are rich in decoration with their closet systems, ceilings and openings. They also have cascaded fireplaces in the form of *Zigurrat*.

The house's rooms on the basement floor have less decoration elements when compared to the ones on the upper floors. The fireplaces in these rooms have simpler decoration elements unlike the ones on upper floors. They are thought to be functional spaces, though.

The Bekirbeyler House is an architectural heritage that has aesthetic value because it has maintained its authenticity. The elements retain their characteristics in this house.

The decoration programmes of the Bekirbeyler House provide aesthetic value. The wooden ceiling decorations and the domed ceiling have paintings under the plaster. Also the characteristics of the ceiling are different. The decoration of the cupboards, fireplaces and top windows can be counted aesthetic values.

## CHAPTER 6

### CONCLUSION

This study has presented an architectural identification of Bekirbeyler House in Kula, Manisa. Spatial and structural characteristics and architectural elements to evaluate its heritage characteristics have been focused on. Moreover, evaluation of the case, as a part of the residential architecture in Kula, experienced during early period of Ottoman has been made. The historical significance of Bekirbeyler House as a social unit was tried to be clarified.

The Bekirbeyler House is situated in a residential area within which traditional buildings and modern apartments exist together. The two storied main building is situated in a historical garden surrounded by a series of historical buildings and two or three storied apartments and traditional residences. Today the apartment at the northern side of the main building conflicts with the historical character of the building.

Despite the additions and divisions in its historical context, the site organization has preserved its original characteristics such as the main building and its relation with the large courtyard and the garden, enriched with annexes and trees. Moreover, the main building still possesses the majority of its original characteristics such as its exterior hall, iwans and its surrounding rooms, spaces specific to the *hayat* house and the elements of these spaces.

It is a two storied building slightly elevated over a basement floor extending towards a courtyard. The U-formed building is covered with a combination of gable and hipped roof and it is surrounded by wide eaves. The roof is covered with traditional over and under roof tiles and additional marseille tiles. The main facades, organized with pillars and rhythmic decorated opening series, are enriched with extensions. The plan scheme with the exterior hall appears both on the ground and on the first floor, although it is difficult to perceive this scheme on the ground floor because of divisions and altered spaces.

There are 52 spaces in Bekirbeyler House. These spaces in Bekirbeyler House are examined as a whole under four major headings. These are main building, annexes, courtyard and garden. The spatial characteristics are composed of three groups. These

are living spaces-rooms, circulation and living spaces-halls (*hayat, sofa*) and service spaces. Main building spaces are examined considering their spatial relations, features, and elements. The annexes are also examined under these three groups. As a result of the spatial examination, a spatial characteristics table is prepared and this table presents in detail the differences and similarities between spaces with reference to their architectural elements, dimensions and relations with each other in detail. The table also includes alterations. The detailed tables together with conventional drawings and maps are sufficient in understanding the architectural qualities of the house.

36 of the spaces belong to the main building. The main building is two and some parts three storied: the ground floor and the first floor with a partial basement floor. All of the rooms are organised along a semi-open hall extending to the garden in one of the long side, and flanked by room series on the other long side. However, only the first floor hall, which is L planned, represents continuity, while those on the lower levels are in form of partial circulation spaces both because of variation in their base planes and because of breaks with other spatial elements.

Basement floor is composed of service, circulation spaces and a main space whose base planes are between the levels of -0.94 and +0.20. On this partial basement floor; there are 14 spaces, 9 of which are service spaces as kitchen, stable and storages. 4 of the 14 spaces are circulation spaces and the only one of them is a main-living space (room). The base planes of the spaces on the ground floor are between the levels of +0.20 and +1.60. On the ground floor, there are 11 spaces including 7 main-living spaces (rooms), 3 circulation spaces, and the only one of them is a service space that is used as a bath. The base planes of the spaces on the first floor are between the levels of +2.98 and +3.80. On the first floor, all of the 11 spaces are on the same base plane level. And 11 spaces consist of 8 main-living spaces (rooms), 2 service spaces and the only one circulation space to provide connection between spaces.

Totally, there are 16 main-living spaces (rooms), 8 circulation spaces (halls, *hayat, sofa*) and 12 service spaces in the main building. 8 of the rooms are on the first floor, 7 of the rooms are on the ground floor and only one of them is on the basement floor. The rooms are multi-functional spaces. Their characteristics are different on the floors. The rooms on the first floor are the most characteristics in the main building with their decoration programs, heights and openings. One of 8 halls is on the first floor, and three of them are on the ground floor, four of them are on the basement floor. Two of 12

service spaces are on the first floor and one of them is on the ground floor. The rest of the service spaces are on the basement floor.

14 of the spaces belong to annexes. Annex-1 has 6 spaces; one of them is storage on the half basement floor, and the rest a circulation space, a room, a toilet, a bath and a kitchen, are on ground floor. Annex-2 has 6 spaces on two stories. 3 of them are on the ground floor, these spaces are a storage, a hall and a kitchen. The other 3 spaces are two rooms and a hall. Annex-3 could not be entered, thus, observed only. According to the observations it is considered as 2 spaces: main mass of annex-3 and its courtyard. In the main mass of annex-3, there are 2 spaces. These are an entrance hall which also functions both as a kitchen and a room. In the courtyard, there is a small courtyard with wet spaces and a storage that sheltered additional element. The last two spaces of the Bekirbeyler House are the courtyard and the garden. The courtyard is the largest space in the building. The garden which can not be perceived at first is reached from the courtyard.

Stone and wooden are the primary materials of construction in the house. Rubble stone is used for ground floor walls. In upper stories, wood was the main structural material for both vertical and horizontal elements. Wood was also used as horizontal beams embedded in walls. The wood material is obtained from *kavak* and *sarıçam*. The infill was local stones with mud. The house has a massive character on the ground floor. The walls are stone masonry walls that are strengthened with wooden tie beams. Except some service spaces and rear facade the spaces of the main building and annexes are plastered and colour washed. On the first floor the walls are thinner and openings are larger. The structural elements roof, floors, walls, posts and brackets. The roof is a complication of gable and hipped roof. Large eaves are used to increase the stability of roof, also to protect the walls. The roof is in wood plank and beam roof system with wide eaves. Floors in the main building are in wood joist floor system in general. The walls are stone masonry walls, brick and concrete block masonry walls, wooden post and beam wooden walls, wooden panel walls. The finishing elements are roof, floor, wall, post and bracket coverings. The roof covering of the building is over and under roof tile, marseille roof tile. Finishings of floor are examined as ceiling and floor covering. Ceilings are grouped as domed or cascaded ceiling, wooden decorated covering, wooden covering without decoration and exposed without covering. Floor coverings are wooden covering, wooden plank covering, marble covering and additional concrete covering. Ground slab finishings are slate stone covering, wooden covering,

exposed without covering (earth covering), additional concrete or ceramic tile covering. The walls are plastered and colour washed, plastered only and exposed without plaster. While the walls of spaces on the first and ground floor are plastered and washed in different colour, basement spaces have walls which are plastered and colour washed or exposed without covering because of usage. Posts are not covered in general except additional interventions. The wooden structure of the brackets plastered with wooden lath technique.

The Bekirbeyler House has a large program, so there are numerous architectural elements in the building. The architectural elements are sometimes grouped and named according to elements that constitute the group. It facilitates their expression. Also the finishing elements are examined under the heading as a part of the spaces. The architectural elements are opening systems, window systems, doors, windows, roof covering and eaves, chimneys, ceilings, wall finishing, floor covering, slab on grade covering, closet systems, pseudo arches (*Bursa kemerli*), platforms and extensions, staircases, balustrades, fireplaces, cupboards, *seki*, niches, shelves (*sergen*), wash basin (*kurna*), marble sink, toilet pan, shutters, ceramic jars, threshold, baseboard.

The alterations in the building, additions, converted elements, renewed elements and missing elements. The additional elements are thought to be later added elements due to differences between material and technique, and conflict with original elements. Renewed (converted) elements are reconstruction of building or structural elements, which are protected location and materials, through dismantling reassembly or constructed with different dimensions. Missing elements are partial or whole building elements were lost by natural or human affect. Their traces can be seen in the house.

Bekirbeyler House has been considered to have specifically historical, age and aesthetic values. Concerning its relation with *yarenlik* tradition, the house is valuable as it reflects this historical life style. In terms of having a rare scale and a rare plan type, the house also has documental importance. Kula is considered as a part of the historical urban site texture. Bekirbeyler House's sample characteristic of design and proportion and the contribution that the architecture of the building has made to the quality of the everyday experience, and the spatial contribution of the building to the architectural style are among its historical values. Its owners were one of the wealthiest families in Kula in the beginning of 1800s, so it is also considered to have historical value because of its relation with the outstanding Bekirbeyler Family. The building is a historical document that represents the life of the family and outstanding building traditions of its



period. The production process today focuses on coming with the result immediately, the tastiness and attentive labour in the historical buildings can not be seen in the buildings of the present-day. So, in terms of its construction aesthetics, it is rare. The building dates to the 18<sup>th</sup> century. The majority of the historical houses in Kula, however, date to the 19<sup>th</sup> century. So, the Bekirbeyler House can be evaluated as rare in terms of its age as well. The Bekirbeyler House is an architectural heritage that has aesthetic value because it presents its authenticity and the beauty of the first design. Spirit of the structure is impressive. Design conception of the building has a different perspective, unlike the present day. The decoration programmes of the Bekirbeyler House provide aesthetic value. The decoration of the cupboards, fireplaces and top windows can be counted aesthetic values. The decoration program has sustained its authenticity especially on ceilings and in fireplaces. One of the rooms (F08) has a domed ceiling and four rooms (F02, F03, F06, F11) have cascaded ceilings with wooden decoration techniques. The wet spaces are located on the eastern corner of the main building, on ground and first floors. These spaces related with each other, but the relation is not clear especially for the bath. In this building, there is not an *iwan* (*eyvan*) but on two ends of the hall (F01) there are two elevated spaces called as *sekilik* in the houses. This is a characteristic feature of Kula houses. These spaces have special sitting elements, one oriented to the street and the other to the garden to watch street and garden.

Bekirbeyler House is abandoned today and the roof system at the east of main building has been damaged and some parts of the roof have collapsed. Supportive posts have been provided under the beams by the Kula Municipality to prevent collapse, but it is not sufficient.

Interventions should be formulated rapidly, in order to prevent the loss of the heritage values. Firstly, the ownership problem must be solved to can be restored. Plot-2 is not public, it is still privately owned, so it blocks the intervention of the building as a whole. The plot-2 must be expropriated, and the building must be evaluated as a whole.

As a result, this study has provided information about the life style of an early Ottoman family. The family is large and one of the important families in Kula. The domestic attitudes and behaviours of Bekirbeyler family and the reflections of these attitudes and behaviours can be observed in the housing architecture. It makes also an important contribution to the studies on Kula houses and its characteristics. The

thematic tables proposed for the analysis of the characteristics of the case study have facilitated understanding of architectural heritage values.

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# APPENDIX A

## ANALYSIS OF SPATIAL CHARACTERISTICS

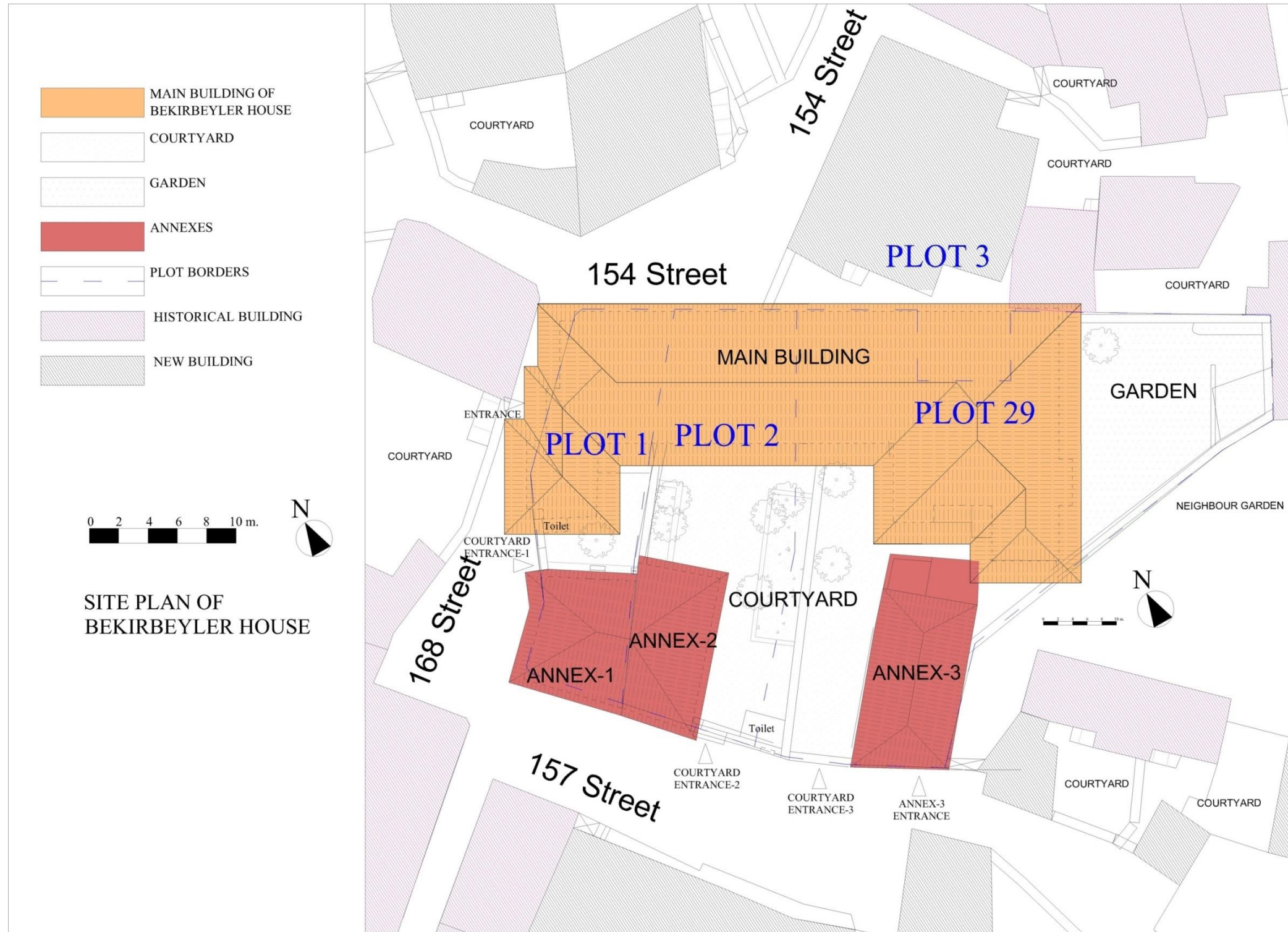


Figure A.1. Site Characteristics

**SPACES**

1-MAIN BUILDING

1.1-LIVING SPACE = ROOM 

1.2-CIRCULATION AND LIVING = HALL 

1.3-SERVICE SPACE   
 -Kitchen (Counter, Sink)  
 -Storage (Seramic Jars)  
 -Stable (Earth Covering)  
 -Bath (Wash Basin)  
 -Toilet (Toilet Pan)

2-ANNEX 

3-COURTYARD 

4-GARDEN 

**ARCHITECTURAL ELEMENTS**





OPENING SYSTEM 

WINDOW SYSTEM 

DOOR 





WINDOW 


ROOF COVERING & EAVES

CEILING -Domed or Cascaded Covering   
 -Wooden Decorated Covering   
 -Wooden Covering Without Decoration   
 -Exposed Without Covering 


WALLS - Plastered + Colour Washed  
 - Exposed Without Covering

FLOOR -Wooden Covering   
 -Renewed Wooden Planks (plywood) Covering   
 -Marble Covering   
 -Concrete Covering 


SLAB ON GRADE -Slate Stone Covering   
 -Wooden Covering   
 -Concrete/Seramic Tile Covering   
 -Exposed Without Covering 

CLOSET SYSTEM (with 'gusülhane') 


CLOSET SYSTEM (without 'gusülhane') 

PSEUDO-ARCH 'Bursa kemerî' 

PLATFORMS AND EXTENSIONS 

STAIRCASE 


BALUSRADE


FIREPLACE 

CUPBOARD 

SHUTTER

SEKI

NICHE 

SHELVES ('SERGEN') 

WASH BASIN 'KURNA'  
 MARBLE SINK  
 TOILET PAN  
 CERAMIC JARS  
 THRESHOLD  
 BASEBOARD

F.C. : Floor Covering  
 C.C. : Ceiling Covering  
 W. : Walls

**SPATIAL ANALYSIS LEGEND**

Figure A.2. Main Building Characteristics: Legend

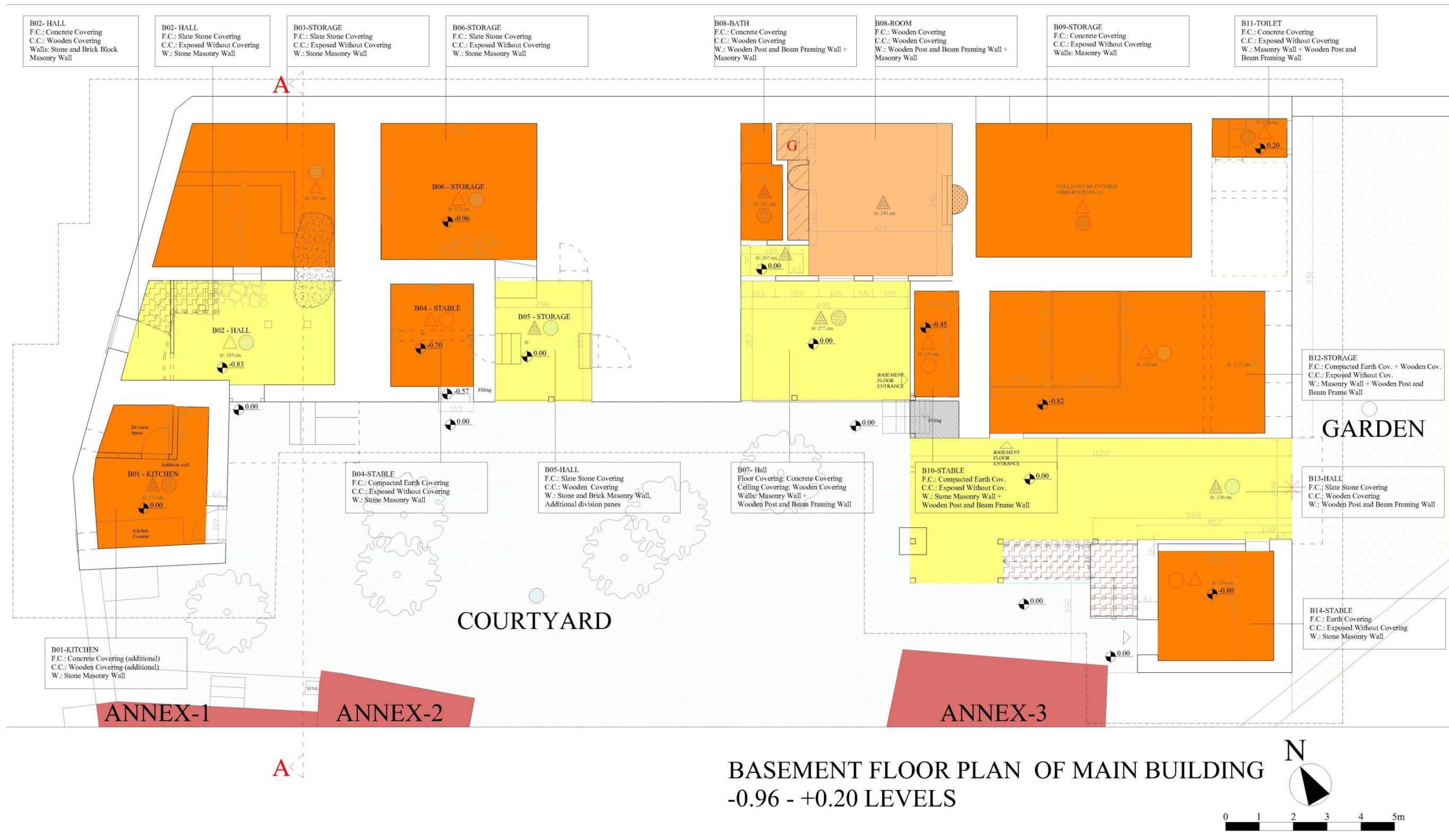


Figure A.3. Main Building Characteristics: Basement Floor

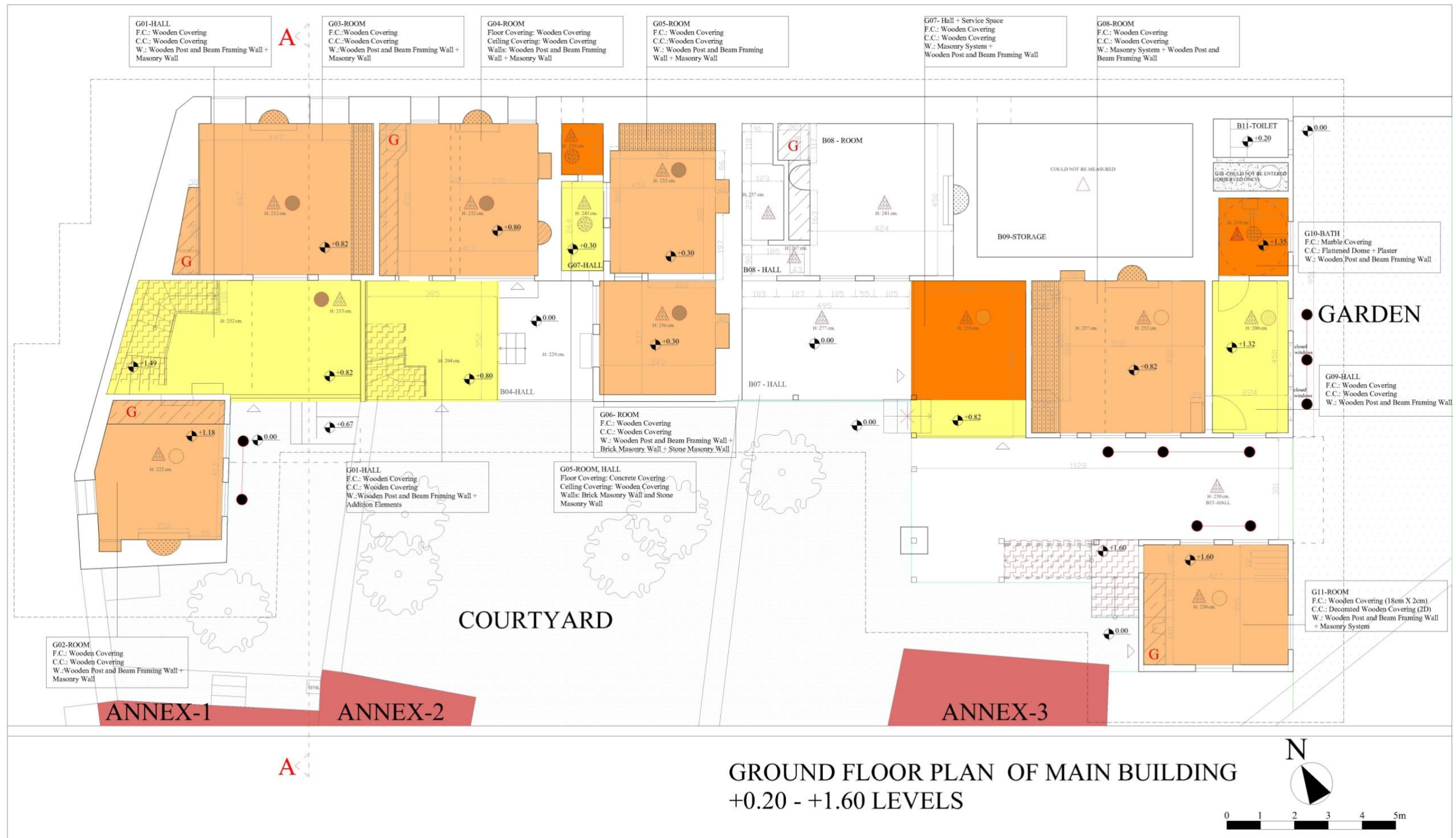


Figure A.4. Main Building Characteristics: Ground Floor



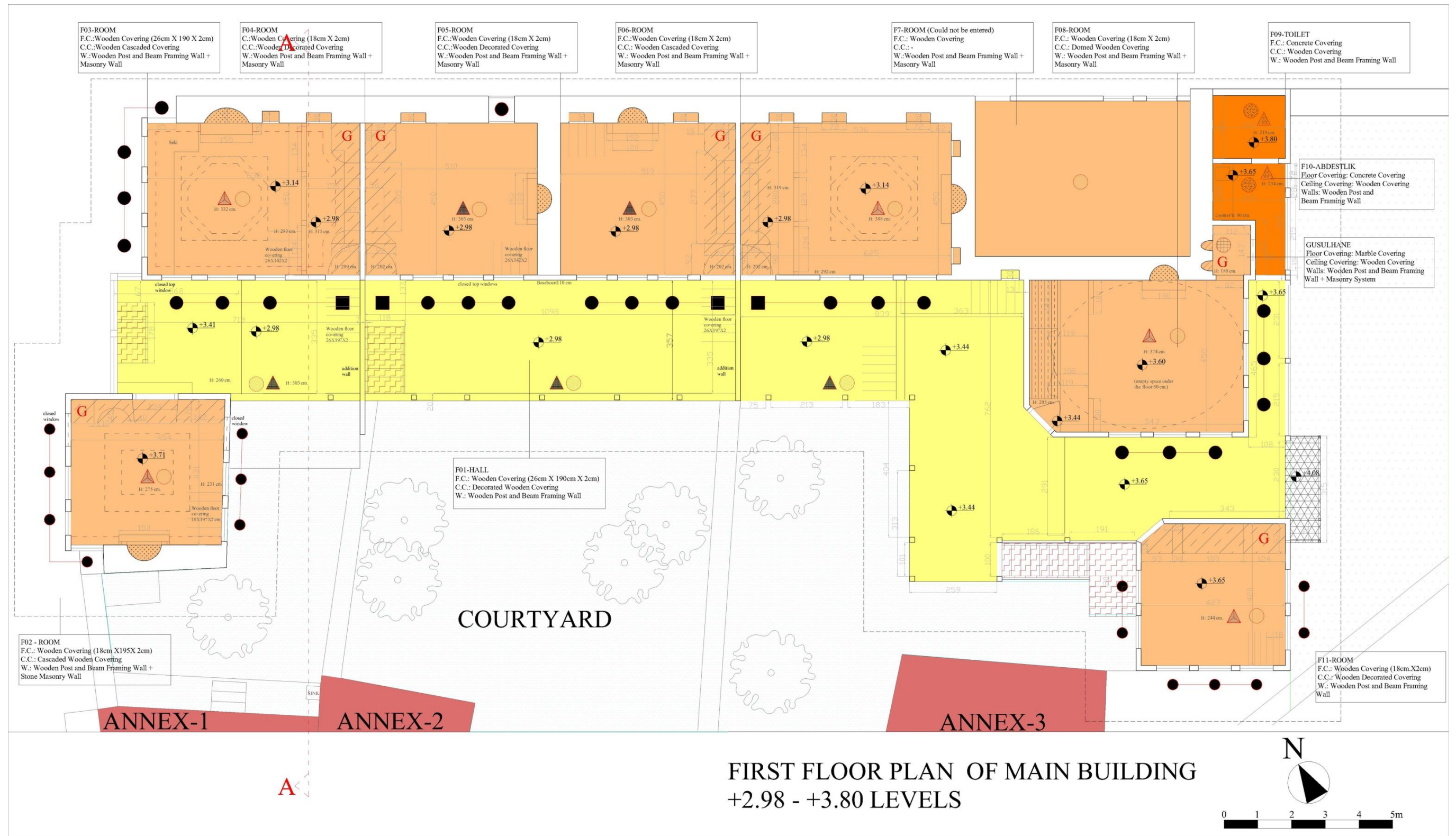


Figure A.5. Main Building Characteristics: First Floor

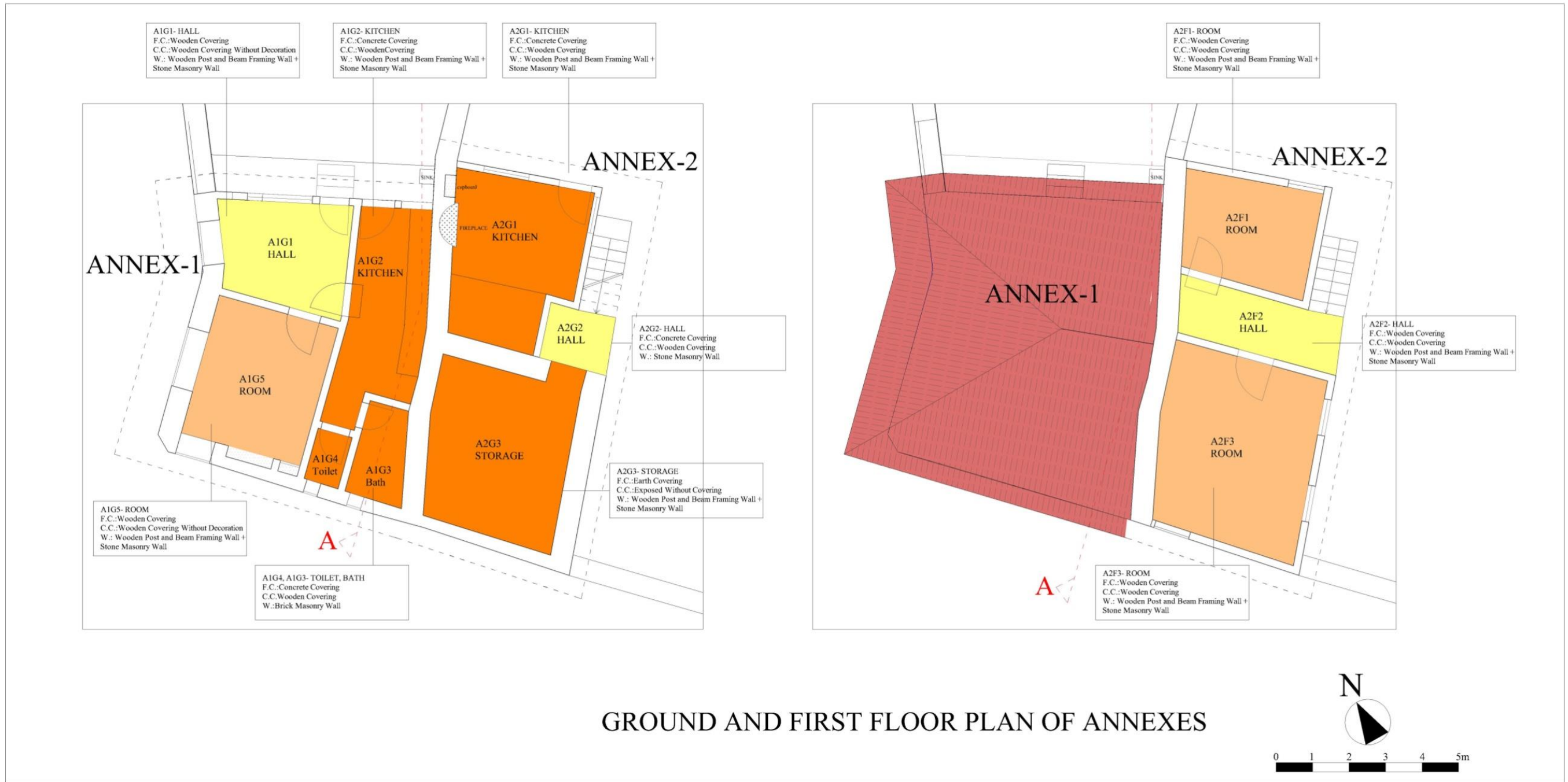


Figure A.6. Annex Characteristics



COURTYARD ELEVATION OF MAIN BUILDING



TRANSVERSAL SECTION OF MAIN BUILDING

Figure A.7. Characteristics of the Third Dimension

## APPENDIX B

### TABLE OF SPACES

Table B.1. (Spaces)

ID	Name	Characteristics of the Space
1	B01 – KITCHEN Main Building	<p><b>Function:</b> service space, kitchen  <b>Position:</b> western corner of the main building  <b>Plan Schemes:</b> pentagonal  <b>Size, Area:</b> 3.00x 2.10x 2.24x 2.81x 4.02 m., 13.3 m<sup>2</sup>  <b>Height:</b> 173 cm.  <b>Level:</b> 0.00  <b>Opens to:</b> courtyard and street  <b>Light:</b> gloomy space  <b>Architectural Elements:</b> windows(W3), door (D2), additional kitchen counter  <b>Architectonic Characteristics</b>  <b>Floor:</b> additional concrete covering (SG3)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> division of the space with additional walls, additional floor covering, additional ceiling covering renewed window frame</p>
2	B02 – HALL Main Building	<p><b>Function:</b> circulation space, hall  <b>Position:</b> northwestern side of the main building  <b>Plan Schemes:</b> quadrangle  <b>Size, Area:</b> 6.32x 3.05x 5.50x 3.08 m., 17.8 m<sup>2</sup>  <b>Height:</b> 1.83 m.  <b>Level:</b> -0.83 m.  <b>Opens to:</b> courtyard, street  <b>Light:</b> gloomy space  <b>Architectural Elements:</b> staircase(SC4), doors(D2, D4)  <b>Architectonic Characteristics:</b>  <b>Floor:</b> slate stone covering (SG1)  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> exposed without covering  <b>Alteration:</b> additional walls, additional staircase, floor covering, supported posts</p>
3	B03 – STORAGE Main Building	<p><b>Function:</b> service space, storage  <b>Position:</b> northern corner of the main building  <b>Plan Schemes:</b> quadrangle  <b>Size, Area:</b> 5.39x 4.40x 4.21x 4.23 m., 20.3 m<sup>2</sup>  <b>Height:</b> 1.83 m.  <b>Opens to:</b> hall (B02)  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door and window openings  <b>Architectonic Characteristics</b>  <b>Floor:</b> slate stone covering (SG1)  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> exposed without covering</p>
4	B04 – STABLE Main Building	<p><b>Function:</b> service space, stable  <b>Position:</b> southwestern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 3.03x 2.45 m., 7.4 m<sup>2</sup>  <b>Height:</b> 1.73 m.  <b>Opens to:</b> courtyard  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door  <b>Architectonic Characteristics</b>  <b>Floor:</b> exposed without covering (SG4)  <b>Ceiling:</b> exposed without covering, compacted earth covering (CC4)  <b>Walls:</b> exposed without covering</p>

(cont. on next page)

Table B.1. (cont.)

ID	Name	Characteristics of the Space
5	B05 – HALL Main Building	<p><b>Function:</b> circulation space, hall  <b>Position:</b> southwestern of the building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 3.57x 2.86 m., 10.2 m<sup>2</sup>  <b>Height:</b> 279 cm.  <b>Opens to:</b> courtyard, storage (B06), hall (G01), rooms(G06-G08)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> division panes  <b>Architectonic Characteristics</b>  <b>Floor:</b> slate stone covering (SG1)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> wooden division panes additional to close ‘hayat’</p>
6	B06 – STORAGE Main Building	<p><b>Function:</b> service space, storage  <b>Position:</b> northeastern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 4.60x 4.02 m., 18.5 m<sup>2</sup>  <b>Height:</b> 1.73 m.  <b>Opens to:</b> hall (B05)  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door, , ceramic jars  <b>Architectonic Characteristics</b>  <b>Floor:</b> slate stone covering (SG1)  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> exposed without covering  <b>Alteration:-</b></p>
7	B07 – HALL Main Building	<p><b>Function:</b> circulation space, hall, ‘hayat’  <b>Position:</b> southwest of the building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 4.95x 3.57 m., 17.7 m<sup>2</sup>  <b>Height:</b> 2.77 m.  <b>Opens to:</b> courtyard, semi-open space  <b>Light :</b> luminous space  <b>Architectural Elements:</b> a post  <b>Architectonic Characteristics</b>  <b>Floor:</b> additional concrete covering (SG3)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:-</b></p>
8	B08 – ROOM Main Building	<p><b>Function:</b> main space, room; circulation and service spaces in it  <b>Position:</b> northeastern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size Area:</b> 4.50x 6.25 m.(whole space), 28.2 m<sup>2</sup>  hall: 1.85x 0.9 m. (1.8 m<sup>2</sup> hall)  bath: 1.23x 2.27 m. (3.8 m<sup>2</sup> bath)  <b>Height:</b> 2.41 m.  <b>Opens to:</b> hall (B07)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, window, closet system, fireplace  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (SG2)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration: -</b></p>

(cont. on next page)

Table B.1. (cont.)

ID	Name	Characteristics of the Space
9	B09 – STORAGE Main Building	<p><b>Function:</b> service space, storage  <b>Position:</b> northeastern side of the building  <b>Plan Schemes:</b> rectangle (approximately)  <b>Size, Area:</b> 6.37x 3.95 m., 25.2 m<sup>2</sup> (approximately)  <b>Height:</b> 2.53 m. (approximately)  <b>Opens to:</b> neighbour garden, rear of the main building  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door  <b>Architectonic Characteristics</b>  <b>Floor:</b> additional concrete covering (SG3)  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> exposed without covering  <b>Alteration:-</b></p>
10	B10 – STABLE Main Building	<p><b>Function:</b> service space, stable  <b>Position:</b> southeastern side of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 1.32x 3.12 m., 4.1 m<sup>2</sup>  <b>Height:</b> 1.29 m.  <b>Opens to:</b> hall (B07)  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door  <b>Architectonic Characteristics</b>  <b>Floor:</b> exposed without covering (SG4)  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> exposed without covering  <b>Alteration:</b> -</p>
11	B11 – TOILET Main Building	<p><b>Function:</b> service space, toilet  <b>Position:</b> eastern corner of the building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 2.21x 1.14 m., 2.5 m<sup>2</sup>  <b>Height:</b> 2.53 m.  <b>Opens to:</b> garden, furnace of bath (G10)  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> toilet pan, door with grill on it (D2), shutter  <b>Architectonic Characteristics</b>  <b>Floor:</b> additional concrete covering (SG3)  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional floor covering</p>
12	B12 – STORAGE Main Building	<p><b>Function:</b> service space, storage  <b>Position:</b> southwestern of the building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 8.14x 4.19 m., 34.2 m<sup>2</sup>  <b>Height:</b> 1.79 m. and 2.21 m.  <b>Opens to:</b> hall (B13), garden  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door opening, windows (WX)  <b>Architectonic Characteristics</b>  <b>Floor:</b>  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> exposed without covering  <b>Alteration:</b> additional division panes, closed window, missing entrance door</p>

(cont. on next page)

Table B.1. (cont.)

ID	Name	Characteristics of the Space
13	B13 – HALL Main Building	<p><b>Function:</b> circulation space, hall, passage  <b>Position:</b> southwestern of the main building  <b>Plan Schemes:</b> polygonal  <b>Size, Area:</b> 11.28x 2.99x 8.54x 1.28x 2.74x 4.27 m., 37.25 m<sup>2</sup>  <b>Height:</b> 2.30 m.  <b>Level:</b> 0.00  <b>Opens to:</b> garden and courtyard  <b>Light :</b> luminous space, semi-open space  <b>Architectural Elements:</b> pseudo arch (<i>Bursa kemeri</i>)  <b>Architectonic Characteristics</b>  <b>Floor:</b> slate stone covering (SG1)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional iron post and brick masonry piers to support upper floor</p>
14	B14 – STABLE Main Building	<p><b>Function:</b> service space, stable (basement)  <b>Position:</b> southern corner of main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 3.42x 3.23 m., 11.05 m<sup>2</sup>  <b>Height:</b> 1.56 m.  <b>Level:</b> -0.80 m.  <b>Opens to:</b> courtyard, hall (B13)  <b>Light :</b> gloomy space (lack of openings)  <b>Architectural Elements:</b> door(DX), window(WX)  <b>Architectonic Characteristics</b>  <b>Floor:</b>  <b>Ceiling:</b> exposed without covering (CC4)  <b>Walls:</b> exposed without covering  <b>Alteration:</b> missing entrance door</p>
15	G01-HALL Main Building	<p><b>Function:</b> circulation space, hall  <b>Position:</b> southwestern of the main building  <b>Plan Schemes:</b> quadrangle  <b>Size, Area:</b> 11.62x 3.50x 10.66x 3.58 m., 39.18 m<sup>2</sup>  <b>Height:</b> 2.52, 2.13 and 2.04 m.  <b>Opens to:</b> courtyard, street, hall (B04)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> staircase, cupboard, panels  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden plank covering (FC2)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b>  <b>Alteration:</b> additional panels, converted staircase, additional cupboard, closed semi-open space</p>
16	G02-ROOM Main Building	<p><b>Function:</b> main space, room, living  <b>Position:</b> western corner of the main building  <b>Plan Schemes:</b> pentagonal  <b>Size, Area:</b> 4.13x 3.62x 2.02x 2.18x 3.30 m., 15.5 m<sup>2</sup>  <b>Height:</b> 2.22 m.  <b>Opens to:</b> courtyard, street and hall  <b>Light :</b> luminous space  <b>Architectural Elements:</b> closet system(CSX), fireplace(FX), cupboard(X), a window series and a window  <b>Architectonic Characteristics</b>  <b>Floor:</b>  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional shutter on fireplace</p>

(cont. on next page)

Table B.1. (cont.)

ID	Name	Characteristics of the Space
17	G03-ROOM Main Building	<p><b>Function:</b> main space, room, living  <b>Position:</b> northern corner of the main building  <b>Plan Schemes:</b> polygonal  <b>Size, Area:</b> 5.96x 2.63x 0.30x 1.88x 5.17x 4.47 m., 24.8 m<sup>2</sup>  <b>Height:</b> 2.12 m.  <b>Opens to:</b> hall (G01), street  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, windows, closet systems (CSX,CSX), fireplace, shelves  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden plank covering (FC2)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:-</b></p>
18	G04-ROOM Main Building	<p><b>Function:</b> main space, room, living  <b>Position:</b> northeastern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 4.68x 4.50 m., 21.9 m<sup>2</sup>  <b>Height:</b> 2.52 m.  <b>Opens to:</b> hall (G01), street  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, windows, closet system, fireplace, cupboard, niche, shelves  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden plank covering (FC2)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:-</b></p>
19	G05-ROOM Main Building	<p><b>Function:</b> main space, room; circulation and service spaces together with it  <b>Position:</b> northeastern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 4.56x 4.43 m. (whole space), 20.2 m<sup>2</sup>  hall: 2.64x 1.24 m. (3.3 m<sup>2</sup> hall)  bath: 1.51x 1.24 m. (1.9 m<sup>2</sup> bath)  <b>Height:</b> main 2.32, hall 2.45, bath 2.55 m.  <b>Opens to:</b> hall (B04), room (G06)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, windows, closet system, cupboards  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden plank covering (FC2)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:-</b></p>
20	G06-ROOM Main Building	<p><b>Function:</b> main space, room, living  <b>Position:</b> southwestern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 3.43x 3.37 m., 12 m<sup>2</sup>  <b>Height:</b> 2.56 m.  <b>Opens to:</b> hall (B04), courtyard  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, window panes, cupboard  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden plank covering (FC2)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b></p>

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Table B.1. (cont.)

ID	Name	Characteristics of the Space
21	G07-HALL Main Building	<p><b>Function:</b> circulation and service space  <b>Position:</b> northwestern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 4.64x 3.38 m., 15.7 m<sup>2</sup>  <b>Height:</b> 2.55 m.  <b>Opens to:</b> hall (B07), hall(B13), courtyard  <b>Light:</b> luminous space  <b>Architectural Elements:</b> balustrade, arch_entrance as an element!!  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:-</b></p>
22	G08-ROOM Main Building	<p><b>Function:</b> main space, room, living  <b>Position:</b> southwestern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 5.12x 4.50 m., 24 m<sup>2</sup>  <b>Height:</b> 2.37,2.52 m.  <b>Opens to:</b> hall (G07), hall(B14)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, windows, closet system, fireplace, cupboard  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:-</b></p>
23	G09-HALL Main Building	<p><b>Function:</b> circulation space  <b>Position:</b> southeastern of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 4.50x 2.24 m., 10 m<sup>2</sup>  <b>Height:</b> 2.0 m.  <b>Level:</b>+1.32 m.  <b>Opens to:</b> room (G08), hall (B14), garden  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, window series  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> closed windows</p>
24	G10-BATH Main Building	<p><b>Function:</b> service space, bath (furnace, 1.9 m<sup>2</sup>)  <b>Position:</b> eastern corner of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 2.30x 2.05 m., 4.7 m<sup>2</sup>  <b>Height:</b> 2.19 m. (at the center)  <b>Level:</b> +1.35 m.  <b>Opens to:</b> hall (G09), garden  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door, window (W3), wash basin(<i>kurna</i>)  <b>Architectonic Characteristics</b>  <b>Floor:</b> marble covering (FC3)  <b>Ceiling:</b> domed or cascaded covering (CC1-1), flattened dome  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional concrete parts on the original floor covering</p>

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Table B.1. (cont.)

ID	Name	Characteristics of the Space
25	G11-ROOM Main Building	<p><b>Function:</b> main-living space, room  <b>Position:</b> southern corner of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 4.27x 3.55 m., 15.2 m<sup>2</sup>  <b>Height:</b> 2.30 m.  <b>Level:</b>+1.60 m.  <b>Opens to:</b> hall (B13), courtyard and garden  <b>Light :</b> luminous space  <b>Architectural Elements:</b> door, windows and window series, closet system (CS+G), shelves  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> addition/converted windows, renewed wall</p>
26	F01 – HALL Main Building	<p><b>Function:</b> circulation space, living space, exterior hall  <b>Position:</b> southwestern of the main building main building, semi-open space  <b>Plan Schemes:</b> polygonal, elongated rectangular plan terminated with an L- formed articulation changing its orientation at one end, and a projection at the other  <b>Size, Area:</b> 4.02x 3.01x 2.10x 2.24 m., 138.85 m<sup>2</sup>  <b>Height:</b> 2.60 m., 3.03 m., 2.57 m., 2.39 m.  <b>Level:</b> +3.41 m. (entrance of the F02), +2.98 m. (entrance of F03-F06), +3.44 m. (entrance of F08), +3.65 m. (entrance of F11 and wet spaces at the end of the hall)  <b>Opens to:</b> courtyard and garden with through post series, street  <b>Light :</b> luminous space  <b>Architectural Elements:</b> three staircases, balustrade, platforms, cupboard, shutter  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> wooden decorated covering (CC2)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional walls and elements, additional metal porch, closed openings, renewed staircase, painted with oil paint</p>
27	F02 – ROOM Main Building	<p><b>Function:</b> main- living space, room,  <b>Position:</b> western corner of the main building  <b>Plan Schemes:</b> quadrangle  <b>Size, Area:</b> 4.31x 4.45x 4.31x 4.54 m., 19.4 m<sup>2</sup>  <b>Height:</b> 2.31 m. (at the edges of the room), 2.75 m. (at the center of the room)  <b>Level:</b> +3.71 m.  <b>Opens to:</b> hall (F01), courtyard and street  <b>Light :</b> luminous space due to window series on three sides  <b>Architectural Elements:</b> window system (WS1), closet system (CS+G), fireplace (F3)  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1), 3x18x various  <b>Ceiling:</b> domed or cascaded covering (CC1-2), square at center  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> In each of the window series a window is closed</p>
28	F03 – ROOM Main Building	<p><b>Function:</b> main space, room, living  <b>Position:</b> northern corner of main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 6.30x 4.50 m., 28.4 m<sup>2</sup>  <b>Height:</b> on 'sekialtu' 3.15 m., on 'sekiüstü' 2.83 m., and at the center of 'sekiüstü' 3.32 m.  <b>Level:</b> floor levels different; <i>sekialtu</i> +2.98 m., <i>sekiüstü</i> +3.14 m. (0.16 m.)  <b>Opens to:</b> street and hall (F01)  <b>Light :</b> luminous space, window series on two sides  <b>Architectural Elements:</b> opening system (OS), closet system (CS+G), fireplace (F1), cupboards (CB1, CB2), top windows, shelves  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> domed or cascaded covering (CC1-3)  <b>Walls:</b> plastered and colour washed</p>

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Table B.1. (cont.)

ID	Name	Characteristics of the Space
29	F04 – ROOM Main Building	<p><b>Function:</b> main-living space, room  <b>Position:</b> northeastern side of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 5.10 x 4.50 m., 23 m<sup>2</sup>  <b>Height:</b> 3.03 m.  <b>Level:</b> +2.98 m.  <b>Opens to:</b> hall (F01)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> opening system, window system, closet system (CS+G), fireplace (F2), cupboards (CB1), top window, shelves  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> wooden covering without decoration (CC2)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional shutters on fireplace</p>
30	F05 – ROOM Main Building	<p><b>Function:</b> main-living space, room  <b>Position:</b> northeastern side of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 5.19x 4.50 m., 23.4 m<sup>2</sup>  <b>Height:</b> 3.03 m.  <b>Level:</b> +2.98 m.  <b>Opens to:</b> hall (F01)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> opening system (OS), closet system (CS+G), fireplace (F2), cupboards (CB1), top windows, shelves  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> wooden covering without decoration (CC2)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional shutters on fireplace</p>
31	F06 – ROOM Main Building	<p><b>Function:</b> main-living space, room,  <b>Position:</b> northeastern side of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 6.25x 4.50 m., 28.6 m<sup>2</sup>  <b>Height:</b> on ‘sekialti’ 3.15 m., on ‘sekiüstü’ 2.83 m., and at the center of ‘sekiüstü’ 3.32 m.  <b>Level:</b> floor levels different; <i>sekialti</i> +2.98 m., <i>sekiüstü</i> +3.14 m. (0.16 m.)  <b>Opens to:</b> hall (F01)  <b>Light :</b> luminous space  <b>Architectural Elements:</b> opening system (OS), closet system (CS+G), fireplace (F1), cupboards (CB1, CB2), top windows, shelves  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> domed or cascaded covering (CC1-3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> missing element, <i>seki</i></p>
32	F07 – ROOM Main Building	<p><b>Function:</b> could not be entered to the space, considered as a main space  <b>Position:</b> northeastern side of the main building  <b>Plan Schemes:</b> rectangle (approximately)  <b>Size, Area:</b> 6.37x 4.60 m., 29.3 m<sup>2</sup> (approximately)  <b>Height:-</b>  <b>Level:-</b>  <b>Opens to:</b> neighbour garden on the northeastern side, rear of the main building  <b>Light :</b> luminous space  <b>Architectural Elements:</b> opening system, interior of the space can not be observed.  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1)  <b>Ceiling:</b> exposed without covering (roof can be seen)  <b>Walls:</b> plastered and colour washed</p>

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Table B.1. (cont.)

ID	Name	Characteristics of the Space
33	F08 – ROOM Main Building	<p><b>Function:</b> main- living space, room  <b>Position:</b> southeastern of the main building and surrounded by hall (F01) on three sides  <b>Plan Schemes:</b> rectangle, except diagonal entrance  <b>Size, Area:</b> 6.35x 4.50 m. and diagonal entrance 0.9 m., 28.25 m<sup>2</sup>  <b>Height:</b> at the center of the dome 3.74 m.  <b>Level:</b> floor levels different; <i>sekialtu</i> +3.44 m., <i>sekiüstü</i> +3.60 m. (0.17 m.)  <b>Opens to:</b> hall (F01)  <b>Light :</b> luminous space due to window series on two sides  <b>Architectural Elements:</b> window series(WS3), closet system (CS), fireplace (F1), the transition elements (from dome to walls are pendentives), shutter (<i>gusulhane</i>)  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering (FC1), there is an empty space under the <i>sekiüstü</i> (50 cm.)  <b>Ceiling:</b> domed or cascaded covering (CC1-4)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> painted with oil paint, additional shutters on fireplace</p>
34	F09 – TOILET Main Building	<p><b>Function:</b> service space, toilet  <b>Position:</b> eastern corner of the main building  <b>Plan Schemes:</b> rectangle  <b>Size, Area:</b> 1.86x 2.15 m., 4 m<sup>2</sup>  <b>Height:</b> 2.19 m.  <b>Level:</b> +3.80 m.  <b>Opens to:</b> <i>abdestlik</i> (F10) and garden  <b>Light :</b> gloomy space  <b>Architectural Elements:</b> door (D3), window (W2), a hole  <b>Architectonic Characteristics</b>  <b>Floor:</b> additional concrete covering (FC4)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional concrete floor covering</p>
35	F10 – ABDESTLIK Main Building	<p><b>Function:</b> service space, <i>abdestlik</i>  <b>Position:</b> eastern corner of the main building, at the end of the hall (F01)  <b>Plan Schemes:</b> polygonal  <b>Size, Area:</b> 0.88x 1.62x 1.27x 1.68x 2.15x 3.45 m., 5.04 m<sup>2</sup>  <b>Height:</b> 2.34 m.  <b>Level:</b> +3.65 m.  <b>Opens to:</b> hall (F01), toilet (F09) and garden  <b>Light :</b> luminous space due to windows  <b>Architectural Elements:</b> door (D3), window series (WS6) and, an additional or converted counter (as understood from its material, concrete), a small window (the <i>gusulhane</i> in the room (F08) opens to the <i>abdestlik</i>)  <b>Architectonic Characteristics</b>  <b>Floor:</b> additional concrete covering (FC4)  <b>Ceiling:</b> wooden covering without decoration (CC3)  <b>Walls:</b> plastered and colour washed  <b>Alteration:</b> additional concrete floor covering, additional or converted counter</p>
36	F11 – ROOM Main Building	<p><b>Function:</b> main- living space, kiosk room  <b>Position:</b> southern corner of the main building  <b>Plan Schemes:</b> rectangle, except diagonal entrance  <b>Size, Area:</b> 4.27x 4.20 and diagonal entrance 0.90 m., 17.74m<sup>2</sup>  <b>Height:</b> 2.44 m.  <b>Level:</b> +3.65 m.  <b>Opens to:</b> hall with a door, courtyard and garden with windows  <b>Light :</b> luminous space due to windows on three sides  <b>Architectural Elements:</b> closet system with a diagonal door (CS+G), window series (WS4)  <b>Architectonic Characteristics</b>  <b>Floor:</b> wooden covering, 18X 3X various cm. (FC1)  <b>Ceiling:</b> domed or cascaded covering (CC1-5)  <b>Walls:</b>plastered and colour washed  <b>Alteration:</b> On the window, there is a drilled hole for stove pipes.</p>

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Table B.1. (cont.)

ID	Name	Characteristics of the Space
37	A1_B1 - STORAGE Annex - 1	The space can not be entered. It is thought that the basement of annex-1 is partial and the space is a service space, probably used as storage or stable.
38	A1_G1 - HALL Annex - 1	<b>Function:</b> circulation space <b>Position:</b> northern corner of annex-1 <b>Plan Schemes:</b> polygonal <b>Opens to:</b> courtyard with a door and window, to room and kitchen with a door, to street with a window <b>Light :</b> luminous space, windows on two sides <b>Architectural Elements:</b> doors, windows Ceiling, Floor, Wall: wooden covering without decoration (CC3), wooden covering (FC2), plastered and washed
39	A1_G2 - ROOM Annex - 1	<b>Function:</b> main-living space <b>Position:</b> western corner <b>Plan Schemes:</b> quadrangle <b>Opens to:</b> hall (A1G1) with a door, street with windows on two sides <b>Light :</b> luminous space <b>Architectural Elements:</b> windows, a closet, a cupboard Ceiling, Floor, Wall: wooden covering without decoration (CC3), wooden covering (FC2), plastered and washed
40	A1_G3 - TOILET Annex - 1	<b>Function:</b> service space, toilet <b>Position:</b> southwestern side <b>Plan Schemes:</b> rectangle <b>Opens to:</b> kitchen with a door, street with a small window <b>Light :</b> gloomy space <b>Architectural Elements:</b> small window, entrance door Ceiling, Floor, Wall: wooden covering (CC3), ceramic tile covering (SG3), plastered and washed
41	A1_G4 - BATH Annex - 1	<b>Function:</b> service space, bath <b>Position:</b> southwestern side <b>Plan Schemes:</b> rectangle <b>Opens to:</b> kitchen with a door, street with a small window <b>Light :</b> gloomy space <b>Architectural Elements:</b> window, door Ceiling, Floor, Wall: wooden covering without decoration (CC3), additional concrete covering (SG3), plastered and washed
42	A1_G5 - KITCHEN Annex - 1	<b>Function:</b> service space, kitchen <b>Position:</b> northeastern side <b>Plan Schemes:</b> rectangle <b>Opens to:</b> hall (A1G1) with a door, courtyard with a door and window <b>Light :</b> luminous space <b>Architectural Elements:</b> windows, a closet, a cupboard Ceiling, Floor, Wall: wooden covering without decoration (CC3), ceramic tile covering (SG3), plastered and washed
43	A2_G1 - KITCHEN Annex - 2	<b>Function:</b> main-living space <b>Position:</b> northeastern side of the building <b>Plan Schemes:</b> polygonal <b>Opens to:</b> courtyard <b>Light :</b> luminous space <b>Architectural Elements:</b> windows, a fireplace, a cupboard Ceiling, Floor, Wall: wooden covering without decoration (CC3), additional concrete covering (SG3), plastered and washed

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Table B.1. (cont.)

ID	Name	Characteristics of the Space
44	A2_G2 - HALL Annex - 2	<b>Function:</b> main-living space <b>Position:</b> southeastern side <b>Plan Schemes:</b> quadrangle <b>Opens to:</b> courtyard <b>Light :</b> luminous space <b>Architectural Elements:-</b> Ceiling, Floor, Wall: wooden covering without decoration (CC3), additional concrete covering (SG2), plastered and washed
45	A2_G3 - STORAGE Annex - 2	<b>Function:</b> main-living space <b>Position:</b> western corner <b>Plan Schemes:</b> quadrangle <b>Opens to:</b> hall (A1G1) with a door, street with windows on two sides <b>Light :</b> gloomy space <b>Architectural Elements:</b> opening, small windows Ceiling, Floor, Wall: wooden covering without decoration (CC3), additional concrete covering (SG2), exposed without covering
46	A2_F1 - ROOM Annex - 2	<b>Function:</b> main-living space <b>Position:</b> northeastern side of the first floor of the building <b>Plan Schemes:</b> quadrangle <b>Opens to:</b> courtyard, hall <b>Light :</b> luminous space <b>Architectural Elements:</b> Ceiling, Floor, Wall: wooden covering without decoration (CC3), wooden covering (FC2), plastered and washed
47	A2F2 - HALL Annex-2	<b>Function:</b> main-living space <b>Position:</b> southeastern side of the first floor <b>Plan Schemes:</b> quadrangle <b>Opens to:</b> courtyard and the rooms <b>Light :</b> luminous space <b>Architectural Elements:</b> a niche, wooden steps Ceiling, Floor, Wall: wooden covering without decoration (CC3), wooden covering (FC2), plastered and washed
48	A2F3 - ROOM Annex-2	<b>Function:</b> main-living space <b>Position:</b> southern corner <b>Plan Schemes:</b> quadrangle <b>Opens to:</b> street, courtyard <b>Light :</b> luminous space <b>Architectural Elements:</b> windows, a closet system Ceiling, Floor, Wall: wooden covering without decoration (CC3), wooden covering (FC2), plastered and washed
49	A3G1 - BUILDING Annex - 3	<b>Function:</b> main building of annex-3 <b>Position:</b> southeastern side <b>Plan Schemes:</b> rectangle formed <b>Opens to:</b> street with an entrance door and a window, courtyard of Bekirbeyler House with windows, garden with a door and a window Ceiling, Floor, Wall: hipped roof, marseille roof tiles, concrete covering in general (SG3), plastered and washed
50	A3G2 - GARDEN Annex - 3	<b>Function:</b> garden of annex-3, open space <b>Position:</b> northeastern side <b>Plan Schemes:</b> rectangle <b>Opens to:</b> the main building of annex-3 opens to the space <b>Light :</b> luminous space <b>Architectural Elements:</b> there is an additional shelter Ceiling, Floor, Wall: open space, the additional shelter is metal, concrete covering (SG3), exposed without covering, concrete block bond

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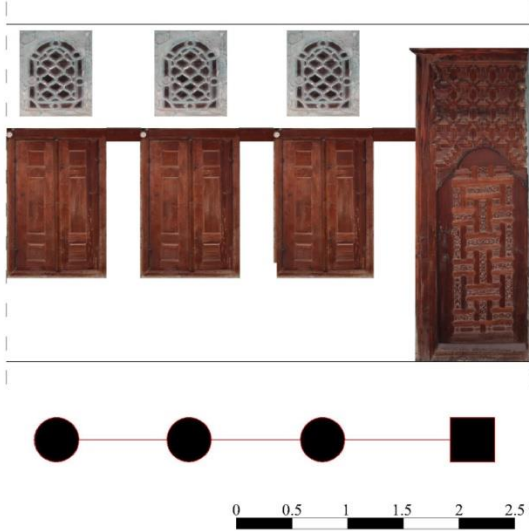


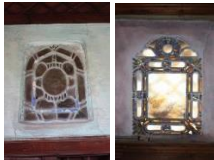

Table B.1. (cont.)

ID	Name	Characteristics of the Space
51	COURTYARD	<p><b>Function:</b> courtyard, open space (plot-1, 2 and 29)</p> <p><b>Position:</b> southwestern side, the largest spatial element in the building</p> <p><b>Plan Schemes:</b> polygonal</p> <p><b>Opens to:</b> streets with courtyard entrance doors</p> <p><b>Light :</b> luminous space</p> <p><b>Architectural Elements:</b> additional toilets, sinks, additional concrete flower beds, additional walls which divided the courtyard into three parts like main building.</p> <p>Ceiling, Floor, Wall: -, slate stone covering (SG1), plastered and colour washed</p>
52	GARDEN	<p><b>Function:</b> courtyard, open space (plot- 29)</p> <p><b>Position:</b> southeastern side</p> <p><b>Plan Schemes:</b> polygonal</p> <p><b>Opens to:</b> courtyard with a passage, the window series or openings of main building open to the garden, the toilet (B11) opens to garden</p> <p><b>Light :</b> luminous space</p> <p><b>Architectural Elements:</b> additional toilets, sinks, additional concrete flower beds, building ruins,</p> <p>Ceiling, Floor, Wall: -, exposed without covering, earth covering (SG4), exposed without covering</p>

## APPENDIX C

### TABLE OF ARCHITECTURAL ELEMENT ANALYSIS





Table C.1. (Architectural Elements)

ID	Name	Location and Morphologic Characteristics
1	Opening System (OS)	<p data-bbox="470 584 925 611"><b>Location:</b> F03, F04, F05, F06, (observed) F07</p> <p data-bbox="470 622 1380 694">Room entrance door together with 3 bottom and 3 top windows (90x116 cm.), providing light to room from hall (<i>sofa</i>).</p> <p data-bbox="470 705 1340 777"><b>Alteration State:</b> Closed or broken top windows, oil painted, damages because of natural effects</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div data-bbox="496 837 1027 1366" style="text-align: center;">  <p data-bbox="686 1460 850 1487">Opening System</p> </div> <div data-bbox="1107 828 1347 1447" style="text-align: center;">  <p data-bbox="1139 1460 1318 1487">The entrance door</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;"> <div data-bbox="488 1543 769 1742" style="text-align: center;">  <p data-bbox="499 1760 758 1865">The window shutters and wooden grills of windows, exterior and interior views</p> </div> <div data-bbox="817 1583 1031 1742" style="text-align: center;">  <p data-bbox="818 1760 1029 1827">Exterior and interior views of top windows</p> </div> <div data-bbox="1091 1503 1362 1731" style="text-align: center;">  <p data-bbox="1107 1760 1347 1787">Details of entrance door</p> </div> </div>

(cont. on next page)







Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
2	Window System-1 (WS1)	<p><b>Location:</b> F02</p> <p>Windows on two sides of a projection; three bottom (without top window) on one side and one bottom on the other (102x 196), providing light to room from open space. Half wooden grills on the windows. The windows open to the street or courtyard.</p> 
3	Window System-2 (WS2)	<p><b>Location:</b> F03</p> <p>Windows on two sides of a projection; three bottom and three top windows on one side and one bottom and one top window on the other, providing light to room from open space. Wooden grills on the windows.</p>  <p style="text-align: center;">Window system-2 (WS2) <span style="margin-left: 200px;">Interior view of window system-2</span></p>
4	Window System-3 (WS3)	<p><b>Location:</b> F08-room</p> <p>Windows on two sides the room; three bottom windows on two sides (95x160 cm), providing light to room from hall. Half wooden grills on the windows. Their height from the sekiüstü 50 cm.</p> 
5	Window System-4 (WS4)	<p><b>Location:</b> F11, G11</p> <p>Windows in form of 2 or 3 bottom window series, extending the room to the courtyard, garden or hall; no top windows, half wooden grills on the windows, shutters of some are removed. The height from floor is 45 cm, proportion : 1 / 1.7.</p> 




(cont. on next page)

Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
6	Window System-5 (WSS5)	<p><b>Location:</b> F01 (hall)</p> <p>The wooden hall windows, which open to street, are on the projection. The window system was renewed with the same material, different dimension.</p> 
7	Window System-6 (WSS6)	<p><b>Location:</b> F10</p> <p>Service window series on first floor</p> 
8	Window System-7 (WSS7)	<p><b>Location:</b> G02</p> <p>On ground floor, window series without grill and shutter</p> 
	Window System-8 (WSS8)	<p><b>Location:</b> G08, G09</p> <p>On ground floor, window series with shutter and half grills</p> 





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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
10	Courtyard Entrance Doors (D1)	<p data-bbox="470 293 678 320"><b>Location:</b> Courtyard</p> <p data-bbox="470 331 1394 398">Gateways providing entrance to the courtyard, double leaves out of wood whose of one is renewed with iron.</p> <div data-bbox="730 454 1134 958" style="text-align: center;">  </div> <p data-bbox="735 987 1129 1014">Entrance Door of unit-1, Plot-1, wooden</p> <div data-bbox="711 1043 1153 1462" style="text-align: center;">  </div> <p data-bbox="735 1491 1129 1518">Entrance Door of unit-2, Plot-2, wooden</p> <div data-bbox="719 1547 1142 1921" style="text-align: center;">  </div> <p data-bbox="746 1951 1118 1977">Entrance Door of unit-3, Plot-29, iron</p>




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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
11	Basement Space Doors (D2)	<p>Single leaf doors out of wood providing entrance to basement level service spaces which opens to courtyard directly, wooden plank are put together with wooden metal studs.</p>  <p>B01- kitchen      B02- hall      B03- stable      B06- storage</p> <p>B10- stable      B11- toilet      B12- storage      B14- stable</p>
12	Original/ Renewed Interior Doors (D3)	<p>Single leaf doors out of wood providing entrance to main living spaces on ground and basement floor</p>  <p>G03- room      G06- room      B08- room</p> <p>Single leaf doors out of wood providing entrance to wet spaces on first floor</p>  <p>F09-toilet      F10-abdestlik</p>
13	Additional Doors (D4)	






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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
14	Original/ Renewed Windows (W1)	 <p>G01                      G02                      G03</p> <p>G03                      G11</p>
15	Service Space Windows (W2)	<p><b>Location:</b> Gusulhane (F08), toilet (F09), B01, B08, B11, B12, B14</p>  <p>B12                      G10                      F09</p>
16	Additional Windows (W3)	 <p>G03                      G04</p>












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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
17	Domed or Cascaded Ceiling (CCI)-1	<p><b>Location:</b> G10- Bath</p> <p>Flattened dome ceiling</p> 
18	Domed or Cascaded Ceiling (CCI)-2	<p><b>Location:</b> F02- Room</p> <p>Cascaded ceiling, wooden decorated square center.</p> 
19	Domed or Cascaded Ceiling (CCI)-3	<p><b>Location:</b> F03, F06</p> <p>Cascaded ceiling, wooden decorated octagonal center.</p> 
20	Domed or Cascaded Ceiling (CCI)-4	<p><b>Location:</b> F08- room</p> <p>Domed ceiling, wooden laths, lime plaster reinforced with straw, lime plaster and colour washed. Herbal figures exist under the paint.</p> 
21	Domed or Cascaded Ceiling (CCI)-5	<p><b>Location:</b> F11 (room), G11 (room)</p> <p>Wooden decorated ceiling, curvilinear transition from ceiling to walls.</p> 








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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
22	Ceiling,, Wooden Decorated Covering (CC2)	<p><b>Location:</b> F01, F04, F05</p> <p>Wooden decorated covering, a variety of details</p> <div style="display: flex; justify-content: space-around;">    </div>
23	Ceiling, Wooden Plank Without Decoration (CC3)	<p><b>Location:</b> B01, B05, B07, B08, B13; ground floor spaces except G10-bath, F09,F10</p> <p>Simple wooden covering, in secondary importance spaces.</p> <div style="text-align: center;">  </div>
24	Ceiling, Exposed Without Covering (CC4)	<p><b>Location:</b> B02, B03, B04, B06, B09, B10, B11, B12, B14</p> <div style="text-align: center;">  </div>
25	Floor, Wooden Covering (FC1)	<p><b>Location:</b> G02, G07-G09 ,G11, F01-F08, F11</p> <div style="display: flex; justify-content: space-around;">    </div>
26	Floor, Wooden Plank Covering (FC2)	<p><b>Location:</b> G01, G03, G04</p> <div style="text-align: center;">  </div>
27	Floor, Marble Covering (FC3)	<p><b>Location:</b> bath-G10, <i>gusulhane</i> of F08-room</p> <div style="display: flex; justify-content: space-around;">   </div>

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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
28	Floor, Additional Concrete Covering (FC4)	<p><b>Location:</b></p> 
29	Slab on Grade, Slate Stone Covering (SG1)	<p><b>Location:</b> Courtyard, B02, B03, B05, B06, B13</p>  <p style="text-align: center;">B13</p>  <p style="text-align: center;">B06</p>
30	Slab on Grade, Wooden Covering (SG2)	<p><b>Location:</b> B08, B12, G05, G06</p>  <p style="text-align: center;">B12</p>
31	Slab on Grade, Concrete/ Ceramic Tile Covering (SG3)	<p><b>Location:</b> B01, B07, B09, B11, G05 (bath, hall)</p>  <p style="text-align: center;">B07</p>  <p style="text-align: center;">B08</p>
32	Slab on Grade, Exposed Without Covering (SG4)	<p><b>Location:</b> Garden, B04, B10, B14</p>  <p style="text-align: center;">B04</p>

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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
33	Closet System with Gusulhane (B08)	<p>Two leveled closet system with shutters. Top level: central cupboards suitable for storing mats and blankets and arched niche for presentation of objects or placement of mirror, side cupboards with shelves and sometimes also with shutters for small utensils, bathing unit with shutter and entrance door added to two end. Bottom level: only drawers. The material of some parts are new and reliefs on niche are unclear because of plaster and paint.</p>  
34	Closet System with Gusulhane (G02)	<p>Two leveled closet system; entrance door at one side, central cupboards with shutters suitable for storing mats and blankets, a side cupboard in form of a niche for small utensils and a bathing unit with shutter added to the other side.</p>  
35	Closet System with Gusulhane (G03-1)	<p>Two leveled closet system; entrance door, central cupboards with shutters suitable for storing mats and blankets, bathing unit with shutter added to one end.</p>  
36	Closet System with Gusulhane G11	<p>Two leveled closet system without shutters. Top level: central cupboards suitable for storing mats and blankets, bathing unit with shutter and entrance door added to two end. Bottom level: only shutters.</p>  









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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
37	Closet System with Gusulhane (F02)	<p>Two leveled closet system with shutters. Entrance door at the centre, closet suitable for storing mats and blankets, arched niche (88 cm. from floor) for presentation of objects or placement of mirror, bathing unit with shutter added to one end. Bottom level: only drawers. Two closed windows on two side of the closet system their frames are observed from facades.</p> 
38	Closet System withGusulhane (F03-F06)	<p>Location: F03, F06</p> <p>Two leveled closet system with shutters and three arched element, <i>direklik</i>. Central cupboards suitable for storing mats and blankets without shutter, narrow cupboards with shelves flanking the two sides of the central unit, entrance door at one corner, bathing unit with shutter added to the other corner. Bottom level: only a shutter.</p> 



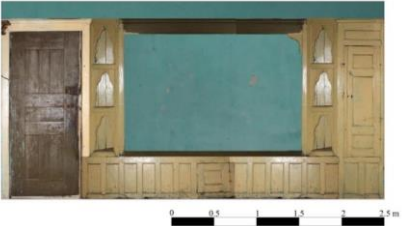


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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
39	Closet System with Gusulhane (F04-F05)	<p>Two leveled closet system with shutters. Central cupboards suitable for storing mats and blankets with shutter, narrow cupboards with shelves flanking the two sides of the central unit, entrance door at one corner, bathing unit with shutter added to the other corner. Bottom level: only a shutter.</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>F04 (room)</p> </div> <div style="text-align: center;">  <p>F05 (room)</p> </div> </div> <p>Two leveled closet system with shutters. Central cupboards suitable for storing mats and blankets without shutter, narrow cupboards with shelves flanking the two sides of the central unit, entrance door at one corner, bathing unit with shutter added to the other corner. Bottom level: only a shutter. It seems to be renewed as understood from the material usage and craftmanship.</p>
40	Closet System with Gusulhane (F11)	<p>Central arched niche for presentation of objects or placement of mirror with three small niches on both sides of the central niche and a cupboard in entrance space, bathing unit with shutter added to one end. Reliefs on niche unclear because of additional plaster and paint. The corner entrance crowned with a squinch and cornice, single leaf door out of wood, providing entrance to the main space room (F11).</p> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div>
41	Closet System without Gusulhane (G03-2)	<p>Two leveled closet system with shutters. Top level: central cupboards suitable for storing mats and blankets, side cupboards with shelves and sometimes also with shutters for small utensils, arched niche for presentation of objects or placement of mirror. Bottom level: only shutters.</p> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div>





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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
42	Closet System without Gusulhane (G04)	<p>Two leveled closet system with shutters. Top level: central cupboards suitable for storing mats and blankets, side cupboards with shelves and sometimes also with shutters for small utensils, bathing unit with shutter added to one end. Bottom level: only shutters.</p> 
43	Closet System without Gusulhane (G05)	<p>Two leveled closet system with four shutters suitable for storing mats and blankets at the top level, drawers and shutters at the bottom level. Material characteristics and craftsmanship are not original.</p> 
44	Closet System without Gusulhane (G08)	<p>Two leveled closet system with shutters. Entrance door and shelves at the sides. Top level: central cupboards suitable for storing mats and blankets without shutter, side cupboards with shelves and sometimes also with shutters for small utensils. Bottom level: only shutters.</p> 
45	Closet System without Gusulhane (F08)	<p>Central arched niche for presentation of objects or placement of mirror with three small niches on its both sides and a cupboard in entrance space, closet with shutters and entrance door. Elevated space (<i>sekiüstü</i>) dividing elements (h:60 cm from <i>sekiüstü</i>). The niche was oil painted. The corner entrance crowned with a squinch and cornice, single leaf door out of wood, providing entrance to the main space room (F08).</p>  <p style="text-align: center;">Closet system of F08- room</p>  <p style="text-align: center;">Entrance door of F08</p>




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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
46	Pseudo-arch ( <i>Bursa kemeri</i> )	<p>Location: G13, G07</p> 
47	Platforms and Extensions	<p>Location: F01</p> 
48	Staircase1(SC1)	<p>Location: G01, reaches to F01</p> 
49	Staircase2 (SC2)	<p>Location: G01, reaches to F01</p> 











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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
50	Staircase3 (SC3)	<p><b>Location:</b> G13, courtyard reaches to F01 (renewed with new material)</p> 
51	Staircase4 (SC4)	<p><b>Location:</b> B02, reaches to G01 (new material, converted or additional element)</p> 
52	Balustrade	



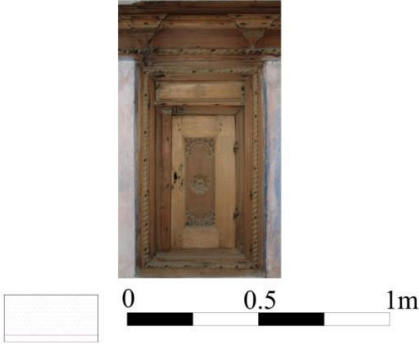






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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
53	Fireplace-1 (F1)	<p><b>Location:</b> F03, F06, F08</p> <div style="display: flex; justify-content: space-around; align-items: center;">    </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <span data-bbox="587 734 635 763">F03</span> <span data-bbox="884 734 932 763">F06</span> <span data-bbox="1181 734 1228 763">F08</span> </div>
54	Fireplace-2 (F2)	<p><b>Location:</b> Ziggurat formed, in some aspects similar to F1, however less decorated. Two of them has an additional shutter on bottom level, while the area.</p> <div style="display: flex; justify-content: space-around; align-items: center;">    </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <span data-bbox="587 1301 635 1330">F05</span> <span data-bbox="884 1301 932 1330">F04</span> <span data-bbox="1181 1301 1228 1330">G08</span> </div>
55	Fireplace-3 (F3)	<p><b>Location:</b> B08, G02, G03, F02</p> <p>Single unit fireplace, gypsum details on top level, marble elements and with or without shutter addition on bottom level.</p> <div style="display: grid; grid-template-columns: repeat(3, 1fr); gap: 10px;">      </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <span data-bbox="587 1664 635 1693">B08</span> <span data-bbox="884 1664 932 1693">G02</span> <span data-bbox="1181 1664 1228 1693">G03</span> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <span data-bbox="587 1921 635 1951">G04</span> <span data-bbox="884 1921 932 1951">F02</span> </div>

(cont. on next page)













Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
56	Cupboard1 (CB1)	<p><b>Location:</b> With drawer (F03, F04, F05, F06), without drawer (F04, F05, F06)</p> <p>Characteristic cupboard element of room row (F03-F06) with shutter or drawer at the circulation zone.</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>
57	Cupboard2 (CB2)	<p><b>Location:</b> F03, F04, F06</p> <p>Characteristic cupboard element of room row with shutter at the circulation zone.</p> <div style="text-align: center;">  </div>
58	Cupboard3 (CB3)	<p><b>Location:</b> G02, G04, 05, G06, G08, F01</p> <p>Single unit cupboard with shutter at the circulation zone.</p> <div style="display: grid; grid-template-columns: repeat(3, 1fr); gap: 10px;"> <div style="text-align: center;">  <p>F01- hall</p> </div> <div style="text-align: center;">  <p>G02- room</p> </div> <div style="text-align: center;">  <p>G04- room</p> </div> <div style="text-align: center;">  <p>G05- room</p> </div> <div style="text-align: center;">  <p>G06- room</p> </div> <div style="text-align: center;">  <p>G08- room</p> </div> </div>

(cont. on next page)








Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
59	Shutter	<p><b>Location:</b> F01-hall (opens to roof), B11-toilet (opens to furnace <i>külhan</i>)</p> <p>Storage space shutter at the ceiling zone.</p> <div style="display: flex; justify-content: space-around;">   </div> <div style="display: flex; justify-content: space-around; margin-top: 5px;"> <span>F01- hall (Shutter that opens to roof)</span> <span>B11- toilet (Shutter that opens to furnace)</span> </div>
60	Seki	<p><b>Location:</b> F03-room, F06-room (the trace)</p> <p>Wooden sitting elements in room, 30-35 cm in height, 85 cm in width.</p> <div style="text-align: right; margin-top: 10px;">  </div>
61	Niche	<p><b>Location:</b> G04-room, gusulhane in F08 (room)</p> <p>Arched niche, for presentation of objects or placement of functional element.</p> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>G04-room</p> </div> <div style="text-align: center;">  <p>F08-room</p> </div> </div>
62	Shelves 'Sergen'	<p><b>Location:</b> G02 (two sides of the fireplace), G04, G05, G11, F02, F03, F06 (rooms)</p> <p>Narrow wooden projection for placing daily utensils and food at the ceiling zone.</p> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>F03, F06</p> </div> <div style="text-align: center;">  <p>F03, F06</p> </div> <div style="text-align: center;">  <p>F03, F06</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>G11</p> </div> <div style="text-align: center;">  <p>G02</p> </div> <div style="text-align: center;">  <p>G03</p> </div> </div>
63	Wash Basin, <i>Kurna</i>	<p><b>Location:</b> G10-bath</p> <p>Marble wash basin with trace of double faucets.</p> <div style="text-align: center; margin-top: 20px;">  </div>

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Table C.1. (cont.)

ID	Name	Location and Morphologic Characteristics
64	Marble Sink	<p><b>Location:</b> Courtyard (unit- 3)</p> <p>Rectangular sink carved out of marble, 45 cm in height from ground.</p> 
65	Toilet Pan	<p><b>Location:</b> B11-Toilet</p> <p>Original toilet pan out of marble.</p> 
66	Ceramic Jars	<p><b>Location:</b> B03, B06 (Storages)</p> <p>Original ceramic jars for storing raisins, figs, olives, olive oil, etc.</p> 
67	Threshold	<p><b>Location:</b> All spaces</p> <p>Wooden threshold defining the entrance zone.</p> 
68	Baseboard	<p><b>Location:</b> All spaces</p> <p>Wooden baseboard (h: 10 cm) finishing the joint between wall and floor covering.</p> 

## APPENDIX D

### ANALYSIS OF CONSTRUCTION TECHNIQUE AND MATERIAL USAGE

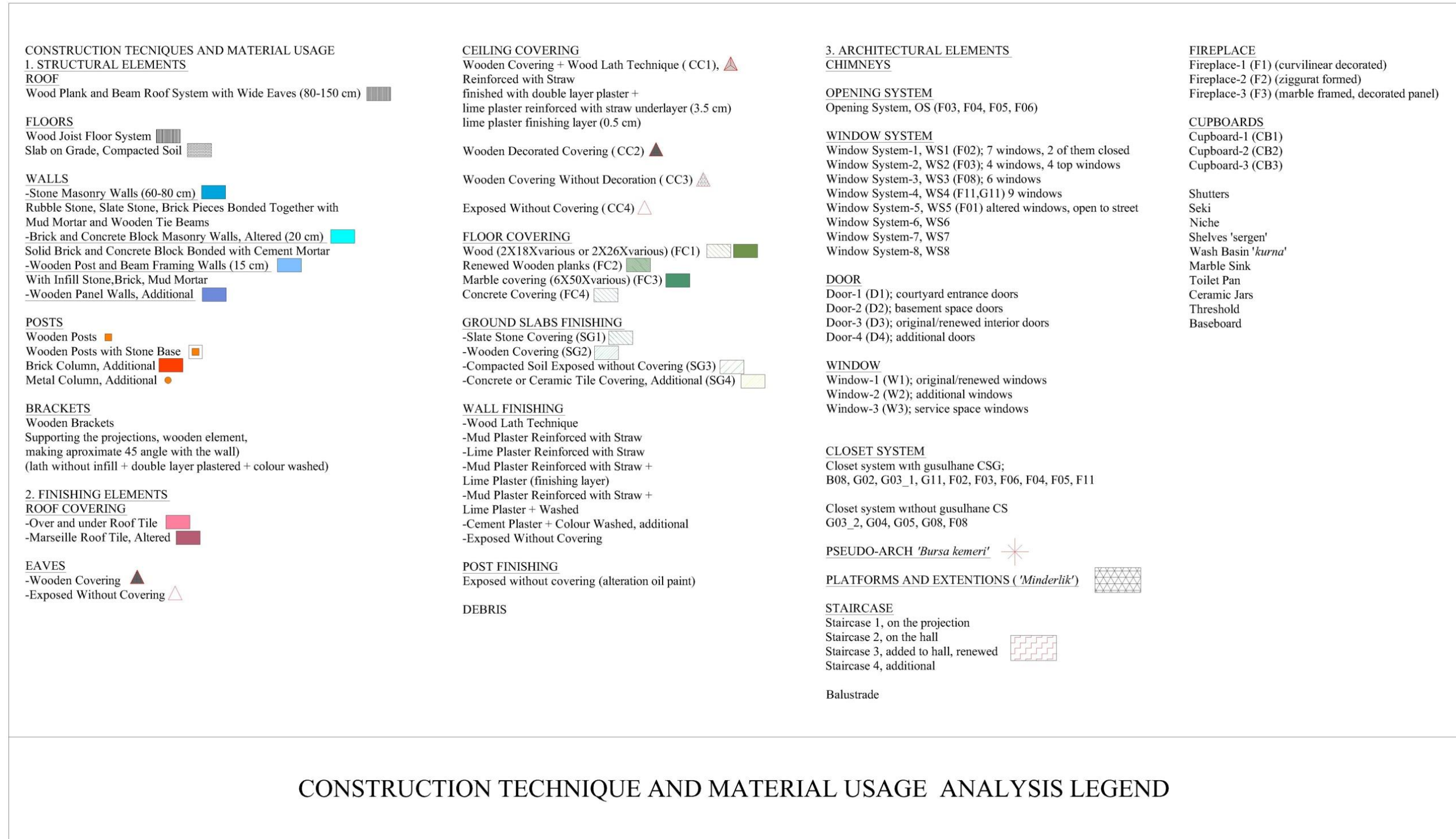


Figure D.1. Legend of the Structural Characteristics

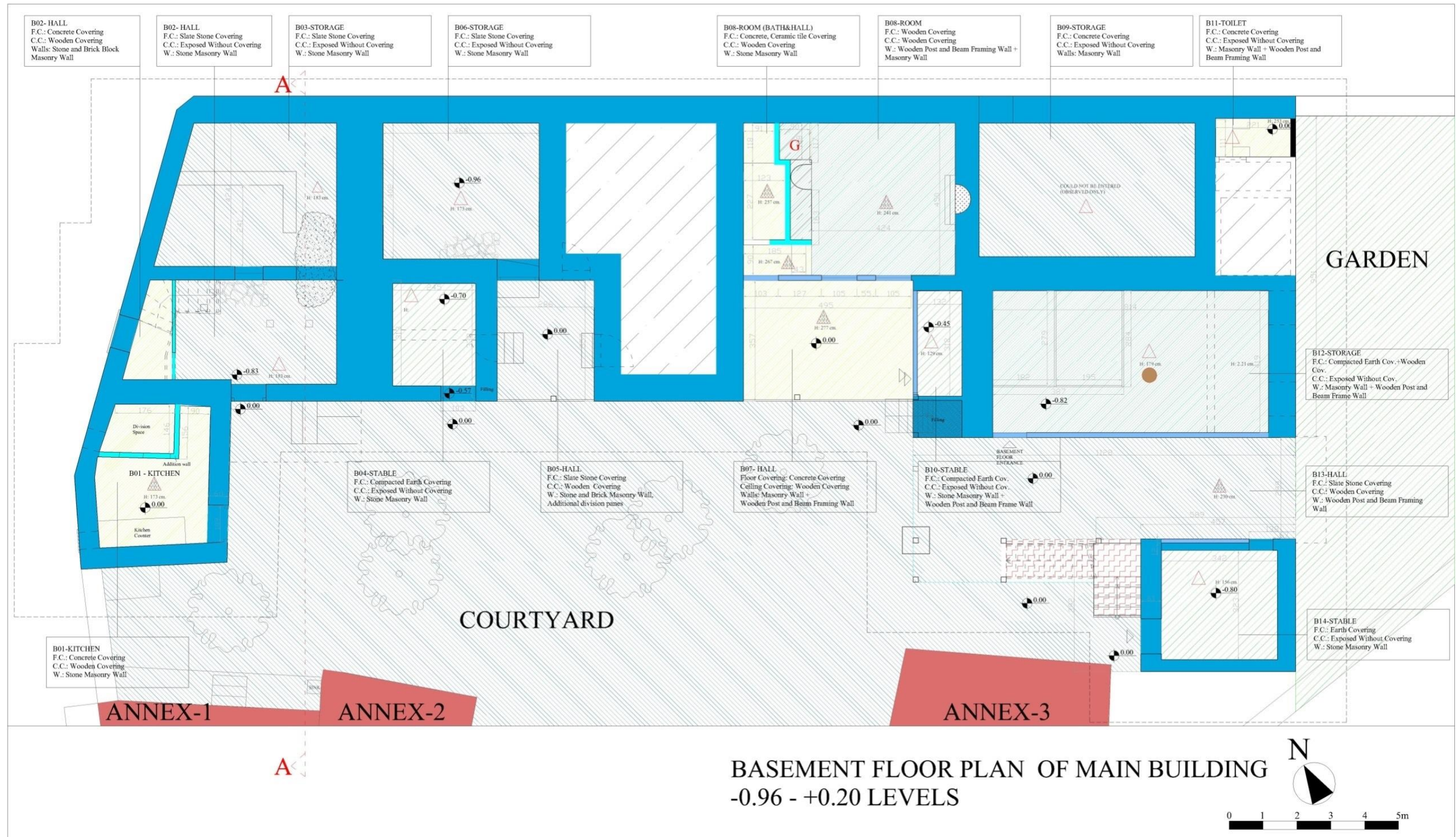


Figure D.2. Structural Characteristics: Basement Floor Plan (-0.96 and +0.20 Level)

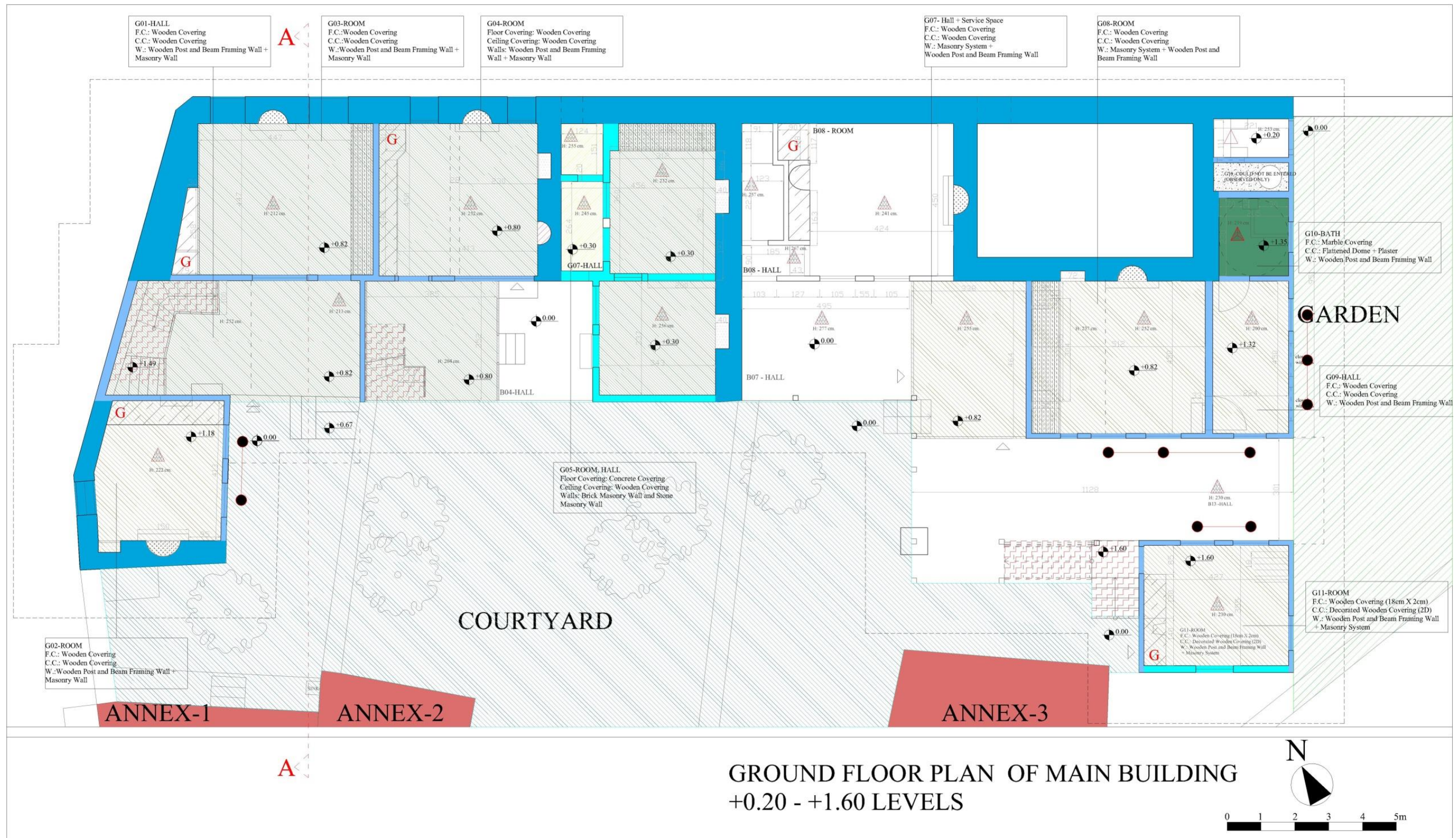


Figure D.3. Structural Characteristics: Ground Floor Plan (+0.20 and +1.60 Level)

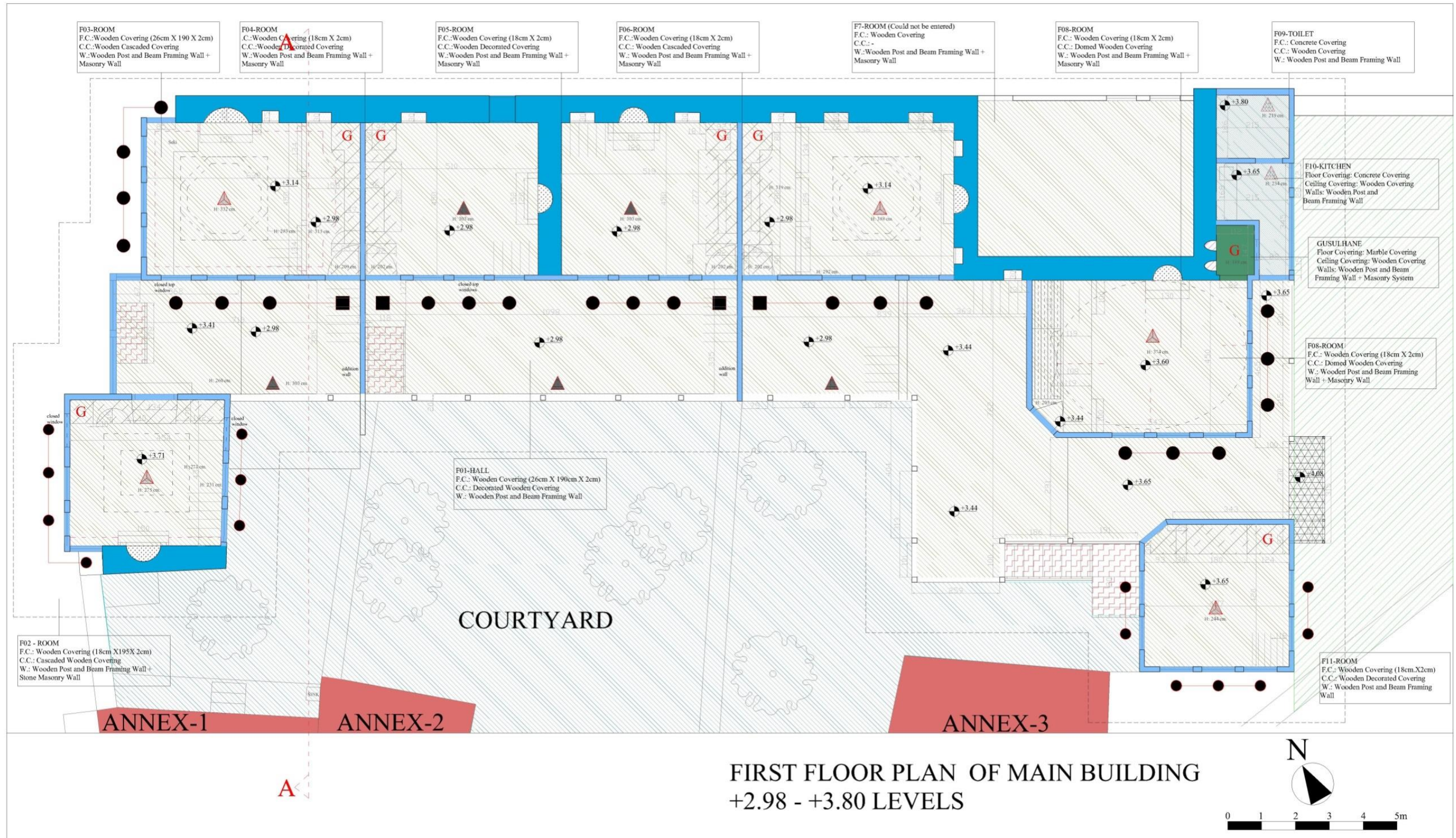
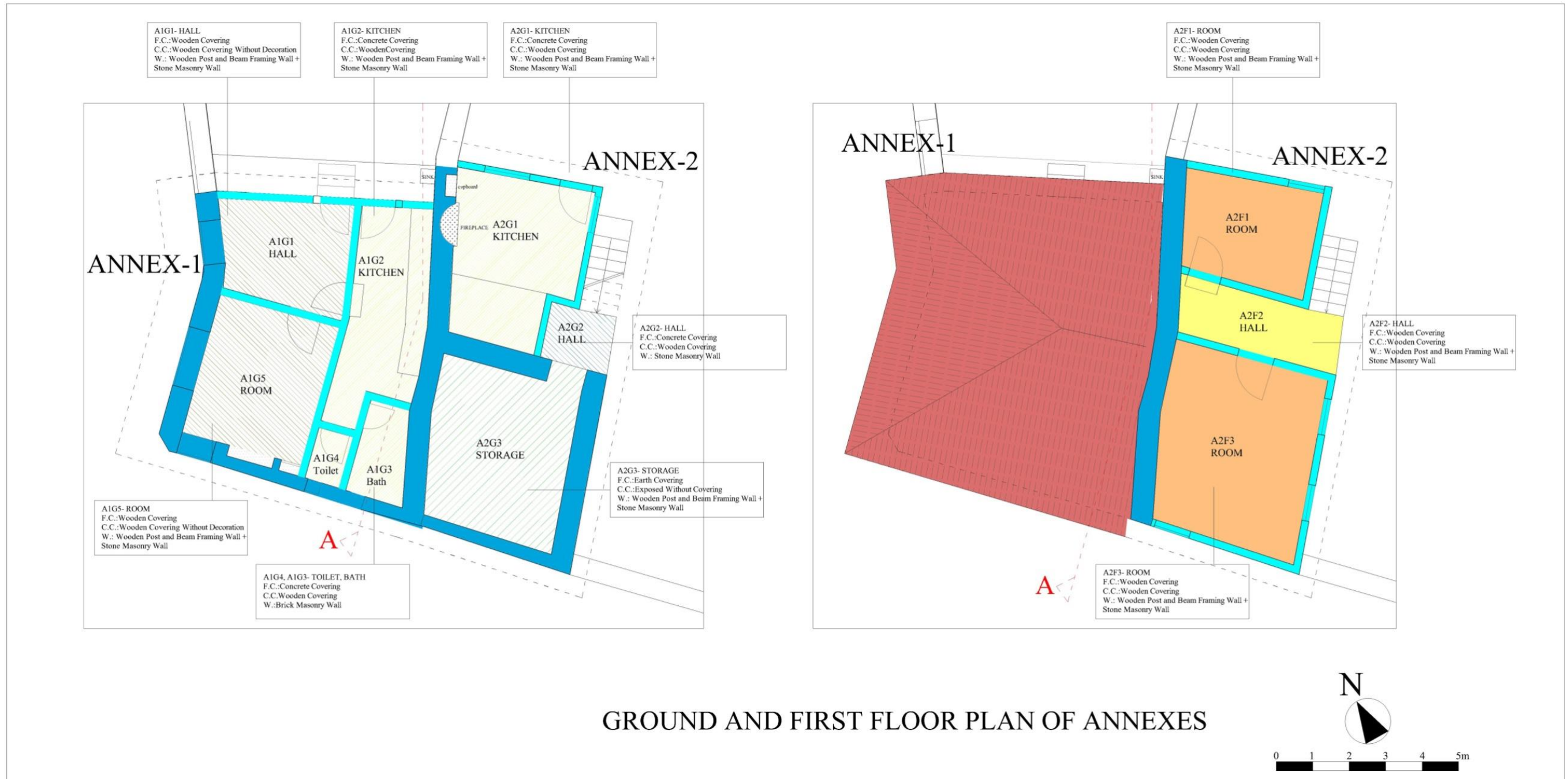


Figure D.4. Structural Characteristics: First Floor Plan (+2.98 and +3.80 Level)

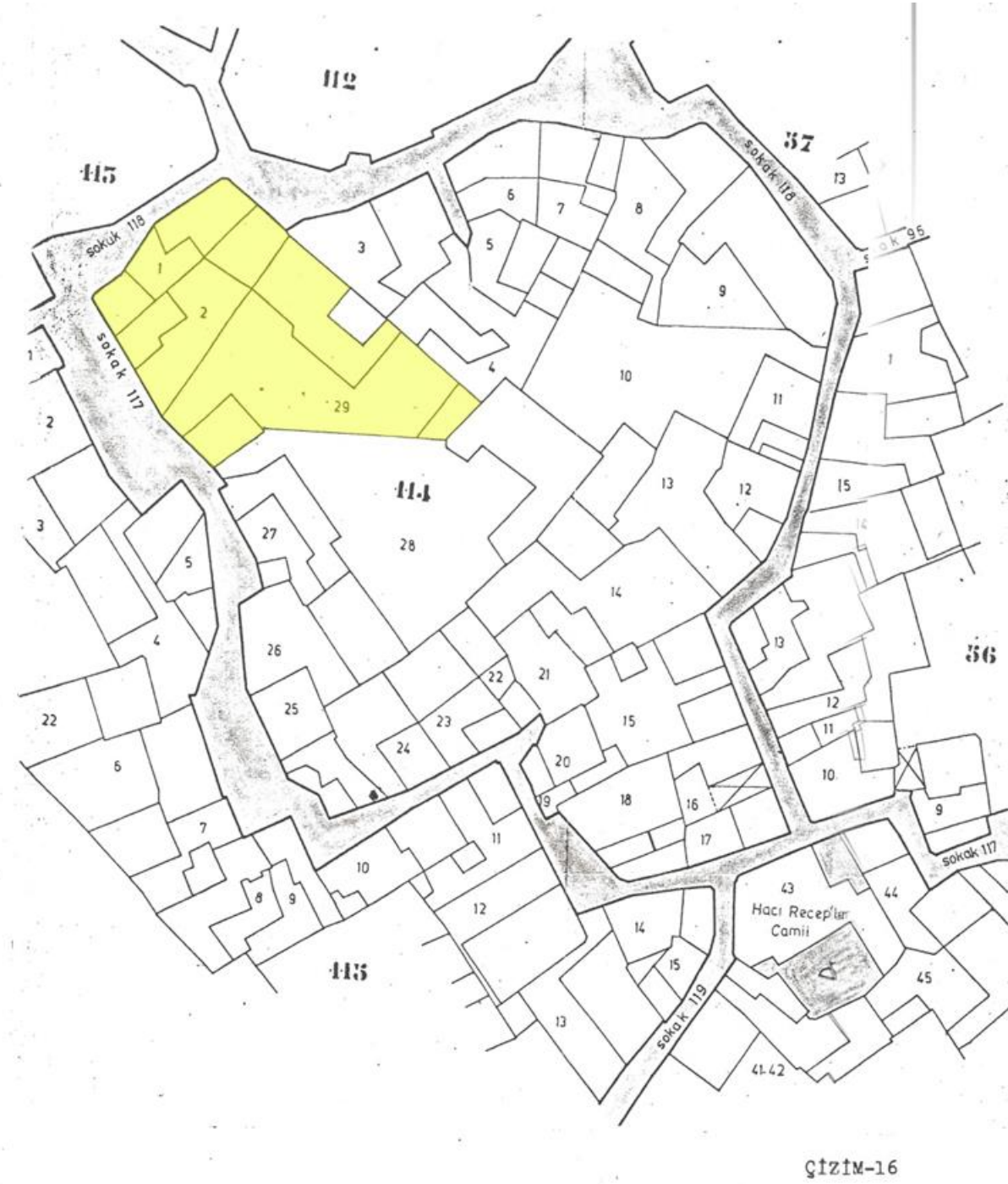


GROUND AND FIRST FLOOR PLAN OF ANNEXES

Figure D.5. Structural Characteristics: Annexes

## APPENDIX E

### OWNERSHIP OF THE CITY BLOCK 114 in 1983



### MÜLKİYET DURUMU

Sokak Adı	Parcel	Yerleş	Sahibinin Adı ve Soyadı
118 114	1	Av. Ahşap İkt ev	Tahsin Ulusoy: Hakkı oğlu (Bektirbeyler evi)
117 114	2	" "	Lütfü Ulusoy: Mehmet oğlu
118 114	3	" "	Hüseyin Aydemir: Süleyman oğlu
118 114	4	" "	Rasızan Yılmaz: Osman oğlu
118 114	5	" "	H. İbrahim Özkara: Hasan oğlu
118 114	6	" "	Mehmet Gür: Ethem oğlu (Müftüler evi)
118 114	7	" "	Şevket Akçalı: Şevket oğlu (Akgeliler evi)
118 114	8	" "	Süleyman Bozer: Rüstem oğlu (Hacı Halil ağıları)
118 114	9	" "	Meşiu Keleşoğlu: Hakkı oğlu
118 114	10	Arsa	" "
118 114	11	Av. Ahşap Ev	Mustafa Serişaybek: Halil oğlu (Arslanlar evi)
118 114	12	" "	Hüseyin Arslan: Mahmut oğlu
118 114	13	" "	Zehra Çuğur: Süleyman oğlu (Çiftçiler evi)
118 114	14	" "	Süleyman Sarı: Mustafa oğlu (Seriler evi)
118 114	15	" "	Mustafa Özoğuz " " (Kuşçular evi)
118 114	16	" "	M. Ali Çetin: " "
117 114	17	" "	Mustafa Özoğuz: " "
118 114	18	" "	" "
118 114	19	" "	Necdet Çepçeri: " "
118 114	20	" "	Bekir Öksüz: " "
118 114	21	Arsa	Fadime Künkçü: Mehmet kızı
118 114	22	Av. Ahşap Ev	" "
118 114	23	" "	" "
118 114	24	" "	Ekrem Özyılmaz: İsmail oğlu
118 114	25	" "	M. Ali Türkoğlu: Ahmet oğlu (Balçıklar evi)
118 114	26	" "	Cemil Erdoğan: Mustafa oğlu
118 114	27	" "	Ali Topbaşoğlu: Mustafa oğlu (Yamuklar evi)
118 114	28	Bah. Ahşap Ev	Mustafa Nailidiker: A. Handi oğlu
118 114	29	Av. Ahşap Ev	Rüstem Borekçi: Mehmet oğlu (Bektirbeyler evi)
117 115	1	" "	İrfan Evcil: M. İzzet oğlu
117 115	2	" "	Yunus Aykır: Nurullah oğlu
117 115	3	" Kagir "	Halil Östen: Nuri oğlu
117 115	4	" Ahşap "	Vesile Zeybek: İbrahim kızı
117 115	5	" Kagir "	M. Ali Özkaya: Nurullah oğlu
117 115	6	" Ahşap "	Nevzat Ulusoy: Sait oğlu (Fahim Ağalar evi)
117 115	7	" "	Adil Memiş: İsmail oğlu (Sucu Emirler evi)
117 115	8	" Kagir "	Ahmet Sarı: Mustafa oğlu (Abdülasisler evi)
117 115	9	" Ahşap "	Ahmet Bozkurt: Ahmet oğlu
117 115	10	" "	Ayşe Arık: M. Ali kızı
117 115	11	" "	M. Ali Doğan: Bağdat oğlu (Debenler evi)
117 115	12	" "	" "
117 115	13	" "	Ahmet Saraçoğlu: Mustafa oğlu (Saraçoğulları evi)
117 115	14	" "	Tevfik Burguk: İbrahim evi (Burguklar evi)
117 115	15	" "	İbrahim Burguk: Tevfik oğlu
118 56	1	" "	Esmü Özmeniş: Halil kızı
117 56	9	" "	Adil Saraçoğlu: Mustafa oğlu
117 56	10	Ahşap Ev	Mustafa Çetin: M. Ali oğlu
118 56	11	Av. Ahşap Ev	Cennet Gül: İsmail kızı
118 56	12	" "	" "
118 56	13	" "	Hikmet Gökdoğan: Yunus oğlu
118 56	14	" "	İbrahim Aksoy: Ahmet oğlu
118 56	15	" "	Ahmet Türk: Mustafa oğlu
96 57	12	" "	Hasan H. Çarpan: İsmail oğlu
96 57	13	" "	Mehmet Sözer: Ahmet oğlu (Arslanlar evi)
119 81	41	" "	Ahmet Aksoy: Nuri oğlu (Hacı Recep'er evi)
119 81	42	" "	Mehmet " " ( " " )
117 81	43	" cami "	" " ( " " ) Camii
117 81	44	" Ev "	Yılmaz Aksoy: Süleyman oğlu " Evi
97 81	45	" "	Ayşe H. Kızı: H. İbrahim kızı (Burguklar evi)

Figure E.1. Ownership of the City Block 114 in 1983

(Source: Gültekin, 1983)



## APPENDIX F

### THE LISTING DECISION AND INVENTORY SHEETS

T.C.  
KÜLTÜR BAKANLIĞI  
İZMİR II NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU MÜDÜRLÜĞÜ

SAYI : İ.K.T.V.K.K. 720- (45.06/157) - 1  
KONU : Manisa,Kula'daki tek yapı tescilleri.

İZMİR  
.../.../1993

OGYY

Özü yukarıda belirtilen konu hakkında İzmir II Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulu tarafından alınan...9.4.1993..... gün ve ...3248...sayılı kurul kararı ekte gönderilmektedir.

Bilgilerinizi ve gereğini arz ve rica ederim.

EK : 1- Karar  
2- Liste I  
3- Liste II  
4- Liste III

MÜDÜR

D A Ğ I T I M :

G E R E Ğ İ :

- Bayındırlık ve İskan Bakanlığı (Teknik Araştırma ve Uygulama Genel Müd.)
- Kültür ve Tabiat Varlıklarını Koruma Genel Müd.  
(Kurullar Dairesi Bşk.)
- Tespit ve Arşiv Dairesi Bşk.
- Anıtlar ve Müzeler Genel Müd.
- İller Bankası Genel Müd.
- Vakıflar Genel Müd.
- Turizm Bakanlığı (Yatırımlar Genel Müd.)
- Manisa Valiliği (Kültür Müd.)
- Kula Bel.Bşk.
- İTÜ Çevre ve Şehircilik Uygulama Araştırma Merkezi İSTANBUL
- Manisa Müze Müd.
- Kula Tapu Sicil Müd.
- Kula Kadastro Müd.
- ...4.1993 Mim. : S UNLUSOY  
...4.1993 S.Tarih: F GURBOGA  
30.4.1993 S.Tarih: D TURKMEN
- Kula Kaymakamlığı

Adres : Kıbrıs Şehitleri Cad. No:39 Kat:6 35220 Alsancak  
Tel : (51) 22 36 35 Fax: (51) 22 01 15 İ Z M İ R

Figure F.1. The Listing decision and inventory sheets  
(Source: RT Ministry of Culture, 1993)

T.C.  
KÜLTÜR BAKANLIĞI  
İZMİR İL NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU  
K A R A R

Toplantı Tarihi ve No. : 9.4.1993-289  
Karar Tarihi ve No. : 9.4.1993-3248

Toplantı Yeri  
İZMİR

Manisa İli, Kula İlçesi, Koruma Amaçlı İmar Planı Kapsamında plan müellifi tarafından tescile önerilen yapılar ile Taşınmaz Kültür ve Tabiat Varlıkları Yüksek Kurulu'nun 29.8.1986 gün ve 2640 sayılı Kararı ile tescilli olan yapıların durumlarının değerlendirilmesi hakkında Kurulumuz'ca alınan 4.7.1991 gün ve 2062 sayılı, 13.11.1992 gün ve 2998 sayılı kararlar uyarınca yapılan görüşmeler sonunda

Manisa İli, Kula İlçesi, Koruma Amaçlı İmar Planı Kapsamındaki;

1-Taşınmaz Kültür ve Tabiat Varlıkları Yüksek Kurulu'nun 29.8.1986 gün ve 2640 sayılı kararı ile tescilli olan ve ekli Liste I'de yer alan Anıtsal Yapıların 2863 ve 3386 sayılı yasalar uyarınca tescil kayıtlarının devamının uygun olduğuna

2-Taşınmaz Kültür ve Tabiat Varlıkları Yüksek Kurulu'nun 29.8.1986 gün ve 2640 sayılı kararı ile tescilli olan ve Ekli Liste II'de yer alan yapıların 2863 ve 3386 sayılı yasalar uyarınca tescil kayıtlarının devamının uygun olduğuna,

3-Plan Müellifi tarafından tescilli önerilen ve Ekli Liste III'de yer alan taşınmazların 2863 ve 3386 sayılı yasalar uyarınca tescillenmelerinin uygun olduğuna,

4-Ekli Liste II ve III'de yer alan yapıların koruma gruplarının yerinde yapılacak incelemeler sonucunda belirlenmesine,

5-Plan Müellifi tarafından tescilli önerilen ve Ekli Liste III'de yer alan yapıların müellifin tescilli yapı olarak plana işlenerek Kurulumuza iletilmesine karar verildi.

ASLI GİBİDİR


Sibel ONLUOY Mimar		Bakan Yardımcısı Dr. Fama SEDES
Başkan Prof. Dr. Altan ÇİLİNGİRÇİLLİ	Kubilay NAYIR Müdür	Başkan Yardımcısı Dr. Fama SEDES
İMZA	İMZA	İMZA
Üye Doç. Dr. Atilla ÇİMÇİZ	F. GORBOĞA Sanat Tarihçisi Üye Yrd. Doç. Dr. Ülker SEYMEN	Üye İlhami BİLGİN Sanat Tarihçisi
İMZA	İMZA	İMZA
Temsilci Üye Rafet UYSAL Kula Bel.	Temsilci Üye	Temsilci Üye

Figure F.2. The Listing decision and inventory sheets  
(Source: RT Ministry of Culture, 1993)

**T.C.**  
**KÜLTÜR BAKANLIĞI**  
**İZMİR İL NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI**  
**KORUMA KURULU**  
**K A R A R**

Toplantı Tarihi ve No. : 9.4.1993-289  
Karar Tarihi ve No. : 9.4.1993-3248

Toplantı Yeri  
**İZMİR**

-10-

SIRA NO	ADI	ADRESİ	PAFTA	ADA	PARSEL
301	Konut	Camicedit Mah.127.Sk.No:15	-	113	20-21
302	Konut	Camicedit Mah.127.Sk.No:9	-	113	23
303	Konut	Çamicedit Mah.117.Sk.No:32-34-36	-	114	1-2-3-29
304	Konut	Camicedit mah.126.Sk.No:30-32	-	114	6-7
305	Konut	Camicedit Mah.126.Sk.No:34	-	114	8
306	Konut	Camicedit Mah.126.Sk.No:36	-	114	9
307	Konut	Camicedit Mah.118.Sk.No:3	-	114	11
308	Konut	Camicedit Mah.119.Sk.No:4	-	115	13
309	Konut	Camicedit Mah.119.Sk.No:6	-	115	18
310	Konut	Camicedit Mah.128.Sk.No:45-47	-	115	19-20
311	Konut	Camicedit Mah.129.Sk.No:1	-	116	1
312	Konut	Camicedit Mah.128.Sk.No:24	-	116	2
313	Konut	Camicedit mah.128.Sk.No:26	-	116	3
314	Konut	Camicedit Mah.128.Sk.No:28-30	-	116	4-5
315	Konut	Camicedit Mah.128.Sk.No:46-48	-	116	13-14
316	Konut	Camicedit Mah.128.Sk.No:60	-	116	20
317	Konut	Camicedit Mah.131.Sk.No:47	-	116	24-25-26
318	Konut	Camicedit mah.131.Sk.No:35	-	116	32-33
319	Konut	Camicedit Mah.131.Sk.No:31	-	116	34
320	Konut	Camicedit Mah.131.Sk.No:29	-	116	36
321	Konut	Camicedit Mah.131.Sk.No:25	-	116	38
322	Öğrenci Yurdu	Camicedit Mah.128.Sk.No:10	-	117	9
323	Konut	Camicedit Mah.129.Sk.No:2	-	117	15
324	Konut	Camicedit Mah.131.Sk.No:13	-	117	22
325	Konut	Camicedit Mah.131.Sk.No:30	-	117	27
326	Konut	Camicedit Mah.130.Sk.No:3-5	-	117	30
327	Konut	Camicedit Mah.131.Sk.No:2	-	118	1
328	Konut	Camicedit Mah.131.Sk.No:6	-	118	3
329	Konut	Camicedit mah.133.Sk.No:5	-	118	10
330	Konut	Çamicedit Mah.135.Sk.No:2	-	119	5
331	Konut	Camicedit Mah.133.Sk.No:25	-	120	3
332	Konut	Camicedit Mah.133.Sk.No:23	-	120	2
333	Konut	Camicedit Mah.130.Sk.No:12	-	121	18

Sibel ONİSOY  
Mimar

YOLGÖR  
Sanat Tarihçisi

Kubilay AYR  
Mimar

Figure F.3. The Listing decision and inventory sheets  
(RT Ministry of Culture, 1993)

AVRUPA KONSEYİ		DOĞAL VE KÜLTÜREL VARLIKLARI KORUMA ENVANTERİ		D.K.V.K.E.		ANIT		ENVANTER NO.																																																																		
TÜRKİYE		ESKİ ESERLER VE MÖZELER GENEL MÜDÜRLÜĞÜ						HARİTA NO.																																																																		
Hİ : ...		HİÇBİRİ : ...		MAHALLE KÖY VEYA MEVKİİ :		KORUMA BİRİCİSİ :		ANITIN AL : / /																																																																		
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Figure F.4. The Listing decision and inventory sheets  
(Source: RT Ministry of Culture, 1993)

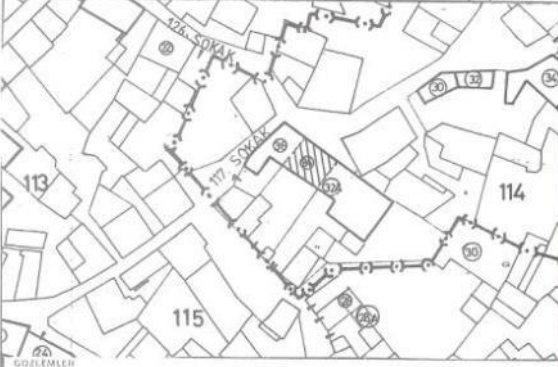

AVRUPA KONSEYİ		DOĞAL VE KÜLTÜREL VARLIKLARI KORUMA ENVANTRİ		D.K.V.K.E.		ANIT		ENVANTER NO																																														
TÜRKİYE		ESKİ ESERLER VE MÜZELER GENEL MÜDÜRLÜĞÜ						HARİTA NO:																																														
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VAKİFİ																																																						

Figure F.5. The Listing decision and inventory sheets  
(Source: RT Ministry of Culture, 1993)

AVRUPA KONSEYİ <b>TÜRKİYE</b>	DOĞAL VE KÜLTÜREL VARIYKLARI KORUMA ENVANTERİ ESKİ ESERLER VE MÖZELER GENEL MÜDÜRLÜĞÜ	D.K.V.K.E. <b>ANIT</b>	ENVANTER NO HARITA NO.
İLİ : ...	İLÇESİ : ...	MARHALLE KÖY VEYA MEYDANI : ...	KORUMA DERECESİ : ANITRAL CEVRESSEL Çevrege Açık
SOKAK VE KAPI NO :	KADASTRO PAFTA : ... ADA : ... PARSEL : ...	ANITININ YERİ KAYIT NO :	
ADI :	YAPTIRAN YAPIM TARİHİ :	YAPAN KİTAP :	ANITININ YERİ KAYIT NO :
GÖRSEL TANIM :			
...			
KORUMA DURUMU	A İYİ B ORTA C FENA	TASITICI YAPI	A B C
		DISI YAPI	A B C
		İNT YAPI	A B C
		İÇ YAPI	A B C
		MÜSLEME ELEMANLARI	A B C
		KUTUPET	A B C
		YÖRE	A B C
GÖRÜMLERİ		...	
BUGÜNKÜ DURUMU :	BAKIMINDAN SORUMLU "İMARI GEREKEN KURULUŞ :		
YAPILAN ONARIMLAR :			
AYRINTILI TANIM :			
	TRTİK SİGİLLER	BU	ELEKTRİK İSİTME
	ORJİNAL KULLANIMI :		Kaliteyazı on
	BUGÜNKÜ KULLANIMI :		
	ÖNERİLEN KULLANIMI :		
	HAZIRLAYANLAR :	/ / 18	
	KONTROL EDEN	/ / 18	
	EKLER :	EURUL ORAYI NO :	
	RAPOR	/ / 18	
	FOTOĞRAF	/ / 18	
	BÖLÜME PROJENİ	/ / 18	
	RESTORANTON PROJENİ	/ / 18	
	HARİTA		
	KNOZİ	REVİZYON	/ / 18
	KİTAP	EYUL KARARLARI	
	YAKİTİE		

Figure F.6. The Listing decision and inventory sheets  
(Source: RT Ministry of Culture, 1993)

## APPENDIX G

# KULA CONSERVATION AIMED DEVELOPMENT PLAN NOTES

T.C.  
KÜLTÜR BAKANLIĞI  
İZMİR II NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU  
K A R A R

Toplantı Tarihi ve No. : 2.2.1994-329  
Karar Tarihi ve No. : 2.2.1994-3792

Toplantı Yeri  
İZMİR

MANİSA İLİ, KULA İLÇESİ KENTSEL SİT ALANI YAPILAŞMA KOŞULLARI

### 1. GENEL HÜKÜMLER

- 1.1. Kula Koruma Amaçlı İmar Planının onanıp yürürlüğe girme -sinden sonra, planlama alanı ile ilgili daha önce onanmış olan imar planları, plan değişiklikleri ve bunlarla ilgili plan notları ile yönetmelik hükümleri geçersizdir.
- 1.2. Planlama alanı içinde farklı yapılaşma istemleri, restorasyon, yıkım, mali inhidam kararları, ilgili yasalar ve Taşınmaz Kültür ve Tabiat Varlıkları Yüksek Kurulu'nun belirlediği ilke kararları çerçevesinde ilgili Koruma Kurulunca değerlendirilecektir.
- 1.3. Planlama alanı içindeki tescilli Kültür Varlıkları ile ilgili her türlü yapılaşma (yeni yapım, eklenti, değiştirme, onarım vb.) yıkım ve kazım, taşınmazların kullanımının değiştirilmesi ile yapıların cephe ve dış görünümünün değiştirilmesi, belediyenin görüşü alındıktan sonra ilgili Koruma Kurulu'nun onayına bağlıdır.
- 1.4. Planlama alanı içinde tespit ve tescili yapılmış ve yapılacak olan korunması gerekli taşınmaz kültür varlıklarına bitişik yeni yapılaşma istekleri için planla geçirilen hükümlere göre hazırlanan projeler belediyenin görüşü alındıktan sonra, ilgili Koruma Kurulu'nun görüş ve onayı ile uygulanır.

**ASLI GİBİDİR**

Genel BAĞAKSIZ  
Sekiz Planı

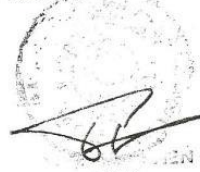
  
Müdür

Figure G.1. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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- 1.5. Planlama alanı içindeki tescilli kültür varlıklarına bitişik parseller dışında kalan parsellerde yapılacak her türlü yeni yapım, yıkım, onarım, eklenti vb. gibi uygulamalar Koruma İmar Planı hükümlerine göre Kula Belediyesi tarafından yapılır.
- 1.6. Planlama alanı içinde kamu hizmeti gören yapılar ile kamuya açık yapıların proje aşamasında, Belediyenin görüşü alındıktan sonra, ilgili Koruma Kurulu'ndan karar almaları zorunludur.
- 1.7. Planlama alanında yeni yapılanmalarda plan uygulaması sırasında çıkan kadastro ve mülkiyet sorunlarının, çözümüne yönelik değişikliklerde belirlenen yapı düzenine uyulmak ve plan esaslarını bozmamak koşulu ile Belediye yetkilidir. Gereğinde yapılanma ile ilgili sorunlar üzerinde ilgili Koruma Kurulu'ndan görüş istenir.
- 1.8. Planlama alanı içinde otopark yönetmeliği uygulanmayacaktır.
- 1.9. Yol genişlikleri planda ölçülendirilmeyen yerlerde, plan üzerinden ölçü alınarak uygulama yapılacaktır.

**ASLI GIBİDİR**



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S. 10/10/10000  
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Figure G.2. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)



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MANISA İLİ, KULA İLÇESİ KENTSEL SİT ALANI YAPILAŞMA KOŞULLARI

2. KORUMAYA İLİŞKİN HÜKÜMLER

2.1. 1/1000 ölçekli Kula Koruma İmar Planı'nda korunması gerekli eski eser niteliğindeki yapılar tek tek belirtilmiştir. Bu yapılar arsa, avlu duvarları, bahçe duvarları, ağaçları, avluları, avlu döşeme kaplamaları, kapıları, bahçe veya avlu ocakları, havuzlar, kuyular ile birlikte aynen korunur. Bu elemanlar gereğinde ilgili Koruma Kurulu'nun izniyle, Belediye'nin ve Manisa Müze Müdürlüğü'nün izin ve denetimi altında aslına uygun olarak onarılır.

2.2. 1/1000 ölçekli Kula Koruma İmar Planı'nda korunması önerilen sokaklar da kadastral durumu, eğimleri ve granit cinsi taşla arnavut kaldırımı şeklinde, iki kenarı geleneksel boyutlarında kayrak taşı ile kaplı bir biçimde, sokak köşelerine gelen duvarlardaki köşe panelleriyle birlikte korunacaktır.

2.3. Planlama alanı içindeki kamuya ait alanlarda bulunan tüm anıtsal nitelikli ağaçlar ve meydanlık alanlarda yerel ağaç türü olan akasyalar korunacaktır. Kesilmelerinde zorunluluk bulunanlar için, ilgili Koruma Kurulundan izin alınacaktır.

**ASLI GİBİDİR**

Sinan BACAKSIZ

PLANIMCI



Figure G.3. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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2.4. Planlama alanı içinde tescil edilmiş ve edilecek korunması gerekli taşınmaz kültür varlığı kararı alınmış bulunan sivil mimarlık örneklerinin tamir, tadil ve restorasyonları için (adi onarımlar dışında) tekniğine uygun 1/50 veya 1/100 ölçekli rölöve projesi, içten ve dıştan tanıtıcı fotoğraflarıyla hazırlanmış tamir, tadil ve restorasyon projelerinin Koruma Kurulu'ndan uygulama izni alınması gerekir. Bu yapıları tamamlayan müstemilat, avlu vb. eklerde de aynı koşullar geçerlidir. Yapılacak uygulamaların denetleme ve kabulü, Belediye Başkanlığı ile ilgili Koruma Kurulu tarafından yapılır. İnşaatı tamamlanan binalarda projesine göre uygulama yapılmış ise, Belediye tarafından hazırlanacak teknik rapor ve fotoğraflar Koruma Kurulu Müdürlüğü'ne gönderilmeden, Belediye since İskan izni verilmeyecektir. Koruma Kurulu'nun onayladığı projeye aykırı uygulama yapılmış olması halinde, hazırlanacak teknik rapor ve fotoğrafların değerlendirilmek üzere Koruma Kurulu'na iletilerek karar alınması gerekmektedir (K.T.V.K.Y.K.nun 21.5.1990 gün ve 147 sayılı ilke kararı)

2.5. Planlama alanında adi onarım konusunda (yapıların bünyesinde, mimarisinde-planında ve cephelerinde ve malzemesinde değişiklik yaratmayacak onarımları) Belediye ile Manisa Müzesi Müdürlüğü yetkilidir. Yapıların onarımına ilişkin onarım öncesive onarım sonrası durumun rapor ve fotoğraflarla saptanarak bilgi için ilgili Koruma Kurulu'na iletilmesi gerekmektedir.

S. BACAKSIZ

Genel Müdür



Figure G.4. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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2.6. Planlama alanı içinde tescilli binalara bitişik parsellerde yapılacak yeni binalar için; proje, vaziyet planı, kadastral durumu ve çevresel fotoğraflarıyla, ilgili Kuruma Kurulu'na başvurularak izin alınması zorunludur. Uygulamanın denetiminden Kula Belediye Başkanlığı ve Manisa Müze Müdürlüğü yetkilidir.

2.7. Planlama alanı içinde tescilli olmayan yapıların yıkımı sırasında da, Belediye'den izin alınması zorunludur.

3. YENİ YAPILAŞMAYA İLİŞKİN HÜKÜMLER

3.1. Yapılar buldukları alanın tabii zemin ortalamasından kot alırlar.

3.2. Eğimden dolayı kat kazanılamaz.

3.3. Subasman kotu + 1.00 m. kotunu aşamaz.

3.4. Planlama alanı içindeki mevcut boş parsellerde yeni yapılaşmalarda çatı katı ve çekme kat yapılamaz.

3.5. Tescilli yapılara bitişik yeni yapı yüksekliği tescilli yapının saçak kotunu aşamaz.

3.6. Yeni yapılarda bina cephesi en az 6 m. olacaktır.

3.7. Yeni yapılarda pencere açılan cepheler parsel sınırına 3 m.den fazla yanaşamaz. **ASLI GİBİDİR**

Sinay BAKANLIĞI  
S. P. Başkan

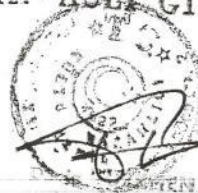


Figure G.5. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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3.8. Yeni yapılarda temiz kat yüksekliği en az 2.70 m'dir.

3.9. 80 m2'den küçük parsellerde çizilen blok üzerinden ölçü alınarak uygulama yapılacaktır.

3.10. 300 m2'den küçük ifraz yapılamaz. Özel hallerde ilgili Koruma Kurulu'ndan izin alınacaktır.

3.11. Konut alanlarında 100 m2'ye kadar olan parsellerde Taban Alanı Katsayısı maksimum TAKS %80 olarak kabul edilir. 100 m2'den daha büyük parsellerde ilk 100 m2 için maksimum TAKS %80, geri kalan alan için maksimum TAKS %15'dir. TAKS ilk 100 m2 için %80, 100 m2'den sonraki alanlar için %15.

100 m2		80 m2
200 m2'ye kadar	(100 x 0.80 + 100 x 0.15)	80 + 15 = 95 m2
300 m2'ye kadar	(100 x 0.80 + 200 x 0.15)	80 + 30 = 110 m2
400 m2'ye kadar	(100 x 0.80 + 300 x 0.15)	80 + 45 = 125 m2
500 m2'ye kadar	(100 x 0.80 + 400 x 0.15)	80 + 60 = 140 m2

3.12. Ticaret alanlarındaki yeni yapılaşmalardan çevreye ve geleneksel ticaret dokusuna uyulacaktır.

3.13. Ticaret alanlarında kitle önerilen parsellerde Taban Alanı Katsayısı maksimum %80, geri kalan alan için %50'dir.

100 m2		80 m2
200 m2'ye kadar	(100 x 0.80 + 100 x 0.50)	80 + 50 = 130 m2
300 m2'ye kadar	(100 x 0.80 + 200 x 0.50)	80 + 100 = 180 m2
400 m2'ye kadar	(100 x 0.80 + 300 x 0.50)	80 + 150 = 230 m2
500 m2'ye kadar	(100 x 0.80 + 400 x 0.50)	80 + 200 = 280 m2

SİZİN BAĞIMSIZ  
KORUYUCUSU



Figure G.6. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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4. YAPILAR VE YAPI ÖGELERİNE İLİŞKİN HÜKÜMLER

- 4.1. Kentsel Sit Alanı içinde yeni yapılar geleneksel dokuya uygun olarak avlulu yapılacaktır. Yapılar bitişik nizam olarak düşünülebilir. Ayırık olması gereken yapılarda yan çekme mesafesi 3 m.den az olamaz. Ancak en az bina cephesi boyutunun istenen koşullara uymadığı durumlarda yan çekme mesafeleri 2 m.ye düşürülebilir.
- 4.2. Yeni yapılacak yapılarda cephe çizgisi, mevcut cephe çizgisine göre verilmelidir. Buna göre ön bahçe çekme mesafesi sifıra kadar düşürülebilir.

ÇATILAR

- 4.3. Kentsel Sit Alanı'ndateras çatı yapılamaz. Mevcut teras çatılı yapıların cephe düzenlemeleri ile, çatı biçim ve örtüleri değiştirilir.
- 4.4. Yeni yapılarda kırma çatı kullanılır.
- 4.5. Çatı eğimi % 33 olacaktır.
- 4.6. Çatı kaplama malzemesi alaturka kiremittir.

SAÇAKLAR

- 4.7. Saçaklar yapıdan en az 80 cm., en fazla 1.20 cm. çıkabilir.
- 4.8. Saçak altları anşap kaplanabilir, ya da açık bırakılabilir.

Sıra No: BAĞAİSİZ  
Şehitlik



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Figure G.7. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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BACALAR

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- 4.9. Bacalar küfeki taşı ve 15 x 10 x 3 cm.lik tuğla ile almaşık olarak örülüp, sıvasız bırakılabilir.
- 4.10. Tümüyle taş veya beton yapılarak, sıvanabilir.
- 4.11. Baca üzerine kiremit başlık konabilir.
- 4.12. Yan cephelerde baca çıkıntısı ancak birinci kat döşemesinden itibaren yapılabilir ve cephe yüzeyinden dışarı 0.50 m.den fazla çıkamaz.

CEPHELER

- 4.13. Yapıların yol cephelerindeki açıklıklar, toplam cephe yüzeyinin % 20'sinden fazla olamaz.

ÇIKMALAR

- 4.14. Sokağa paralel ya da üçgen çıkma yapılabilir.
- 4.15. Kapalı çıkmalar yapı cephesinden en fazla 1.00 m. çıkarlar, yol üzerindeki kapalı çıkmalar, ait oldukları katın cephe yüzeyinin üçte ikisini aşamazlar.
- 4.16. Yol üzerindeki cephelerde, arsa sınırını aşan çıkmalar, yol zemininden en az 3 m. temiz yükseklikte olacaktır.

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Sinan BACAĞSIZ  
Şehir Plancısı

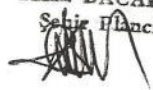


Figure G.8. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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- 4.17. Yol üzerinde karşılıklı gelen çıkmalar arası uzaklık en az 3.50 m.dir.
- 4.18. İki yönde çıkma yapılamaz.
- 4.19. Çıkma altına tercihan dolgu konsol ya da yalın ahşap payanda yapılabilir.
- 4.20. Ön cephe ve yol üzerindeki diğer cephelerde açık çıkma yapılamaz.

**DUVARLAR**

4.21. Cepheler:

- Sivasız, derzli, kayrak taşı, küfeki, karataş, granit vb.,
- Sivali, badanalı, taş, tuğla,
- Sivali, badanalı, beton;
- Üst katlarda sıvalı, badanalı, arası dolgu ahşap karkas olarak yapılabilir.

4.22. Sivasız taş duvarları olan eski yapıların yeniden inşasında, duvar aynı teknikle örülmelidir.

4.23. Cepheler sıvanmaları durumunda beyaz, bej, açık sarı, uçuk pembe gibi renklerle boyanmalıdır.

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Sinan BACAĞIZ  
Saha Başkanı

Deniz İLİKÇİ  
Müdür

Figure G.9. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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**BAHÇE - AVLU DUVARLARI**

- 4.24. Bahçe-avlu duvarları, yapının sokak cephesi boyunca 3.m'yi aşmamak koşuluyla, en az 2 m. yüksekliğinde olacaktır. Müstemilat yapılması durumunda avlu duvarı yüksekliği müstemilatın dışarıdan algılanmayacağı ölçüde yapılacaktır.
- 4.25. Bahçe-avlu duvarları üzerinde, alaturka kiremit kaplı iki eğimli, harpusta yapılacaktır.
- 4.26. Bahçe-avlu duvarları, ahşap hatıl-takviyeli karataş, kayrak taşı karışımı olarak örülüp sıvasız bırakılabilir. Sıvanması halinde 4.23.maddesindeki geleneksel renklere uyulması gereklidir.

**BAHÇE - AVLU KAPILARI**

- 4.27. Bahçe-avlu kapıları ahşap malzemeden, çift kanatlı ve çamsız olacaktır.
- 4.28. Bahçe-avlu kapıları boyanmayacak, yalnız malzemenin doğal görünümünü bozmayacak bir koruyucuyla kaplanabilecektir.
- 4.29. Bahçe-avlu kapılarının boyutları 160-180x200-250cm. olacaktır. Kapılar 2-3 cm. kalınlığında, 20-30 cm. eninde masif ahşaptan, gereğinde sade profilli bir biçimde yapılacak kapı kanatları ahşap; rozet, tokmak ve kulpları demir olacaktır.

**ASLI GİBİDİR**

Beyaz BACAĞIŞI  
Şehir Müdürü



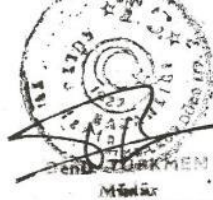


Figure G.10. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)



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4.30. Bahçe-avlu kapıları üzerine en çok 75 cm. genişliğinde, üzeri alaturka kiremit örtülü kapı üstü saçağı yapılabilir.

4.31. Avlular ve zemin katlar, araları harçla derzlenmiş 100 - 150 x 75-100 x 6 cm. boyutlarında kayrak taşıyla kaplanacaktır.

PENCERELER

4.32. Pencere-ler düşey doğrultuda dikdörtgen biçiminde ve yüksekliklerinin genişliğe oranı en az 1/1.5, en çok 1/2 olacaktır. Kısa kenarları 1 m.den fazla olmayacaktır.

4.33. Tek pencere yüzeyi en çok 2 m<sup>2</sup> olacaktır.

4.34. Pencere-ler çift kanatlı ya da giyotin pencere olacaktır.

4.35. Pencere kasası ve kanatları ahşap olacaktır.

4.36. Pencere-lere dıştan 7-10 cm. eninde ahşap siva üzeri pervaz konulacaktır.

4.37. Pencere-lerde ahşap aksam renkli boya ile boyanmayacak, malzemenin doğal görünümünü bozmayan bir koruyucuyla kaplanabilecektir.

4.38. Pencere-lerde iki kanatlı, aynalı ahşap kepenk yapılabilir.

**ASLI GİBİDİR**

Sinan BACAĞSIZ

Sinirli



Figure G.11. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

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K A R A R

Toplantı Tarihi ve No. : 2.2.1994-329  
Karar Tarihi ve No. : 2.2.1994-3792

Toplantı Yeri  
İZMİR

Sayfa -12-

**MÜŞTEMLAT**

4.39. Avlularda yapılacak müştemilat en çok 2.50 m. yüksekliğinde ve bir kattan fazla olamaz.  
Max. taban alanı 15 m<sup>2</sup>'yi geçemez.

**KÖŞE PAHLARI**

4.40. Köşe başı parsellerde, sıfır çekme mesafesi ile yapılacak yapılarda tek veya çift taraflı köşe pahı yapılabilir. Köşe pahlarının sokak zeminden yüksekliği 2.50 m. den az olamaz.

**5. DİĞER HÜKÜMLER**

- 5.1. Tüm yeni yapılaşmalarda 1.derecede deprem yönetmeliğine uyulacaktır.
- 5.2. Kentsel Sit Alanındaki demir ve beton elektrik direkleri kaldırılarak, tesisat yer altına alınacaktır.
- 5.3. Kentsel Sit Alanındaki dükkanların ölçü, malzeme ve renk bakımından ev cepheleriyle uyumlu olması sağlanacaktır. Bu konuda ilgili Koruma Kurulu'ndan gerekli izin alınacaktır.

**ASLI GİBİDİR**

Sinan BACAĞSIZ  
Şehir Plancısı



Figure G.12. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

T.C.  
KÜLTÜR BAKANLIĞI  
İZMİR İI NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU  
K A R A R

Toplantı Tarihi ve No. : 2.2.1994-329  
Karar Tarihi ve No. : 2.2.1994-3792

Toplantı Yeri  
İZMİR

Sahife -13-

- 5.4. Kentsel Sit Alanındaki ilan levhaları yalnız kendi faaliyet bölgelerinde ve zemin kat seviyesinde asılacaktır. Bu konuda Belediye ve ilgili Koruma Kurulu'ndan gerekli izin alınacaktır.

ASLI GİBİDİR

Sinan BACAŞIZ

Şehir Müdürü



Deniz ÖZKİMEN  
Müdür

Başkan  
Prof.Dr.Altan ÇİLİNGİROĞLU

İMZA

Başkan Yardımcısı  
Dr.Fatma SEDES

İMZA

Üye  
Doç.Dr.Atilla CİMCOZ

İMZA

Üye  
Yr.Doç.Dr.Ülker SEYMEN

İMZA

Üye  
İlhami BİLGİN  
Sanat Tarihçi

İMZA

Temsilci  
Üye  
Rafet UYSAL  
Kula Bel.Tem.

İMZA

Temsilci  
Üye

Temsilci  
Üye

Figure G.13. Kula Conservation Aimed Development Plan Notes  
(Source: RT Ministry of Culture, 1994)

## APPENDIX H

### JOURNALS ON KULA AND THE STUDIED BUILDING



#### TARİHİ KONAK BELEDİYEYE DEVREDİLDİ

Kula'da tarihi Bekir Beyler Evi, Ulusoy ailesini temsil eden Naci ve Hakkı Ulusoy tarafından Kula Belediyesi'ne devredildi.

Konuyla ilgili bir açıklama yapan Naci Ulusoy, evlerinin devri konusunda Valilik ve Belediye ile yoğun görüşmeler içinde olduklarını ancak ailenin tercihinin Belediye'den yana olduğunu belirterek, Kula Belediyesi'nin evlerine kendileri gibi bakabileceğine kanaat getirdikleri için Belediye'ye teslim edilmesini uygun gördüklerini söyledi. Devir teslim töreninde konuşma yapan Belediye Başkanı Selim Aşkın, Bekir Beyler Konağı'nın Türkiye'de bulunan benzer tarihi mimariler açısından en iyi 50 ev arasında gösterildiğini, ayrıca bu konağın restorasyonu tamamlandıktan sonra Kula'nın tarih müzesi olarak düzenleyeceklerini kaydetti. Konuşmaların ardından konağın anahtarı Naci ve Hakkı Ulusoy kardeşler tarafından Belediye Başkanı Selim Aşkın'a teslim edildi.

Figure H.1. The news of Bekirbeyler House was granted to Kula Municipality  
(Source: Web site, Manisa haberleri)



Devir teslim törenine Eski Kula Kaymakamı Muzaffer Şahiner, Jandarma Bölük Komutanı Yüzbaşı Aşkın Bozkurt, İlçe Emniyet Müdürü Yusuf İncilli, Kula Belediye Başkanı Selim Aşkın ve belediye meclis üyeleri ve hayırsever ailemiz Naci ve Hakkı Ulusoy katıldı.

Konu ile ilgili bir açıklama yapan Naci Ulusoy evlerinin devri konusunda Valilik ve belediye ile yoğun görüşmeler içinde olduklarını ancak ailenin tercihinin belediyeden yana olduğunu çünkü Kula Belediyesi'nin evlerine kendileri gibi bakabileceğine kanaat getirdikleri için belediyeye teslim edilmesini uygun gördüklerini söyledi.

Devir teslim töreninde bir konuşma yapan Belediye Başkanımız Selim Aşkın Bekir Bey-

ler Konağı'nın Türkiye'de bulunan benzer tarihi mimariler açısından en iyi 50 ev arasında gösterildiğini söyledi.



Figure H.2. The news of Bekirbeyler House was granted to Kula Municipality  
(Source: Kula Municipality bulletin of service 2011/pg.22)



## Eski hapishane adliye oluyor

İlçemizde mülkiyeti Maliye Hazinesi'ne ait olan Eski hapishane Adliye Binası olarak hizmet vermeye başlayacak.

Kula Belediye Başkanı Selim Aşkın, " Bu önemli yapıları içerisinde yer alan eski hapishane ilçemizde yaşatılması gereken güzel örneklerden birisidir. İlk sahipleri Rum esrafından Haratombo ve Hacı Muşoğlu'na ait olan konak, 1920 li yılların başında maliye hazinesine geçerek önce adliye sarayı sonrasında hapishane olarak kamuya hizmet vermiştir. Ancak ilçemizde gerçekleştirmeye başladığımız restorasyon çalışmalarımıza bağlı olarak; Eski Hapishane olarak adlandırdığımız bu yapıyı ilçemize ve ülkemize ve Adliye Teşkilatımıza tekrar kazandırmak için gerekli çalışmaları yapılarak Kula Adliye Sarayı olarak görmek istiyoruz. Kula artık korunması gerekli kent konumuna dönüşüyor; korunması için de artık, örgütsel ve yönetsel düzenlemelere gereksinim vardır" dedi.

## Beş Ulalı Çeşme gün yüzüne çıkartıldı

Kula'da 1970'li yıllarda kullanılmadıkları gerekçesiyle üzerleri kapatılan 12 tarihi çukur çeşmeden ikincisi olan Beş Ulalı Çeşme gün yüzüne çıkartıldı.

Kula Belediye Başkanı Selim Aşkın, ilçenin tarihi dokusunu tamamlayan karakteristik özelliklerinden olan çukur çeşmelerin restorasyonlarına başladığını belirtti. Başkan Aşkın, "Kuşunlu Cami meydanındaki, güneyde bir ve kuzeyde iki girişi olan, beş tane oluğu bulunan Beş Ulalı Çukur Çeşme'yi açma çalışmaları tamamlandı. Gömülü olan tarih yeniden gün yüzüne çıktı. En kısa zamanda restorasyon çalışmaları da tamamlanarak kültür turizmine dahil olacaktır" dedi.

Kültür mirasına sahip çıkmanın sadece yerel yönetimlerin sorumluluğunda olmadığına işaret eden Aşkın, "Kulalılar olarak hep birlikte köklü tarihimize sahip çıkmak zorundayız. Turizm Kulanın ekonomik ve toplumsal kalkınması için en önemli ve vazgeçilmez kaynağıdır. Bu kaynağın akılcı bir şekilde kullanılabilmesi ve zengin doğal tarihi ve kültürel potansiyelin daha iyi değerlendirilebilmesi için uygun stratejiler ve projeler geliştiriyoruz."



Figure H.3. The news about monuments in Kula, Old Prison and Beş Ulalı Fountain  
(Source: Kula Municipality bulletin of service 2011/pg.22)



## Kayıp bir tarihe daha kavuşuyoruz

İçemizde 1922 yılında Yunanistan ile yapılan nüfus mübadelesi öncesi yörede yaşayan Ortodoks cemaatinden günümüze ulaşabilen iki kiliseden biri olan Meryem Ana Kilisesi'nin, kültür merkezi olarak kullanılmak üzere yapılan restorasyonunda sona yaklaşıldı. Zaferiye Mahallesi'ndeki Meryem Ana Kilisesi, Mayıs ayında kapılarını farklı bir işlevle de yeniden açacak.

**K**ula Belediyesi'ne 2009 yılında 'Tarihi Kentler Birliği Tarihi Kültürel Mirası Koruma Proje ve Uygulamaları Yarışması'nda ödül kazandıran Meryem Ana Kilisesi Restorasyon Projesinde, devam eden uygulamaya çalışmaları son aşamaya geldi. Meryem Ana Kilisesi'nin restorasyon

projesi ile geçen yıl Tarihi Kentler Birliği'nden ödül kazandıran hatırlatan Aşkın, "Restorasyon çalışmaları 800 metrekare alanda yapılıyor. Restorasyonun tamamlanmasının ardından kilise kültür merkezi olarak hizmet verecek" diye konuştu. Kula'nın, mimari doku anlamında çok zengin bir

bölge olduğunu, ancak tarihi yapılarda yoğun tahribat gözlendiğine işaret eden Aşkın, bu kültürel zenginliğin korunması için büyük bir projeye ihtiyaç duyulduğunu görüşünü de dile getirdi.

Restoratör Sara Özçelik, kilisede çok titiz bir restorasyon çalışması yürüttüklerini ve özellikle tavan kesiminde

eki fresk, desen ve motifleri ortaya çıkarmaya çalıştıklarını dile getirerek, "Bazı bölgelerde, merkezdeki resimler kaybolmuştu ama çevresindeki kalem işleri kısmi olarak mevcuttu. Bunların tespitini yaptık, yerinde sağlamlaştırmasını gerçekleştirdik. Kalem işlerinin devamını kendimiz getirerek, desenleri tamamladık" dedi.

Figure H.4. The news about monuments in Kula, Meryem Ana Church  
(Source: Kula Municipality bulletin of service 2011/ pg.31)

## Yanık Ülke, jeopark ağına katılıyor

Kula ilçesinde peri bacaları, lav akıntıları, volkanik konilerin bulunduğu antik dönemde Katakekaumene (Yanık Ülke) olarak anılan bölgenin Uluslararası Jeopark ağına dahil edilmesi yönünde çalışma yürütülüyor

**K**ula Belediye Başkanı Selim Aşkın yaptığı açıklamada, Kula'nın jeolojik bakımdan dünyada eşine ender rastlanabilecek zenginlikleri barındırdığını ifade etti.

Aşkın, 2004 yılında başlanan ve 2008 yılında AB hibe desteği almaya başlayan Kula Jeopark Projesi'nde önemli bir noktaya gelindiğini belirtti.

Avrupa'daki jeopark ağları ile sıkı ilişkiler geliştirdiklerini kaydeden Aşkın, "Hedefimiz, oluşturduğumuz çalışma grubunun çabalarıyla Uluslararası Jeopark ağına üye olmak. Projenin tamamlanması Kula'ya, dolayısıyla ülkemize çok şey kazandıracak" dedi.

Yanık Ülke'deki benzersiz jeositlerin kültür turizmi açısından da büyük önem taşıdığına işaret eden Aşkın, "Bölgede bulunan tarihi ayak izleri, korunması amacıyla Ankara'daki MTA müzesine kaldırıldı. Jeopark Projesi'nin tamamlanmasıyla bu ayak izlerini ait oldukları yere getirmeyi hedefliyoruz" diye konuştu.



Figure H.5. The news of Kula Geopark  
(Source: Kula Municipality bulletin of service 2011/ pg.23)



Figure H.6. The news of Börtlüce Cave  
(Source: Kula Municipality bulletin of service 2011/ pg.23)



Figure H.7. The news of Zafer Primary School  
(Source: Kula Municipality bulletin of service 2009/ pg.4)

### Kula olarak turizmde "BİZ TÜRKİYE'NİN BEŞİ BİR YERDESİYİZ"

3 Bin Tarihî Evimizle Kent Turizmi, Yunus Emre ve Tabduk Emre ile İnanç Turizmi Yunus Emre ve Tabduk Emre, Eteğine yuvarımızı kurduğumuz Yanardağlarımız ve 137,5 hektar alanda Peribacalarımızla Doğa Turizmi, demirciler arastası ve bakıröçüler arastamızın el emeği olan el

sanallarımızla, keşifçilik, semercilik, saraçlık ve kendimize özgü yöresel yemeklerimizle Kültür Turizmi, Romalılardan kalma tarihî emir hamamları ve kaplıcalarımızla Sağlık Turizmi ile Türkiye'de fark yaratacağız.

**SAĞLIK TURİZMİ**  
Emir kaplıcalarımızın bulunduğu arsanın yanında 80.600 m<sup>2</sup> lik 883 parselin belediyemiz tarafından kamulaştırılarak satın alınmıştır. İlgili yerin Kültür Bakanlığı tarafından gerekli olan imar plan değişikliği yapılmıştır. Satın alınan arazi üzerine içerisinde 150 adet villa, aqupark, açık ve kapalı yüzme havuzu, dinlenme salonları, konferans salonları, kafeteryalar ve yeşil alanların yer alacağı "EMİR TERMAL" kompleksini kuracağız. Planımız Emir Terma Kompleksimizi 2011 yılında tamamlayıp hizmete açmaktadır.

**Kaplıcalar bölgesinde yeni Emir Termal Kompleksini kuruyoruz.**



### TÜRKİYE'NİN SAKLI CENNETİ: PERİBACALARI VE YANARDAĞLAR

Volkanik arazide oluşan 137,5 hektar alana sahip olan rüzgar ve yağmurun büyük bir bütünlükle çalıştığı Kula'da perilerin diyarı Peribacalarımızda Kapadokya'ya rakip oluyoruz. Peribacaların alanının yol kenarında olmasından dolayı var olan tabela büyük reklam totemleri ile değiştirilerek tanıtımını yapmak için girişimlere başladık. Jeopark Projesimizin ana konusu olan eteğine yuvarımızı kurduğumuz, toprağımıza siyah rengini veren, evlerimizin yapı taşı olan halk arasından Karataş olarak bilinen tavlamızla, Divit Yanardağı'mızla Doğa Turizmi'nde Türkiye'de söz sahibi olacağız.



Figure H.8. The news of natural monuments in Kula  
(Source: Kula Municipality bulletin of service 2009/ pg.16)

## KÜLTÜR TURİZMİ



El Sanatlarımızın teşhir edilmesi için hanlar yeniden ayağa kaldırılıyor; hanlar kapalı çarşı durumuna getirilerek ev hanımlarının kendi ürettiği ev işi ürünleri sergileme olanağına sahip olacak. Kula'da mevcut olan hanların gerekli çalışmaları yapıp Anıtlar Kurulu'na gönderildi. Yine Kula'da var olan 13 tarihi çukur çeşmenin envanterleri çıkarılıp harita üzerinde işaretlenip Anıtlar Kurulu'na teslim edildi, yakın zamanda bu çeşmelerden Beş Ulalı ve Hocacı Çeşme gün yüzüne çıkarak tarihe ışık tutacak. Demirciler ve Bakırcılar Arastası'nın düzenleme çalışmaları yapılarak eski günlerine kazandırılacak.



### MERYEM ANA KİLİSESİ

Kültür Bakanlığı ile ortaklaşa hazırlanacak proje ile ilçemiz 68 ada 5 parselde kayıtlı Meryem Ana Kilisesi'nin, çok amaçlı kültür salonu haline dönüştürülmesi için gerekli röleve, restitüsyon ve restorasyon projeleri belediyemiz tarafından hazırlanmış ve İzmir Koruma Kurulu tarafından onayları yapılmıştır.

### JEOPARK KULA İÇİN YASAL ÇALIŞMALAR BAŞLATILDI....

2004 tarihinde Dünya Jeoloji kongresine bildiri sunumu ile başlayan ve 2008 tarihinde AB Sivil Toplum diyalogu kapsamında alınan Katakalekaumene Yanık Ülke Jeopark hibe projesi ile devam eden Kula Yanık Ülke Jeopark projemizin yasal statü kazanması için Maden Teknik Arama genel Müdürlüğüne yasal başvurumuz yapıldı.



Figure H.9. The news of Kula cultural tourism  
(Source: Kula Municipality bulletin of service 2009/ pg.17)



Ankara-Manisa karayolu üzerinde küçük bir ilçe olan Kula'nın evleri ulusal mimarimizin en güzel örnekleri arasında gösteriliyor ...



Kula evinin en büyük özelliği, ahşaptan ayaç getiren Mayın duvarlarıdır. Bu duvarlar, odaların duvarında geniş alanlar kaplar. İçine ayaçlara baskın bir yapıya yer. Bugün Kula'daki evlere herman herman görülen taşınan malvarın duvarlara kullanılması, hayatta da göze çarpmakta. Kendi rengindeki içimeli ayaçların yerindeki beyaz sıvalar, boyasına kötu görünümüne rağmen, değeri yitmiyor. Bu günün insanının remeli duvarının yanında, tüm gökarmıyla gitti kaplamalar taşınır, içimeli ayaçlar duragelmekte...



Kula'nın tipik evlerinden biri de Beyoğlu evi. Genç kapılar, beyaz duvarlar, beyaz kofalar. Pencereci taşınır, fakat ağır.



Son yıllarda Kula'da üç katlı Türk mimarizinin en güzel örneklerinden biri yapılan bu bina, her ne kadar eski yapılarca, taşınır malvarın duvarlara kullanılması, hayatta da göze çarpmakta. Kendi rengindeki içimeli ayaçların yerindeki beyaz sıvalar, boyasına kötu görünümüne rağmen, değeri yitmiyor. Bu günün insanının remeli duvarının yanında, tüm gökarmıyla gitti kaplamalar taşınır, içimeli ayaçlar duragelmekte...

## KULA EVLERİ KESİNLİKLE KORUNACAK

Hayatın odaları, ayaç kapılar, duvarların en güzel örneklerinden biri yapılan bu bina, her ne kadar eski yapılarca, taşınır malvarın duvarlara kullanılması, hayatta da göze çarpmakta. Kendi rengindeki içimeli ayaçların yerindeki beyaz sıvalar, boyasına kötu görünümüne rağmen, değeri yitmiyor. Bu günün insanının remeli duvarının yanında, tüm gökarmıyla gitti kaplamalar taşınır, içimeli ayaçlar duragelmekte...



PINAR TÜRENC

**U**STADLAR, evlerimizden birini korumak için bir şeyler yapmalıyız. Kula evleri de ATAN İNAN...  
Kampanya yapıldı. Üstünlüklerimizi korumak için bir şeyler yapmalıyız. Kula evleri de ATAN İNAN...  
Kampanya yapıldı. Üstünlüklerimizi korumak için bir şeyler yapmalıyız. Kula evleri de ATAN İNAN...

**YARDIM BEKLEYEN KULA**

Manisa-Ankara karayolu üzerinde küçük bir ilçe olan Kula, her ne kadar küçük bir ilçe olsa da, ulusal mimarimizin en güzel örnekleri arasında gösteriliyor. Kula evleri, evlerinin yakınına, yakınına, yakınına...

**ÖZELLİKLERİ...**

Kula evlerinin en önemli özelliği, ahşaptan ayaç getiren Mayın duvarlarıdır. Bu duvarlar, odaların duvarında geniş alanlar kaplar. İçine ayaçlara baskın bir yapıya yer. Bugün Kula'daki evlere herman herman görülen taşınan malvarın duvarlara kullanılması, hayatta da göze çarpmakta. Kendi rengindeki içimeli ayaçların yerindeki beyaz sıvalar, boyasına kötu görünümüne rağmen, değeri yitmiyor. Bu günün insanının remeli duvarının yanında, tüm gökarmıyla gitti kaplamalar taşınır, içimeli ayaçlar duragelmekte...

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Devamı 3. Sayfada

Figure H.10. The news of Kula houses (Source: Milliyet, 11.02.1979, pg.22)



# DOSTÇA

NEZİHE ARAZ

## Güzelim Kula...

**S**u günlerde yolunuz düşer de Kâzım Taşkent Galerisi'ne uğrarsanız bir dünya cennetinde fotoğraflarla da olsa inanılmaz zamanlar yaşarsınız. "Kula, bir müze şehirdir" diye konusunu sunan Sevgi Babaoğlu size nefis bir göz ziyafeti veriyor orada.

Kula sokaklarının kara, parlak taşları üzerine sıralanmış, saçakları nerdeyse birbirine bağlı Beyzade evi, Külkömür evi, Sofular evi, Bozerler evi, Kaçıklar evi, Büyük ve Küçük Gördeller evi... Şimdi büyük bir çoğunluğu yaşama ve ısıtma güçlüklerinden, terk edilmiş, kimi de miras meseleleri yüzünden bölünmüş. Bazılarının da yanına, yöresine eklemeler yapılmış, bozulmuş, ama en acısı bazı evlerin ya kapısı sökülmüş, ya kapı tokmağı çıkarılmış, pencereleri, o caanın tavanları ağır ağır evlerden ayrılıp meraklı açık gözlerin gizli mekânlarına taşınıyor.

Sit alanı olma niteliğini koruyan nadir yerlerden biriydi Kula evleri ama, yalnızca bu adı taşımak neye yarar?

Kulalılar, Kurtuluş Savaşı sırasında Yunan yangını görmeyen Kula'nın bir Tanrı kayırması sonucu ayakta kalabildiğini, nazar değmesin diye, biraz da korkarak anlatırlar. Ellerindeki malın değerini de iyi bilirler ama bu değerli mucizenin ağır ağır ellerinden kayıp gitmesine karşı yapabilecekleri hemen de bir şey yoktur, bunu da iyi bilirler.

Kula uzaktan ve ilk bakışta içine kapanmış, hiçbir özelliği açığa vurulmamış tipik bir Anadolu kasabası gibi görünür insana. Halbuki içine girip Kula ile, Kulalılar ile bağlantılar kurduğunuz zaman katmer katmer güzellikler açılır önünüze, genç kızların çehiz bohçaları gibi. Kula mimarisi, evlerin içine ulaşıncaya kadar her türlü taşı kullanmıştır sokaklarında ve o yüksek bahçe duvarlarının yapımında, Köfeki olsun, karataş olsun, granit olsun. Bu siyah, beyaz ve boz taşların duvarlarda, bacalarda, kaldırımlarda yaptığı uyumlu kompozisyon Kula sokaklarına gerçekten değişik ve ilgi çekici özellikler getirmiştir.

Evlerin ana kapıları deve kervanlarının, yüklü hayvanların avâleminde dönen kalabalıkların girişini sağlayabilmek için iki kanatlı ve kocaman tutulmuştur. Kapı kuşaklarını oluşturan tahtalar kapıya kocaman başlı demir kabaklarla tutturulmuş, bu kabaklar ile kapı tokmakları zarif bir bütün oluşturmuş, dökme demirden ya da bronzdan kapı kulpları ve rozetleri Kula evlerini başka bölge evlerinden ayıran özellikler meydana getirmiştir.

Bu kapı tokmaklarından birini vurup evin içine girmeniz için ana kapı açılınca sizi yılanmış bir asma çardağının gölgelendirdiği serin bir avlu karşılar önce. Avluyu kucaklayan çifte merdivenli trabzanlara dayana dayana ve sizi saran güzellik içinize sindire sindire dış sofaya çıkarsınız. Çıktığınız merdivenin korkulukları, merdiven babaları, o güzelim tahta kokusu ve gıcirtısı Kula evlerinin bir başka özelliğidir.

Kaç-göç sorunları artık tatlıya bağlandığı için Kulalı kadınlar, şimdi daha rahat, daha özgür çalışıyorlar bu mekânlarda. Hamur yoğurmak, yufka açmak, ekmeği pişirmek... Ama asıl halı tezgâhını ya da dokuma tezgâhını çalıştırmak... Ünlüdür Kulalı kadınların tezgâhları. Mevsim yazsa hayatta, kışsa ocaklı odaların birinde konuk edilirsiniz. Sıra odalar, konuk odaları, başoda, köşk bu evlerin öbür bölümleridir. Ocaklı odalara "kış odası", havali, serin odalara "yaz odası" denir. Odaların başka adları da vardır: Hane veya göz gibi.

Nakışlı kapılar, rafter, eyvanlar. Tek çivi kullanılmadan, geçme yöntemiyle meydana getirilen inanılmaz ahşap işlemeçiliği... Ama bunlar kaybolup gidiyor, haberiniz olsun. Peşkirlikler, lambalıklar, yükükler... Kaybolup gidiyor. Ve biz bu güzelliği artık yalnızca fotoğraflardan seymeye alıştıyoruz kendimizi. Haberiniz ola!

Figure H.11. The Newspaper column about Kula houses  
(Source: Milliyet, 15.03.1985, pg.3)

## **Kula için elbirliđi**

● TMMOB Mimarlar Odası'nın İzmir ve İstanbul şubelerinin ortaklaşa düzenlediđi "Kulalar Yıkılmasın" sempozyumu Kula'da yapıldı. Sempozyuma katılan konuşmacılar Kula'nın bir bütün olarak korunması ve geliştirilmesi konusunda devlet, yerel yönetimler ile üniversiteler ve halkın birlikte hareket etmesi gerektiđini vurguladılar. Sempozyumda Kula Türk Evi Koruma Tanıtma ve Deđerlendirme Derneđi'nin kurulması kararı da alındı.

Figure H.12. The news of Kula Urban Site  
(Source: Milliyet, 27.04.1988, pg.7)

10.07.1988, Milliyet, Sayfa 10

## **"Kulalar Yıkılmasın"**

**T**MMOB Mimarlar Odası İstanbul Şubesi'nin düzenlediđi "Kulalar Yıkılmasın" ve "Ulusal Mimarlık Ödülleri 88" proje ve fotoğraf sergileri yarın Türkiye Emlak Bankası Sanat Galerisi'nde (Balıyoz Sok. Yenihan 4/2, Tünel) açılıyor.

Galeride, sergiler nedeniyle iki panel de düzenlenecek.

Yücel Gürsel'in yöneteceđi ve Prof. Erol Eti, Nevzat İlhan, Hüsrev Tayla'nın konuşmacı olarak katılacağı "Mimari Miras ve Kula" konulu panel yarın 16.30, yine Gürsel'in yöneteceđi ve Prof. Metin Özek, Şevki Vanlı, Doç. Afife Batur, Mehmet Konuralp'ın konuşmacı olarak katılacağı "Geleneksel ve Çađdaş Mimari İlişkisi" konulu panel 18 Temmuz 16.30'da gerçekleştirilecek.

"Kulalar Yıkılmasın" ve "Ulusal Mimarlık Ödülleri" konulu sergiler 30 Temmuz'a dek görülebilecek.

Figure H.13. The news of Kula Urban Site  
(Source: Milliyet, 10.07.1988, pg.10)

# Kula'lar yıkılmasın

• Lâle TAYLA

**K**ULA ilçesi sakinleri, geçtiğimiz günlerde diğerlerinden farklı bir hafta sonu yaşadılar. Otobüsler dolusu insan, yaşlısıyla genciyle Kula'ya akıncı adeta. Önce sokak sokak dolaşıp fotoğraflar çektiler, duvarlara renkli afişler astılar, sonra belediye hoparlöründen anonslar yapıp Kulalılarını çağırarak kasabanın tek toplanma yeri olan Belediye Düğün Salonu'nda konuşmalar yapmaya başladılar. Beş-on Kulalı düğün salonuna gittiler. Neler olduğunu merak etmişlerdi. Bir de baktılar ki, bu insanlar, kendi evlerinden bahsediyorlar. Hani o, "Atsan atılmaz, satsan satılmaz ve de üstelik bir çivi bile çakılmaz" diye bildikleri tarihi Kula evlerinden. Konuşanların üniversitelerden gelen hocalar ve çeşitli ku-

**Çatuları birbirine kavuşan, birbirinden güzel cumbalı evleri, arnavut kaldırımlarıyla kaplı çıkmaz sokakları, çukur çeşmeleri, camileri ve kiliseleriyle Kula bütünüyle korunması gereken ilçelerimizden biri. belki de ilki**

la kaplı çıkmaz sokakları, çukur çeşmeleri, camileri ve kiliseleriyle, Kula bütünüyle korunarak yaşatılması gereken en önemli ilçelerimizden biri, belki de



Bir Numaralı Hemşehrinin şanslı evi

—Cumhurbaşkanı Kenan Evren'in doğduğu ev restore edilerek müze yapılmış—  
ruluşlardan gelen uzmanlar olduğunu gördüler. Önceleri, "Boşver, bunlar konuşur konuşur, gider" dedilerse de, daha sonra fark ettiler ki, bu misafirlerin derdi konuşup gitmek değil. "Gelin" diyorlardı Kulalılara. "Gelin birlikte bir şeyler yapalım. Sorunlarımızı anlatın. Biz de yardımcı olalım. Bu evleri elbirliğiyle kurtarmaya çalışalım. Ne yapılması gerektiğini birlikte düşünelim."

## KABUKLAR KIRILIYOR

Eski Türk evlerinin sayıca en yoğun olduğu, şirazi bir yerleşim merkezi Kula. Dünyaca ünlü Safranbolu evleri bile bir mahalleyle sınırlıyken, çatıları birbirine kavuşan, birbirinden güzel cumbalı evleri, arnavut kaldırımlarıyla

luklar nedeniyle gerekli onarımlar da yapılamayınca, evler birer birer harap olmaya yüz tutmuş durumdaydı. Üst düzeylerde hâkim olan, "Hepsi birbirine benziyor, üçünü-beşini tutalım, gerisini yıkalım" düşüncesi de konunun çözümüne pek yardımcı olmuyordu doğrusu.

Mimar Sinan'ın 400. ölüm yıldönümünün törenlerle, söylevlerle değil, mimari mirasa sahip çıkmakla anlamlı olacağını vurgulamak isteyen Mimarlar Odası İstanbul ve İzmir şubeleri, Kula'da bir sempozyum düzenlemeye karar veriyordu. İki-üç hafta gibi çok kısa bir sürede, yazışma yerine telefon bağlantılarıyla üniversiteler harekete geçiriliyor ve İTÜ, ODTÜ, Mimar Sinan Üniversitesi, Yıldız Üniversitesi, Boğaziçi Üniversitesi ile Marmara Üniversitesi'nden öğretim üyeleri ve öğrenciler, TÜRING ve TÜRSAB (Türkiye Seyahat Acenteleri Birliği) kuruluşlarından da konuyla ilgilenen uzmanlar Kula'da buluşuyorlardı. Amaç, Kula'ya olan yoğun ilgiyi akademik ortamların dışına çıkararak, Kulalılarla birlikte öneriler geliştirip, uygulamaya yönelik çalışmalarda bulunmaktı.

## KULALI İSTİYOR MU?

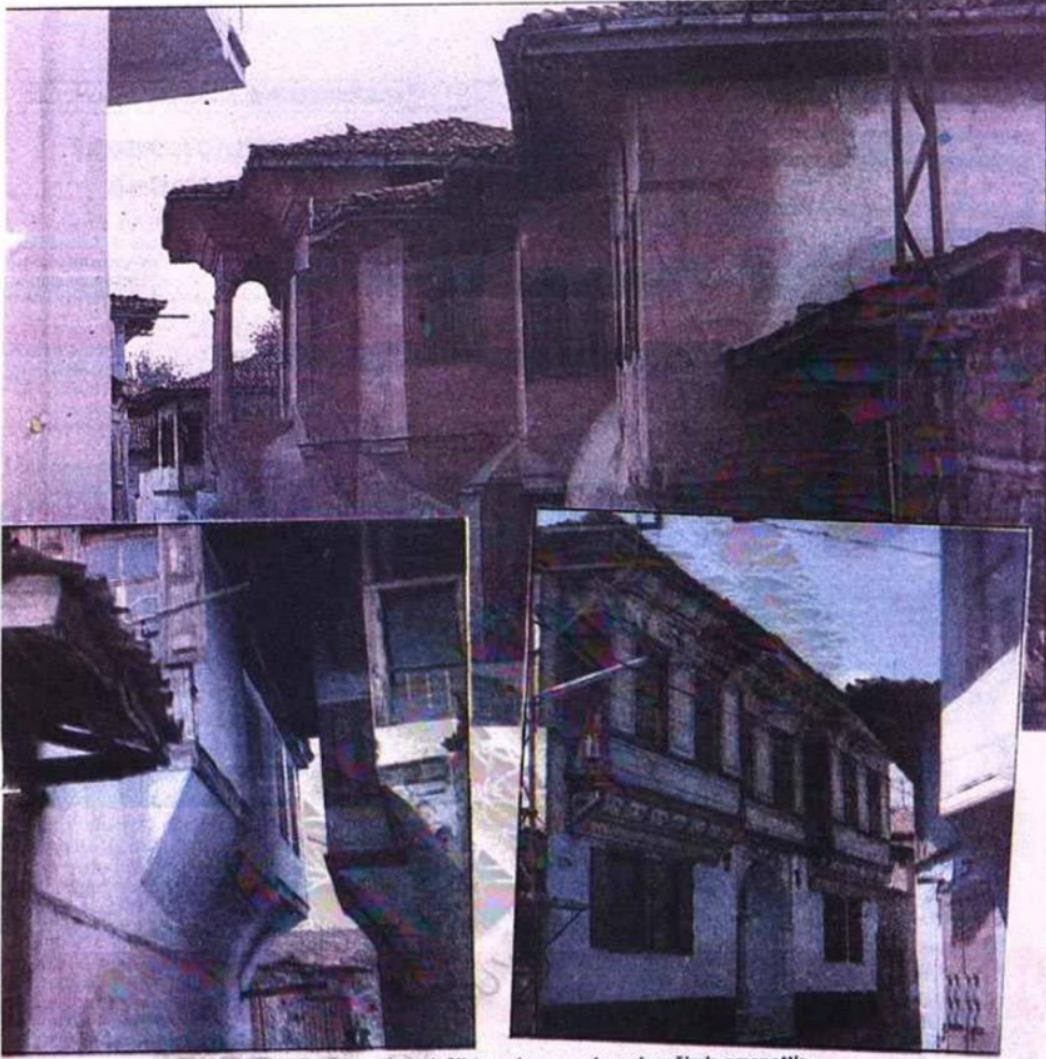
"Seytan Kayseri'de doğmuş, Kula'da sünnet olmuş", "Kulalının topalını Şam'da görmüşler..." Kulalılarının gündelik yaşamında sık geçen sözler bunlar. Ne kadar akıllı ve belki de "ayanık" olduklarını vurgulamak için kulalanıyorlar. Gerçekten de tarihi evlerin korunması konusunda neler düşündüklerini anlamak için bir miktar uğraşmak gerekiyor. Kahvede oturanlarla sohbet ettiğinizde belki biraz da yandaki düğün salonunda konuşulanların da bilinciyle, "mimari mirasa sahip çıkmamanın ne kadar önemli olduğunu" anlatıyorlar. Ne var ki sohbet biraz derinleşip, rahatlayınca gerçek sorunlar su yüzüne çıkmaya başlıyor. Isıtma ve tamir sorunları, beton apartmanda oturma öz-



Kahvede Türk evi sohbeti

—Mimari mirasa sahip çıkalım ama...—

Figure H.14. The news of Kula Urban Site  
(Source: Milliyet, Aktüalite 08.05.1988, pg.22)



**Kula'lar bize miras değil torunlarımıza devredeceğimiz emanettir**

—Öpüßen çatıların gölgesindeki sokaklar, dantel gibi işlemeli ve cumbalı evler Kula'da adeta sıradan görüntüler.—

lemi gibi... Kimi, "evlerin hepsinin değil, yalnızca bir-ikisinin tarihi değeri bulunduğunu, bütün Kula'yı SIT alanı ilan etmenin yanlış olduğunu" anlatıyor. Bunu söyleyen başına dert olan tarihi evinden bir an önce kurtulmak isteyen bir vatandaş. Kimi ise, evlerin nereye 1300, 1400'lerden kaldığını anlatıyor uzun uzun. Bu da, aşka gelip konuya abartılı bir biçimde sahip çıkarlardan biri. Kimisi de "Türk evlerinin korunmasını anladık ama, niye gâvür evlerini de koruyalım birader?" gibi "milliyetçi" bir yaklaşım içinde. Bu çelişkili yaklaşımların temelinde yatan en önemli nedenlerden biri, artık ilçede Kula ailelerin sayısının yok denecek kadar azalmış olması. Nüfusun büyük bir çoğunluğunun çevre köylerden gelip buraya yerleşenler oluşturuyor. Bir başka neden ise, korunması gerekli ev-

lerin hangi tür tamirlerini kendilerinin yapmaya yetkili olduklarını, hangi tür tamirler içinse izin alınması gerektiğini çok net olarak bilmemeleri. Zaten bu bilgisizlik yüzünden "Çivi bile çakmak yasak" söylentileri alıp yürümüş.

#### "BİRLİKTE KORUYALIM"

Sempozyumun ikinci günü düzenlenen panele katılan Kulalıların sayısı gerçekten artmıştı. Amaçları sorunlarını aktarmak ve "Devlet bize yardım etsin" formülünü ortaya atmaktı. Uzmanlar ve öğretim üyelerinin vurguladıkları nokta ise konuya Kulalıların sahip çıkmaları ve bu amaçla örgütlenmeleriydi. Karşılıklı konuşular zaman zaman da tartıştılar. Kulalılar bu işin çok da ümitsiz olmadığını anladılar, sevin-diler, heyecanlandılar. Ve sonunda "Kula'lar Yıkılmasın" deklarasyonu ka-

leme alındı. Buna göre, Kulalılar "Kula Türk Evi Koruma ve Yaşatma Derneği"ni kuracaklar, misafirler ise bu dernekle birlikte çalışmak üzere "Kula Teknik ve Bilişsel Çalışma Grubu" oluşturacaklar. Çalışma programı hazırlandı, işbölümü yapıldı. Öncelikle restore edilmesi gereken yerler saptandı. Böylece bize yüzlerce yıllık bir tarih devreden, bu şirin Türk kentinin korunması yolunda uygulamaya yönelik gerçekçi adımlar atılmaya başlandı. Bu işe sevgisini ve emeğini verenlerden, devlet de desteğini esirgemezse, herhalde çok da uzak olmayan bir gelecekte, Kula'nın hem bir turizm merkezi, hem de torunlarımızın, "İşte tarihi Türk kentleri böyleydi" diye gösterebileceğimiz bir yer olarak, ulusal ve uluslararası düzeyde önem kazanacağını düşünmek hayalcilik sayılmayacak.

Figure H.15. The news of Kula Urban Site  
(Source: Milliyet, Aktüalite 08.05.1988, pg.23)



## Meryem Ana Kilisesi restorasyon çalışmaları bitti

İlçemizde 1922 yılında Yunanistan ile yapılan nüfus mübadelesi öncesi yörede yaşayan Ortodoks cemaatinden günümüze ulaşan 90 yıl depo olarak kullanılan Meryem Ana Kilisesi restorasyon çalışmaları bitti.

**K**ültür ve Tabiat Varlıklarını Koruma Kurulu tarafından tescil edilen 884 konut, dükkan, dini ve kültürel yapı ile adeta "müze kent" görünümündeki Kula'da, yüzyıllar öncesinden günümüze gelmeyi başaran Zaferiye Mahallesindeki Meryem Ana Kilisesi, kültür merkezi oldu.

Belediye Başkanımız Selim Aşkın, evrensel bir değer olan kültürel miraslara herkesin sahip çıkması gerektiğini belirtti. Meryem Ana Kilisesi'nin restorasyon projesi ile 2009 yılında Tarihi Kentler Birliği'nden ödül kazandıklarını belirten Başkanımız Aşkın, "Restorasyon çalışmaları 800 m<sup>2</sup> alanda yapıldı. Restorasyonun tamamlanmasının ardından kilise kültür merkezi olarak hizmet verecek" diye konuştu.

Kula'nın, mimari doku anlamında çok zengin bir bölge olduğunu, ancak tarihi yapılarla yoğun tahribat gözlendiğine işaret eden Aşkın, bu kültürel zenginliğin korunması için büyük bir projeye ihtiyaç duyulduğunu görüşünü de dile getirdi.



### Restorasyon sırasında ortaya gizli kalmış bir tarih çıktı

Restorasyon projesi sırasında kilisenin 1837 yılında inşa edildiğini, yapıldığı günden itibaren herhangi bir onarımdan geçmediği bilgisine de ulaştıklarını belirten Aşkın, kiltede çok tiz bir restorasyon çalışması yürüttüklerini ifade ederek "Bazı bölgelerde, merkezdeki resimler kaybolmuştu ama çevresindeki kalem işleri kısmi olarak mevcuttu. Bunların tespitini yapmak, yerinde sağlamlaştırmasını gerçekleştirdik.

Kalem işlerinin devamı getirilerek tüm desenler tamamlandı" dedi.



### Kula, tarihi bir kültür merkezine daha kavuştu



### Kula Belediyesi ödüle doymuyor

Tarihi Kentler Birliği (TKB) Kayseri Buluşması etkinlikleri, Kayseri Hilton Otel'de düzenlenen TKB Koruma Projelerini Özendirme Yarışması'nda Meryem Ana Kilisesi Restorasyon Projesi ile ödüle layık görüldü.



Figure H.16. The news of the Meryem Ana Church in Kula (Source: Kula Municipality bulletin of service 2013/ pg.14)

# Eski hapishane adliye oluyor

İlçemizde Akgün Mahallesi 13 ada 1-2-9-11 parcellerinde yer alan mülkiyeti Maliye Hazinesi'ne ait olan tarihi yapı Adliye Binası olarak hizmet vermeye başlayacak

**K**ula'nın önemli yapıları içerisinde bulunan eski hapishanenin, ilçemizin ihtiyacını karşılayacak bir adliye binasının dönüştürmek için çalışmalarına devam ettiği söylenen Kula Belediye Başkanı Selim Aşkın şunları söyledi:

"Bu önemli yapılar içerisinde yer alan eski hapishane ilçemizde yaşatılması gereken güzel örneklerinden birisidir. İlk sahipleri Rum eşrafından Haralombo ve Hacı Muşoğlu'na ait olan konak, 1920'li yılların başında maliye hazinesine geçerek önce adliye sarayı sonrasında hapishane olarak kamuya hizmet vermiştir. Ancak ilçemizde gerçekleştirilmeye başladığımız restorasyon çalışmalarımıza bağlı olarak; Eski hapishane olarak adlandırdığımız bu yapıyı ilçemize, ülkemize ve adliye teşkilatımıza tekrar kazandırmak için gerekli çalışmaları yapılarak Kula Adliye Sarayı olarak görmek istiyoruz" dedi.



"Kula artık korunması gerekli kent konumuna dönüşüyor; korunması için de artık, örgütsel ve yönetsel düzenlemelere gereksinim vardır"

Figure H.17. The news of the Old Prison in Kula  
(Source: Kula Municipality bulletin of service 2013/pg.11)

30.01.1980, Milliyet, Sayfa 8

**KULA EVLERİ**  
20.45

Bir yıl önce çekimi yapılmıştı...

## KULA EVLERİ GEÇMİŞİ ANLATIYOR

İzmir TV'sinden Sadık Ersümer'in Manisa'nın Kula ilçesinde hazırladığı "Kula Evleri" adlı yapımı, nihayet ekrana geliyor. Geçtiğimiz hafta yayınlanacağı açıklanan program, Afganistan olayları nedeniyle ekrana gelememişti. Yaklaşık bir yıl önce çekimi yapılan "Kula Evleri"nin, ayrıca birkaç kez yayın programına alındığı ve çeşitli nedenlerden dolayı şimdiye kadar yayınlanmadığı bildiriliyor.

**Amaç uyarmak**

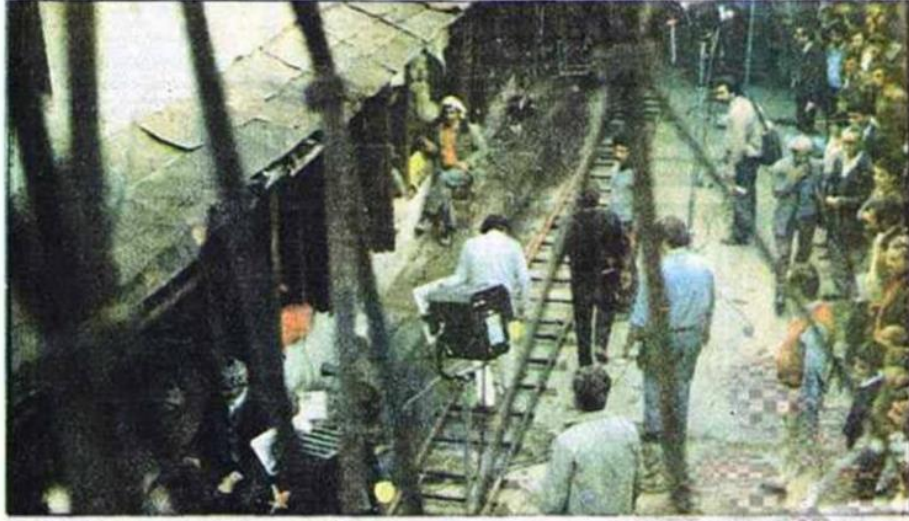
Tamamen dış çekimlerle hazırlanan kültür belgeseli programının amacını, yapımcısı Sadık Ersümer şöyle anlattı:

"Kula'nın özelliği aynen Safranbolu evlerinde olduğu gibi, kent yapısının bozulmadan günümüze kadar gelmesidir. Bu evlerde kapı, pencere, yükük ve diğer konuların ahşap süslemeleri orijinaldir. Bizim bu yapıyı oluşturmamızdaki temel amaç Kula evlerinin tanıtımını yapmak, bu özelliklerin bozulmadan gelecek kuşaklara iletilmesi için ilgilileri uyarmaktır."

İşte Kula kentindeki evlerden bir görünüm.

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Figure H.18. The news of Kula Urban Site  
(Source: Milliyet, 30.01.1980, pg.8)



Filmin çekimi, 3.5 metre yüksekliğe tırmanabilen özel bir çekim vinçli ile gerçekleştirildi.

## "Kula'da Üç Gün" filminin çekimi tamamlandı

**HÜMERYA ÖZALP**

**K**ÜLTÜR ve Turizm Bakanlığı ile Ankara Üniversitesi Basın-Yayın Yüksek Okulu'nun ortaklaşa gerçekleştirmeyi planladıkları belgeseller dizisinin ilki olan "Kula'da Üç Gün" adlı filmin çekimi tamamlandı.

Ulusal kültür varlıklarımıza tüm dünyaya tanıtmak, belgeyerek gelecek kuşaklara aktar-

mak amacıyla başlanan programın bu ilk filminin yönetmenliğini, aynı okulun TV-Film Bölümü Öğretim Bölümü görevlilerinden Suha Ann yaptı. "Kula'da Üç Gün" adlı belgeselde, geleneksel Türk mimarisinin en özgün örneklerini bünyesinde toplayan Manisa'nın Kula ilçesindeki evler ve üç gün süren

geleneksel bir Kula düğünü anlatılıyor.

Kula'da 30 gün süren bir çalışmadan sonra tamamlanan filmde ilginç bir anlatım tekniği kullanıldı. Görüntü yalnız üç gün süren geleneksel bir düğünün tüm aşamalarını yansıtırken, spiker dış ses olarak, salt mimariden söz ediyor, düğüne hiç değinmiyor.

Kula halkının bir bölümü ile ahi-lonca geleneğini günümüzde hâlâ sürdüren ve bir esnaf dayanışması olarak ortaya çıkan "Kula Yaren" ekiplerinin de rol aldığı filmin yönetmen yardımcılıklarını Enis Sakızlı, Sezer Akarcalı, görüntü yönetmenliğini ise Savaş Güvezne yaptı.

İki kamera ve 18 metrelik bir yay ile 3.5 metre yüksekliğe tırmanabilen özel bir çekim vinçinin kullanıldığı filmin çalışmalarına Radyo-Televizyon Bölümü'nden yaklaşık 30 öğrenci ile Kültür ve Turizm Bakanlığı Sinema Dairesi'nden 10 görevli katıldı.

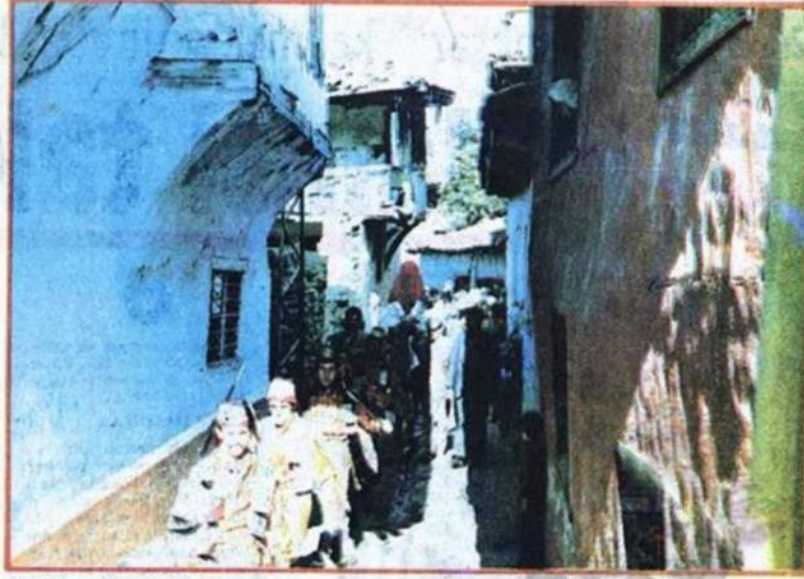
35 milimetre ve renkli olarak gerçekleştirilen ve ocak ayı içinde kamuoyuna sunulması beklenen "Kula'da Üç Gün"ün laboratuvar işlemleri ise Mimar Sinan Üniversitesi'ne bağlı Sinema-TV Enstitüsü'nde yapılıyor.

Kültür ve Turizm Bakanlığı Sinema Dairesi ile Ankara Üniversitesi Basın ve Yayın Yüksek Okulu'nun bundan sonraki ortak yapımları arasında "Anadolu Halk Dansları" ile "Trabzon" adlı belgesel film tasarıları yer alıyor.



Figure H.19 The news of Kula  
(Source: Milliyet 25.11.1982, pg.3)





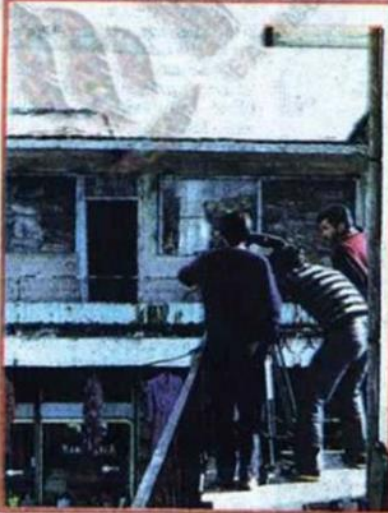
700 yıllık özgün mimariyi ve Kula'da yaşayan gelenekleri anlatan filmde düğün törenlerini de izleyeceğiz. Bir nikâh masasında başlayan "Kula'da Üç Gün" adlı belgesel filmde daha sonra Kula evlerinin görüntüleri yer alacak.



700 yıllık mimarî özellikleri taşıyan evleri ve gelenekleri anlatan belgesel

## "Kula'da Üç Gün"

**B**İR nikâh masası, birkaç davetli ve evlenmek üzere olan bir genç kız ve bir genç erkek... Nikâh memuru, birbirleriyle evlenmek isteyen bu gençleri karı-koca ilan ediyor ve asıl hazırlık bundan sonra başlıyor. Evlenen



Filmin çekimi bir ayık bir çalışmayla gerçekleşti. Basın Yayın Yüksek Okulu'ndan 40 öğrenci mekan tespitinden, set hazırlanmasına ve kamerayla çekimlere kadar günlerce çalıştı.

iki genç düğün hazırlıkları için evlerine dönüyorlar ve üç gün de biten düğün sonuna kadar birbirlerini görmeyen ayrı ayrı hazırlıklarını sürdürüyorlar. Kula evlerinin ve insanların öyküsü işte böyle başlıyor.

"Kula'da Üç Gün"; ulusal kültür varlıklarımızı tanıtmak ve belgeyerek gelecek kuşaklara aktarmak amacıyla hazırlanan 38 dakikalık bir belgesel film. Basın Yayın Yüksek Okulu 40 öğrencisinin de çalıştığı 60 kişilik film ekibi, çekim çalışmalarını bir ayda tamamladı ve film 7.5 milyona mal oldu. Senaryosunu Kültür ve Turizm Bakanlığı'na 1982 yılında açılan yarışmada "Eski Türk Evleri" dalında birincilik alan yine aynı okulun öğrencilerden Sevinç Çor, Ziya Kerim Altınışık birlikte yazdılar.

Geleneksel Türk mimarisinin en özgün örneklerini 700 yıldır barındıran Kula ilçesinin, değişen koşullar karşısında yalnızca mimariyi değil gelenek ve görenekleri de etkilediğini izleyeceğiz. Üç gün süren Kula düğünleri sırasında, ahilona geleneğini sürdüren "Yaren"lerin dümbek ve zilli maşa ile kökeni Orta Asya'ya dayanan özgün müziklerini icra edecekler. Bir müzikologa göre, Yarenlerin dümbek ve zilli maşada yaptıkları ritim, dünyada yalnız Tchaikovsky'nin bir piyano sonatında kullanılmış. Erkekler arasındaki eğlence sırasında Yarenler,

"Basma döşeklerde uyuyamadım  
Çok güzel görürüm dayanamadım  
Çok iyilikler ettim yaranamadım  
Yaylayamam yaylandı kar olmayınca  
Neyleyim dünyayı yar olmayınca"  
derken, kız evinde çalgıcı kadınların söyledikleri "Gelin Ağlatma" ile kız evi bir tür ağıt yakacak:  
"Tuz taşını tuzsuz koyan  
Anasını kızsız koyan  
Mahalleyi sızsız koyan  
Yarenim kınan kutlu olsun  
Orada dillerin tath olsun"

Figure H.20. The news of Kula  
(Source: Milliyet, Renk, 25.05.1984, pg.4)

Gömülü tarihi geleceğe taşıdık

# Beş Ulalı Çeşme gün yüzüne çıkartıldı

Kurşunlu Cami önünde yer alan 1970 yılında kullanılmadığı gerekçesiyle üzeri kapatılan 14 tarihi çukur çeşmeden biri olan Beş Ulalı Çeşme Restorasyonu görkemli bir törenle açıldı

**T**arihi Beş Ulalı Çeşme'nin açılış törenine Ak Parti MKYK Üyesi ve Manisa Milletvekili Hüseyin Tanrıverdi, Ak Parti Manisa Milletvekili Muzaffer Yurttaş, İl Genel Meclisi Başkanı Hayrullah Solmaz, Kula Kaymakamı Yusuf Cıbir, Belediye Başkanı Selim Aşkın, siyasi parti temsilcileri, sivil toplum kuruluşları ve vatandaşlar katıldı.

Kula Belediye Başkanı Selim Aşkın, ilçenin tarihi dokusunu tamamlayan karakteristik özelliklerinden olan çukur çeşmelerin restorasyonlarına başladığını belirtti.

Başkan Aşkın, "Kurşunlu Cami meydanındaki, güneyde bir ve kuzeyde iki girişi olan, beş tane oluğu bulunan Beş Ulalı Çukur Çeşme'yi açma çalışmalarını tamamladık. Gömülü olan tarih yeniden gün yüzüne çıkartarak kültür mirasımıza kazandırdık" dedi.

Kültür mirasına sahip çıkmanın sadece yerel yönetim-



lerin sorumluluğunda olmadığına işaret eden Aşkın, "Kulalılar olarak hep birlikte köklü tarihimize sahip çıkmak zorundayız. Bu bir vatandaşlık görevidir".



## Beş Ulalı ile tarihimize sahip çıkarak süreklilik ödülü aldık



18-21 Ekim 2012 tarihinde Antalya'da düzenlenen "Restorasyon, Renovasyon ve Kültür Mirasını Koruma" fuarında Kula Belediyesi Beş Ulalı Çeşme Restorasyonu ile Tarihi Kentler Birliği'nden ödül aldı.  
Kula'da kullanılmadığı gerekçesiyle 1970'li yıllarda

üzeri kapatılan tarihi çeşmeyi yaptığımız restorasyon çalışmalarının sayesinde yeniden gün yüzüne çıkarttık. Katıldığımız Tarihi Kentler Birliği'nden, Beş Ulalı Çukur Çeşme Restorasyonu Tarihi Kentler Birliği tarafından Süreklilik Odülü almayı hak kazandık.

Figure H.21. The news about monuments in Kula  
(Source: Kula Municipality bulletin of service 2013/pg.9)



## Kula Peribacaları Türkiye'nin 107. tabiat anıtı oldu

Bölgemizin en önemli jeolojik miraslarından biri olan Kula Peri Bacaları Milli Parklar Genel Müdürlüğü tarafından Türkiye'nin 107. Tabiat Anıtı oldu. Orman ve Su İşleri 4. Bölge Müdürlüğü peribacalarında çalışmalara başladı.

**B**ölgemizin en önemli jeolojik miraslarından biri olan Kula Peri Bacaları Milli Parklar Genel Müdürlüğü tarafından Türkiye'nin 107. Tabiat Anıtı oldu. Orman ve Su İşleri 4. Bölge Müdürlüğü peribacalarında çalışmalara başladı.

Orman ve Su İşleri Bakanlığı 4. Bölge Müdürü Rahmi Bayrak, peribacaları alanında yapılacak olan Peyzaj-mimari projesini Kula Belediye Başkanı Selim Aşkınla görüşmek ve yerinde incelemek üzere bölgeye geldiklerini turizmde bölgenin kalkınması adına önemli bir turizm yatırımı olarak gördüklerini söyledi.

Kula peri bacalarını yerinde inceleyen Bayrak şu açıklamayı yaptı:

"Jeolojik mirasımız olan peribacalarını alanını böldüğünüz gibi Türkiye'nin 107. Tabiat Anıtı ilan ettik. Bu anlamda Bakanlığımızda bölgenin bir an önce mimari projelerinin çizilerek inşaatına başlanması noktasında büyük önem vermekte. Belediye Başkanımız Selim Aşkın ile proje hakkında fikir alışverişinde bulunduk; bir kez daha peribacaları mevkiini ziyaret ederek projeyi yerinde incelemiş olduk. Kula Halkına ve Türkiye'ye hayırlı olsun" dedi.

Belediye Başkanımız Selim Aşkın, 2012 Aralık ayında Bakanlar Kurulu kararı ile peribacalarının Tabiat Parkı ilan



edilmesinin ardından Orman ve Su İşleri Bakanlığı 4. Bölge Müdürlüğü ile birlikte alanda gelişim planı çalışmalarına başladıklarını söyledi.

Kula peribacalarında uygulanacak olan peyzaj restorasyonu esaslarını belirlemek ve buna uygun mimari projenin hazırlanmasına yönelik olarak arazi üzerinde incelemelerde bulduklarını ifade eden Başkan Aşkın şunları söyledi:

"Peribacaları bölgesi, bitki örtüsü ve yaban hayatı özelliğini koruyarak, manzara bütünlüğünü bozmadan, jeolojik miras unsurlarını koruyarak halkın dinlenme ve eğlenme-

sine uygun bir tabiat parkı yaratılacaktır. Bunun için Orman ve Su İşleri Bakanlığı 4. Bölge Müdürlüğümüz ile birlikte Gelişim Planı çalışmalarına başladık. Bu plan içerisinde bölgenin, Tabiat Parkı sınırları içinde, yörenin arazi yapısı, bitki örtüsü ve peyzaj özelliklerinin doğallığı dikkate alınacak. Hazırladığımız ana projede Gediz nehri kenarı, Peri Bacaları girişi olmak üzere 2 noktada çalışmalara başladık. yol güzergahı üzerinde ise seyir ve dinlenme terasları, kafeterya, kırathaneler, tuvalet, otopark, satış yerleri yer alacaktır" dedi.



Figure H.22. The news of fairy chimneys, Kuladokya (Source: Kula Municipality bulletin of service 2013/Pg.3)

# Kula Vadisi UNESCO Jeopark Listesi'ne aday

UNESCO Jeopark Listesi'ne girmesi için çalışmalar yürütülen Manisa'daki Kula Volkanik Jeoparkı, geçen ay UNESCO Jeoparklar Ağı denetçileri tarafından ziyaret edildi. Denetmenler, Kula Belediyesi ek binasındaki "Kula Jeoparkı Ziyaretçi Merkezi"nin açılışını da yaptı. Merkezde volkanik alandan toplanmış önemli jeolojik, arkeolojik ve etnografik örnekler sergileniyor. Heyet saha çalışmaları sırasında ise jeopark içindeki geleneksel



Kula evlerini ve diğer kültür varlıklarını, jeolojik oluşumları, arkeolojik eserleri inceledi. Denetleme heyetinin hazırlayacağı rapor Eylül 2013'teki toplantıda görüşülerek UNESCO tarafından karara bağlanacak.

Hürriyet **seyahat** / 5 Ağustos 2013

Figure H.23. The news of geopark  
(Source: Hürriyet Seyahat, 05.08.2013)

# Gelin geçmişe gidelim

AB tarafından tanınan ve desteklenen UNESCO jeopark ağı, önyedi tanesi Avrupa'da, onbir tanesi Çin'de bulunan yirmisekiz jeoparkın üyeliği ile oluşturulan üst birliktir. Adeta bir kulüp olup, aralarına katılmama kriterlerini belirleyen UNESCO Jeopark Ağı'na bu yıl 11 ülke başvuru yaptı.



İlçemizde Unesco Jeopark Ağı'na başvuru yaparak Türkiye'nin ilk jeoparkı olma yolunda ilk adımı attı. İtalya'da verilecek olan uluslararası UNESCO Jeopark Ağı'na üyelik kararını Kula'nın tarihini 12 bin yıl öncesine taşıyacak.

**Yanık ülke (Katakekaumene) jeopark ağına katılıyor**  
**Kula için tarih bir daha yazılacak...**  
**Dünyanın 55. Jeoparkı olmak için geri sayım başladı.**



Antik dönem filozofu Strabon'un Katakekaumene (Yanık Ülke) olarak adlandırdığı Kula'da peri bacaları, lav akıntılar ve volkanik konilerin bulunduğu bölgenin, Uluslararası Jeopark ağına dahil edilmesi için çalışma yürütülüyor.

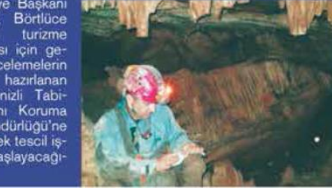
**K**ula ilçesinde peri bacaları, lav akıntıları, volkanik konilerin bulunduğu antik dönemde Katakekaumene (Yanık Ülke) olarak anılan bölgenin Uluslararası Jeopark ağına dahil edilmesi yönünde çalışma yürütülüyor. Başkanımız Selim Aşkın yaptığı açıklamada, Kula'nın jeolojik bakımdan dünyada eşine ender rastlanabilecek zenginlikleri barındırdığını ifade etti. Aşkın, 2004 yılında başlanan ve 2008 yılında A3 kibe desteği alması başlayan Kula Jeopark Projesi'nde önemli bir noktaya geldiğini belirtti.

**Türkiye'nin benzersiz kültürel ve jeolojik zenginliğe sahip ilk jeoparkı Kula'da**

ile sıkı ilişkiler geliştirdiklerini kaydeden Aşkın, "Hedefimiz, oluşturduğumuz çalışma grubunun çabalarıyla Uluslararası Jeopark ağına üye olmak. Projenin tamamlanması Kula'ya, dolayısıyla ülkemize çok şey kazandıracaktır" dedi. Yanık Ülke'deki benzersiz jeositlerin költür turizmi açısından da büyük önem taşıdığına işaret eden Aşkın, "Bölgede bulunan tarihi ayak izleri, korunması amacıyla Ankara'daki MTA müzesinden teslim alarak, Jeopark Projesi'nin tamamlanmasıyla Jeopark Araştırma Merkezi'nde sergileyeceğiz" diye konuştu.

## Mağara turizmciğine de başlıyoruz

Kula Belediye Başkanı Selim Aşkın, Börtüce mağarasının turizme kazandırılması için gerekli olan incelemelerin yapıldığını, hazırlanan raporun Denizli Tabii Varlıklarını Koruma Şube Müdürlüğü'ne teslim edilerek tescil işlemlerinin başlayacağını ifade etti.



## CBÜ, Kula'da jeopark araştırma merkezi kuruyor

Celal Bayar Üniversitesi bünyesinde ilçemizde Kurulması önerilen "Jeopark Araştırma ve Uygulama Merkezi"nin çalışması kapsamında Türkiye'de yer alan 103 devlet üniversitesinde ki 962 Araştırma ve Uygulama Merkezi'nin kuruluş amacı, çalışma alanı ve yapılandırması ile TC Başbakanlık Devlet Planlama Teşkilatı Müsteşarlığı tarafından 2010 yılında yayınlanan "Üniversite ve Kamu Kurumları ve Araştırma Merkezleri" raporunda yer alan 151 Tematik İleri Araştırma Merkezi teklifi edilerek ilçemizde kurulması planlanan Jeopark Araştırma Merkezi için CBÜ Prof. Dr. Mehmet Pakdemirli ile anlaşma sağlanarak stardı verildi.



## İlkel insan fosil ayak izlerini MTA'dan teslim aldık

Dünya'da 3 Türkiye'de ise sadece Kula'da bulunan 12 Bin yıl öncesine ait olan fosil ayak izlerini Maden Teknik Arama Genel Müdürlüğü'nden alarak Kent Müzesi'nde sergilemek üzere teslim aldık.

1969 ve 1974 yılında Maden teknik Arama Genel Müdürlüğü tarafından bölgede yapılan arazi çalışmaları sonucunda ilçemizde toplanan Maden Teknik Arama Tabii Tarihi Müzesi'nde sergilenen 12 bin yıl öncesine ait olan fosil ayak izleri yapılan yoğun çalışmalar ve ilçeden toplanan imza kampanyaları sonucunda Belediyemize teslim edildi.

Figure H.24. The news of geopark (Source: Kula Municipality bulletin of service 2013/pg.12)

## Başkan Aşkın, "600 hektarlık jeotermal saha ile hedefimiz ke termal turizm de vazgeçilmez hale gelmek"

**S**on 2 yıldır yoğun çalışmaları devam eden MTA'nın bölgemizi içeren ihalesi nihayet belediyemize adına okumu sonuçlandı. 5 adedi önemli ve 32-55 derece arası sıcaklıklarda değişen fokurdakların ve 65 derece sıcaklık, 100lt/sn debisi ve 162,5 metre ve yine 65 derece 33 metre ve 40lt/sn debide 2 adedi derin sondajın yer aldığı ve ayrıca çeşitli yerlerde doğal mineral su çıkışlarının olduğu toplam olan 600 hektarlık jeotermal alan artık belediyemizin tasarrufu altına geçti.



Konu ile ilgili bir açıklama yapan Belediye Başkanımız Selim Aşkın, "7 Ekim 2011 tarihinde ihale dosyasını teslim ettiğimiz Kula Emir Jeotermal Sahası için 19 Ekim 2011 tarihinde ihale dosyaları açılması yapılan toplantıda muhammen bedelli toplam 235.000 ABD doları belediyemize adına sonuçlanmıştır. Belediyemizin jeotermal konusunda atması olduğu bu somut adım ile gelecekte bölgemizin ekonomik yönden önemli kazanımlara sahip olacaktır. Gelecekte; Çevre ile uyumlu, yenilenebilir, yerli, ucuz, üstün ve pahalı teknoloji gerektirmeyen zengin jeotermal kaynak potansiyelimizin, bilimsel, teknik ve ekonomik esaslara dayalı olarak, etkin, verimli ve sürdürülebilir bir şekilde elektrik enerjisi üretimi, kent ısıtması, termal turizm gibi konularda etkin projeler geliştirip; ilçemiz ekonomisine katkı sağlanmasını planlıyoruz. İlçemizde kazandığımız bu değerli temiz enerjiyi yine ilçemiz ve bölgemizin ekonomisine ve istihdamın artırmasına yönelik çalışmalar ile zenginleştirmeyi düşünüyoruz" dedi.

Başkan Aşkın, "Gelecekte; çevre ile uyumlu ve pahalı teknoloji gerektirmeyen zengin jeotermal kaynak potansiyelimizin, etkin, verimli ve sürdürülebilir bir şekilde elektrik enerjisi üretimi, kent ısıtması, termal turizm gibi konularda etkin projeler geliştirip; ilçemiz ekonomisine katkı sağlanmasını planlıyoruz. İlçemizde kazandığımız bu değerli temiz enerjiyi yine ilçemiz ve bölgemizin ekonomisine ve istihdamın artırmasına yönelik çalışmalar ile zenginleştirmeyi düşünüyoruz" dedi.

Figure H.25. The news of geothermal source in Kula (Source: Kula Municipality bulletin of service 2011/pg.7)